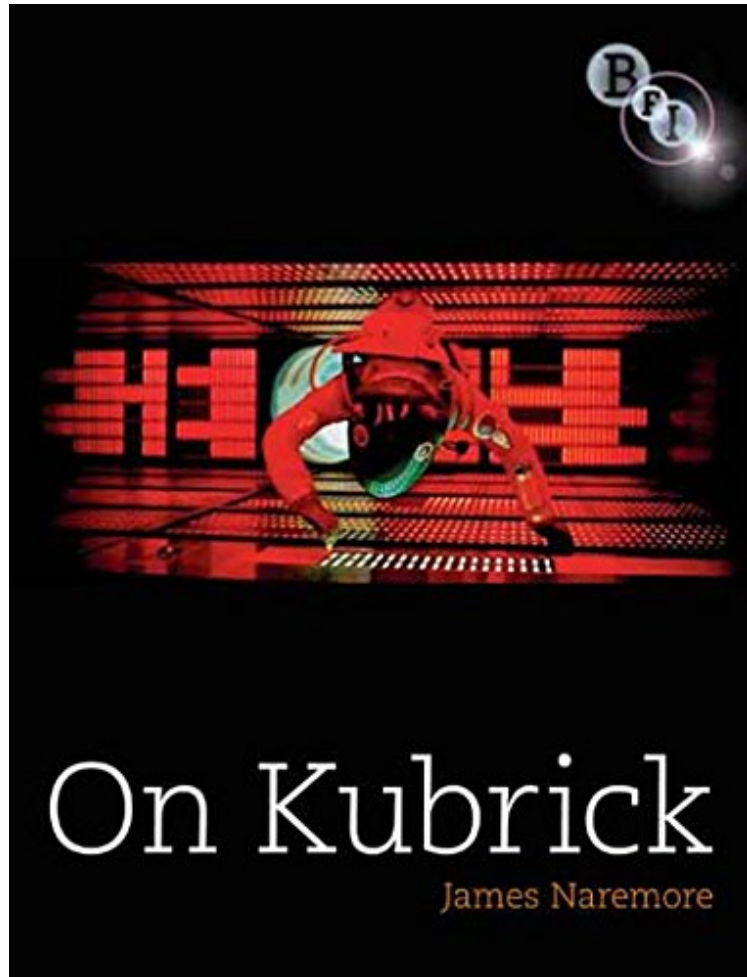


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On Kubrick

James Naremore

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James Naremore : On Kubrick before purchasing it in order to gage whether or not it would be worth my time, and all praised On Kubrick:

0 of 0 people found the following review helpful. A Good Film studies book.By Rosalind R. WilliamsI used this book for a supplementary film class. This was actually a good textbook. It was easy to read and had a lot of side and inside information about Stanley Kubrick. The only problem the others in my class had was with the British spellings (I'm a little older and have actually studied British Literature), so I would suggest, don't despair, you will recognize the spellings and figure out the words; if not, consult the dictionary. :-)
3 of 3 people found the following review helpful. well written and researched...By Kwisatz HaderackBesides Orson Welles, Kubrick simply has to be one of the most written-about directors in film history, so it is especially important that new works on him are original and have a meaningful contribution to offer. On Kubrick does this and more, providing an incisive analysis that distills the essence of his films and lets the reader gain a much more comprehensive understanding of the themes and motifs of

his work. What I like about Naremore's book is that he goes beyond the overly formalistic-based analysis that encompasses much of the scholarly books already done on Kubrick (which can't be faulted too much given that Kubrick was a formalist) and intelligently contextualizes it to glean its genesis. Overall an excellent work that I will be reading again. 21 of 25 people found the following review helpful. Interesting discussion, but many factual errors. By P. Anderson I have found the content of this book interesting and the authors information, opinions and analysis worth checking out. I admit that I have been kind of wondering through the book. I've been a Kubrick fan since first seeing 2001 in 1968 at age 13. My admiration and interest of him only grows. However, even in reading it the way I am, I have come across significant errors that are quite remarkable that effect my ability to take the author as seriously as the 5-star reviewers have. Two examples just from the section on 2001 ("Beyond the Stars"): Page 137: the Kent State killings did not occur in 1968, the year of 2001's release, but in 1970. Page 151: As almost everyone interested knows (so this error is remarkable), music of the the opening and closing sequences is by Richard Strauss, not Wagner as the author states. I mean, that's basic. With these basic errors, I'm now inhibited to consider as readily the rest of what the author has to say on my favorite director.

On Kubrick is a critical study of Stanley Kubrick's career, beginning with his earliest feature, "Fear and Desire" (1953), and ending with his posthumous production of "A.I., Artificial Intelligence" (2001). Organized in six parts ("The Taste Machine," "Young Kubrick," "Kubrick, Harris, Douglas," "Stanley Kubrick Presents," "Late Kubrick," and "Epilogue"), it offers provocative analysis of each of Kubrick's films together with new information about their production histories and cultural contexts. Its ultimate aim is to provide a concise yet thorough discussion that will be useful as both an academic text and a trade publication. The book argues that in several respects Kubrick was one of the cinema's last modernists: his taste and sensibility were shaped by the artistic culture of New York in the 1950s; he became a celebrated auteur who forged a distinctive style; he used art-cinema conventions in commercial productions; he challenged censorship regulations; and throughout his career he was preoccupied with one of the central themes of modernist art - the conflict between rationality and its ever-present shadow, the unconscious. War and science are often the subjects of his films, and his work has a hyper-masculine quality; yet no director has more relentlessly emphasized the absurdity of combat, the failure of scientific reasoning, and the fascistic impulses in masculine sexuality. The book also argues that while Kubrick was a voracious intellectual and a life-long autodidact, the fascination of his work has less to do with the ideas it espouses than with the emotions it evokes. Often described as "cool" or "cold," Kubrick is best understood as a skillful practitioner of what might be called the aesthetics of the grotesque; he employs extreme forms of caricature and black comedy to create disgusting, frightening, yet also laughable images of the human body. No less than Diane Arbus (who was his contemporary), he makes his viewers uneasy, unsure how to react either emotionally or politically.

Shortlisted for the 2008 Kraszna-Krausz Award for the Best Moving Image Book. For more information about this prize, see the website: <http://www.kraszna-krausz.org.uk/> Shortlisted for the 2008 Kraszna-Krausz Award for the Best Moving Image Book. For more information about this prize, see the website: <http://www.kraszna-krausz.org.uk/> From the Back Cover On Kubrick is a critical study of Stanley Kubrick's career, beginning with his earliest feature, "Fear and Desire" (1953), and ending with his posthumous production of "A.I., Artificial Intelligence" (2001). Organized in six parts ("The Taste Machine," "Young Kubrick," "Kubrick, Harris, Douglas," "Stanley Kubrick Presents," "Late Kubrick," and "Epilogue"), it offers provocative analysis of each of Kubrick's films together with new information about their production histories and cultural contexts. Its ultimate aim is to provide a concise yet thorough discussion that will be useful as both an academic text and a trade publication. The book argues that in several respects Kubrick was one of the cinema's last modernists: his taste and sensibility were shaped by the artistic culture of New York in the 1950s; he became a celebrated auteur who forged a distinctive style; he used art-cinema conventions in commercial productions; he challenged censorship regulations; and throughout his career he was preoccupied with one of the central themes of modernist art - the conflict between rationality and its ever-present shadow, the unconscious. War and science are often the subjects of his films, and his work has a hyper-masculine quality; yet no director has more relentlessly emphasized the absurdity of combat, the failure of scientific reasoning, and the fascistic impulses in masculine sexuality. The book also argues that while Kubrick was a voracious intellectual and a life-long autodidact, the fascination of his work has less to do with the ideas it espouses than with the emotions it evokes. Often described as "cool" or "cold," Kubrick is best understood as a skillful practitioner of what might be called the aesthetics of the grotesque; he employs extreme forms of caricature and black comedy to create disgusting, frightening, yet also laughable images of the human body. No less than Diane Arbus (who was his contemporary), he makes his viewers uneasy, unsure how to react either emotionally or politically.