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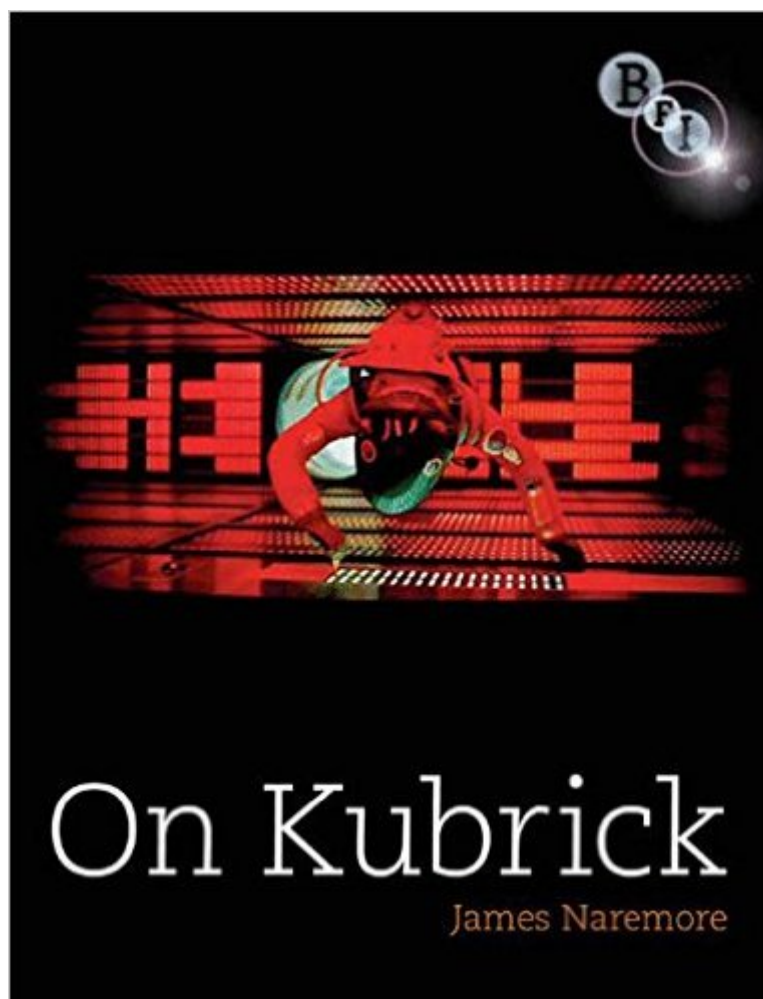
On Kubrick

Synopsis

This book 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). This book argues that in several respects Kubrick was one of the cinema's last modernists.

Book Information

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Customer Reviews

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'a 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.

When I read James Naremore was doing a book on Kubrick, and it was being published for the BFI no less, I knew this book would be excellent.I've previously read work's by James Naremore including his Magic of Orson Welles book and have heard is excellent commentary on Mr. Arkadin.

This book goes into great, great detail about all the layers of a Kubrick film. I was already in loce with Kubrick by the point I read this book, but this truly peeled off all the layers of the film, everything from his obsession with faces to his obesession of scatalogical situations in Full Metal Jacket.I don't know if any schools have a class dedicated to the films of Stanley Kubrick, but if there were, this should be the text book. He spends so much time on all films, and especially on my personal favorite, Barry Lyndon. He compares themes and ideas that have been in his films since Killer's, and doesn't waste any words in descirbing the films.This one is on the top of my desert island cinema books.

I 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. :-)

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