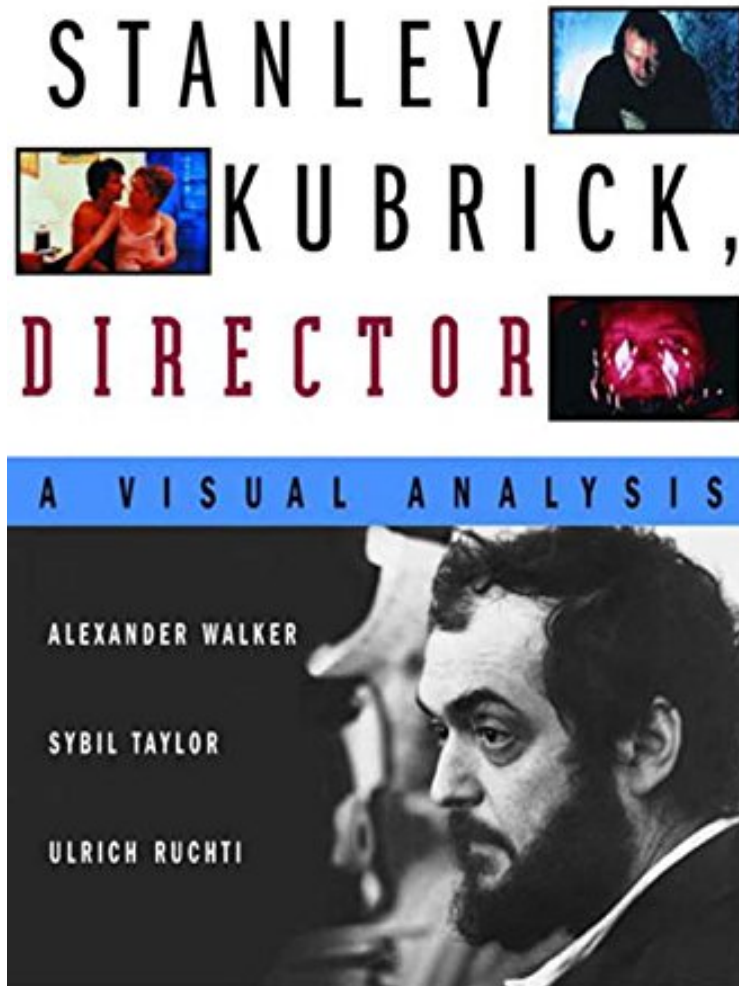


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Stanley Kubrick, Director: A Visual Analysis

Ulrich Ruchti, Sybil Taylor, Alexander Walker
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"Kubrick fans everywhere will relish this as the definitive book on the director."
—Publishers Weekly



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Ulrich Ruchti, Sybil Taylor, Alexander Walker : Stanley Kubrick, Director: A Visual Analysis before purchasing it in order to gage whether or not it would be worth my time, and all praised Stanley Kubrick, Director: A Visual Analysis:

1 of 1 people found the following review helpful. Really fun read, beautiful stillsBy Fernborrowed from a friend and had to have my own copy. Really fun read, beautiful stills. Big fan of Kubrick.1 of 1 people found the following review helpful. Excellent book.By mariano rodriguezIf you like movies, if you like movies thatmake you think, if you

like movies that motivates you to analyse the human behavior and most of all, if you like the work of Stanley Kubrick, this is your book. 1 of 1 people found the following review helpful. Poor Image Reproductions By JoeNoir For a film book that calls itself a "visual analysis" this volume has the worst image reproductions of any film book I've ever seen. Most of them are black and white, and so poorly reproduced they make every film look like "Battleship Potemkin". There are only eight pages of color images, but the color is washed out and looks sun faded. Only "2001", "Barry Lyndon", and "Eyes Wide Shut" are represented in the "color" section. Seriously, it looks as if they ran the videos and took photos of the television screen. Also, you will find that several films are not covered in any depth whatsoever. This is a poor tribute to Kubrick.

Alexander Walker's Stanley Kubrick, Director is the only book ever written with Kubrick's cooperation. This new edition, revised and expanded to discuss all of Kubrick's films including Eyes Wide Shut again received the approval of the reclusive director, who before his death allowed the use of illustrations taken directly from his films' frames. The result is a frame-by-frame examination of the inimitable style that infuses every Kubrick movie, from the pitch-perfect hilarity of Lolita to the icy supremacy of 2001: A Space Odyssey to the baroque horror of The Shining. The book's beautiful design and dynamic arrangement of photographic stills offer a frame-by-frame understanding of how Kubrick constructed a film. What emerges is a deeply human study of one remarkable artist's nature and obsessions, and how these changed and shifted in his four decades as a filmmaker. Black-and-white illustrations throughout, 8 pages of color.

From Publishers Weekly A longtime friend of Kubrick's who remembers the days when the great director was mysteriously collecting Japanese science fiction movies in what turned out to be preparation for 2001, Walker rankled Warner Bros. and the Kubrick estate when he printed a rave review of Eyes Wide Shut weeks before the movie was released. In this book, he offers a similarly enthusiastic tour through the Kubrick oeuvre, from the first film (Fear and Desire, 1953) to the last (Eyes Wide Shut, 1999). Walker describes Kubrick as a guarded, suspicious, obsessive, controlling, paranoid workaholic, and makes us feel that he's bestowing a compliment. Each movie is given a thorough analysis, reinforced by the extensive use of stills in each case. He explains what that black obelisk in 2001 is and elaborates the various parallels between Kubrick and the character Jack Torrance in the filming of The Shining. Perhaps unavoidably, however, the section on Eyes Wide Shut seems merely to be a synopsis and lacks the detachment and detail that characterize the other chapters. One can only wish that Walker had waited for some critical perspective on his friend's final work. Nevertheless, its eulogistic tone aside, Kubrick fans everywhere will relish this as the definitive book on the director. (Sept.) Copyright 1999 Reed Business Information, Inc. From Library Journal One of many books on the director published this year, the revised and expanded edition of Walker's Stanley Kubrick Directs (LJ 12/71) was obviously timed to coincide with the highly anticipated mid-July release of his last film, Eyes Wide Shut. In addition to detailed analysis and background on his 13 films, the study contains a biography, an examination of the use of color in the films, and Walker's recollections of his friend in "Stanley: A Postscript," an excerpt of which was published in the Sunday Telegraph after Kubrick's untimely death in March. Walker employs solid research and film analysis skills, but he fails to capture his subject's essence, as he did in his celebrity biographies of Garbo, Dietrich, Leigh, and Rex Harrison, among others. The use of such hyperbole as "in recent years he has grown a ruff of black beard that adds a visible dimension of inscrutability to a disposition whose self-sufficiency seems at times almost monastic" ultimately results in reader apathy. John Baxter's Stanley Kubrick: A Biography (LJ 10/15/97) remains the best recent book on the enigmatic, driven, visionary director and his work. Recommended only for comprehensive performing arts collections. A Bruce Henson, Georgia Inst. of Technology, Atlanta Copyright 1999 Reed Business Information, Inc. The definitive book on the director. -- Publishers Weekly