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The Stanley Kubrick Archives



Synopsis

The first book to explore Stanley Kubrick's archives...and the most comprehensive study of the filmmaker to date "The Stanley Kubrick Archives showed up one morning in our offices, where my editor and I circled it like curious apes." - Time Out, New York This is the first book to explore Stanley Kubrick's archives and the most comprehensive study of the filmmaker to date. In 1968, when Stanley Kubrick was asked to comment on the metaphysical significance of 2001: A Space Odyssey, he replied: "It's not a message I ever intended to convey in words. 2001 is a nonverbal experience. I tried to create a visual experience, one that bypasses verbalized pigeonholing and directly penetrates the subconscious with an emotional and philosophic content." The philosophy behind Part 1 of The Stanley Kubrick Archives borrows from this line of thinking: from the opening sequence of Killer's Kiss to the final frames of Eyes Wide Shut, Kubrick's complete films are presented chronologically and wordlessly via frame enlargements. A completely nonverbal experience. The second part of the book brings to life the creative process of Kubrick's filmmaking by presenting a remarkable collection of mostly unseen material from his archives, including photographs, props, posters, artwork, set designs, sketches, correspondence, documents, screenplays, drafts, notes, and shooting schedules. Accompanying the visual material are essays by noted Kubrick scholars, articles written by and about Kubrick, and a selection of Kubrick's best interviews.

Book Information

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Customer Reviews

Perhaps you are similar to me and you occasionally justify a purchase by saying to yourself "The kids will enjoy this after I'm gone someday." This rationale helps me feel a little less guilty when I indulge in an expensive purchase. Well, as I review this book I realize a new problem: 40 years from now, as my body lay cooling, my two lovely daughters will probably be engaged in a dispute as to who gets the AWESOME Kubrick book!! am a big fan of Taschen books and I'm also a big Kubrick fan. This book is the ultimate dosage of both. I have well over a hundred Taschen titles and this is definitely one of my favorite three ("Cabinet of Curiosities" and "Complete Costume History" being the other two. All of these are the large-size super-high quality classics that are likely to become sought-after collector's volumes). You've already had this Kubrick book described for you, but I wanted emphasize three points: First, the front page edges are "tabbed" in this book, making access to particular areas (eg, particular films) very convenient. This is really a sophisticated flourish which makes the book that much more stunning. Second, the snippet of "2001" is nothing less than magical. As I read about it here I thought it sounded a little gimmicky: but when you see a foot-long section of one of the most important films ever made, it is really captivating. The section I received has bright geometric colors which I'm delighted by, but regardless of what you get, you're getting a piece of "2001"!!!! I get the same reverential feeling looking at it as I did when gawking at the original Declaration of Independence! Third, the quality of manufacture here is first-rate.

I really wanted to give this book 5 stars, I really did. But, quite frankly, I am mystified why anyone would give this book 5 stars. Yes, this book was desperately needed, and yes, there is a lot of great content here. Unfortunately, the book suffers from several fatal flaws. In the 1st place, the 1st half of the book simply consists of still frames from the movies as they were shot. That is to say, nothing archival there. In other words, if you have seen the movie, you have seen the still frames. Now, if the photographs were excellent reproductions, that would be one thing, but there really isn't anything special about them. Approximately half of this book is wasted on these superfluous photographs, when that space would have been much better spent showing us archival photographs that we couldn't see any other way. Next, someone made the disastrous decision to format the book in "widescreen"; it's a book about film, get it? Unfortunately, this really adds nothing to the content, this means that most of the content has to be displayed in 4 column format instead of 2 column format, so all you really get out of the deal is a book that is extremely difficult to hold in your hands while you are reading it. To compound the error, then someone made the decision to use a font that is basically about as big as what you would see in a telephone book or on stock market pages, in other words, practically impossible to read unless you have a magnifying glass. And, the

book is extremely heavy, so when you couple this with the wide screen format, you are holding an extremely heavy book in your hands and trying to read it by putting your head about 12 inches from the text, quite an acrobatic feat!!

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