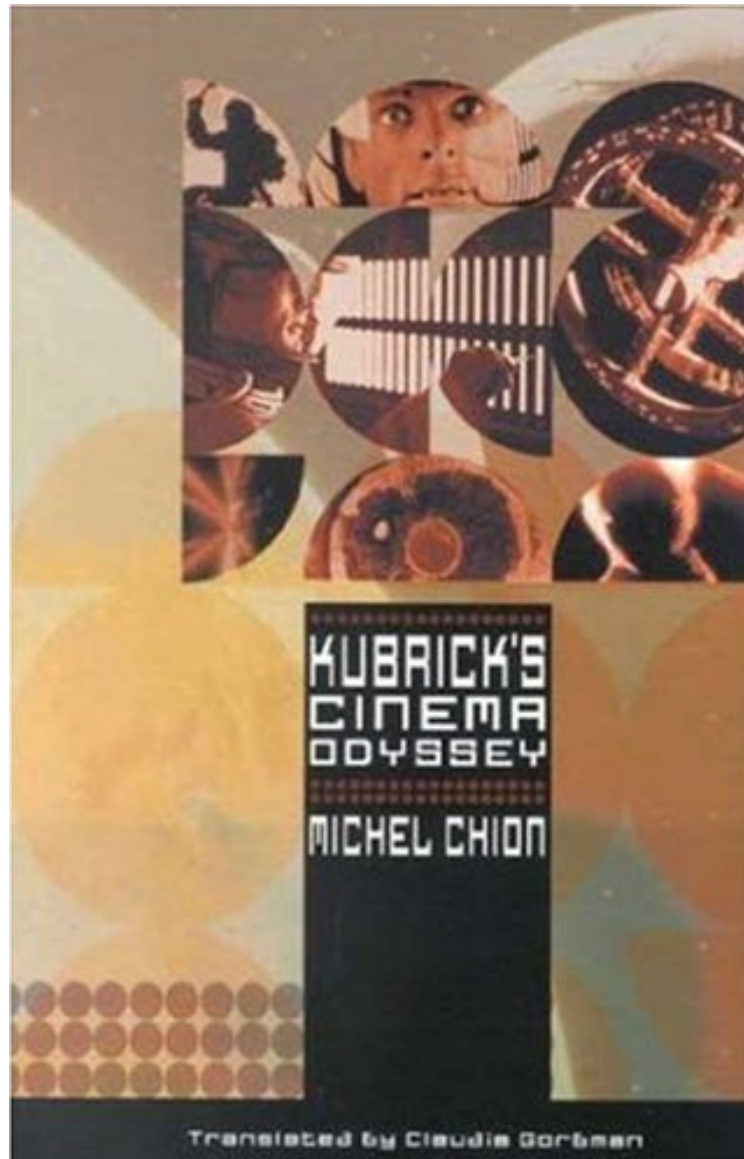


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Kubrick's Cinema Odyssey:

Michel Chion

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Michel Chion : Kubrick's Cinema Odyssey: before purchasing it in order to gage whether or not it would be worth my time, and all praised Kubrick's Cinema Odyssey::

5 of 8 people found the following review helpful. flawed but worthwhileBy Dominic MolonThis analysis of 2001 is one of the most unique and enlightening I've read to date. It finally acknowledges Kubrick's brilliant use of sound and music which few other directors besides Godard and Scorsese have ever rivaled. It's utterly perplexing, however, that for all of Chion's insights he fails to even acknowledge Kubrick's manipulation of Ligeti's "Adventures" for the alien

sounds in the 18th Century bedroom sequence (and the composer's successful legal action for this alteration.) His interpretation of "Eyes Wide Shut" is simply bizarre and neglects to regard the return of Ligeti's music and its insistent and concise use in the film. Regardless, Chion's book certainly expands on the formal understanding of what still remains the greatest film ever made.

Author wrote bestselling bfi Publishing title David Lynch "a joy to the reader of film criticism" Choice; 2001: A Space Odyssey to be re-released in cinemas in The Spring and highly likely to be the focus of much media attention in the new year; Stanley Kubrick's 2001: A Space Odyssey (1968), based on Arthur C Clarke's novel, is one of the most ambitious films ever made, an epic of space exploration that takes in the whole history of humanity (as well as speculation about its future). A technical triumph that stands up today 2001 is topical also because of its meditation on the relationship between man, animal and machine. Haunting and enigmatic, it's a film that contains myriad images that seem to defy any explanation. In this multilayered study, acclaimed critic and theorist of film sound Michel Chion offers some keys to understanding 2001. Setting the film first in its historical and cultural contexts (the Space Race, the Cold War, 1960s psychedelia), Chion goes on to locate it within Kubrick's career. He then conducts a meticulous and subtle analysis of its structure and style, arguing that 2001 is an 'absolute film', a unique assemblage of cinema's elements, through which pulses a vision of human existence. 'Animals who know they will die, beings lost on earth, forever caught between two species, not animal enough, not cerebral enough.' In a supplementary chapter Chion argues that Kubrick's last film, Eyes Wide Shut (1999), is a return to 2001, a final statement of its concerns. And in a series of appendices Chion provides production details, an analytic synopsis, credits and a consideration of the legacy of 2001.

Language NotesText: English (translation) Original Language: FrenchFrom the Back CoverAuthor wrote bestselling bfi Publishing title David Lynch "a joy to the reader of film criticism" Choice; 2001: A Space Odyssey to be re-released in cinemas in The Spring and highly likely to be the focus of much media attention in the new year; Stanley Kubrick's 2001: A Space Odyssey (1968), based on Arthur C Clarke's novel, is one of the most ambitious films ever made, an epic of space exploration that takes in the whole history of humanity (as well as speculation about its future). A technical triumph that stands up today 2001 is topical also because of its meditation on the relationship between man, animal and machine. Haunting and enigmatic, it's a film that contains myriad images that seem to defy any explanation. In this multilayered study, acclaimed critic and theorist of film sound Michel Chion offers some keys to understanding 2001. Setting the film first in its historical and cultural contexts (the Space Race, the Cold War, 1960s psychedelia), Chion goes on to locate it within Kubrick's career. He then conducts a meticulous and subtle analysis of its structure and style, arguing that 2001 is an 'absolute film', a unique assemblage of cinema's elements, through which pulses a vision of human existence. 'Animals who know they will die, beings lost on earth, forever caught between two species, not animal enough, not cerebral enough.' In a supplementary chapter Chion argues that Kubrick's last film, Eyes Wide Shut (1999), is a return to 2001, a final statement of its concerns. And in a series of appendices Chion provides production details, an analytic synopsis, credits and a consideration of the legacy of 2001.About the AuthorMichel Chion is a film-maker, lecturer and Cahiers du Cinema critic. He is the author of David Lynch (bfi, 1995) and a series of books on sound, including The Voice in Cinema.