

The Stanley Kubrick Archives

Form an orderly Kubrick



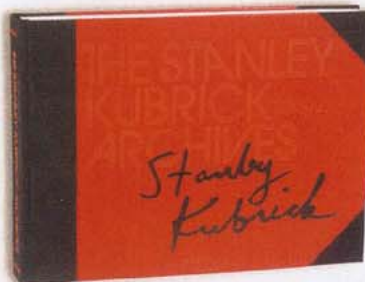
Not exactly a handy read-on-
the-bus book, *The Stanley Kubrick Archives* feels like something A

Clockwork Orange actor Dave Prowse might use when in need of extra training weights. Mind you, given the price tag, it's only right that you're acquiring no mere book but a vault containing file after file and image after image of the late, great Kubrick and his films.

The hefty tome isn't just a large-scale version of stuff you've seen before: it contains almost 800 previously unseen pictures, hand picked from the massive archive left behind following Kubrick's premature expiration, of which many are works of photographic genius, framing the director and his sets in an entirely new light. Editor Alison Castle hasn't set out to demolish the Kubrick myth – that he was a cold, humourless, recluse – but these

interviews and un-posed photographs capture a different man; at times difficult and obsessive, but also capable of tremendous wit and warmth. Definitive is an overused word, but in this instance barely does justice to such an essential publication.

Catherine Bray



EDITED BY ALISON CASTLE
(TASCHEN, £100)



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Stanley Kubrick. One of the most important directors ever to have lived, the legendary name has become synonymous with perfectionism and visual panache. Using hundreds of never before seen images, *The Stanley Kubrick Archives* embraces Kubrick's cool, epic style. It's as comprehensive and weighty as you would hope from a book that costs £100, is 544 pages long and can barely be lifted with both hands. It also includes a CD interview and an actual twelve-frame film-strip from a 70mm print of *2001: A Space Odyssey* owned by the man himself. His widow Christiane has lent her approval to the project, which showcases hundreds of rare on-set photographs of Kubrick and his colleagues at work. Put together with an attention to detail that you suspect would have pleased the late auteur, it's a privileged glimpse that almost feels voyeuristic, bearing in mind Kubrick's famously reclusive nature. And seeing the worlds – historic, futuristic, dystopic – of whose reality he so meticulously convinced us, recast here as mere movie sets is an unsettling, enriching experience for the deep-pocketed Kubrick devotee.

To find out more about this or any other Taschen publications, go to www.taschen.com

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(previous page) *The Shining, 1980* A terror stricken Shelley Duvall backs away from her crazed husband on one of The Overlook Hotel interior sets. Kubrick had two cameras roll up tracks on the stairs in order to get simultaneous tight and wide shots of Duvall.

(top right) *The Shining, 1980* L to R: focus puller Douglas Milsome, Jack Nicholson, Stanley Kubrick, daughter Vivian Kubrick, and continuity supervisor June Randall, in a self-portrait shot by Kubrick in the mirror on the men's restroom set.

(Middle Left) *A Clockwork Orange, 1971* The droogs' infamous joyride through the countryside was actually a pre-recorded background projected onto a screen behind a stationary car in a film studio.

(middle right) *2001: A Space Odyssey, 1968* Keir Dullea in the replica hotel suite from the end of the film. The set was lit entirely through its own floor, in keeping with the practice throughout 2001 where lighting formed an integral part of the set.

(bottom left) *Eyes Wide Shut, 1999* Tom Cruise and Stanley Kubrick stand over Julianne Davis, fully made up as the corpse of Amanda 'Mandy' Curran, with director of photography, Larry Smith, right.

(bottom right) *The Shining, 1980* L to R: Joe Turkle, Stanley Kubrick, and Jack Nicholson. Kubrick told Michel Ciment "Jack's performance here is incredibly intricate, with sudden changes of thought and mood."

