|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| About you | **[Salutation]** | Fouad | [Middle name] | Oveisy |
| [Enter your biography] | | | |
| University of Toronto’s Center for Comparative Literature | | | |

|  |
| --- |
| Your article |
| Kubrick, Stanley |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Stanley Kubrick (b. 26 July, 1928, Bronx, New York, USA; d. 7 March, 1999, St Albans, England) was a key late-modernist American director renowned for his creative use of cinematic elements, a bold approach to the human subject’s existential dilemmas, and a controversial tendency towards grotesque subject matter. Even though the themes and cinematic styles vary greatly throughout Kubrick’s oeuvre, the human relationship with technology and government, the individual’s traumatic response to sexual and societal norms, and the mass conditions in the wake of war and violence capture the gist of his philosophical focus on the limitations of modernity. |
| Stanley Kubrick (b. 26 July, 1928, Bronx, New York, USA; d. 7 March, 1999, St Albans, England) was a key late-modernist American director renowned for his creative use of cinematic elements, a bold approach to the human subject’s existential dilemmas, and a controversial tendency towards grotesque subject matter. Even though the themes and cinematic styles vary greatly throughout Kubrick’s oeuvre, the human relationship with technology and government, the individual’s traumatic response to sexual and societal norms, and the mass conditions in the wake of war and violence capture the gist of his philosophical focus on the limitations of modernity.  Kubrick’s films fall into the modernist tradition of aesthetic formalism, because, as Philip Kuberski notes, his films ‘note an authorial detachment, a cool mode of presentation, and a formal ineffability’ (Kuberski 4). For example, in the science fiction *2001: A Space Odyssey* (1968), he effectively uses the Eisensteinian techniques of rhythmic, tonal and intellectual montage to comment on technological teleology, human enlightenment, and the origin of violence. Kubrick established his early reputation with the noir *The Killing* (1956), and the World War I drama *Paths of Glory* (1957). The adaptations *Lolita* (1962) and *A Clockwork Orange* (1971) brought him worldwide success and acclaim. Later in his career, the psychological thriller *The Shining* (1987) and the Vietnam film *Full Metal Jacket* (1987) cemented his status as a fierce yet highly controversial critic of modern society, human nature, and the capitalistic machines of war and patriarchy. List of Major Works *Eyes Wide Shut* (1999)  *Full Metal Jacket* (1987)  *The Shining* (1980)  *Barry Lyndon* (1975)  *A Clockwork Orange* (1971)  *2001: A Space Odyssey* (1968)  *Dr.Strangelove or: How I Learned to Stop Worrying and Love the Bomb (*1964)  *Lolita* (1962)  *Spartacus* (1960)  *Paths of Glory* (1957)  *The Killing* (1956) Paratextual Material  * See the webpage *Cinephilia and Beyond* for a complete list of all major documentaries on the life and works of Stanley Kubrick: (<http://cinearchive.org/post/32348266265/all-the-essential-documentaries-on-stanley>) * See a selection of early works by Kubrick as a young photographer on *twistedsifter.com*: (<http://twistedsifter.com/2011/12/stanley-kubricks-new-york-photos-1940s/)> * Look at *Staircases to Nowhere: Making Stanley Kubrick’s ‘The Shining*’ (2011), a recent documentary about the making and philosophy of Kubrick’s thriller, *The Shining*: (<http://vimeo.com/66584974>) * See the posters of a few Kubrick classics, along with his full bio, on *Turner Classic Movies*’ entry on Stanley Kubrick: ([http://www.tcm.com/tcmdb/person/106014|141977/Stanley-Kubrick/)](http://www.tcm.com/tcmdb/person/106014%7C141977/Stanley-Kubrick/)) |
| Further reading:  (Chion)  (Abrams)  (Kuberski)  (Duncan)  (Naremore) |