

THE PHOTOGRAPHY IN THE WORK AND ARCHIVES OF FILM DIRECTOR STANLEY KUBRICK

A fotografia na obra e acervo do diretor de cinema Stanley Kubrick

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RESUMO

Considerado uma das grandes referências do cinema e conhecido por sua natureza meticulosa e pelo alto nível de controle artístico, Stanley Kubrick começou sua carreira como fotógrafo e, enquanto diretor de cinema, produziu filmes inovadores que versam sobre diferentes temáticas. O objetivo do artigo é apresentar o papel da fotografia na obra de Kubrick à luz da sua carreira como fotógrafo e da presença da fotografia no seu acervo pessoal. Trata-se de uma pesquisa qualitativa que se utiliza de pesquisa biográfica sobre Kubrick e análise documental. Como resultados, observa-se que as fotografias foram utilizadas como instrumentos facilitadores na produção dos filmes de Kubrick, majoritariamente importantes nas fases de pré-produção e produção fílmica, e, através da compreensão das formas como elas foram utilizadas, é possível estabelecer a evolução de algumas técnicas utilizadas no cinema e compreender as formas de trabalho e relações pessoais e profissionais do diretor. Além disso, observa-se que o acervo de Kubrick e as fotografias se constituem como importantes fontes históricas que evidenciam o período em que foram produzidos, contribuindo para pesquisas e reflexões sobre temas diversos para além da vida e obra de Kubrick.

PALAVRAS-CHAVE: Arquivos pessoais. Fotografia. Cinema. Stanley Kubrick.

ABSTRACT

Considered one of the greatest references in cinema and known for his meticulous nature and high level of artistic control, Stanley Kubrick began his career as a photographer and, as a film director, produced innovative films that deal with different themes. The purpose of this article is to present the role of photography in Kubrick's work in the light of his career as a photographer and the presence of photography in his personal archives. This is qualitative research that uses a biographical research on Kubrick and analysis of the archives. From this perspective, it is observed that the photographs were used as facilitating

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instruments in the production of Kubrick's films, mostly important in the pre-production and film production phases and, through understanding the ways in which they were used, it is possible to establish the evolution of some techniques used in cinema and understand the director's ways of working and personal and professional relationships. Furthermore, it is observed that photographs constitute important historical sources about the period in which they were produced or sought to be reproduced in films, contributing to research and debates on various topics beyond Kubrick's life and work.

KEYWORDS: Personal archives. Photograph. Cinema. Stanley Kubrick.

1 INTRODUCTION

Stanley Kubrick (1928-1999) is considered one of the greatest film directors of the 20th century, responsible for masterpieces that made history due to cinematographic innovations and the controversial themes addressed in his films.

The director is also remembered for his meticulous nature and for possessing a high level of artistic control, involving himself in all aspects of film production. Furthermore, over the years, Kubrick acquired a reputation for being methodical and systematic, and he began to be seen in public less and less, especially in the last years of his life.

Photography entered the director's life when he was still very young, when he was given a camera by his father as a teenager. This event encouraged his career as a photographer and his works, especially made for the North American magazine *Look* (1937-1971), led to the production of his first documentaries. Later, when he became a film director, Kubrick used photography as a facilitating instrument in the realization of his works.

During his long career, Kubrick accumulated an extensive collection resulting from the production processes of his films and professional acting. After his death in 1999, the collection was donated to the documentation center of a British university and is available to the public.

Kubrick's archive demonstrates the film production processes, the initial ideas for preparing the scripts, the research in the film pre-production phase, the filming and the activities carried out after the recordings, such as editing, release, reception and



repercussion of the films. films in different countries. All these activities were recorded in documents that make up a collection of, originally, 1,000 archive boxes, 30% of which are made up of behind-the-scenes and publicity photographs, research location of filming, sets and props and for continuity.

It is noteworthy that Kubrick's personal archive constitutes an important source of research and information that records the period and the ways in which it was produced, enabling reflection on the context in which these documents were produced and producing new sources of information on topics that permeate the activities that generated this documentation.

The paper aims to present the role of photography in Kubrick's work in the light of his collection, which is deposited at the Archives and Special Collections Centre, at the University of the Arts London (UAL)², in London. As methodological procedures, biographical research was carried out on Kubrick and analysis of the collection, based on the perspective of the author who worked as an archivist at the UAL documentation center.

Initially, Kubrick's biography will be presented based on his career as a photographer and, later, film director, relating his life and work with the production of photographs and his personal collection. Next, some aspects of the constitution of Kubrick's collection will be presented, the presence of photographs and the different ways in which they were used as a facilitating resource for the making of the director's films.

2 FROM A TEENAGE PHOTOGRAPHER TO A GREAT FILM DIRECTOR

The son of Jewish immigrants, Kubrick was born in New York in 1928. During his childhood and adolescence, he had little interest in school and his father looked for alternatives that would attract his son's attention. Chess was introduced to Kubrick when he was still a teenager, which later became an artistic inspiration for some of his films and

² UAL is a British public university consisting of six campuses and dedicated to teaching arts, design, and fashion. Information available at: <<https://www.arts.ac.uk/>>. Accessed on: 25 Jan. 2023.



served as an important instrument for bringing the director closer to his actors. In the 1950s, as a young man, Kubrick played chess for money at the Marshall Chess Club near Washington Square in New York. When he became a film director, he used chess as part of the plot of his films or entertainment during filming. As an example, we remember the scene at the Chess Club, in *The Killing* (1956); astronaut Frank Poole's chess match with the HAL computer in *2001: A Space Odyssey* (1968); and the chess game scenes in *Barry Lyndon* (1975). Also famous are the backstage photograph of the chess matches between Kubrick and George C. Scott during the filming of *Dr Strangelove Love or: How I Learned to Stop Worrying and Love the Bomb* (1964).

The father was also responsible for bringing his son closer to photography by giving him a Graflex camera when Kubrick was 13 years old. That experience led him to become the official photographer at his High school, William Howard Taft High School, in the Bronx, New York, where he grew up.

"Always with the camera around his neck" (LOBRUTTO, 1998, p. 18), Kubrick saw the possibility of an interesting capture when he noticed a newsstand salesman close to the news about the death of US president Franklin Roosevelt (1882 -1945). He asked the news vendor to make a sad face next to the news, exercising his ability to create peculiar scenes, and sold the photo to *Look* magazine. The photo was published in the June 26, 1945 issue, earning Kubrick his first job as a photographer at the magazine, where he worked from 1947 to 1950³.

During this period, Kubrick did more than 300 works for *Look* magazine, one of which covered the story of boxer Walter Cartier (1922-1995), and which was published under the title *Prizefighter*, in the January 18, 1949 issue. Following a day in the boxer's life, on the eve of a big fight, Kubrick perfectly composed scenes of Cartier waking up in his apartment with his twin brother who was also his agent; weighing yourself; consulting your coach; finding the girlfriend; and finally, participating in and winning a fight via knockout.

³ This type of photography is currently called "documentary photography", produced for magazines such as *Look* and *Life*, which used photography as an "authentic weapon for transmitting information", and which gave rise to the figure of the photographer/documentarian (OLIVEIRA, 1999, p. 66).



Among the early works of Kubrick's career, *Prizefighter* is considered one of the most ambitious (BRAXTER, 1997) and which determined the moment when the young photographer emerged as a photojournalist (LOBRUTTO, 1998). Furthermore, film critic Andrew Pulver (2008), in an essay published in the British newspaper *The Guardian*, wrote: "Even knowing that the photographer would be someone special, the *Prizefighter* photos are stupendous: it is the point at which Caravaggio meets Film Noir" (PULVER, 2008)⁴.

In an interview reproduced in LoBrutto's book (1998), with the journalist Michel Ciment, at the release of *A Clockwork Orange* (1971), Kubrick commented on his experience at the magazine and the relevance of that work to his career as a film director:

The subject matter of the works in *Look* was generally quite idiotic. Occasionally, I've had the chance to do an interesting story about a certain personality. [...]. Photography certainly gave me the first step towards cinema. To make a film entirely on your own, which I initially did, you don't need to know a lot about everything, but you do need to know about photography (LOBRUTTO, 1998, p. 52).

In this sense, two years later, the *Prizefighter* essay, published in *Look* magazine, and Kubrick's interest in boxing, inspired the young director to make his first documentary, entitled *Day of the Fight* (1951), made together with his high school friend, Alexander Singer. Likewise, Kubrick accompanied the 24 hours prior to a Cartier's fight, using *Prizefighter* techniques referring to the dramatic compositions, the suspense and the climax resulting in a great final fight, as we observe in the suspense launched by the documentary's initial narrative.: "This is the story of a fight and a fighter. Walter Cartier. Today is the fight. Tonight at 10 o'clock will be one of the moments that justify your hard life" (KUBRICK, 1951). What differs the documentary *Day of the Fight* from the *Prizefighter*

⁴ In 1971, *Look* magazine ended its activities and its photo collection was donated to the Library of Congress (LOC) and the Museum of the City of New York (MCNY). Kubrick's negatives and photographs, made for the magazine, are deposited at both institutions. For the photo of the news vendor next to the news of President Roosevelt's death, see the LOC catalog: <<https://www.loc.gov/pictures/item/2014646473/>>. Accessed on: 25 Jan. 2023. For photos and negatives from the *Prizefighter* shoot, see the MCNY online catalog: <<https://collections.mcny.org/CS.aspx?VP3=SearchResult&VBID=24UP1GMR6KGB3&SMLS=1&RW=1280&RH=610>>. Accessed on: 25 Jan. 2023.



essay is the deeper and more elaborate way that Kubrick develops in the scenes of the documentary.

About the experience of working with Kubrick, Walter Cartier described a characteristic that the young director would later develop with intensity: "Stanley arrives prepared like a fighter for a big fight, he knows exactly what he is doing, where he is going and what to do. wants to achieve" (LOBRUTTO, 1998, p. 54).

Interest in boxing was also the subject of one of Kubrick's first feature films, entitled *The Killer's Kiss*, released in 1955, and which highlights the techniques used by the director and photographer, initiated in the work to the *Look* magazine.

However, before making the film *The Killer's Kiss*, Kubrick produced the documentary *Flying Padre* (1952), some commissioned short films, such as *The Seafarers* (1953) - his first color film, and his first feature film, *Fear and Desire* (1953). The latter was produced with a reduced crew, financed mainly by his uncle Martin Perveler, whose script was written by another high school friend, Howard Sackler. Kubrick was involved in all phases of production: he controlled photography and editing, as well as directing. In order to save money, the sound and soundtrack were added after filming, which resulted in more expense and a result that Kubrick did not like. Although it received several good reviews, the director later withdrew the film from circulation, although copies of the film can still be found nowadays.

In the following years, in addition to *The Killer's Kiss*, Kubrick produced *The Killing* (1956), *Paths of Glory* (1957) and *Spartacus* (1960). In the latter, he learned about the importance of having full autonomy over his films, since he took over the direction of *Spartacus*, after the resignation of director Anthony Mann, with filming in progress. Recalling the experience, he reported: "Spartacus was the only film I didn't have full control over. [...] My experience proves that if it is not explicitly stipulated in the contract that your decisions will be respected, there is a very high chance that they will not be" (LOBRUTTO, 1998, p. 193).

After *Spartacus*, Kubrick produced *Lolita* (1962). The film was based on the novel by Vladimir Nabokov (1899-1977), who also wrote the script for the production. Kubrick decided to produce the film entirely in England to benefit from the Eady Plan (1957-



1985), created to stimulate the British film industry. Thereafter, all of Kubrick's films were produced in the UK, and from *Dr Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964), based on the book *Red Alert* by Peter George (1924-1966), whose screenplay was written by Kubrick, the director made England his permanent residence.

In 1968, the director released *2001: A Space Odyssey* [*2001: A Space Odyssey*], in partnership with the important science fiction writer Arthur C. Clarke (1917-2008), followed by the film *A Clockwork Orange* [*A Clockwork Orange*] (1971), based on the work of Anthony Burgess (1917-1993), and *Barry Lyndon* (1975), based on the novel by William Thackeray (1811-1863).

In the 1980s, Kubrick produced only two films: *The Shining* (1980), based on the work of the famous thriller Stephen King (1947 -) and *Full Metal Jacket* (1987), based on the book *The Short-Timers*, by Gustav Hasford (1947-1993).

In 1999, Kubrick's last film, *Eyes Wide Shut*, was released, based on the work *Traumnovelle*, by Arthur Schnitzler (1862-1931), and completed six days before the director's death.

Throughout his long career, Kubrick produced 13 films and envisaged countless projects that, for various reasons, were not completed. He worked through pre-production on *Napoleon* (developed in the 1970s, after *2001: A Space Odyssey*) and *Aryan Papers* (during the 1990s), and formulated, together with writer Brian Aldiss (1925-2017), the initial idea of A.I. Artificial Intelligence, later produced and released by Steven Spielberg (1946-), in 2001.

Detail-oriented and meticulous, and involved in all aspects of film production - including the activities developed after the release of the films - Kubrick accumulated an extensive collection, especially after the family moved to the mansion on the Childwickbury Estate, in the county of Hertfordshire, in England.

After the director's death in 1999, Kubrick's archive remained largely untouched. It occupied entire rooms of the director's mansion indoors and out. The family didn't know what to do with all that material, but some events that followed contributed to starting to understand the public interest in the collection. Among these events, the



requests for access to the archive for the following achievements stand out: the itinerant exhibition on Kubrick, organized by the Deutsches Filmmuseum, in Frankfurt, Germany, from 2004 onwards; publications by Taschen, entitled Stanley Kubrick Archives (2008) and Stanley Kubrick's Napoleon: the greatest movie never made (2009), which began in 2004; the documentary Stanley Kubrick's boxes (2008), by journalist Jon Ronson, based on access to the archive, in 2001⁵.

In this sense, the director's family began to look for an appropriate place for the custody of the collection. UAL, which in the same period planned to build a new archives and special collections center, had a winning proposal among other institutions, and began to prepare to receive the extensive Kubrick archive and the other collections and archives that were dispersed throughout the university⁶. In 2007, the Center was inaugurated and received, among other collections, the Kubrick's archive.

3 AN OVERVIEW OF KUBRICK'S ARCHIVE AT UAL

According to Lobrutto (1998, p. 32), "Stanley Kubrick's career, as a film director, begins with two converging forces - his love, from an early age, for cinema and his work as a professional photographer". The relationships established by Kubrick, within the scope of his life and activities as a filmmaker, including photography, are evidenced in his extensive personal archive.

Personal archives are essentially instrumental and "have the capacity to reflect the different activities in which they participate" (CAMARGO, 2009, p. 37, in translation). Created because of the needs and wishes of their producers, personal archives, unlike organizational ones, are not subject to legal or administrative requirements. For this reason, it is their holders who decide what should be preserved or eliminated and how the files should - or should not - be organized.

⁵ Further information at: <<https://www.imdb.com/title/tt1263704/>>. Accessed on: 5 Jul. 2023.

⁶ In addition to the Kubrick archive, the Center has 35 collections and private collections mainly related to cinema, graphic design, and journalism. Included are the archives of filmmakers John Schlesinger (1926-2003) and Thorold Dickinson (1903-1984), the designer Tom Eckersley (1914-1997) and the photojournalist Phillip Knightley (1929-2016).



Produced and accumulated in different circumstances, it is not always possible to establish the context of production of personal archives, leaving “always a considerable margin of indeterminacy as to what was kept by attachment, purpose or chance” (NEDEL, 2013, p. 140, in translation). However, it is essential to seek to identify the logical relationships between these records and create the connections that give meaning to the set of documents (MEEHAN, 2018, p. 317, in translation).

According to Hobbs (2017, p. 322, in translation), it is essential to understand the intention of the archive creator to obtain a “more complete and holistic sense of how and why documents are created and preserved”. In Kubrick's case, the intention of taking notes and recording information was related to the purpose of facilitating his working relationships and the execution of ideas and tasks, as mentioned in an interview with journalist Gene Siskel, in 1972: “It means looking for an efficient way remembering what you asked people to do and where the task is. I think filing systems, notebooks and memos are the only way to do it” (KUBRICK, 1972).

An interesting aspect to be observed in Kubrick's archive is that the director was not only concerned with records and forms of archiving information to facilitate communication within the scope of his professional and personal relationships, but he was also concerned with the packaging of these materials. In the documentary, Stanley Kubrick's boxes (2008), Kubrick's longtime assistant, Tony Frewin, explains that the director, dissatisfied with the archival boxes available on the market, ordered 400 boxes to specific measurements from a manufacturer to store his archives.

Consisting of approximately 800 linear meters of boxes, Kubrick's archive contains documents referring to the director's entire career, including the period in which he started his activities at Look magazine to the production of *Eyes Wide Shut*. The material related to his films includes documents relevant to the entire film production process, covering the adaptation of scripts, pre-production, production, post-production, distribution and marketing to the exhibition and reception of films, through newspaper clippings and letters. of fans. The collection also contains post-mortem documents as Kubrick's family preserved documentation on the release and reception of *Eyes Wide Shut*, which occurred after the director's death. In addition, there are materials stemming



from unrealized projects such as the Aryan Papers, Napoleon, and A.I. Artificial Intelligence.

Kubrick's archive has been organized chronologically according to the director's films. Documentary series were also created relating to Kubrick's work on Look magazine, his short films, unfinished projects, and documentaries by Kubrick's daughter, Vivian, about *The Shining* and *Full Metal Jacket*, in addition to the documentary series "General business and personal materials" which, broadly speaking, accommodates materials that do not refer to films or previous categories. The collection also contains many books, especially on the Holocaust and World War II (1939-1945), and they have been cataloged in UAL's central library system.

The original order of the documents was maintained and the materials relating to each film were organized according to the stages of film production, that is, development, pre-production, production, post-production, distribution, and marketing. In this way, it was possible to preserve the relationships between documents and the activities that generated them.

In the "development" subseries, which contains initial notes on the original novel up to the final scripts, interesting ideas are found that were not incorporated into the final version of the films. For example, in the documentation for *2001: A Space Odyssey*, there is a script by Kubrick and Arthur C. Clarke in which Discovery's central computer is named Athena (not HAL)⁷. In another script, with additions to certain scenes, dialogue is included for an "Another HAL" who converses with the film's protagonist, astronaut Bowman⁸.

The "pre-production" subseries makes up a large part of Kubrick's collection and justifies the meticulous aspect of the director who extensively researched the subject and constituent elements of the films. In addition to documentation on casting, there is an extensive amount of research material for the visual effects, costumes, props and, most importantly, the location of the shoot.

Within the scope of the subseries in the production phase, documents on the day-to-day of filming, locations and the continuity of the recordings are included. It is in this

⁷ Stanley Kubrick Archive, University of the Arts London, SK/12/1/2/1.

⁸ Stanley Kubrick Archive, University of the Arts London, SK/12/1/2/4.



subseries that the props are found, including some created for an alternate ending. In the materials referring to *Full Metal Jacket*, for example, there is a decapitated wax head that would be used by the protagonist Animal Mother to cut off the Viet Cong sniper, and whose filmed scene was removed from the final version of the film⁹. It is noteworthy that a large part of the set of props and costumes from Kubrick's films can be found in the traveling exhibition of the Deutsches Filmmuseum.

Subseries on post-production, distribution and marketing demonstrate Kubrick's full involvement with all post-filming processes, including his participation in editing the images and sound, and following up on the distribution of films, preparation of advertisements and advertisements, and translation. of foreign versions. The collection also has newspaper clippings about the reception of films in different countries - including Brazil - and originally organized in chronological and thematic order. In the case of *A Clockwork Orange*, there are also documents about the reception and criticism of the film in the United Kingdom, and Kubrick's decision to withdraw the film from circulation in that country after threats to his family.

Finally, there is the subseries "Indexed Papers and Letters", organized by Kubrick in alphabetical order and which includes various correspondence, including those sent by fans.

It is interesting to note the near absence of audiovisual material in Kubrick's collection. As the family informed the archivists of the documentation center, the director determined that the audiovisual material was destroyed right after the editing of each film, so that it would not be, in a later situation, reused or reedited without the director's consent. The only existing audiovisual materials in the collection refer to the film rolls, and sound recordings used in the making of Vivian Kubrick's documentaries, and some film rolls resulting from the production of *Eyes Wide Shut* that possibly survived given Kubrick's early death. after the completion of the film¹⁰.

⁹ Stanley Kubrick Archive, University of the Arts London, SK/16/3/2/8.

¹⁰ This situation brings us back to what McKemmish (2013, p. 22) refers to as "memory murder practices", when describing, in an extreme situation, the acts of destruction of personal records by its producer, the Australian writer Patrick White. According to McKemmish, the final versions of White's books were what he wanted people to see and what really mattered to him. In Kubrick's case, one imagines that there was the same intention.



On the other hand, a large part of the director's collection consists of photographs - about a third of the collection, or rather, around 300 boxes. This large amount points to the importance of photographs in Kubrick's film production processes because, for the most part, they were produced within the scope of the pre-production and production phases of the films. In addition, most of the photographs refer to Kubrick's last films to the pre-production phase of *Eyes Wide Shut*. In broad lines, among the photographs, there are backstage photos as Kubrick always employed a photographer to record "behind the scenes", in addition to an extensive amount of research photos and images in other formats, such as color slides, negatives and polaroid, as we will see below.

4 THE PHOTOGRAPHS IN KUBRICK'S ARCHIVE

Mariz and Cordeiro (2022, p. 195, in translation) state that we live "in a time where there are practically no personal archives without photographs". In the case of Kubrick's collection, this observation could not be truer: as mentioned, more than 30% of his collection is made up of photographs.

The large number of photographs that make up Kubrick's collection points to their importance in the director's film production processes. In these processes, a key element in the pre-production phase is research photographs, used to select the location where the film would be shot or a location that would inspire the construction of the sets.

Richard Cox (2017, p. 149, in translation) suggests that, in addition to understanding the existence of photographs in personal archives, it is necessary to identify the meaning of these records based on "the photographer's motivations, the nature of the photographic technology used, the person's objectives and of the institution that are using photography and our perceptions - all of this in addition to the raw image offered".

Although originally from New York, Kubrick lived in a quiet rural area in Hertfordshire, north of London, from 1961 until his death in 1999. During this period, London served as a source of inspiration and backdrop for some of the most famous scenes. iconic landmarks from Kubrick's films, where the director has transformed the city

into something entirely new each time. Part of this search for inspiration in the city or the ideal location for filming was also due to the director's desire to produce films as close to home as possible.

For example, in *Full Metal Jacket*, produced between 1983 and 1987, the famous war scenes, set in the Vietnamese city of Huế, were filmed in the old and abandoned Beckton Gas Works, near the Isle of Dogs, in East London. Palm trees were planted, and signage was changed to Vietnamese to achieve the transformation, as in Image 1:

Image 1 - Photos of the adaptation of the location for the filming of *Full Metal Jacket*.



Source: Stanley Kubrick Archive (Reference code: SK/16/2/3/3).

However, before this process of modifying the environment, research was carried out on the location and props for the construction of the scenarios. Most of this material consists of photographs. It is also important to remember that, at that time, computer programs for image editing had not yet been created. For that reason, the photos of the



locations selected for filming were adapted by the art department team to show how those locations could be set up to look like Vietnam: many photos were covered with clear tape and small details were added, such as palm trees and billboards. These photos are impressive because they demonstrate, in addition to the film production process, the forms used in cinema before the emergence of certain computer programs¹¹.

Also noteworthy is the extensive set of photos produced in the pre-production phase of *Eyes Wide Shut*. Produced between 1995 and 1999, the film was set in New York, but filmed mostly at Pinewood Studios, in Buckinghamshire, England. Kubrick's initial idea was to find, in London, the ideal location to reproduce New York. To this end, he requested that photographs be taken of various aspects of the two cities, especially London. For more than a year, Kubrick's nephew, Manuel Harlan, photographed London restaurants, bars, clinics, shops, streets, and apartments, and developed these images in 10x15cm photos. However, the idea of filming on location was set aside and the film was made in a studio, despite the extensive amount of time and materials produced for the development of the preliminary idea. The entire set of photos was deposited in the documentation center in an original order, organized alphabetically by street. Kubrick even ordered specific file boxes to accommodate these photographs.

The photographs also played a fundamental role during the filming processes. For example, about the production of *The Shining*, carried out between 1978 and 1980, there are photographs of continuity and lighting tests, containing images of the Overlook hotel and of the actors and actresses, among them, Jack Nicholson, Shelley Duvall, Danny Lloyd, and Scatman Crothers, as in Image 2:

¹¹ Stanley Kubrick Archive, University of the Arts London, SK/16/2/3/3.

Image 2 - The Shining continuity album.



Source: Stanley Kubrick Archive (Reference code: SK/15/3/1/1).

In reference to the pre-production of 2001: A Space Odyssey, in the “Indexed Papers and Letters” subseries, correspondence and photographs related to the development and implementation of ideas for the use of products in the film are found. Mostly these are documents between the Kubrick team and American and British companies requesting the loan of existing items or commissioning new projects to help create an authentic vision of the future, as well as setting out terms for promotional ties about the film's release. In this subseries, there are photographs of futuristic products developed by several companies, such as IBM, American Express, Pan American and Parker Pen Company¹².

Finally, we highlight the behind-the-scenes photographs that documented the production and were used in the marketing of the films. From the beginning of his career as a film director, Kubrick employed a photographer to produce the “behind the scenes”

¹² Stanley Kubrick Archive, University of the Arts London, SK/12/8/2.



shots. There are behind-the-scenes photographs in all the director's films, including during the filming of *The Seafarers*¹³ e *Fear and Desire*¹⁴. In the materials referring to the production of *Dr Strangelove: or How I Learned to Stop Worrying and Love the Bomb*, for example, there are also backstage photographs taken by the important North American photographer Arthur H. Fellig (1899-1968), better known as Weegee who visited the film's set and produced the behind-the-scenes photos for publicity purposes¹⁵.

From the perspective of the photographs from Kubrick's archive, it is possible to understand the role they played in the director's film production, especially as a facilitating resource in the pre-production and film production processes, and which were also used in the activities and products of marketing and promotion of films. Having had a long career spanning more than 50 years, it is also interesting to note the different types of photographs that exist in the collection, including polaroids and quick-develop photos, created in the 1990s, for example, demonstrating the evolution of ways of producing photographs.

From the analysis of the different ways in which photographs were used in Kubrick's works, it is possible to understand some aspects related to his way of working and the issues that were very important to him, such as the development of detailed research into possible filming locations or the production process of sets and props. Furthermore, it highlights the functioning of the film industry in each period and the ways in which it developed.

Finally, Kubrick's archive, covering photographs, encourages reflection, for example, on themes covered in the director's films, including those discussed in this article, as in the case of war, in *Full Metal Jacket*, or artificial intelligence, portrayed in *2001: A Space Odyssey*. A record resulting from activities carried out in the production processes of Kubrick's films has become a source of information and research beyond the life and work of its producer.

¹³ Stanley Kubrick Archive, University of the Arts London, SK/4.

¹⁴ Stanley Kubrick Archive, University of the Arts London, SK/5.

¹⁵ Stanley Kubrick Archive, University of the Arts London, SK/11/10/1/6.



5 FINAL CONSIDERATIONS

American director Stanley Kubrick is considered one of the greatest references in cinema today. He began his career as a photographer when he was still a teenager and, in more than five decades of work, he has produced innovative films that deal with different themes.

Kubrick possessed a high level of artistic control and was involved in all aspects of the filmmaking process, from adapting scripts to releasing his films. For living most of his life close to film studios, especially after moving to England, Kubrick accumulated, in his residence, large sets of documents produced in the scope of his work.

After his death in 1999, Kubrick's family allowed projects to be carried out with the collection, including the publication of books, documentaries and its exhibition in an itinerant exhibition that was shown in several countries.

In 2007, Kubrick's extensive archive, consisting of approximately 1,000 boxes of miscellaneous documents, was deposited at the UAL documentation center. Among these materials, about a third of them are photographs. This large amount points to their importance in Kubrick's film production processes, as they were mostly produced within the scope of the pre-production and production phases of the films.

Through the analysis of the constitution of Kubrick's archive and the different ways in which photographs are presented in it, it is possible to understand that Kubrick's relationship with photography exceeded the time in which he began his career as a photographer, permeating his entire career as a director of cinema, and used as a facilitating instrument in film production processes. Furthermore, they record the evolution of photography itself and some techniques used by the film industry.

In addition to the immediate potential that Kubrick's collection offers, relating to the director's life and work, it is possible to glimpse the contributions of the collection that constitutes a source of information and research on themes covered in Kubrick's films or on the new uses that the collection acquired after being donated to the Archives and Special Collections Centre at UAL.



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