

*2001: ODISSEA NELLO SPAZIO*



Fig. 1 – Geometrie kubrickiane.



Fig. 2



Fig. 3 – I corpi delle scimmie nello spazio del fotogramma.



Fig. 4



Fig. 5 – Un'inquadratura metafisica.



Fig. 6 – La geometria del parallelepipedo.



Fig. 7



Fig. 8 – La scoperta della forza.



Fig. 9 – L'epica della violenza.



Fig. 10 – L'alba dell'uomo



Fig. 11 – L'attacco di montaggio più famoso di Kubrick: dall'osso all'astronave.



Fig. 12



Fig. 13

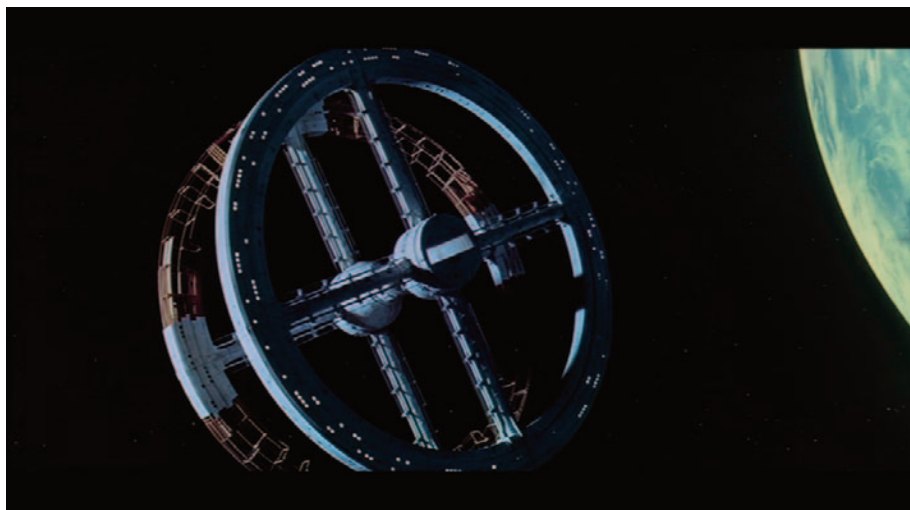


Fig. 14 – La base spaziale danza al suono del valzer.

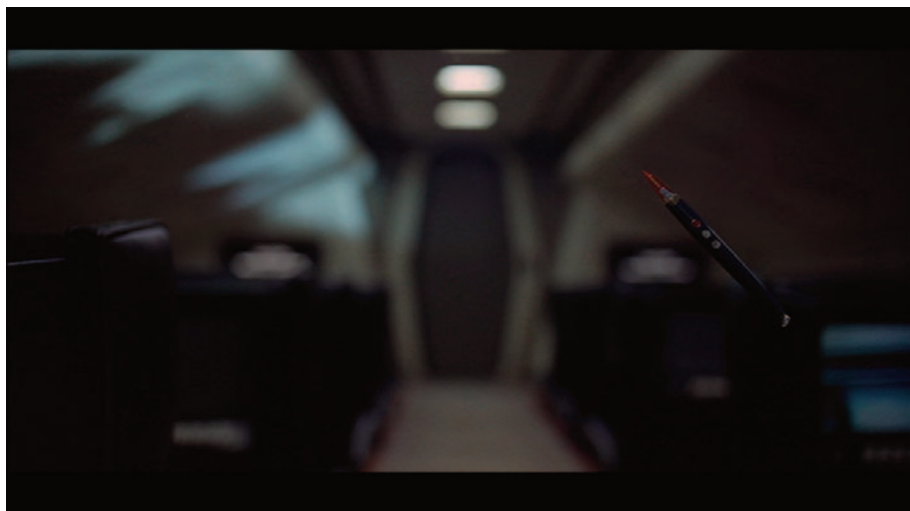


Fig. 15 – Geometrie kubrickiane.





Fig. 16 – Volti ricorrenti di attori nel cinema di Kubrick: qui Leonard Rossiter (tornerà in *Barry Lyndon*).



Fig. 17 – Geometrie kubrickiane.

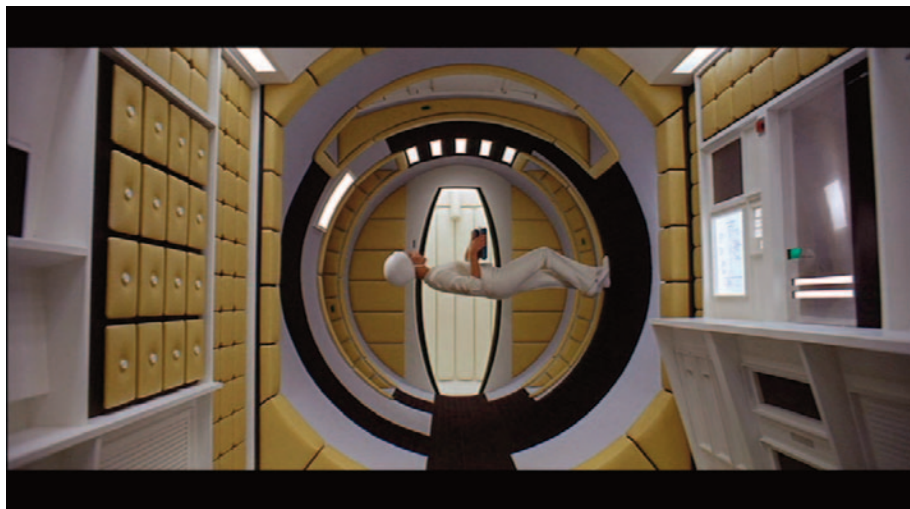


Fig. 18

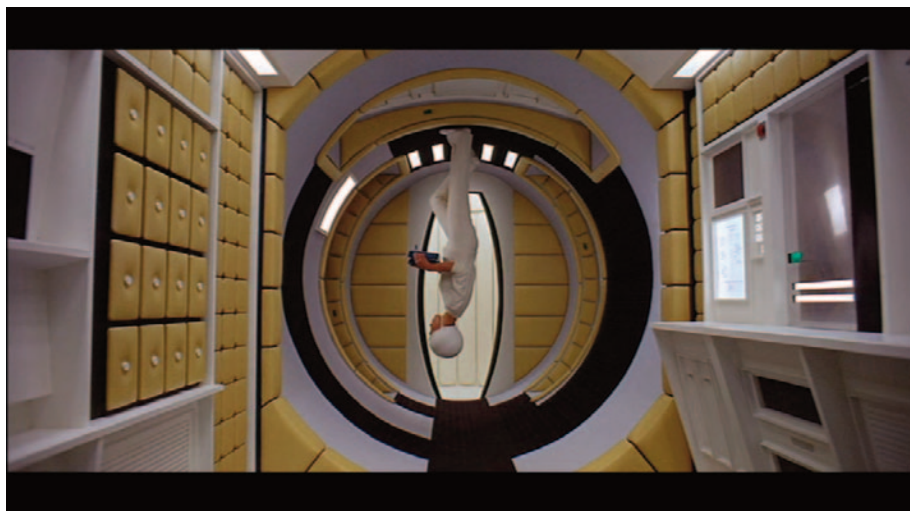


Fig. 19

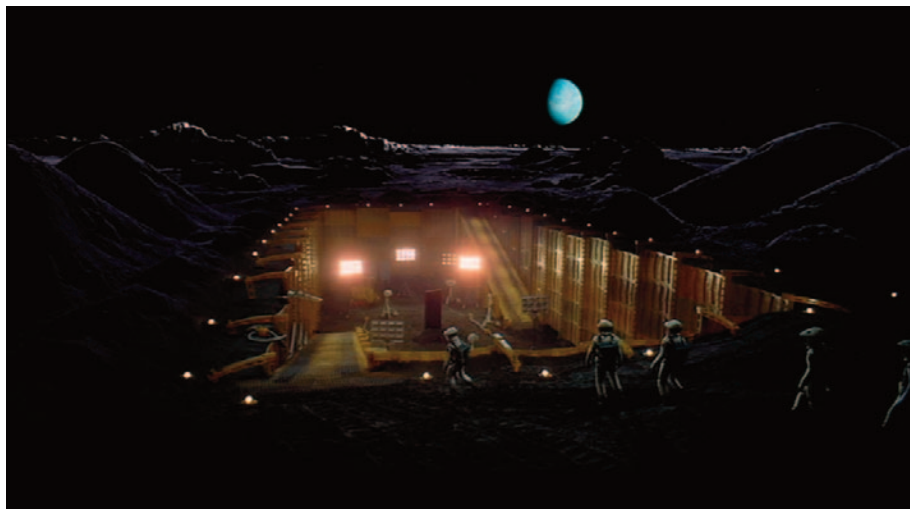


Fig. 20 – La metafisica del parallelepipedo.

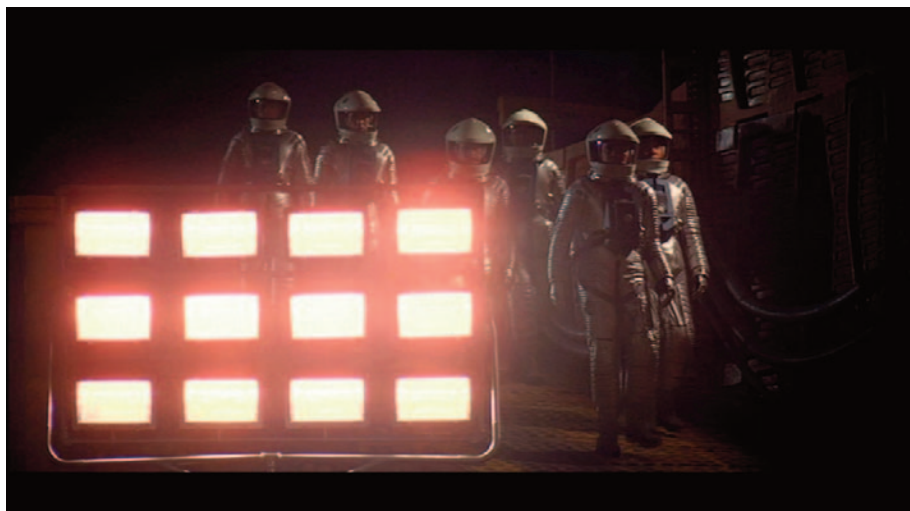


Fig. 21



Fig. 22

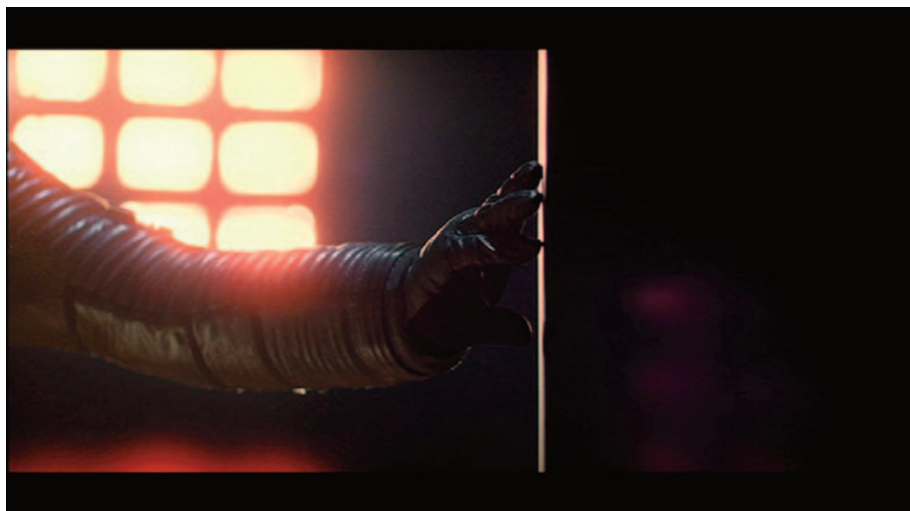


Fig. 23

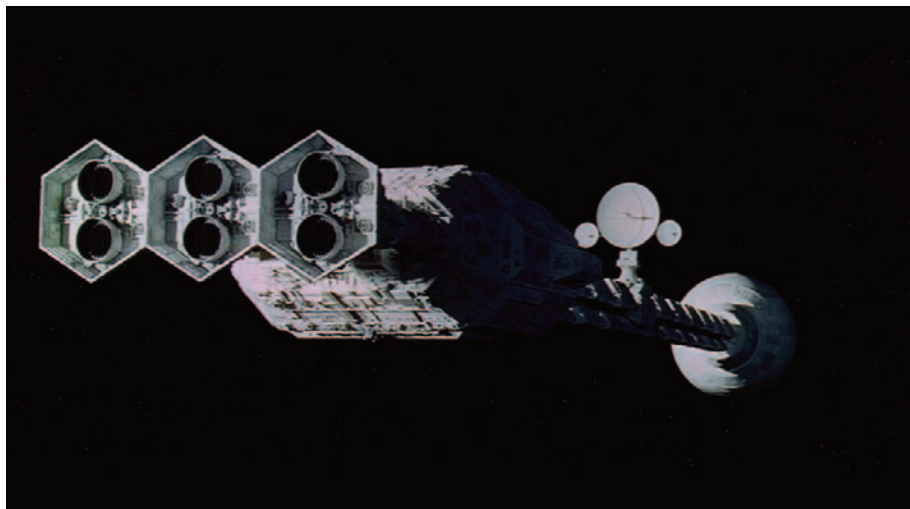


Fig. 24 – Kubrick rifonda la fantascienza.



Fig. 25 – L'ossessione per la circolarità.

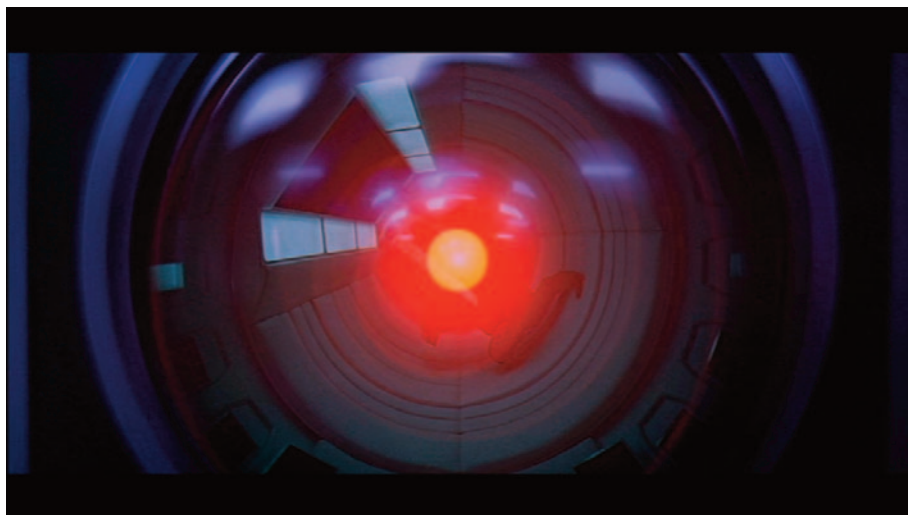


Fig. 26 – L'occhio di Hal.

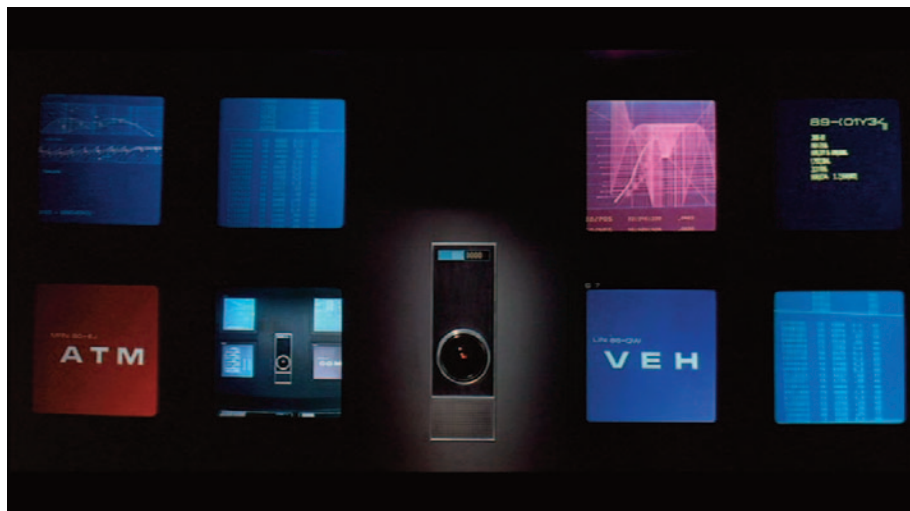


Fig. 27 – Oggettiva di Hal.

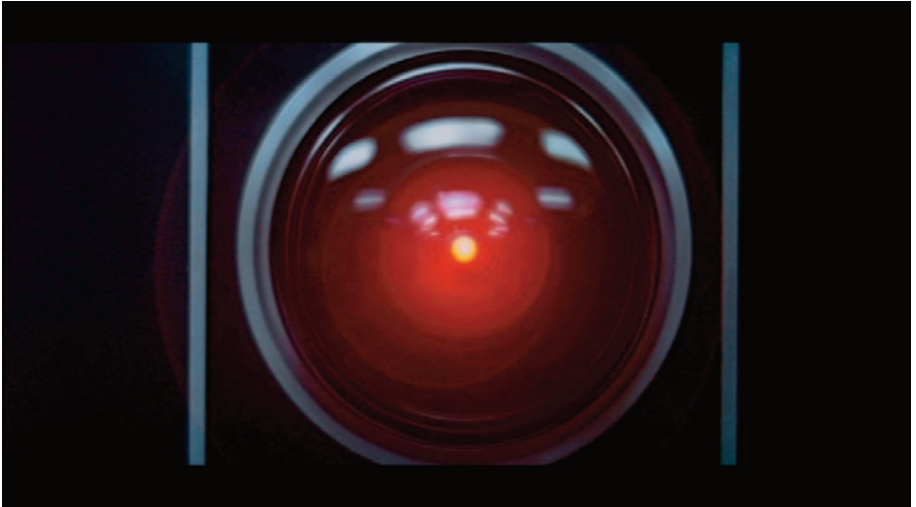


Fig. 28 – Dettaglio di Hal.

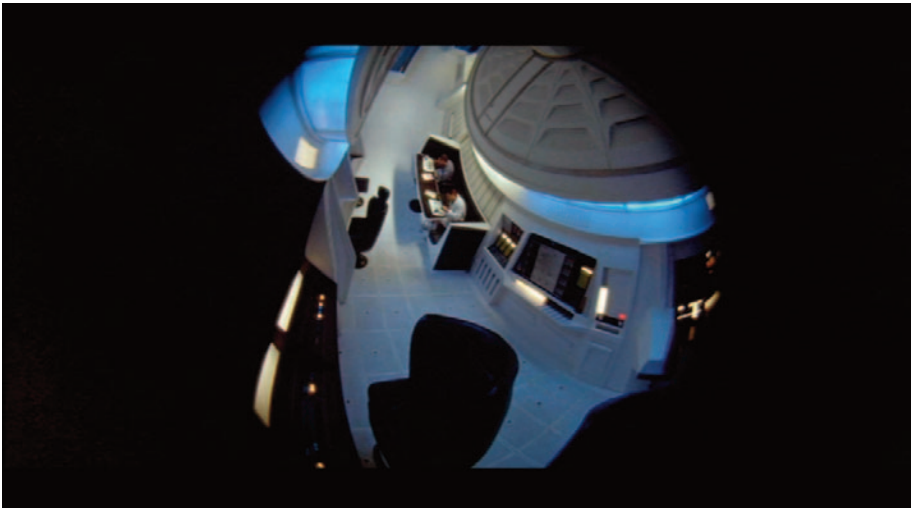


Fig. 29 – “Soggettiva” di Hal (in fish eye).



Fig. 30



Fig. 31 – Soggettiva del computer: lo spettatore si “identifica” con Hal.





Fig. 32 – Ancora fish eye.

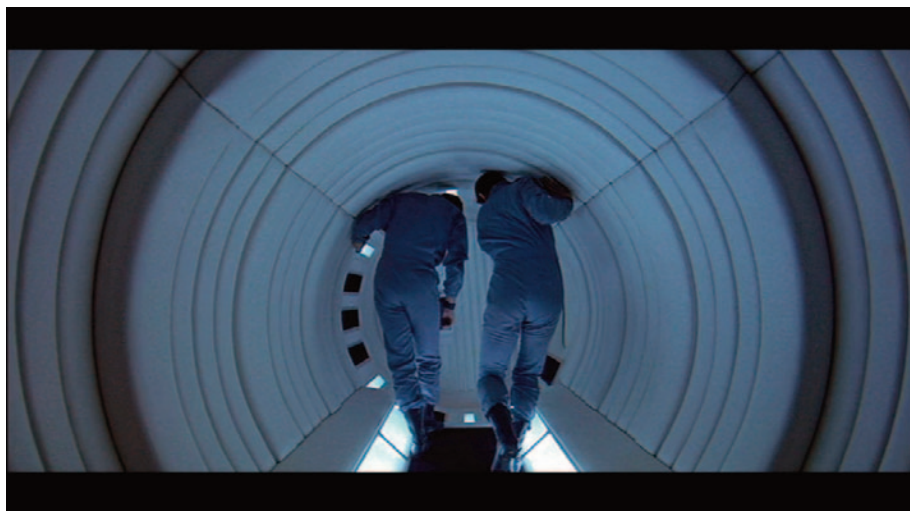


Fig. 33 – Geometrie assolute.



Fig. 34 – PP di David con i riflessi che prefigurano il futuro viaggio “oltre Giove”.



Fig. 35 – Soggettiva di Hal.



Fig. 36 – Hal spia gli astronauti.

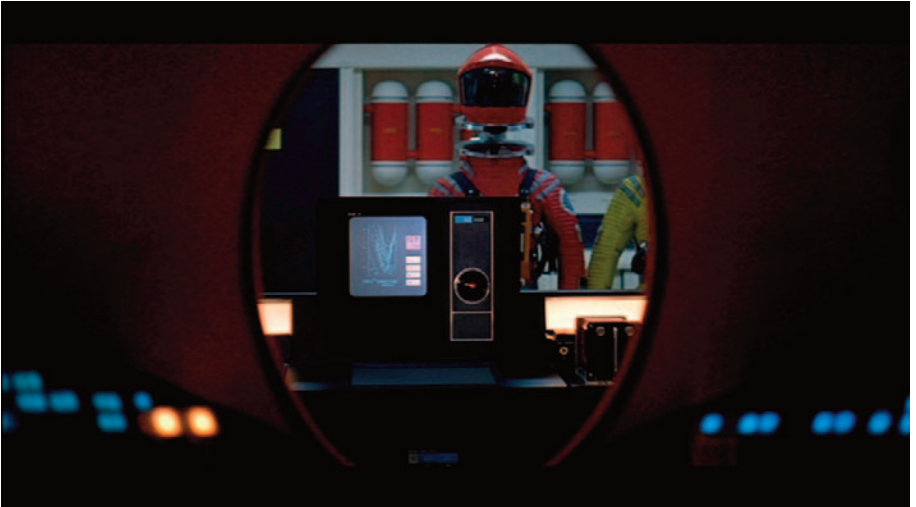


Fig. 37

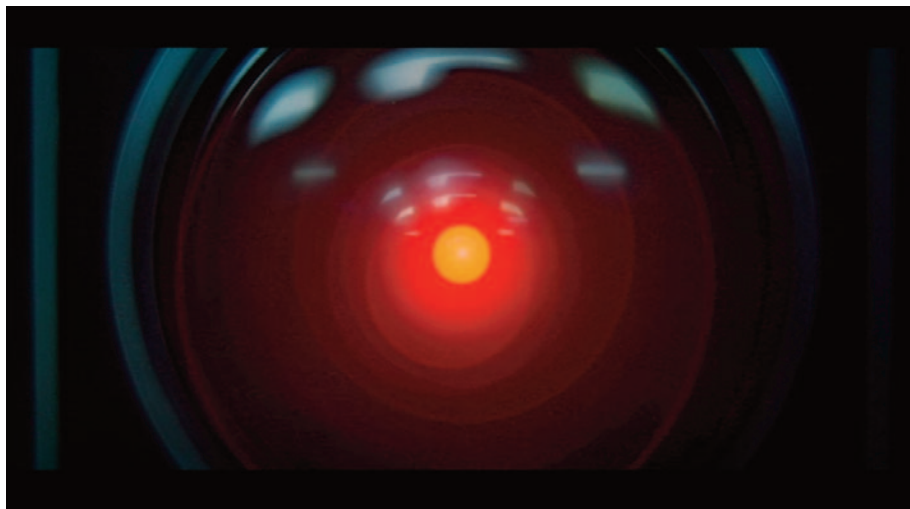


Fig. 38 – Dettaglio sull'“occhio” di Hal, che capisce che i due astronauti non si fidano più di lui.

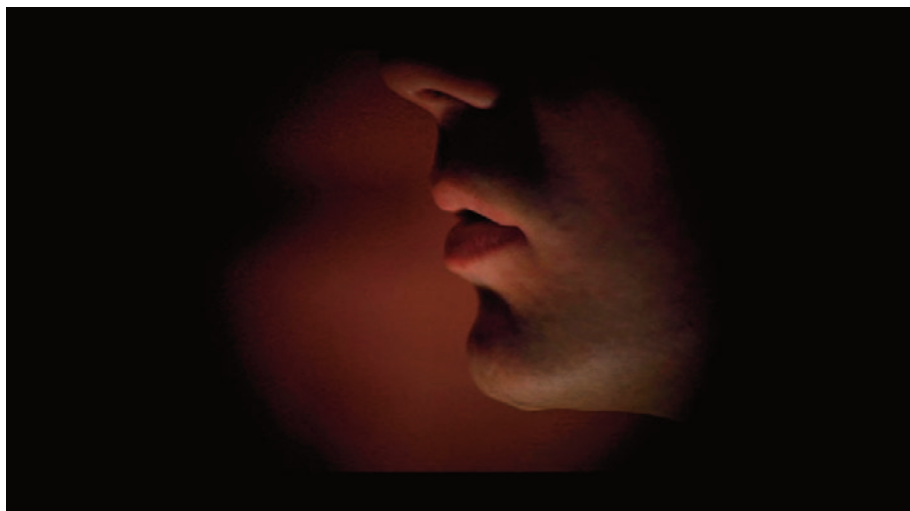


Fig. 39 – Dettaglio sulle labbra degli astronauti, spinti da Hal.

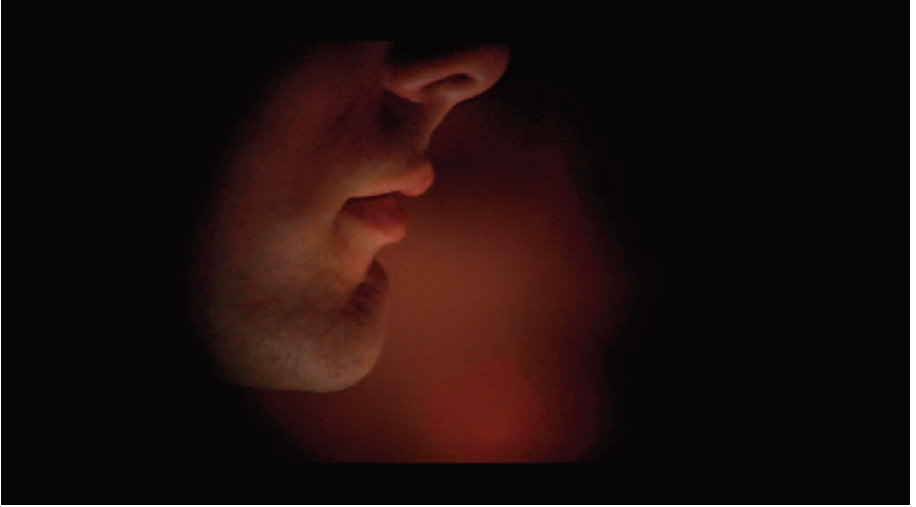


Fig. 40



Fig. 41 – La navicella spaziale diventa un pericoloso mostro, venendo verso la mdp.

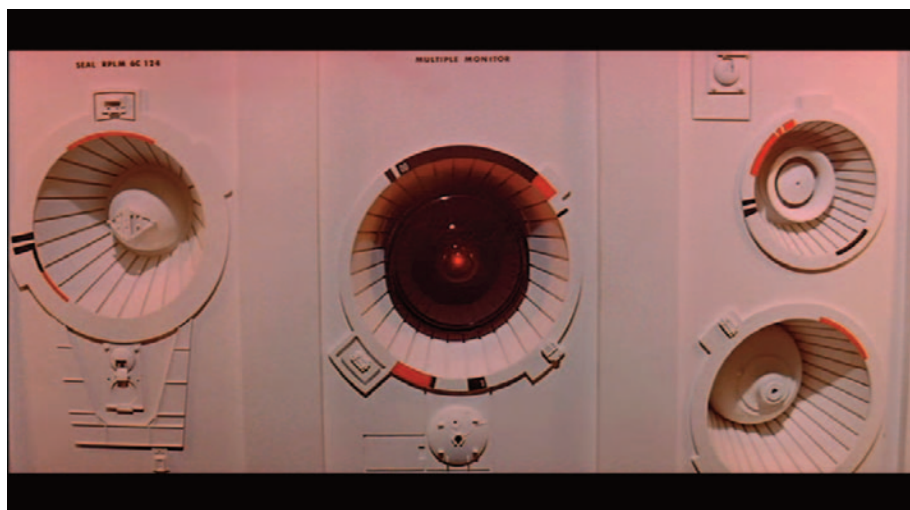


Fig. 42 – Dettaglio della navicella.

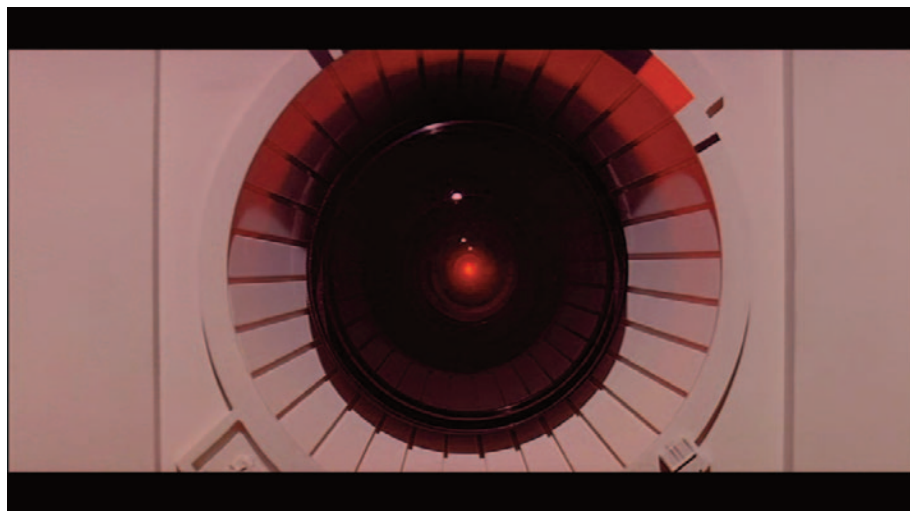


Fig. 43 – Dettaglio accentuato.

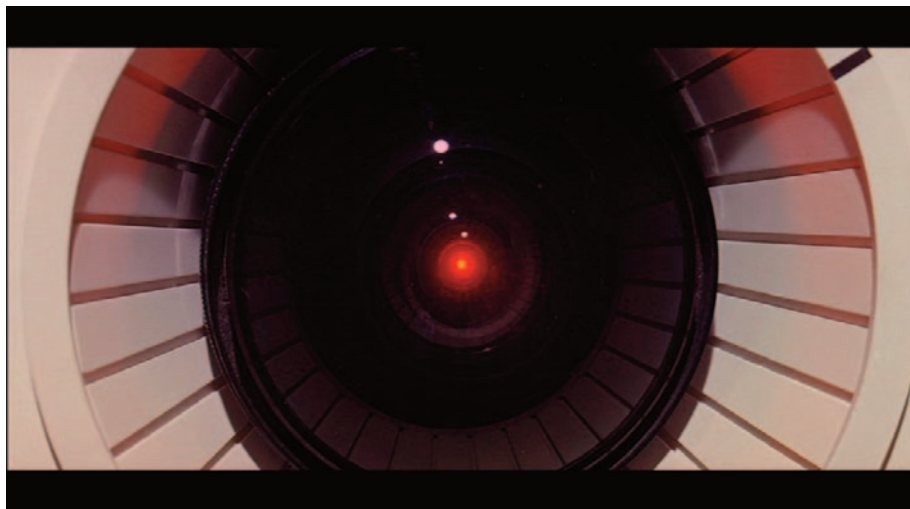


Fig. 44

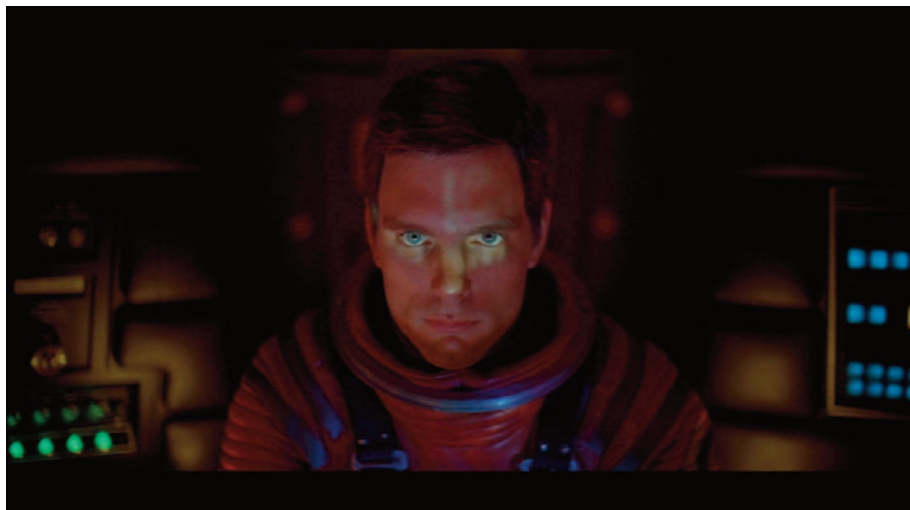


Fig. 45 – La vendetta di David.

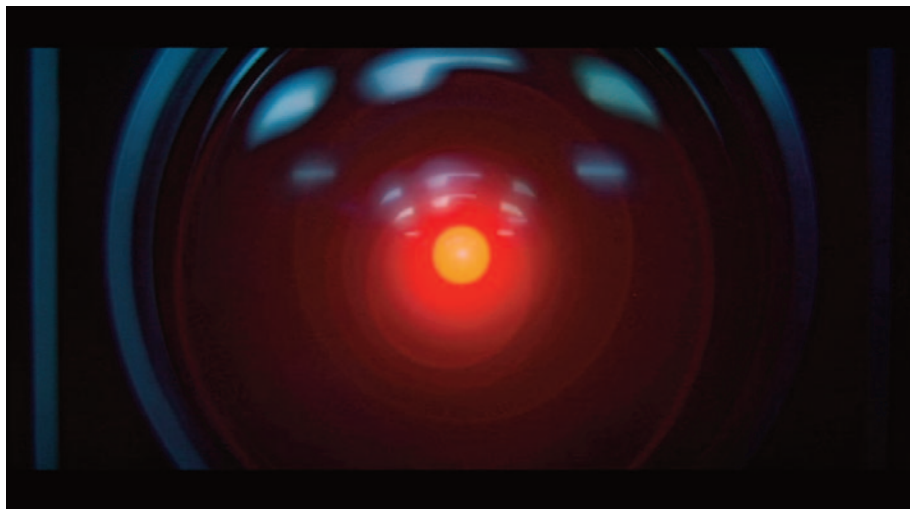


Fig. 46



Fig. 47



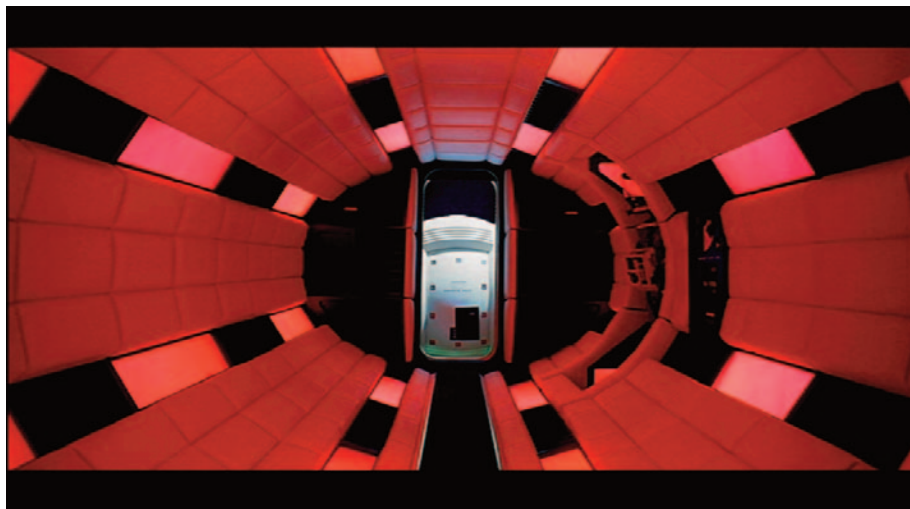


Fig. 48 – Geometrie kubrickiane.

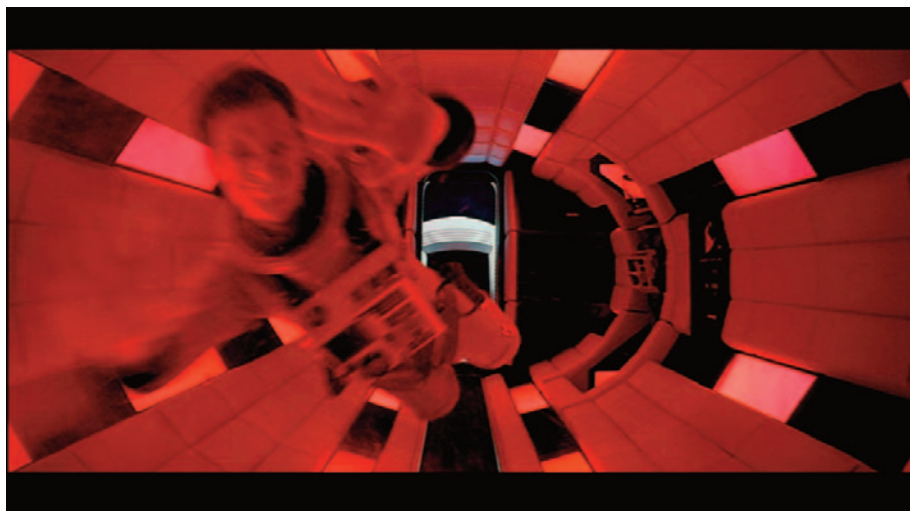


Fig. 49



Fig. 50 – Angolazione dal basso che dà a David un respiro epico.



Fig. 51 – Il corpo dell'astronauta dentro le geometrie dell'inquadratura.

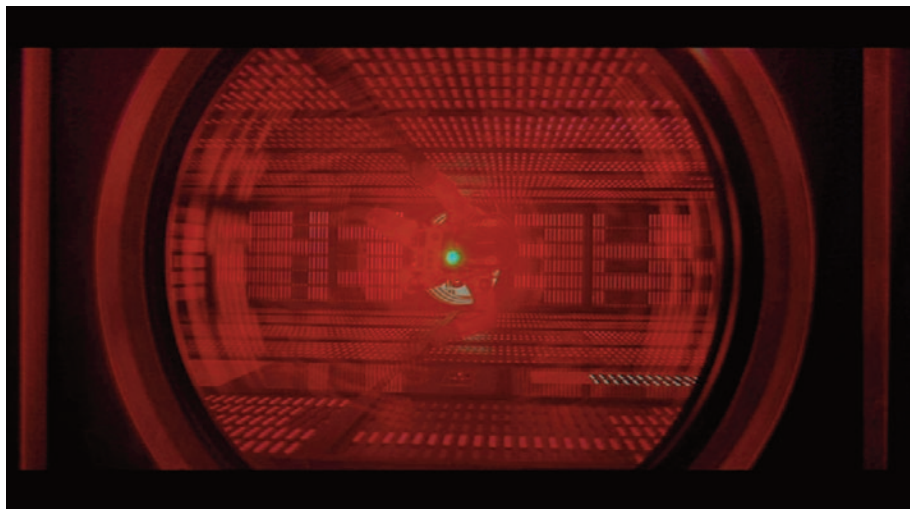


Fig. 52



Fig. 53

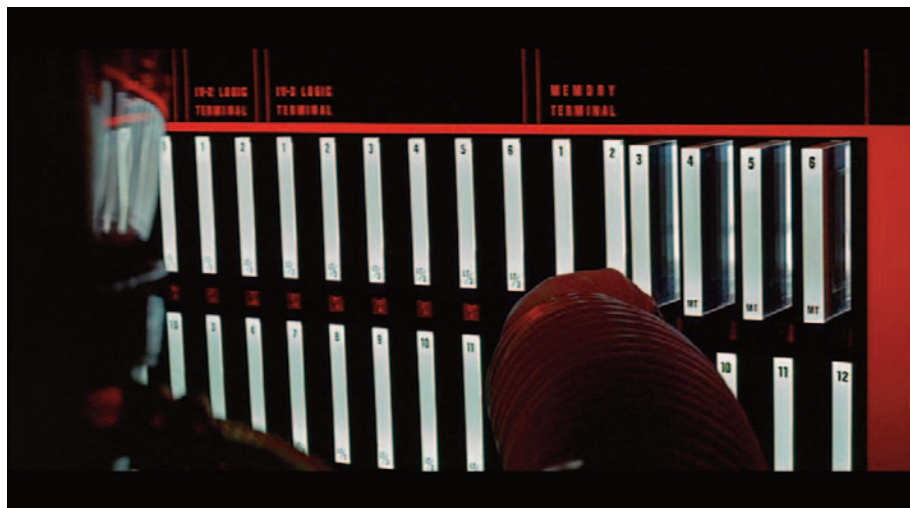


Fig. 54 – La sequenza agghiacciante della progressiva “morte” del computer.



Fig. 55 – Dominanza del colore rosso sul casco di David.



Fig. 56 – Ritorno alle geometrie e alla circolarità.

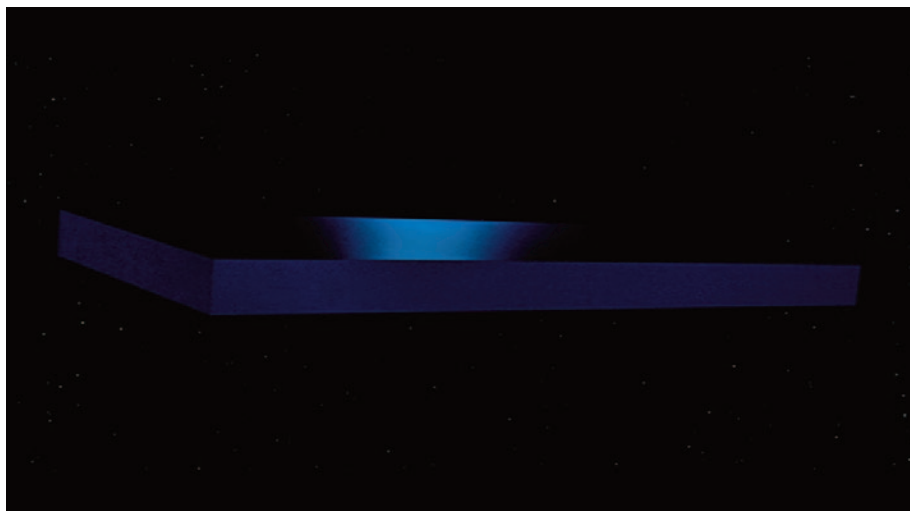


Fig. 57



Fig. 58



Fig. 59 – Comincia il viaggio “psichedelico” di David.

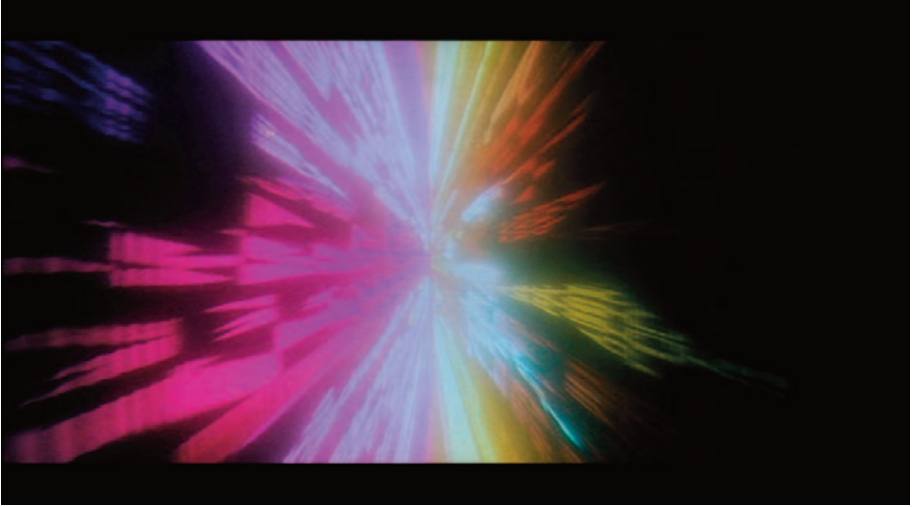


Fig. 60 – Un trionfo di effetti speciali, all'epoca assolutamente innovativi e sperimentali.

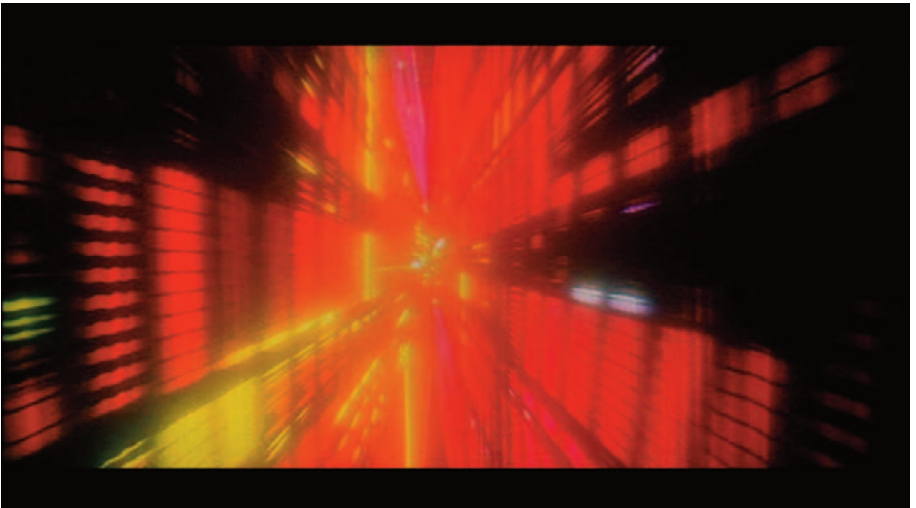


Fig. 61

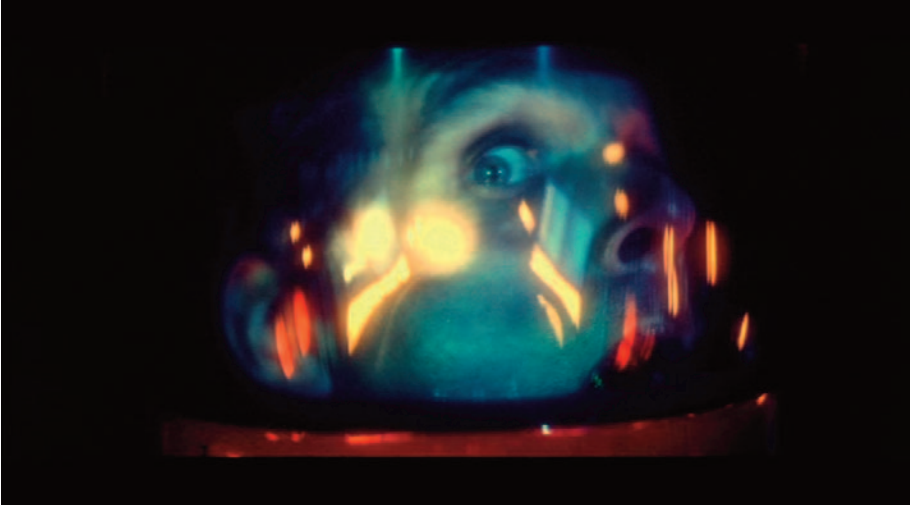


Fig. 62

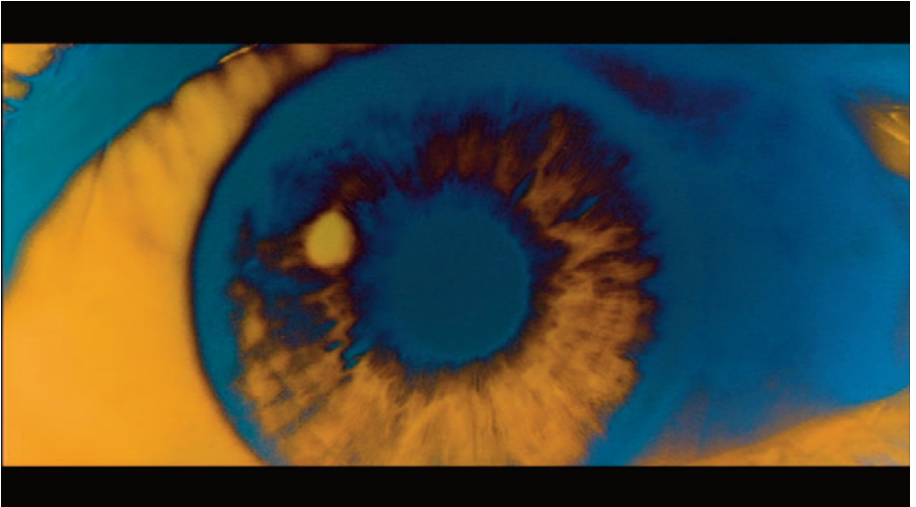


Fig. 63 – Dettaglio estremo dell'occhio dell'astronauta.



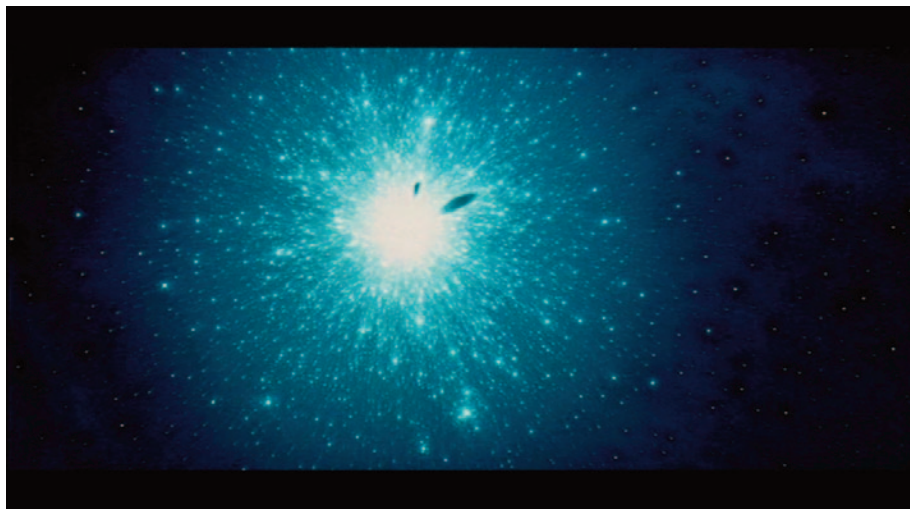


Fig. 64 – Dalla circolarità dell'occhio alla circolarità dello spazio e del tempo.

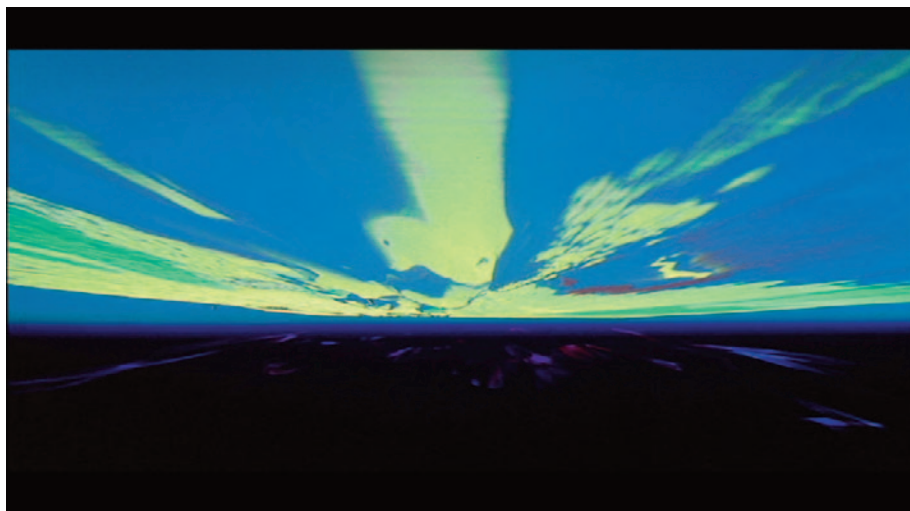


Fig. 65 – Il film slitta verso la videoarte.

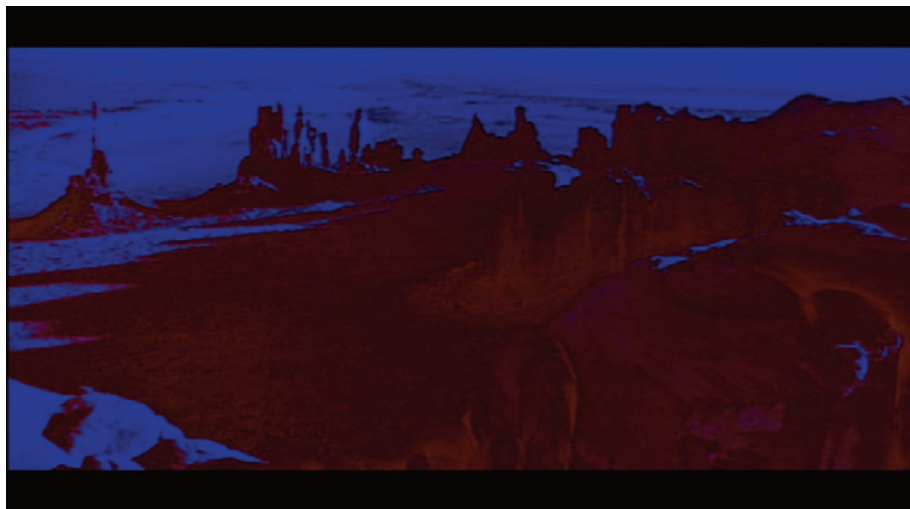


Fig. 66

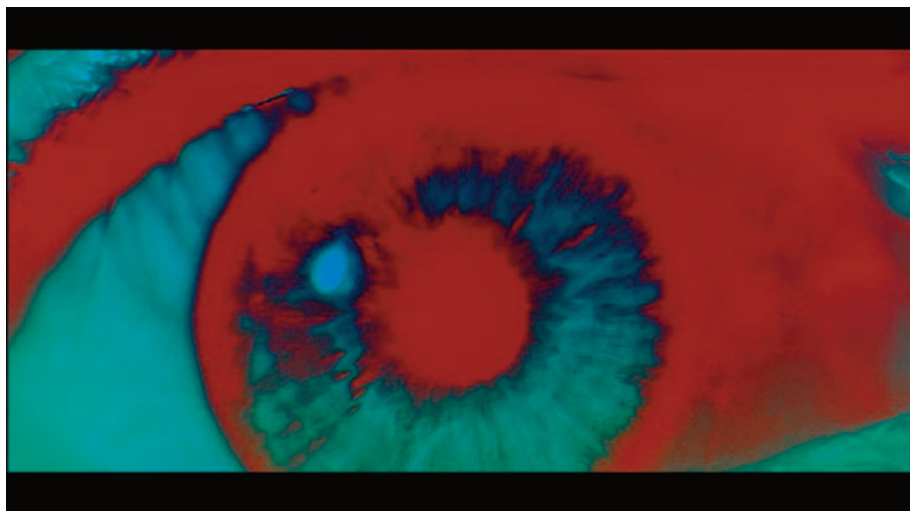


Fig. 67



Fig. 68 – Dettaglio occhio.



Fig. 69 – Soggettiva in accentuato grandangolo.

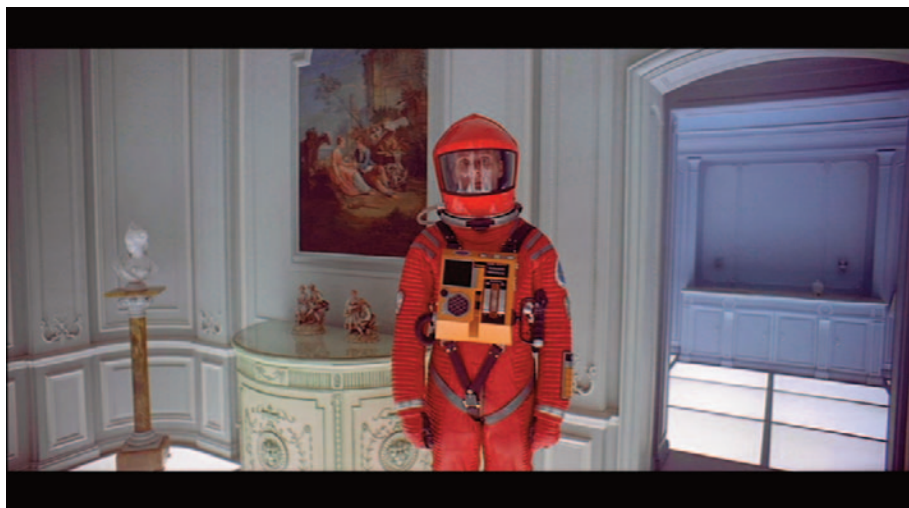


Fig. 70 – Da soggettiva a oggettiva.

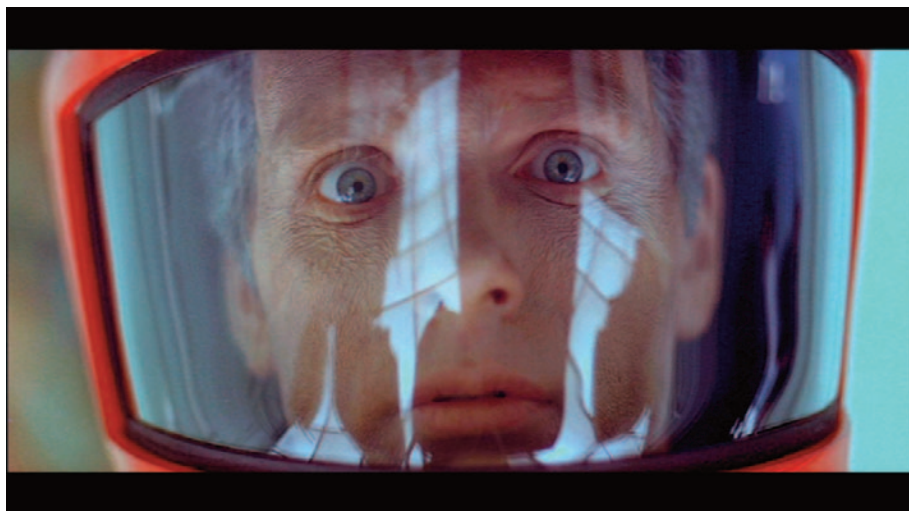


Fig. 71 – PP di David, nel frattempo invecchiato.



Fig. 72 – Soggettiva su un bagno (sembra anticipare una scena di *Shining*...).



Fig. 73



Fig. 74 – Soggettiva: uno sguardo quasi “voyeuristico” di David verso se stesso.



Fig. 75



Fig. 76 – In semi-soggettiva, David, ormai vecchio, guarda se stesso sul letto di morte.

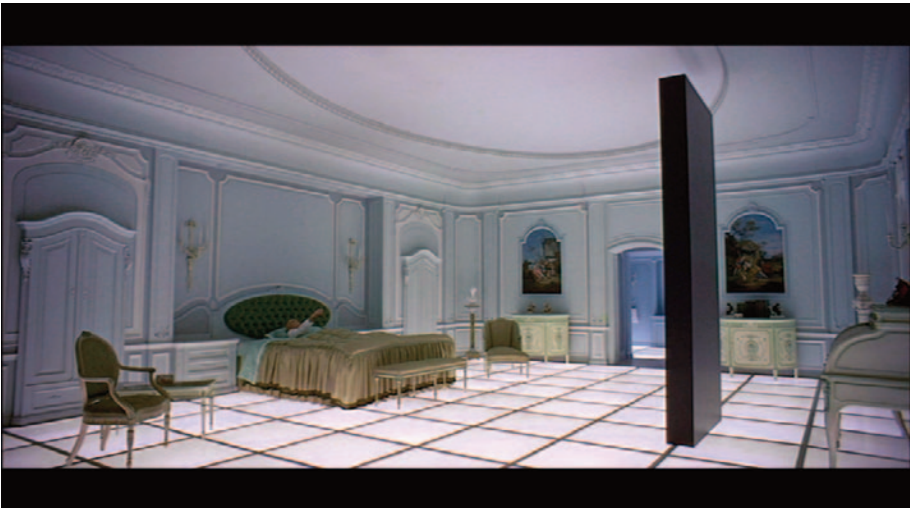


Fig. 77 – In oggettiva e in grandangolo, la metafisica stanza da letto e di morte è fronteggiata/dominata dal parallelepipedo.

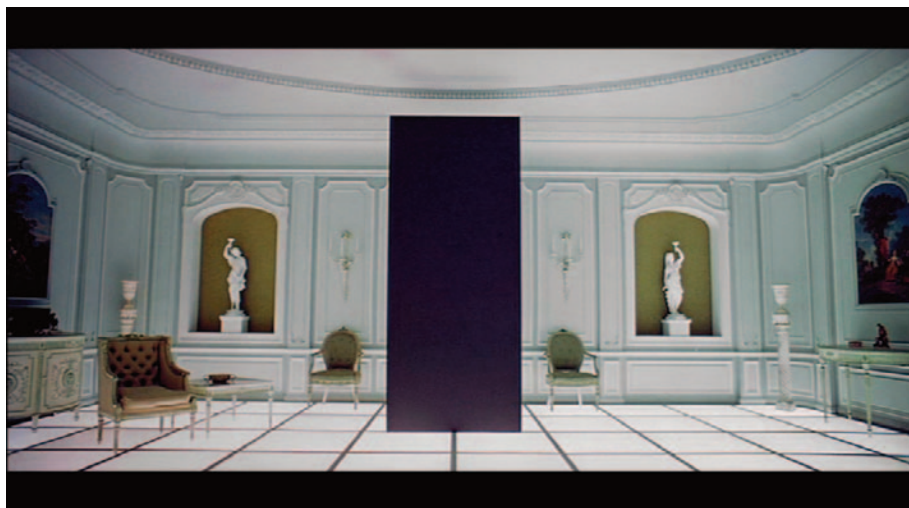


Fig. 78 – L'assoluta geometria.

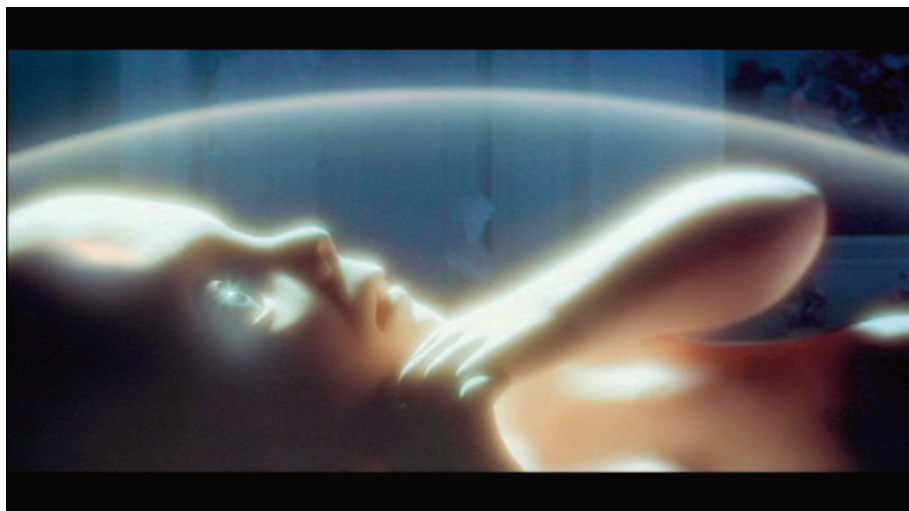


Fig. 79 – Il vecchio astronauta è regredito allo stato del feto.



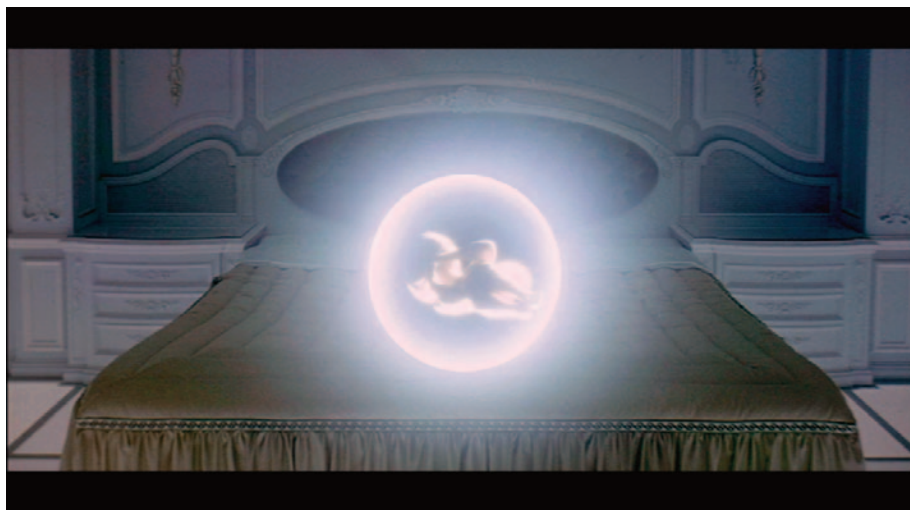


Fig. 80

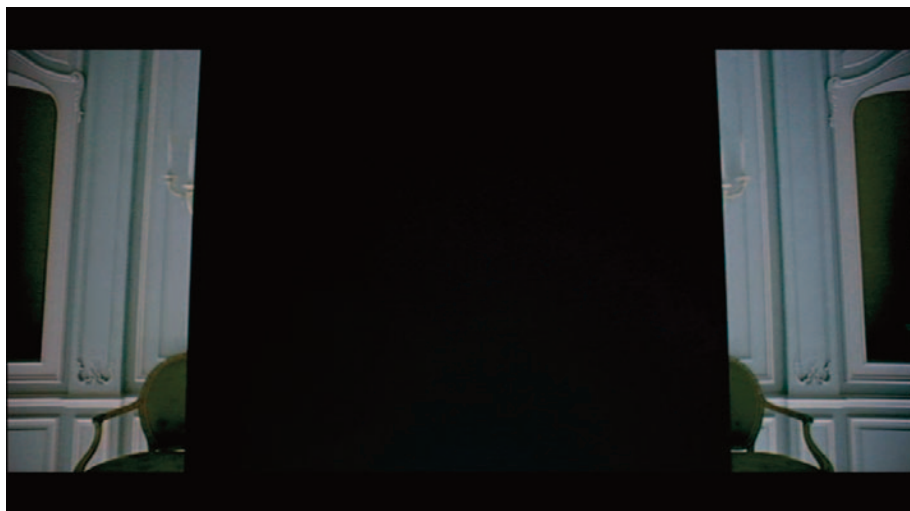


Fig. 81 – Una soggettiva dal punto di vista del letto di morte (e di mutazione).

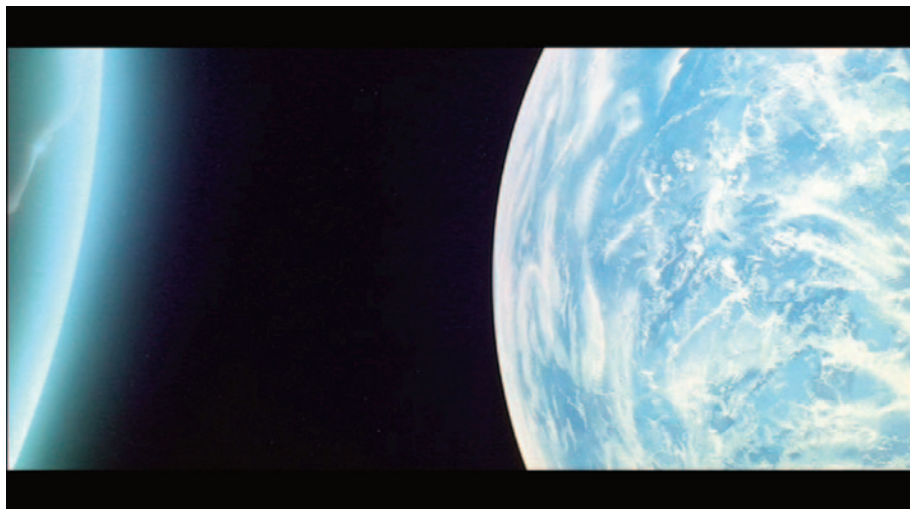


Fig. 82

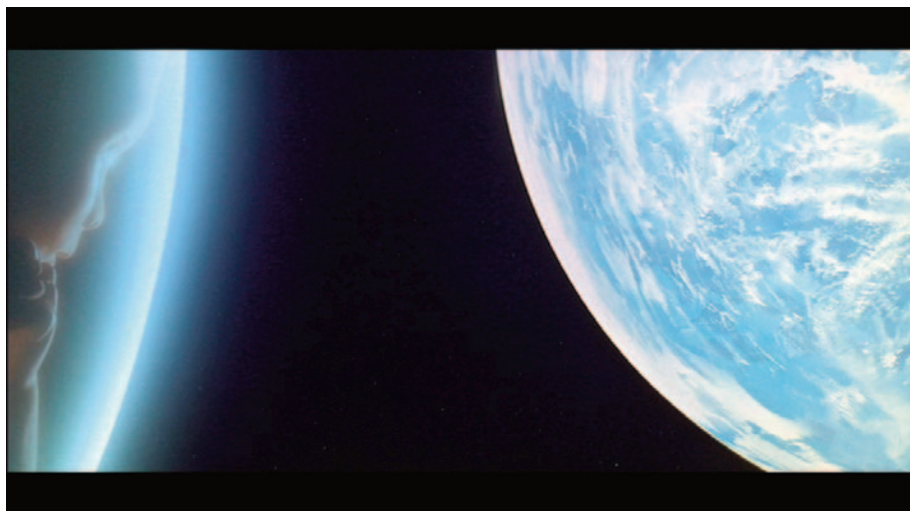


Fig. 83 – Torna la circolarità.



Fig. 84

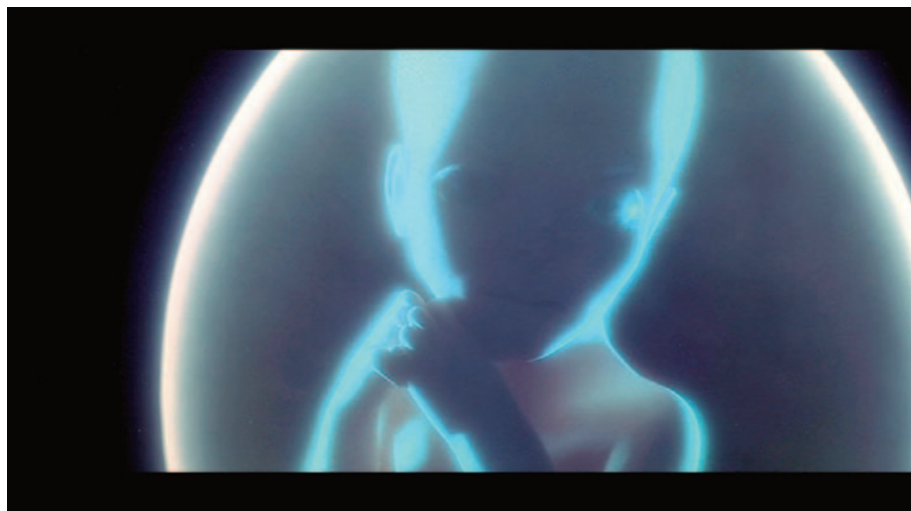


Fig. 85 – Cerchio e feto.

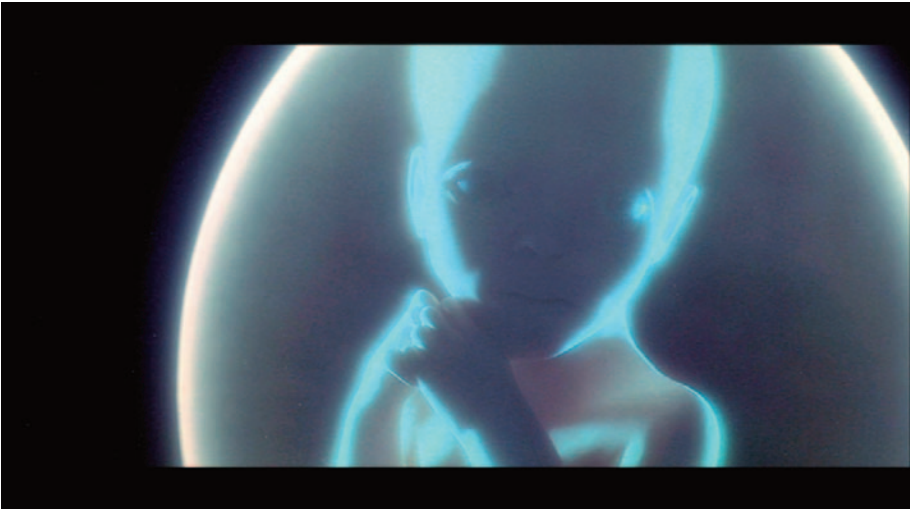


Fig. 86 – Il feto, nella sua bolla circolare. È pronto a confrontarsi con la circolarità della terra per un nuovo inizio.