

Amanda Curran Eyes Wide Shut

Michele Guerra

Eyes Wide Shut Nathan Abrams, Georgina Orgill, 2023-10-15 Twenty years after its release, Stanley Kubrick's *Eyes Wide Shut* remains a complex, visually arresting film about marriage, jealousy, domesticity, adultery, sexual disturbance, and dreams. This was the final enigmatic work from its equally enigmatic creator. It has left an indelible mark on our popular culture and remains as relevant as ever. Much maligned and much misunderstood when it first came out, *Eyes Wide Shut* has since been the subject of an animated debate and discussion among critics, fans and academics. It has been explored from a wide variety of disciplines and methodological perspectives. This collection brings scholars from diverse disciplinary backgrounds together with those who worked on the film to explore *Eyes Wide Shut*'s legacy, discuss its impact, and consider its position within Kubrick's oeuvre and the wider visual and socio-political culture.

Eyes Wide Shut Michel Chion, 2019-07-25 Stanley Kubrick died on 7 March 1999 at his Hertfordshire home, having finished the editing of his last film. *Eyes Wide Shut* was released later that year. Adapted from Arthur Schnitzler's 1926 Viennese novel *Dream Story*, relocated and updated to contemporary Manhattan, *Eyes Wide Shut* stars Tom Cruise and Nicole Kidman as a prosperous couple whose marriage is tested in the aftermath a series of sinister events. The film baffled many of its first audiences. It had all the lavish attention to detail of a Kubrick film but it seemed slow, enigmatic, too much of a dream. Michel Chion's extraordinary study of *Eyes Wide Shut* makes the case that it is one of Kubrick's masterpieces and a fitting testament. To appreciate this, though, it is necessary to look at what happens on the screen without bringing preconceptions to bear. The film needs to be taken at face value. Looked at this way, *Eyes Wide Shut* reveals itself to be a deeply moving film about characters who are not so different from real people, a film about life in which questions of meaning and motive lose their value.

Eyes Wide Shut Robert P. Kolker, Nathan Abrams, 2019-05-08 Twenty years since its release, Stanley Kubrick's *Eyes Wide Shut* remains a complex, visually arresting film about domesticity, sexual disturbance, and dreams. It was on the director's mind for some 50 years before he finally put it into production. Using the Stanley Kubrick Archive at the University of the Arts, London, and interviews with participants in the production, the authors create an archeology of the film that traces the progress of the film from its origins to its completion, reception, and afterlife. The book is also an appreciation of this enigmatic work and its equally enigmatic creator.

Stanley Kubrick Randy Rasmussen, 2015-11-16 Stanley Kubrick had a great talent for creating memorable images--such as his famous jump cut from a bone tossed into the prehistoric sky to a spaceship orbiting the earth in 2001. Like the composer of a great symphony, Kubrick also had the ability to draw his memorable moments into a lyrical whole. Balancing harmony with discord, he kept viewers on edge by constantly shifting relationships among the dramatic elements in his movies. The results often confounded expectations and provoked controversy, right up through *Eyes Wide Shut*, the last film of his life. This book is an intensive, scene-by-scene analysis of Kubrick's most mature work--seven meticulously wrought films, from *Dr. Strangelove* to *Eyes Wide Shut*. In these films, Kubrick dramatized the complexity and mutability of the human struggle, in settings so diverse that some critics have failed to see the common threads. Rasmussen traces those threads and reveals the always shifting, always memorable, always passionately rendered pattern. Instructors considering this book for use in a course may request an examination copy here.

Kubrick's Hope Julian Rice, 2008-09-29 There have been two common assumptions about Stanley Kubrick: that his films portray human beings who are driven exclusively by aggression and greed, and that he pessimistically rejected meaning in a contingent, postmodern world. However, as Kubrick himself remarked, 'A work of art should be always exhilarating and never depressing, whatever its subject matter may be.' In this new interpretation of Kubrick's films, Julian Rice suggests that the director's work had a more positive outlook than most people credit him. And while other studies have recounted Kubrick's life and production histories, few have offered lucid explanations of specific sources and their influence on his films. In *Kubrick's Hope*, Rice explains how the theories of Freud and Jung took cinematic form, and also considers the significant impression left on the director's last six films by Robert Ardrey, Bruno Bettelheim, and Joseph Campbell. In addition to providing useful contexts, Rice offers close readings of the films, inviting readers to note details they may have missed and to interpret them in their own way. By refreshing their experience of the films and discarding postmodern clichés, viewers may discover more optimistic themes in the director's works. Beginning with *2001: A Space Odyssey* and continuing through *A Clockwork Orange*, *Barry Lyndon*, *The Shining*, *Full Metal Jacket*, and *Eyes Wide Shut*, Rice illuminates Kubrick's thinking at the time he made each film. Throughout, Rice examines the compelling political, psychological, and spiritual issues the director raises. As this book contends, if these works are considered together and repeatedly re-viewed, Kubrick's films may help viewers to personally grow and collectively endure.

Horror Films of the 1990s John Kenneth Muir, 2011-10-06 This filmography covers more than 300 horror films released from 1990 through 1999. The horror genre's trends and clichés are connected to social and cultural phenomena, such as Y2K fears and the Los Angeles riots. Popular films were about serial killers, aliens, conspiracies, and sinister interlopers, new monsters who shambled their way into havoc. Each of the films is discussed at length with detailed credits and critical commentary. There are six appendices: 1990s clichés and conventions, 1990s hall of fame, memorable ad lines, movie

references in *Scream*, 1990s horrors vs. *The X-Files*, and the decade's ten best. Fully indexed, 224 photographs.

Listening to Stanley Kubrick Christine Lee Gengaro, 2013 The musical scores of Stanley Kubrick's films are often praised as being innovative and forward-looking. Despite playing such an important part in his productions, however, the ways in which Kubrick used music to great effect is still somewhat mysterious to many viewers. Although some viewers may know a little about the music in *2001* or *A Clockwork Orange*, few are aware of the particulars behind the music in Kubrick's other films. In *Listening to Stanley Kubrick: The Music in His Films*, Christine Lee Gengaro provides an in-depth exploration of the music that was composed for Kubrick's films and places the pre-existent music he utilized into historical context. Gengaro discusses the music in every single work, from Kubrick's first films, including the documentary shorts *The Flying Padre* and *Day of the Fight*, through all of his feature films, from *Fear and Desire* to *Eyes Wide Shut*. No film is left out; no cue is ignored. Besides closely examining the scores composed by Gerald Fried for Kubrick's early works, Gengaro pays particular attention to five of the director's most provocative and acclaimed films--*2001: A Space Odyssey*, *A Clockwork Orange*, *Barry Lyndon*, *The Shining*, and *Eyes Wide Shut*. For each film, she engages the reader by explaining how the music was excerpted (and changed, in some cases), and how the historical facts about a musical piece add layers of meaning--sometimes unintended--to the films. Meant for film lovers, music lovers, and scholars, *Listening to Stanley Kubrick* is a thoroughly researched examination into the musical elements of one of cinema's most brilliant artists. Appropriate for a cinema studies or music classroom, this volume will also appeal to any fan of Kubrick's films.

Los útiles y los inútiles. Presencia y visibilidad de los objetos en el cine Merlo Alessandra, 2017-06-01 Este texto nació como tesis doctoral en Arts et média, en la Universidad de París iii, pero desde que me senté a escribir la primera palabra de la tesis pensé que quería transformar esos archivos y cuadernos en un libro, con apuntes, fichas, citas e imágenes. Es decir, desde siempre quise compartir mis reflexiones y mis logros con un público cinéfilo más amplio, menos académico y, por supuesto, más neutral que el consabido jurado y público de amigos. El proceso ha sido naturalmente largo, vivido entre dos lenguas amadas (el francés y el español) que, sin embargo, no son mi lengua materna, pero también vivido y luchado entre calendarios académicos y retazos de tiempo. No es cosa fácil, como muchos saben. Por eso mismo, antes de entrar en materia, quiero agradecer a quienes contribuyeron a que una idea insólita se transformara en tesis doctoral y ahora en libro. En primer lugar, a la Universidad de los Andes, al entonces Departamento de Lenguajes y Estudios Socioculturales y a la Vicedecanatura de la Facultad de Ciencias Sociales por haberme permitido realizar un doctorado y por el apoyo que me han brindado en estos años. En una fase más reciente ha sido fundamental la colaboración que la Facultad de Artes y su decana, Patricia Zalamea, me prestaron para que este texto pudiera publicarse entre dos facultades y hacer así evidente su profundo carácter interdisciplinar. Pero en especial y sobre todo quiero agradecer a mon cher professeur Jacques Aumont, director de mi tesis, no solamente por su saber y su guía, sino por apostar conmigo, desde un primero y lejano correo, a este viaje visual

por los objetos cinematográficos. Agradezco, además, a mis amados Pablo y Camilo, siempre presentes y siempre incondicionales en su apoyo, como dos lares protectores. También, de forma muy especial, a Camila Rodas, quien me ha acompañado en la construcción y lectura del manuscrito, por el entusiasmo que logró contagiarme hasta en los momentos más difíciles. También a Álvaro Pineda por haber realizado una primera traducción de partes del texto original. Finalmente, quiero mencionar a Luis Ospina, quien me facilitó los tres fotogramas de la carátula. Entre tantos objetos del cine, estos son, sin duda, de los más especiales. En cuanto a las ilustraciones —tanto las imágenes como los dibujos que acompañan el texto— solo sirven como apuntes para que algunas citas del texto se vuelvan más concretas.

The Complete Kubrick David Hughes, 2013-05-31 With just thirteen feature films in half a century, Stanley Kubrick established himself as one of the most accomplished directors in motion picture history. Kubrick created a landmark and a benchmark with every film; working in almost every genre imaginable, including film noir, war movie, SF, horror, period drama, historical epic, love story and satire - yet transcended traditional genre boundaries with every shot. Examining every feature film, from the early shorts through to classics such as *Paths of Glory*, *Dr Strangelove*, *2001: A Space Odyssey*, *A Clockwork Orange*, *The Shining*, *Full Metal Jacket* and finally, *Eyes Wide Shut*, *The Complete Kubrick* provides a unique insight into understanding the work of cinema's most enigmatic, iconoclastic and gifted auteur.

Eyes Wide Shut/Kubrick Simone Ciaruffoli, 2012-09-10 L'ultimo film girato da Stanley Kubrick, con Tom Cruise e Nicole Kidman, analizzato con competenza e passione. Tutti i risvolti della trama, i rapporti con il pre-testo letterario, le scene chiave di un grande film

Stanley Kubrick Elisa Pezzotta, 2013-07-25 Although Stanley Kubrick adapted novels and short stories, his films deviate in notable ways from the source material. In particular, since *2001: A Space Odyssey* (1968), his films seem to definitively exploit all cinematic techniques, embodying a compelling visual and aural experience. But, as author Elisa Pezzotta contends, it is for these reasons that his cinema becomes the supreme embodiment of the sublime, fruitful encounter between the two arts and, simultaneously, of their independence. Stanley Kubrick's last six adaptations—*2001: A Space Odyssey*, *A Clockwork Orange* (1971), *Barry Lyndon* (1975), *The Shining* (1980), *Full Metal Jacket* (1987), and *Eyes Wide Shut* (1999)—are characterized by certain structural and stylistic patterns. These features help to draw conclusions about the role of Kubrick in the history of cinema, about his role as an adapter, and, more generally, about the art of cinematic adaptations. The structural and stylistic patterns that characterize Kubrick adaptations seem to criticize scientific reasoning, causality, and traditional semantics. In the history of cinema, Kubrick can be considered a modernist auteur. In particular, he can be regarded as an heir of the modernist avant-garde of the 1920s. However, author Elisa Pezzotta concludes that, unlike his predecessors, Kubrick creates a cinema not only centered on the ontology of the medium, but on the staging of sublime, new experiences.

Stanley Kubrick Mario Falsetto,2001-07-30 The second edition of Mario Falsetto's extensive analysis of Kubrick's films carefully examines the filmmaker's oeuvre in its entirety--from smaller, early films (The Killing) through mid-career masterpieces (Dr. Strangelove; 2001: A Space Odyssey; A Clockwork Orange), later films such as Full Metal Jacket, and his final work, 1999's Eyes Wide Shut. The author, offering close readings supported by precise shot descriptions, shows us how Kubrick's body of work represents a stylistically and thematically consistent cinematic vision, one that merges formal experimentation with great philosophical complexity. Falsetto explores many of Kubrick's often-used devices, including the long-take aesthetic, voice-overs, and moving camera, and discusses the thematic uses to which these techniques are applied. Finally, he presents the very first formal analysis of Eyes Wide Shut, the director's final, very much underrated masterwork.

Stanley Kubrick Gary D. Rhodes,2015-09-03 Seventeen essays examine the career and films of director Stanley Kubrick from a variety of perspectives. Part I focuses on his early career, including his first newsreels, his photography for Look magazine, and his earliest films (Fear and Desire, Killer's Kiss). Part II examines his major or most popular films (Paths of Glory, The Shining, 2001: A Space Odyssey). Part III provides a thorough case study of Eyes Wide Shut, with four very different essays focusing on the film's use of sound, its representation of gender, its carnivalesque qualities, and its phenomenological nature. Finally, Part IV discusses Kubrick's ongoing legacy and his impact on contemporary filmmakers. Instructors considering this book for use in a course may request an examination copy here.

Stanley Kubrick Paul Duncan,2003 This a highly illustrated guide to the work of film director, Stanley Kubrick.

Kubrick Michel Ciment,2000-02-21 Stanley Kubrick, más que ningún otro realizador contemporáneo, ha sabido proyectar en la pantalla el imaginario de nuestro tiempo: de Lolita a Eyes Wide Shut, de Atraco perfecto a El resplandor, de ¿Teléfono rojo? Volamos hacia Moscú a La naranja mecánica, de 2001, una odisea en el espacio a Barry Lyndon, de Senderos de gloria a La chaqueta metálica, sus películas han atraído a multitudes, dividido a la crítica, estimulado a sus colegas y a otros artistas. Su cine se revela único en su diversidad, no se reduce a ninguna fórmula. Kubrick mismo, a pesar de la gloria alcanzada, ha seguido siendo hasta su muerte un creador secreto y misterioso. En este libro, el primero aparecido en Francia y traducido a varios idiomas, el lector encontrará un retrato del realizador, un relato de su vida, un estudio sobre su relación con lo fantástico, reflexiones sobre su creación, testimonios de catorce colaboradores y un capítulo importante sobre su última obra, Eyes Wide Shut. Habiendo gozado de la confianza de Kubrick durante treinta años, Michel Clement ha podido reunir en este libro cuatro entrevistas, tanto más preciosas, por la reticencia del realizador a comentar sus películas. Esta edición definitiva, con filmografía y bibliografía actualizadas, contiene más de 400 ilustraciones, algunas inéditas. Un extraordinario homenaje a uno de los más grandes visionarios de nuestro tiempo.

Körperästhetiken Dagmar Hoffmann,2015-07-15 Der Kult um den Körper ist ein Phänomen der (Post-)Moderne, der vor allem über den medialen Diskurs stabil gehalten wird. Körperlichkeiten und Körperbilder sind in den Medien allgegenwärtig

- auch im Film, der physische und soziale, natürliche und gestylte Körper, Arbeits- und Freizeitkörper präsentiert. Die Beiträge dieses Buches werfen multiperspektivisch Blicke auf die Ästhetiken, Stilisierungen und Rezeptionen filmisch präsentierter Körper. Es wird danach gefragt, was Körper(-lichkeiten) in populären Filmen wie kommunizieren und wie sie auf gesellschaftliche Entwicklungen und Phänomene verweisen. Analysiert werden die symbolischen Botschaften und Sinngehalte verschiedener filmischer Körperdarstellungen. Der Fokus der Betrachtungen liegt jeweils auf den Wandlungsprozessen von Körpern, auf dem Verfall, der Künstlichkeit und Natürlichkeit sowie der Verletzlichkeit und Sterblichkeit der Körper.

Positif, 1999

Il meccanismo indifferente Michele Guerra, 2007

Verfilmte Gefühle Henrike Hahn, 2014

Eyes Wide Shut Michel Chion, 2002-07 Stanley Kubrick died on 7 March 1999 at his Hertfordshire home, having finished the editing of his last film. *Eyes Wide Shut* was released later that year. Adapted from Arthur Schnitzler's 1926 Viennese novel *Dream Story*, relocated and updated to contemporary Manhattan, *Eyes Wide Shut* stars Tom Cruise and Nicole Kidman as a prosperous couple whose marriage is tested in the aftermath a series of sinister events. The film baffled many of its first audiences. It had all the lavish attention to detail of a Kubrick film but it seemed slow, enigmatic, too much of a dream. Michel Chion's extraordinary study of *Eyes Wide Shut* makes the case that it is one of Kubrick's masterpieces and a fitting testament. To appreciate this, though, it is necessary to look at what happens on the screen without bringing preconceptions to bear. The film needs to be taken at face value. Looked at this way, *Eyes Wide Shut* reveals itself to be a deeply moving film about characters who are not so different from real people, a film about life in which questions of meaning and motive lose their value.

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

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






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