

# Projecting Desire: Sex, Psychoanalysis and Cinema

Tate Modern

Saturdays 5 June – 10 July 2010

Led by Lucy Scholes and Richard Martin

In association with the Stanley Kubrick Archive at the  
University of the Arts, London

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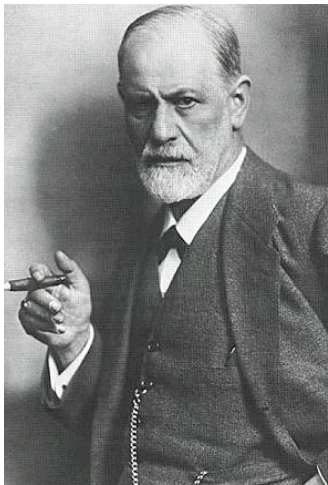
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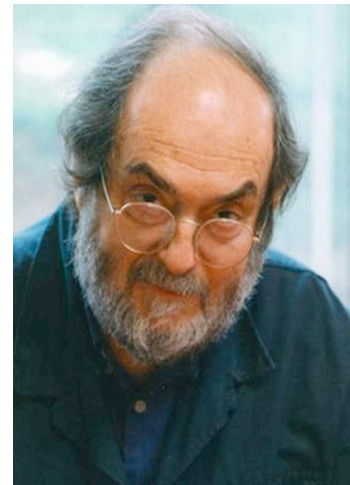
## The Main Players



**Sigmund Freud**  
(1856-1939)

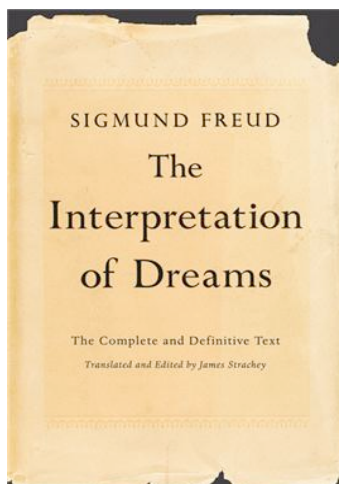


**Arthur Schnitzler**  
(1862-1931)

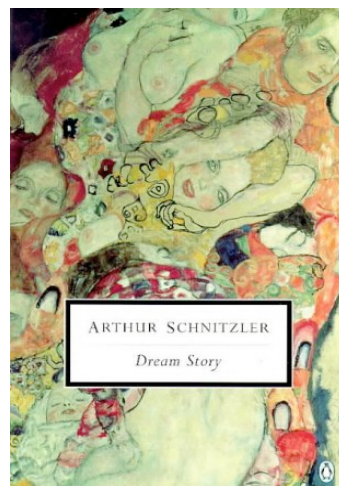


**Stanley Kubrick**  
(1928-1999)

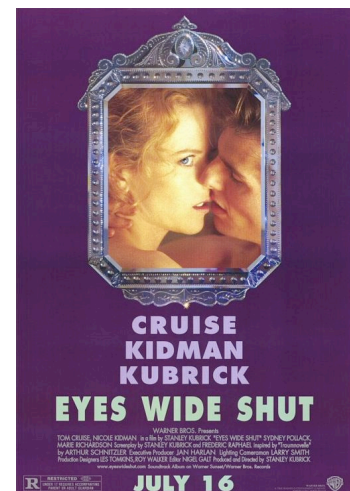
## The Core Texts



*The Interpretation of  
Dreams*  
(1900)



*Dream Story*  
(1926)



*Eyes Wide Shut*  
(1999)

## **Week 1 (5 June): Kubrick**

10.30-16.00: Starr Auditorium

After a screening of *Eyes Wide Shut*, this session will gauge the group's initial reaction to the film, alongside consideration of the (largely negative) critical reception it has received. The success – or otherwise – of Kubrick's presentation of sexual desire and jealousy will be examined, with attention also given to how our reading of the film is affected by the presence of a famous, real-life married couple on-screen. We will look at how *Eyes Wide Shut* fits into the rest of Kubrick's oeuvre, and whether the complexity of the film supports Edward Said's notion – adapted from Adorno – of an artistic "late style" that offers "intransigence, difficulty, and unresolved contradiction."

### **Core Film:**

Stanley Kubrick (dir.), *Eyes Wide Shut* (1999)

### **Further reading:**

Theodor Adorno, 'Late Style in Beethoven' (1937) in *Essays on Music* (2002)

Frederick Raphael, *Eyes Wide Open: A Memoir of Stanley Kubrick and Eyes Wide Shut* (1999)

Tim Kreider, 'Introducing Sociology: A Review of *Eyes Wide Shut*' (2000), available online at:

<http://www.visual-memory.co.uk/amk/doc/0096.html>

Thomas Allen Nelson, *Kubrick: Inside a Film Artist's Maze* (2000)

Michel Chion, *Eyes Wide Shut* (2002)

David Thomson, *Nicole Kidman* (2006)

Edward Said, *On Late Style* (2006)

## **Week 2 (12 June): Schnitzler**

10.30-13.00: Seminar Room (Level 2)

*Eyes Wide Shut* is adapted from Arthur Schnitzler's novella *Dream Story*, and this class will discuss Schnitzler's story, its roots in decadent Viennese fin de siècle culture, and its subsequent cinematic rendering. Particular attention will be given to the shift in the narrative from Vienna to New York, as well as the attitudes towards class, gender, sexuality and identity displayed by the two texts.

### **Core text:**

Arthur Schnitzler, *Dream Story* (1926)

### **Further Viewing:**

Max Ophuls (dir.), *Letter from an Unknown Woman* (1949)

Max Ophuls (dir.), *La Ronde* (1950)

Nic Roeg (dir.), *Bad Timing* (1980)

### **Tate Collection:**

<http://www.tate.org.uk/liverpool/exhibitions/gustavklimt/resources.shtm>

### **Further Reading:**

Arthur Schnitzler, *Fräulein Else* (1926)

Stefan Zweig, *The World of Yesterday* (1942)

Frederic Morton, *A Nervous Splendor: Vienna, 1888/1889* (1979)

Peter Gay, *Schnitzler's Century* (2001)

Peter Loewenberg, 'Freud, Schnitzler, and *Eyes Wide Shut*', in Geoffrey Cocks, James Diedrick, and Glenn Perusek (eds.), *Depth of Field: Stanley Kubrick, Film, and the Uses of History* (2006)

Christoph Grunenberg and Tobias G. Natter (eds.), *Gustav Klimt - Painting Design and Modern Life in Vienna 1900* (2008)

### **Week 3 (19 June): Fantasy (with Jan Harlan)**

10.30-13.00: Starr Auditorium

Jan Harlan, Executive Producer of *Barry Lyndon*, *The Shining*, *Full Metal Jacket*, *Eyes Wide Shut* and *A.I. Artificial Intelligence*, and the Producer and Director of *Stanley Kubrick: A Life in Pictures*, will lead this session. Jan will discuss his relationship with Kubrick and the production history of *Eyes Wide Shut*, as well as offering an investigation into cinema's enduring relationship with fantasy.

## **Week 4 (26 June): Freud**

10.30-13.00: Seminar Room (Level 2)

Freud famously considered Arthur Schnitzler to be "my own double." This seminar will introduce the class to some of the key themes in Freud's work that are incorporated in and illustrated by Schnitzler's novella and Kubrick's film. Individual sections of *The Interpretation of Dreams* will be subjected to close readings with particular emphasis on the relationship between desire, dreams and fantasy. The visual representation of Freud's ideas will also be assessed, with clips from Hollywood cinema and an examination of the 'Poetry and Dream' displays in Tate Modern.

### **Core text:**

Sigmund Freud, *The Interpretation of Dreams* (1900)

### **Further Viewing:**

G.W. Pabst (dir.), *Secrets of a Soul* (1926)

Alfred Hitchcock (dir.), *Spellbound* (1945)

Fritz Lang (dir.), *Secret Beyond the Door* (1948)

Otto Preminger (dir.), *Whirlpool* (1949)

John Huston (dir.), *Freud: The Secret Passion* (1962)

Luis Buñuel (dir.), *Belle de Jour* (1967)

Sophie Fiennes (dir.), *The Pervert's Guide to Cinema* (2006)

### **Tate Collection:**

Poetry and Dream (Tate Modern: Level 3)

### **Further Reading:**

Jean Laplace and J. B. Pontalis, 'Phantasy' entry in *The Language of Psychoanalysis* (1973), and 'Fantasy and the Origins of Sexuality' in *Formations of Fantasy*, ed. by Victor Burgin, James Donald and Cora Kaplan (1986)

Janet Malcolm, *Psychoanalysis: The Impossible Profession* (1981) and *In the Freud Archives* (1984)

## **Week 5 (3 July): Cinema and Spectatorship**

10.30-13.00: Starr Auditorium

This class will explore the wider issues concerning cinematic spectatorship that *Eyes Wide Shut* provokes, and will examine whether film is a medium more suited to the staging of desire, dreams and fantasy than literature. Kubrick's films will be discussed alongside the work of other directors such as Bergman, Buñuel, Fellini, Hitchcock and Lynch. Laura Mulvey's seminal essay on cinema's masculine gaze will be used to facilitate a discussion around some of the gender issues raised throughout the course. The class will also have the opportunity to visit the Tate Modern exhibition *Exposed: Voyeurism, Surveillance and the Camera*, which offers further visual depictions of spectatorship.

### **Core Text:**

Laura Mulvey, 'Visual Pleasure and Narrative Cinema' (1975) in *Visual and Other Pleasures* (1989)

### **Further Viewing:**

Alfred Hitchcock (dir.), *Rear Window* (1954)

Ingmar Bergman (dir.), *Wild Strawberries* (1957)

Michael Powell (dir.), *Peeping Tom* (1960)

Federico Fellini (dir.), *8½* (1963)

Stanley Kubrick (dir.), *A Clockwork Orange* (1971)

David Lynch (dir.), *Blue Velvet* (1986)

### **Tate Collection:**

*Exposed: Voyeurism, Surveillance and the Camera* (Tate Modern: Level 4)

### **Further Reading:**

Jacqueline Rose, *Sexuality in the Field of Vision* (1986)

John Caughie, Annette Kuhr and Mandy Merck (eds.), *A Screen Reader in Sexuality* (1992)

Vicky Lebeau, *Psychoanalysis and Cinema: The Play of Shadows* (2001)

## **Week 6 (10 July): Kubrick Archive Visit (with Sarah Mahurter and Richard Daniels)**

This session will take place at the Stanley Kubrick Archive – located at the University of the Arts London in Elephant and Castle and comprising over 1000 boxes of scripts, props, costumes, photography, correspondence, equipment and research. The session will be led by Sarah Mahurter, Manager of the University Archives and Special Collections Centre, and Richard Daniels, the Kubrick Archivist. The class will be shown carefully chosen material from the Archive, including set design plans, early drafts of the script and a variety of props with the aim of enhancing discussion from earlier classes.

### **Class screening:**

*The Last Movie: Stanley Kubrick and Eyes Wide Shut* (1999)