

# OSCAR WILDE ON SCREEN



**Week Ten**

**Wilde At Heart**

## Welcome to *Oscar Wilde on Screen*

### Week Ten

And now the end is near, as they say.

Admittedly, Ol' Blue Eyes began to croon long after Oscar's departure, but you have to admit that the man whose life and work we've followed for the last 10 weeks certainly, for better or worse, did it his way.

In this final week, we're going to look at six films – of hundreds – that in some way owe their existence to Oscar Wilde, his writings or the public perception of his times and tragedy.

Some influences are obvious, others less so. But that is a testament to the way in which Oscar has influenced the culture. Certainly, his legacy as a gay writer has long been held up as a beacon for the generations of LGBTQ artists that have followed in his wake, both mirroring his struggles and, happily, extolling what ought to have been his unalloyed joys.

The arc of his life conforms to our concept of tragedy so neatly, including an element of hubris, that he has become part of the essence of storytelling too. A life model for the shining light snuffed out.

But purely as a poet, novelist, playwright and essayist his influence has been equally profound, as we will see. His thoughts on life, the universe and everything have crept into every kind of story imaginable. Sometimes to underline their veracity, at others to interrogate their intentions.

And his style -oh, how we've pursued his style.

Oscar Wilde often drew on the past, a great admirer of classical forms, he stood on the shoulders of giants (selfish or otherwise) and continued to grow.

He is the giant on whose shoulders we now stand.

## FILMS WEEK TEN

The Front Page (1931)

*Dir. Lewis Milestone*

Rope (1948)

*Dir. Alfred Hitchcock*

Metropolitan (1990)

*Dir. Whit Stillman*

A Man of No Importance (1994)

*Dir. Suri Krishnamma*

Velvet Goldmine (1998)

*Dir. Todd Haynes*

The Selfish Giant (2013)

*Dir. Clio Barnard*