

Stanley Kubrick, Life and Legacy

15-19 July @ Oort

1. The aim of the workshop "Stanley Kubrick, Life and Legacy," hosted by the Lorentz Center, Leiden, on 15-19 July 2019, was to ascertain the current state of Kubrick Studies and what the future direction of research should look like. We wanted to establish what it is that remains unknown about Kubrick and how we can work together collectively to fully understand the range of industrial, social, cultural, and artistic contexts in which he worked.

2. Our future projects and outputs include:

A special issue for the journal *Elephant & Castle* about Kubrick's three documentary shorts and first feature-length films up to and including *The Killing*;

A book about *Spartacus*;

A book about Kubrick and Time;

A collection around the theme Political Kubrick

A collection around the theme Diversifying Kubrick

Teaching Kubrick

Some creative outputs (e.g. table readings, short film, radio play, performances)

The organization of another workshop in the near future, probably in 2020 to mark the 40th anniversary of *The Shining*;

A creative symposium in conjunction with the SKA at UAL.

A virtual workshop.

the completion of a Kubrick Scholars Network and Database, KSND, which is already under construction.

While this looks ambitious, we have divided up responsibilities between the participants.

3 & 4. We considered the impact of the Stanley Kubrick Archive and how it has changed the landscape of Kubrick Studies, as well as what the broader field of film studies can learn from the work undertaken. Further, our endeavor was interdisciplinary, and scholars coming from different fields - film and art history, semiotics, cognitive sciences, musicology etc. - had a chance to exchange their approaches and methodologies, and benefit from the other interesting points of view. We have already created a mailing list through which we are exchanging resources and materials from different fields. The somewhat non-diverse nature of Kubrick Studies was discussed extensively, and it was agreed that we needed to address this. Furthermore, we realized that the topics of Teaching Kubrick and Kubrick Pedagogy had been omitted from the programme so we made time to discuss them.

5. The format of the workshop allowed us to engage all the participants in fruitful discussions. It particularly gave younger scholars a chance to participate. The morning speakers briefly presented and started to develop an argument, then answered the audience's questions. In the afternoon the participants were asked to choose which theme they wanted to explore and were accordingly divided in small groups. At the end one volunteer for each group presented the key points discussed and further debates followed. I would highly recommend this format as the energy and enthusiasm of the participants was maintained over the five days.

6. The staff of the Lorentz Center gave us all the facilities and support to facilitate the successful outcome of the workshop. All the organizers and participants are grateful, and don't have suggestions to improve the organization of the Center.

Nathan Abrams	(Bangor, UK)
Michael Broderick	(Murdoch, Australia)
James Fenwick	(Bristol, UK)
Kate McQuiston	(Honolulu, USA)
Elisa Pezzotta	(Bergamo, Italy)