

Oscar Film Review: 'The Grand Budapest Hotel' Brings Beauty and Originality to the Screen



The Academy Awards are this Sunday, and we know what's weighing on your mind. With eight nominated films, how are you to get enough information to properly kick ass at your Oscar parties? I mean, I suppose you could go see all the films and weigh them against each other, but who has the time and money? Well, no worries. The AGtM team is here to help, by reviewing every film nominated for Best Picture at this year's awards. You're welcome.

We continue with, ***The Grand Budapest Hotel***.

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The Grand Budapest Hotel – tied with *Birdman* with nine Academy Award nominations – tells the whimsical and very original story of how Zero Moustafa came to own the Grand Budapest Hotel. Moustafa tells the tale of the Grand Budapest, but more importantly the story of his mentor Monsieur Gustave and his true love Agatha, to a young author who is staying at the hotel. The film is broken into seven parts, which take place within three different timelines, and showcase a long list of unforgettable characters. There is love, murder, mystery, and fine art. After watching the movie you wish you had Mendl's sweet and the key to the M. Gustave Suite.

You can simply describe *The Grand Budapest Hotel* just by naming the film's director, Wes Anderson.

Grand Budapest is very Wes Anderson. The movie has the whimsy of *Moonrise Kingdom* with the light drama of *The Royal Tenenbaums*. The narrative is solid, detailed, and wildly original. The imagery is beautifully colorful and rich. Anderson continues his style of creating a “self-contained world” within his films. The hotel is located within a fictional country located in the European alpine state.

Anderson also uses handmade miniature models for wide shots of the hotel and additional locations. The film is actually split into three different aspect ratios, to represent the film’s different timelines. Mixing of aspect ratios could be jarring but not in the case of *Grand Budapest*, the flow and spacing of the timelines makes the aspect ratio changes almost unnoticeable to an untrained eye.

The film’s cast is a true treat but the heart and soul of this movie lies in the performance by Ralph Fiennes as Monsieur Gustave. Anderson writes brilliant, quick, and funny dialog but that can only go so far if you do not find the proper actor to portray the character. Fiennes truly brings Gustave to life and I am shocked, much like my shock over Miles Teller’s performance in *Whiplash*, that he has not been given more credit this award season.

As much as I enjoyed *The Grand Budapest Hotel*, I do not believe it will take home the Best Picture title on Sunday. With that said, I do believe we will be hearing the film’s name as the winner of many other categories. The film is by far the most theatrical movie released this year — yes, the sets and costumes trump *Into the Woods* — so I think it they will take home the Oscars for costume, production design, and even hair and make-up. Anderson should win for the screenplay, I mean *Grand Budapest* could not be more original. The film maybe not be Oscars big winner but it will see gold.

***The Academy Awards* airs Sunday, February 22 starting at 7E14P on ABC.**Tags:

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