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Costume designers don't get much cooler than Jenny Beavan. The British septuagenarian made global headlines in 2016 when she won the Best Costume Design Oscar for her sensational work on George Miller's dystopian nightmare Mad Max: Fury Road (2015) and strolled to the podium wearing jeans and a motorcycle jacket emblazoned with a
bejewelled flaming skull. Some of those in attendance looked baffled and the applause was muted, but Beavan wasn't the least bit fazed. It wasn't her first Oscar - she'd previously taken home the prize for A Room with a View (1985) and has been nominated for The Bostonians (1984), Maurice (1987), Howards End (1992), The Remains of the Day
(1993), Sense and Sensibility (1995), Anna and the King (1999), Gosford Park (2001) and The King's Speech (2010). Her formidable career across stage and screen now spans more than five decades. Disney But, despite her wealth of experience, her latest project was initially a daunting one: Cruella, Craig Gillespie's raucous origin story for the fur-
loving supervillain Cruella de Vil, as played by a cackling Emma Stone. Set amid the punk-rock revolution in '70s London, it follows aspiring designer Estella (Stone) who catches the eye of industry fixture Baroness von Hellman (Emma Thompson). Their meeting sets off a chain of events that sees young Estella transform into the ruthless Cruella,
swapping her pared-back ensembles for blood-red ballgowns, sequined motocross trousers, extravagant military jackets and billowing skirts dotted with hand-sewn petals. Fashion, for her, becomes a weapon - one used to overshadow the Baroness and challenge the establishment. Ahead of the film's release on 28 May, Beavan talks us through the
references on her moodboard, shares her memories of '70s London, and reveals the unexpected look that became her favourite. "[It was] through [producer] Kristin Burr, who I'd worked with before on another Disney film, Christopher Robin [2018]. I'd heard about Cruella and knew Emma Stone was involved, but it never occurred to me that I'd be
asked. I think what happened was that they got a sudden window of opportunity with Emma's schedule and so went for it at a time when there weren't many people available, and I was. Kristin texted me asking what I was up to. Then, I was meeting [director] Craig Gillespie in London having read the script once and thinking, 'Oh my god, this is
enormous.' I have some wonderful crews in London and one of them was available and up for it, so we went for it. "Disney" I was more into theatre than fashion at the time - set design, scene painting. But, I do remember the things I wore, even though they weren't that exciting. I couldn't afford Vivienne Westwood and even Biba was a bit
out of my price range. So, having read the script, I made a list of what each character needs and then started printing out images. In terms of references, we had masses including Westwood, [German singer] Nina Hagen, [fashion label] Bodymap and Alexander McQueen." Is it true that you sourced vintage clothes from London, New York and Los
Angeles for Emma Stone to try on? "So, Cruella has 47 looks in the film and in her story, she would've definitely used vintage stores, especially before she had much money. We looked at costume houses, which have good stocks of '70s clothing, but it was also interesting going to Portobello Road Market in London. Then, we were going up to Los
Angeles to fit Emma Stone. I'd been to a huge vintage fair called A Current Affair when it was on in Brooklyn so we broke the journey there. We did another big pull in LA and by then, we had 10 suitcases of stuff for Emma. We sorted it into looks, started the fitting, learned what would and wouldn't work, and
photographed everything."Disney"I'd spoken to and emailed her before we met, and she seemed very receptive to what I was bringing and open to anything. She loved putting on the clothes and was posing. We did it all in her kitchen. I think it was about six hours of fittings. I had one go at it before she came to the UK [to shoot] and it was useful
because we found the basis of the whole Cruella look. I don't think we used one actual piece [from the vintage pieces pulled] but we knew where we were going with it."What were the things you kept coming back to when crafting Cruella's aesthetic?"The colours for Cruella were clear: black and white with some grey, plus the red for the signature
moments. [Emma Thompson's character] Baroness von Hellman had a lot of brown and gold."DisneyWe see one of those signature moments in the trailer, when Cruella lights a white cape on fire to reveal a red ballgown underneath. How did that look come together?"That was in the script and I did want to see if it was possible. There are fire wires
and fabrics that will catch fire without killing an actor, but ours was a visual effect. The dress underneath is made from one of the Baroness's old dresses and that's part of the story. Cruella sees it in a vintage store and the next time you see it, she's made it into this extraordinary dress that's been deconstructed and reconstructed. It was inspired by
Charles James's 'Tree' dress. The costume maker Ian Wallace, who's a genius, decided that was the way forward. It was all a bit far-fetched, but you could just about believe that there was enough fabric in the original dress to make this new dress. We designed the original dress as well and made sure it had a stole so that there was enough
fabric." Another showstopper is Cruella's look when she's standing on top of a car wearing a long pink skirt and jacket with miniature horses and carriages on her shoulders. How did you create that?" That jacket was a work of art. I found a beautiful jacket that could have worked, but we decided to remake it. Then, the whole point of the frilly skirt was
that it had to enclose the Baroness's car. It had to be enormous and light enough that she could wear it, but also heavy enough that you could swoosh it around [the car]. That was a real challenge because at first, it was just far too heavy. In the end, it was made by Kirsten Fletcher, who's an incredible costume maker, and I had a lot of students hand-
sewing petals in my workroom. Apparently, there were 5,060 petals in total."Disney"It's quite influenced by Dior and she's slightly old fashioned - a bit more '50s and '60s. She's a good designer, though past her sell-by date, so Cruella can come in with this new, more fun approach to fashion. We felt like the Baroness had a real sense of style and that
carried through to her work. I worked with an amazing costume maker, Jane Law, who's got a workroom down in Worthing, on the south coast of England. I used to go there with a car absolutely stuffed full of fabric, dump it all on her floor and then off we'd go with our mannequin stand, draping and thinking of ideas. Then we'd meet up with Emma
[Thompson] and have her try it all on."What was your favourite costume from the film?"There's a little chihuahua that has a rat costume. I think that has a rat costume. I think that has a rat costume from the film?"There's a little chihuahua that has a rat costume. I think that has a rat costume. I think that has a rat costume from the film?"There's a little chihuahua that has a rat costume. I think that has a rat costume from the film?"There's a little chihuahua that has a rat costume. I think that has a rat costume from the film?"There's a little chihuahua that has a rat costume. I think that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume. I think that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a little chihuahua that has a rat costume from the film?"There's a litt
to arrive each month followed by a fresh barrage of memes and in-jokes: Inventing Anna, Euphoria, The Dropout, Severance, etc. Yet some of the most passionate pop culture discourse was hardly about plot lines or performances: It was about the clothes.2022 was a banner year for costume designers. Instagram accounts dedicated to series,
like @Closetofeuphoria, accrued thousands of followers. Wardrobes went viral. Carmy's crisp, Carhartt-tinged uniform in FX's The Bear made a lot of menswear enthusiasts say, "Yes, chef!" (The cooking drama's costume design was led by Cristina Spiridakis and Courtney Wheeler, by the way.) And I can think of several other examples: Lydia Tár's
suits; Wednesday Addams's TikTok-beloved modern goth garb; the custom Prada looks featured in Baz Luhrmann's Elvis. Jeremy Allen White, Lionel Boyce, and Ebon Moss-Bachrach in The Bear. Photo: Courtesy of FXThis past Halloween alone I saw people donning the shapeless gray suits worn by Elizabeth Holmes in The Dropout, Jupe's razzle-
dazzle cowboy suit from Nope, and campy homages to a movie that has not even come out: Greta Grewig's upcoming Barbie, due out next summer. These memorable visions came courtesy of costume designers Claire Parkinson, Alex Bovaird, Jacqueline Durran, respectively. We saw characters and tried to become them. And then there were the
characters most of us didn't want to be like. The Gen Z assistant Portia—played by Haley Lu Richardson on the latest season of The White Lotus—and her wardrobe of slapdash-trendy fashion served as a cautionary tale (for some) of algorithm-informed shopping gone awry. The character's decisive looks, which included a wool bolero at a beach party
sparked spirited debates online and even within the Vogue office. But according to the show's costume designer, Alex Bovaird, the reactions were kind of the point. In an interview with The New York Times, Bovaird said of all the costume designer, Alex Bovaird, the reactions were kind of the point. In an interview with The New York Times, Bovaird said of all the costume designer, Alex Bovaird, the reactions were kind of the point.
I like the comments that get that she's a character." Perhaps people love to talk about fashion through television and film so much because the stakes feel so much lower. You can't hurt the feelings of someone who doesn't exist. One look at Saxon Ratliff on The White Lotus (played by Patrick Schwarzenegger), and you know he's trouble. Maybe it's
the leather loafers, the tucked in polo shirt, or the sports sunglasses strapped around his neck, but he immediately gives off "finance bro": wealthy, rude, and probably plays golf on the weekends. All the work to construct an outfit that can send these messages to the viewers is the work of The White Lotus costume designer Alex Bovaird. Vogue
Philippines chats with the show's seasoned stylist to talk about telling stories through clothing in Thailand. How do you build costumes that tease out the story of the characters in the show? It's a fine balance, and I'm lucky that Mike [White] and I always seem to agree, so I don't have to sort of fight my corner or anything like that. And I love
storytelling. I probably love storytelling and film more than clothing and fashion. So I feel like I've come at it from the page. I love working with Mike. He's such a good writer that it's really fun to underscore his stories and his characters. And I feel like Mike and I are always agreeing about how to do it and how to [decide] what each person should
look like. [...] I think a lot of it's taste. Like, you know, [figuring out] what is not enough? And with the costumes, you've got to get it right. What we do is a little bit stereotyping because, especially on the White Lotus, we're sort of being like, "Oh, I know that person!" We're trying to sort of nudge [the audience] a little bit, but we
don't want to go too far, whereas it becomes a broad comedy. How do you build a wardrobe that makes the characters feel like people wear different kinds of
things. So, I always try and shop at a wide variety of places and have a lot of choices, and put things together as if this is a person who's been shopping all their life, instead of, you know, just two days. [It's also] going to the places that you imagine they might go. And you're trying to, you know, put your take on it. And then you meet the actor, and
they've been thinking about [who their character is] so it becomes a collaboration. Are there any designers that you think are a fit for you in this climate? When we got here, we discovered some Thai designers that were great. There's a company called Jim Thompson, who is amazing. They do great men's pants, wonderful scarves, and beautiful,
colorful silks. And the kind of silk that they use here is called Thai silk. It's much more breathable, much m
beautiful and romantic, sumptuous evening wear and resort wear. We've got some amazing Valentino swimsuits [this season]. Have you worked with Thai designers this season? I did meet a couple [designers] who we talked about doing some custom stuff in Bangkok. There's a guy in Bangkok who's made us some custom designs, but also [what we
did was] just going around the department stores and learning about different brands and finding different stuff. Like when we dress Mook, who is a member of staff, but she does have a couple scenes where she's in street clothes. We always try to make it look authentic. So if they're,
you know, if there are local Thais, then we go to the mall and get stuff there, and vice versa, If they're fancy actresses coming on a beautiful, expensive vacation, we try to imagine if they're fancy actresses coming on a beautiful, expensive vacation, we try to imagine if they're fancy actresses coming on a beautiful, expensive vacation, we try to imagine if they're fancy actresses coming on a beautiful, expensive vacation, we try to imagine if they're fancy actresses coming on a beautiful, expensive vacation, we try to imagine if they're fancy actresses coming on a beautiful, expensive vacation.
series? I really liked Mia and Lucia from season two. [Dressing] young girls is in my wheelhouse, like they're really fun, so I'm prejudiced towards them. From season one: Sydney [Sweeney] and Brittany [O'Grady]'s characters Olivia and Paula. I think they're like young, rebellious girls. I'm still a young, rebellious girl, so I get to keep dressing them.
Photographed by Fabio Lovino. Courtesy of HBO Max Is there anyone from the cast who dresses as polarizing as Portia, the frantic assistant from last season [with a wardrobe] that is as dissected as Portia? I hope not, for my sake! Portia was a very specific character [...] She was sort of haphazard and trying
things on, and it wasn't always working, and she was an assistant. Aimee Lou's [character], Chelsea, she's a bit more experimental, you know, a bit more bold maybe, but she's a bit more experimental, you know, a bit more bold maybe, but she's a bit more bold maybe, but she's also quite casual. She doesn't dress up quite as fancy as everyone else, so I guess we'll see what the internet decides is good or bad
articles saying, "This is the best costume design that I've ever seen." So I was like, okay, well, I guess it's balanced, so it's okay. I did get a glimmer of what it might be like to be an actress, and, you know, maybe some of the criticism they have to face. So, I guess that was very insightful. I thought it was fascinating. And in the end, I thought it was
cool that Portia became this critique of costume design, I thought in the end. So that was quite good for me and my peers to have costume design sort of examined like that, and whether you thought her outfits were cool or not. I think it was a lot of people who really liked her clothes and a lot of people who really didn't. So, it was interesting to see
why it was so polarizing. This interview has been edited and condensed for brevity. The White Lotus Skip to main content Costume designers don't get much cooler than Jenny Beavan. The British septuagenarian made global
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Speech (2010). Her formidable career across stage and screen now spans more than five decades. Disney But, despite her wealth of experience, her latest project was initially a daunting one: Cruella, Craig Gillespie's raucous origin story for the fur-loving supervillain Cruella de Vil, as played by a cackling Emma Stone. Set amid the punk-rock
revolution in 1970s London, it follows aspiring designer Estella (Stone) who catches the eye of industry fixture Baroness von Hellman (Emma Thompson). Their meeting sets off a chain of events that sees young Estella transform into the ruthless Cruella, swapping her pared-back ensembles for blood-red ballgowns, sequined motocross trousers
extravagant military jackets and billowing skirts dotted with hand-sewn petals. Fashion, for her, becomes a weapon — one used to overshadow the Baroness and challenge the establishment. Ahead of the film's release on May 28, Beavan talks us through the references on her moodboard, shares her memories of 1970s London and reveals the
unexpected look that became her favorite. "[It was] through [producer] Kristin Burr, who I'd worked with before on another Disney film, Christopher Robin [2018]. I'd heard about Cruella and knew Emma Stone was involved, but it never occurred to me that I'd be asked. I think what happened was that they got a sudden window of opportunity with
Emma's schedule and so went for it at a time when there weren't many people available, and I was. Kristin texted me asking what I was up to. Then, I was meeting [director] Craig Gillespie in London having read the script once and thinking, 'Oh my god, this is enormous.' I have some wonderful crews in London and one of them was available and up
for it, so we went for it." In the opening scene of Robert Eggers's Nosferatu, Lily-Rose Depp—in a star-making performance as the tormented 19th-century German housewife Ellen Hutter—is having a vision. Possessed by desire for the distant Transylvanian vampire Count Orlok, she runs through the halls of an eerie mansion and out into the grounds
where she writhes and flails with feverish intensity in the wet grass, lustrous under the glow of moonlight. Just as striking as Depp's extraordinary gymnastics, however, is the nightgown she wears: An optic white as pale and lucid as the moon itself, it's gauzy enough for the form of Depp's body to be subtly revealed but has a heft that allows it to flows it to flow of moonlight.
theatrically as she moves. According to the film's costume designer (and longtime Eggers collaborator), Linda Muir, it took testing multiple iterations of the gown under the exact lighting used in the movie to get it right. "You want to give the audience the feeling of this ethereal, otherworldly, somnambulist character but also the reality of not exposing
too much, especially in the scene where Lily runs out into the pouring rain," she says. This exacting eye for detail has become something of a calling card for Muir in her work with Eggers, from her meticulous recreations of 17th-century New England settler dress in his breakout supernatural horror The Witch to her mind-boggling work on Viking
epic The Northman, which involved working with numerous historical consultants to imagine what people of every social stratum living in that great medieval civilization might have worn with unprecedented accuracy. "While it's fun to do stylized costumes—and often they are absolutely appropriate—for the sensibility of what Robert goes for, it's
more terrifying to think, Wow, this is a world that really did exist."In Nosferatu, Muir delivers some of her most powerful work yet. There's Depp's wardrobe of delicate nightgowns and middle-class, post-Regency finery—and a very memorable mourning bonnet that almost steals the entire show—as well as the wild tailoring Muir creates for Willem
Dafoe's occult-obsessed scientist. Then, of course, there's the costume she conceived for Count Orlok himself, played in a transformative turn by Bill Skarsgård, taking its cues from the dress of Transylvanian nobility in the late 16th century. (The film is set a few centuries later, but he is the living dead, after all.) As his lavish furs slowly come into
focus over the course of the film, they only add to his strangely seductive horror. Director Robert Eggers, actor Emma Corrin, director of photography Jarin Blaschke, and actors Lily-Rose Depp and Aaron Taylor-Johnson on the set of Nosferatu Photo: Aidan Monaghan Just as exciting for Muir, too, has been seeing the spirit of the film's costumes
playfully reinterpreted on the red carpet, with Depp working alongside stylist Spencer Singer to pull a series of ethereal Chanel gowns as well as more avant-garde looks by cult labels Judy Turner and All-In, while Emma Corrin and stylist Harry Lambert have delivered spine-chilling fashions from McQueen and Miu Miu. (Could this be the winter of
Nosferatu-core?) "I've done quite a few films set in the past now, and I've come to believe that really fabulous, beautiful design that makes a person feel a certain way—regardless of the period it's from—always feels contemporary," Muir adds. Here, Muir shares the story behind her extensive historical research, working with Depp and Skarsgård, and
why now—on her fourth film with Eggers—the team that surrounds him is just about able to finish each other's sentences. Vogue: I know that Nosferatu had a few false starts. As a longtime collaborator of Robert's, were you there every step of the way? Linda Muir: Yes. Every time I'd have it all in my head and then we'd go, "Oh, we're putting it on
pause again. Okay." We even got to a point where we were traveling to Prague to start preproduction, but then Robert had to do additional photography for The Northman, or he was maybe still doing the edit, and it became clear that it was just going to be too crazy, so we postponed it to the following year. Then, once we started for real, it was full
 speed ahead.Did the costumes evolve at all with each iteration?I think so, although I didn't start putting pencil to paper until we traveled to Prague. Prior to that, I was watching films, reading books, doing plenty of research. But we also had cast changes between the false start the year before and when we actually did start, so some sketches had to
be changed because they were for the wrong actor, and as I did more research and Robert did more research, we elaborated on certain things. But the basic bones were always there. Once we started in Prague, I also dove into the research for all of the Roma village people, trying to really pin down where exactly this place is in Romania in 1838.
What specifically am I designing, and what kind of embroidery are we doing? What kind of headpieces, coats, and footwear? Aaron Taylor-Johnson as Friedrich Harding and Emma Corrin as Anna Harding Photo: Aidan MonaghanI read that Robert was keen to ground the film in that historical authenticity in order to make the supernatural elements feel
more believable and terrifying. How did that factor into the way you approached the costumes? It's an idea that I totally agree with. While it's great and fun to do stylized costumes—and often they are absolutely appropriate—for the sensibility of what Robert was going for, it made it more terrifying to think, Wow, this is a world that did exist. And who
knows? Maybe things like this happen that we don't know about. That was the thinking for The Witch and The Lighthouse and The Northman, actually, because with that film most of the clothing was dead and gone. For this, the difficulty was that the area, characters, and people in
 Romania were constantly shifting, and the boundaries for these countries changed depending on the year. So are we looking at Romania, Transylvania, or Hungary? Plus, I don't speak or read Romanian. For the Bucovina Convent, trying to ascertain exactly what the great schema nun would look like was fascinating. We had to choose a name for her
and a psalm that would be from her Bible and then have that all translated from the Cyrillic alphabet. The layers of complexity in the research felt pretty mind-boggling on this one. I also read that it was quite a challenging period to costume because that decade, the 1830s, was the end of the Regency era and the beginning of the Victorian era. How
did that translate into the clothes?When I started my research, because it's set in Germany—in this fictitious town of Wisborg, which we modeled on Lübeck—I was trying to find fashion journals that were Germany. I don't speak
German, so I was constantly asking, "Can somebody go to a library and get this for me?" Also, for each of the films I've done with Robert, he's always given very detailed look books to both me and Craig [Lathrop, production designer]. He also presents them to the studio so that they can see the scope of the films that he's imagining, and he uses that
research to inform the script, so he's not describing things and then ends up discovering, Oh, they didn't actually have that, or, Rooms weren't like that." It's like a very detailed skeleton that Craig and I can take and start to do deeper research around. Photo: Courtesy of Linda MuirEllen is really the beating heart of this story. Were there any real-life
figures you looked to for inspiration? It wasn't so much that it was a particular historical character or image. The inspiration was more words and feelings: fragility, vulnerability, dread, intense love, all these words that evoke weights of fabric, delicacy, what part of the body might be visible. I was restrained by what would have been inappropriate
during the period. For whatever reason, ankles and wrists? Naughty. But you can certainly show shoulders and neck. Because Ellen has so many scenes in nightgowns, I tried to think, Okay, you want to give the audience the feeling of this ethereal, otherworldly, somnambulist character but also the reality of not exposing so much, especially in the
scene where Lily runs out into the pouring rain. So we did tests: I tried nightgowns in three different weights to find out which would show the appropriate amount of vulnerability. Photo: Aidan MonaghanIn Robert's female-led movies—this and The Witch, really—I think he's a very feminist writer. Not by
banging us over the head with it, but it's there in the dialogue and the action. We witness these extraordinarily cruel and bizarre and demeaning scenes that show how women were viewed and treated at that time. The corsets in particular are actually painful, so to think that would be something that would be beneficial to wear in your bed when
you're sick is just crazy. But I found a reference for what is called a fan corset, or what I've been calling a self-tying corset, which the wearer tightens herself on the front, which presented Robert with a fabulous opportunity to have Lily-Rose's face looking at [the doctor] Sievers and looking at Harding [Aaron Taylor-Johnson], even though she's in the
throes of this deranged contact with Orlok at that moment. We can see what's happening on her face instead of it being a corset that was laced up the back, where she would be more or less face down. Often it's a journey of finding these tasty little bits and presenting them to Robert. It's amazing how some of those details feel strangely contemporary
The corsets over dresses are something we've seen on the runways, everywhere from Prada to Margiela. I remember for Lily-Rose's mourning outfit, we made a black petticoat. She was like, "Oh my God, I would wear this to a premiere." And I made Emma a ring that was re-created from a painting, attached to this beautiful bracelet, and they were
like, "I've never seen anything like this before. I want one." Everyone seemed to want a pair of the little lace fingerless gloves we made. [Laughs.] I've done quite a few films set in the past now, and I've come to believe that really fabulous, beautiful design that makes a person feel a certain way—regardless of the period it's from—always feels
contemporary. Photo: Courtesy of Linda MuirI have to ask you about that extraordinary bonnet Lily-Rose wears as part of her mourning outfit. Where did that come from Pouring that period, there was actually a particular fabric called mourning outfit.
quite the same. Some people said it was poisonous, others said it was just really horrible to wear because it was stiffened with treacle. So I really had a bee in my bonnet, so to speak, to see if we could replicate this. There was a particular milliner that I worked with, but Jarin [Blaschke, director of photography] was concerned about the fact that it
made the face very difficult to light, and Lily was wearing this outfit in so many critical scenes, so we couldn't afford to not see her clearly. Thankfully, the mourning crepe, because of its transparency, worked perfectly. It also created a darker version of the fragility you see in her costumes earlier. The nightgowns give that young-waif sense of
vulnerability, but the bonnet carries that through to a more mature woman making this monumental decision. Photo: Courtesy of Focus Features What was your process in creating a costume for Orlok? I imagine it must have been quite challenging, given that it begins almost as a silhouette and slowly more is revealed throughout the course of the
movie. Did you work closely with makeup and prosthetics on that? Absolutely. Robert, right from the beginning, knew that he wanted his Orlok to be a representation of a Transylvanian count from around 1590. There were paintings of the Esterházy family from around that time that I looked to: clothes with a lot of gold, fur, and heft. He wears one
costume throughout, with or without the mente, the huge cloak. And from the initial fitting at Shepperton Studios, I worked with David White, who designed the prosthetics and body makeup. Bill was also fundamental in all the fittings, and I always gave him tons of time to be by himself in front of the mirror, feeling it, absorbing it, living it, because
he was supposed to have had this for 300 years. I also had to design a harness system to keep that cloak, which was so heavy, floating effortlessly on his shoulders and to be able to release him from it as quickly as possible, because he was just
roasting. Nicholas Hoult as Thomas Hutter and Bill Skarsgård as Count Orlok Photo: Courtesy of Focus FeaturesDo you remember your first time seeing Bill in full costume and prosthetics? Was it terrifying? We did the first test at Shepperton Studios—not a camera test, but mostly for Robert, David, and myself. Then we did a camera test in Prague
quite early on. That was amazing. It was like, Right, this is actually going to work. And then to see him obviously on set, when we shot the exterior greeting and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in this dim light with the castle behind him and he's off in the distance in the dista
film for me was the extraordinarily cohesive world-building. Everything from the production design to the costumes to the cinematography, it all fits together so beautifully and elegantly. Having worked with Robert and the same team for quite a few films now, do you find there's a sort of unspoken language between you all that helps you achieve
that?Definitely, and it started pretty quickly. I would say that during The Lighthouse, which was the first film we all worked on together, we had already begun to finish each other's sentences. Then The Northman, with COVID and shooting in Northern Ireland and horizontal rain and wind, was just such a crazy personal experience for everybody. That
certainly furthered the ability to work together. But, really, it's Robert who's the conduit. I speak with me, we speak with Jarin, the production people, hair and makeup. But Robert is always available to talk things through. If I can't find a reference and I say, "It could be this, and it could be this, and it could be this," he'll say
 "This is what I'm thinking." It's not often you have a director with that much going on in that noggin. It's this constant back and forth of information and images, and it's not often you have a director with that much going on in that noggin. It's this constant back and forth of information and images, and it's not often you have a director with that much going on in that noggin. It's this constant back and forth of information and images, and it's not often you have a director with that much going on in that noggin. It's this constant back and forth of information and images, and it's not often you have a director with that much going on in that noggin. It's this constant back and forth of information and images, and it's not often you have a director with that much going on in that noggin. It's this constant back and forth of information and images, and it's not often you have a director with that much going on in that noggin. It's this constant back and forth of information and images, and it's not often you have a director with that much going on in that noggin. It's this constant back and forth of information and images, and it's not often you have a director with that much going on in that noggin. It's not often you have a director with that noggin in the noggin 
developed to facilitate travel by offering a route calculator, and 5,000 agents were deployed at stations and bus stops to assist travellers. A goal of Paris 2024 was to halve the average carbon footprint of the London 2012 and Rio 2016 games. The organisers estimated that more than a third of the greenhouse gas emissions would be from the transport
of athletes and spectators. All venues were made accessible by public transport and bicycle, with 415 kilometres (258 mi) of cycle paths created to link the venues and 27,000 bicycle racks installed. Public transport was extended and services increased. The goal was met, with an estimated 54.6% reduction, representing 1.59 million tonnes of CO2
treatment from 2,000 patients with syphilis? ... that just after the 1945 liberation of Korea, the remnants of the Japanese colonial government used armed guards to prevent Koreans from seizing the printing equipment of the newspaper Keijō nippō? ... that Sheffield Wednesday required a "miracle" to qualify for the 2023 EFL League One play-off
final? ... that Pope Leo XIV descends from Creole people of color? ... that the Theban general Pelopidas set out for the Battle of Cynoscephalae even after his army was disbanded? ... that Stray Kids is the first act to debut at No. 1 on the
Billboard 200 with their first six chart entries? ... that an Indiana TV station promised to begin broadcasting New Year's Eve — but only made it in time for Chinese New Year's Eve? Archive Start a new article Nominate an article Nicusor Dan Author Banu Mushtaq and translator Deepa Bhasthi win the International Booker Prize for Heart Lamp
Selected Stories. Nicuşor Dan (pictured) is elected as president of Romania. In the Portuguese legislative election, the Democratic Alliance wins the Eurovision Song Contest. A tornado outbreak leaves at least 27 people dead in the Midwestern and
Southeastern United States. Ongoing: Gaza war M23 campaign Russian invasion of Ukraine timeline Sudanese civil war timeline Recent deaths: Jim Irsay Yury Grigorovich Yuri Vladimirov Colton Ford Werenoi Benjamin Ritchie Nominate an article May 26: Memorial Day (2025) in the United States; National Sorry Day in Australia; Independence Day
in Georgia (1918) Damage to the Interstate 40 bridge 1644 - Portuguese Restoration War: Portuguese and Spanish forces both claimed victory at the Battle of Montijo. 1894 - Germany's Emanuel Lasker defeated Wilhelm Steinitz to become the world chess champion, beginning a record 27-year reign. 1999 - Manchester United won the UEFA
Champions League final to become the first English football club to win three major championships in the same season. 2002 - Barges being towed destroyed part of a bridge (aftermath pictured) near Webbers Falls, Oklahoma, causing vehicles to fall into the Robert S. Kerr Reservoir on the Arkansas River. Augustine of Canterbury (d. 604)Isaac
Franklin (b. 1789) Jeremy Corbyn (b. 1949) Elizabeth Peer (d. 1984) More anniversaries: May 25 May 26 May 27 Archive By email List of days of the year About Tom Cruise's American action drama film directed by Joseph Kosinski, garnered accolades in a variety of categories, with particular recognition for Tom Cruise's
(pictured) performance as well as its sound and visual effects, cinematography, and film editing. It received six nominated for Best Cinematography, Best Editing, Best Sound, and Best Special Visual Effects
Maverick received six nominations at the 28th Critics' Choice Awards and won Best Cinematography. It garnered two nominations at the 80th Golden Globe Awards. In addition to two National Board of Review Awards, Maverick was named one of the ten-best films of 2022 by the American Film Institute. (Full list...) Recently featured: National
preserve 76th Primetime Emmy Awards Historic places in Mackenzie District Archive More featured lists The bluespotted ribbontail ray (Taeniura lymma) is a species of stingray in the family Dasyatidae. Found from the intertidal zone to a depth of 30 m (100 ft), this species is common throughout the tropical Indian and western Pacific Oceans in
nearshore, coral reef-associated habitats. It is a fairly small ray, not exceeding 35 cm (14 in) in width, with a mostly smooth, oval pectoral fin disc, large protruding eyes, and a relatively short and thick tail with a deep fin fold underneath. It can be easily identified by its striking color pattern of many electric blue spots on a yellowish background, with
a pair of blue stripes on the tail. This bluespotted ribbontail ray was photographed in the Red Sea off the coast of Egypt. Photograph credit: Diego Delso Recently featured: Black Lives Matter art Germanicus The Cocoanuts Archive More featured pictures Community portal - The central hub for editors, with resources, links, tasks, and announcements
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hours, 37 minutes[2]Ratings 18.75 million[3] 9.9% (Nielsen ratings) ← 94th Academy Awards ceremony, presented by the Academy Awards ceremony and the Academ
(commonly referred to as Oscars) in 23 categories honoring films released in 2022. The ceremony, televised in the United States by ABC, was produced by Glenn Weiss and Ricky Kirshner, with Weiss also serving as director. Comedian Jimmy Kimmel hosted the show for the third time, following the 89th ceremony in 2017 and the 90th ceremony in
2018.[4] In related events, the Academy held its 13th annual Governors Awards ceremony at the Fairmont Century Plaza Hotel in Century Pla
Angeles.[5] Everything Everywhere All at Once won seven awards, including Best Picture.[6][7] Other winners included All Quiet on the Western Front with four awards, the Boy, the Mole, the Fox and the Horse, The Elephant Whisperers, Guillermo del Toro's
 Pinocchio, An Irish Goodbye, Navalny, RRR, Top Gun: Maverick, and Women Talking with one. The telecast drew 18.75 million viewers in the Samuel Goldwyn Theater in Beverly Hills, by actors Riz Ahmed and Allison Williams. [8] Everythin
Everywhere All at Once led all nominees with eleven nominations; All Quiet on the Western Front and The Banshees of Inisherin tied for second with nine nominations each. [9][10] The winners were announced during the awards ceremony on March 12, 2023. Everything Everywhere All at Once became the first science fiction film to win Best Picture,
[11] and became the third film, alongside A Streetcar Named Desire (1951) and Network (1976), to win three acting awards. [12] Best Director winners Daniel Kwan and Daniel Scheinert became the third pair of directors to win for the same film. [a] For the first time since the 7th ceremony in 1935, all five Best Actor nominees were first-time
nominees.[13] Michelle Yeoh became the first Asian winner for Best Actress and the second woman of color overall after Halle Berry, who won for her performance in Monster's Ball (2001).[14] Furthermore, she became the first woman to identify as Asian to be nominated in that category.[b] Ke Huy Quan became the first Vietnamese person to win an
Oscar and the second Asian winner for Best Supporting Actor after Haing S. Ngor, who won for his role in Ordinary People (1980), and his second, for The Fabelmans, set the record for the longest gap between Oscar nominations.[13]
At age 90, Best Original Score nominee John Williams became the oldest person nominated competitively in Oscars history.[13] Best Costume Design winner Ruth E. Carter became the first Black woman to win two Oscars.[17] Daniel Scheinert and Daniel Kwan, Best Picture co-winners, and Best Original Screenplay winners Brendan
Fraser, Best Actor winner Michelle Yeoh, Best Adapted Screenplay winner Guillermo del Toro, Best Supporting Actor winner Guillermo del Toro, Best Adapted Screenplay winner Guillermo del Toro, Best Adapted Scree
Feature Film co-winner Kartiki Gonsalves, Best Documentary Short Subject co-winner Volker Bertelmann, Best Original Score winner M. M. Keeravani, Best Original Score winner Paul Rogers, Best Film Editing winner Joe Letteri, Best Visual Effects co-winner
Eric Saindon, Best Visual Effects co-winner Winners are listed first, highlighted in boldface, and indicated with a double dagger (‡).[18] Best Picture Everything Everywhere All Quiet on the Western Front - Malte Grunert, producer Avatar: The Way of Water - James
Cameron and Jon Landau, producers The Banshees of Inisherin - Graham Broadbent, Peter Czernin, and Martin McDonagh, producers Elvis - Baz Luhrmann, Catherine Mactin, Gail Berman, Patrick McCormick, and Schuyler Weiss, producers Elvis - Baz Luhrmann, Catherine Martin, Gail Berman, Patrick McCormick, and Schuyler Weiss, producers Elvis - Baz Luhrmann, Catherine Martin, Gail Berman, Patrick McCormick, and Schuyler Weiss, producers Elvis - Baz Luhrmann, Catherine Martin, Gail Berman, Patrick McCormick, and Schuyler Weiss, producers The Fabelmans - Kristie Macosko Krieger, Steven Spielberg, and Tony Kushner, producers Tar - Todd Field,
Alexandra Milchan, and Scott Lambert, producers Top Gun: Maverick - Tom Cruise, Christopher McQuarrie, David Ellison, and Jerry Bruckheimer, producers Women Talking - Dede Gardner, Jeremy Kleiner, and Frances McDormand, producers Best Directing Daniel Kwan and
Daniel Scheinert - Everything Everywhere All at Once‡ Martin McDonagh - The Banshees of Inisherin Steven Spielberg - The Fabelmans Todd Field - Tár Ruben Östlund - Triangle of Sadness Best Actor in a Leading Role Brendan Fraser - The Whale as Charlie‡ Austin Butler - Elvis as Elvis Presley Colin Farrell - The Banshees of Inisherin as Pádraic
Súilleabháin Paul Mescal - Aftersun as Calum Patterson Bill Nighy - Living as Mr. Rodney Williams Best Actress in a Leading Role Michelle Yeoh - Everything Everywhere All at Once as Evelyn Quan Wang‡ Cate Blanchett - Tár as Lydia Tár Ana de Armas - Blonde as Norma Jeane Andrea Riseborough - To Leslie as Leslie Rowlands Michelle Williams -
The Fabelmans as Mitzi Fabelman Best Actor in a Supporting Role Ke Huy Quan - Everything Everywhere All at Once as Waymond Wang‡ Brendan Gleeson - The Banshees of Inisherin as Colm Doherty Brian Tyree Henry - Causeway as James Auctor in a Supporting Role Ke Huy Quan - Everything Everywhere All at Once as Waymond Wang‡ Brendan Gleeson - The Banshees of Inisherin as Colm Doherty Brian Tyree Henry - Causeway as James Auctor in a Supporting Role Ke Huy Quan - Everything Everywhere All at Once as Waymond Wang‡ Brendan Gleeson - The Banshees of Inisherin as Dominic
Kearney Best Actress in a Supporting Role Jamie Lee Curtis - Everything Everywhere All at Once as Deirdre Beaubeirdre Angela Bassett - Black Panther: Wakanda Forever as Queen Ramonda Hong Chau - The Whale as Liz Kerry Condon - The Banshees of Inisherin as Siobhán Súilleabháin Stephanie Hsu - Everything Everywhere All at Once as Joy
Wang / Jobu Tupaki Best Writing (Original Screenplay) Everything Everything Everywhere All at Once - Daniel Kwan and Daniel Scheinert‡ The Banshees of Inisherin - Martin McDonagh The Fabelmans - Steven Spielberg and Tony Kushner Tár - Todd Field Triangle of Sadness - Ruben Östlund Best Writing (Adapted Screenplay) Women Talking - Sarah Polley;
based on the novel by Miriam Toews‡ All Quiet on the Western Front - Edward Berger, Lesley Paterson, and Ian Stokell; based on the novel by Erich Maria Remarque Glass Onion: A Knives Out Living - Kazuo Ishiguro; based on the original motion picture
screenplay Ikiru by Akira Kurosawa, Shinobu Hashimoto, and Hideo Oguni Top Gun: Maverick - Screenplay by Ehren Kruger, Eric Warren Singer, and Christopher McQuarrie; story by Peter Craig and Justin Marks; based on the film Top Gun written by Jim Cash and Jack Epps Jr. Best Animated Feature Film Guillermo del Toro's Pinocchio - Guillermo
del Toro, Mark Gustafson, Gary Ungar, and Alex Bulkley‡ Marcel the Shell with Shoes On - Dean Fleischer Camp, Elisabeth Holm, Andrew Goldman, Caroline Kaplan, and Jed Schlanger Turning Red - Domee Shi and Lindsey Collins Best
International Feature Film All Quiet on the Western Front (Germany) - directed by Edward Berger‡ Argentina, 1985 (Argentina) - directed by Lukas Dhont EO (Poland) - directed by Lukas Dhont EO (Poland) - directed by Lukas Dhont EO (Poland) - directed by Edward Berger‡ Argentina, 1985 (Argentina) - directed by Edward Berger‡ Argentina, 
Roher, Odessa Rae, Diane Becker, Melanie Miller, and Shane Borist All That Breathes - Shaunak Sen, Aman Mann, and Teddy Leifer All the Beauty and the Bloodshed - Laura Poitras, Howard Gertler, John Lyons, Nan Goldin, and Yoni Golijov Fire of Love - Sara Dosa, Shane Borist, and Ina Fichman A House Made of Splinters - Simon Lereng Wilmont
and Monica Hellström Best Documentary Short Film The Elephant Whisperers - Kartiki Gonsalves and Guneet Monga‡ Haulout - Evgenia Arbugaeva and Maxim Arbugaeva and Beth Levison Stranger at the Gate - Joshua Seftel and Conall Jones Best Short Film
(Live Action) An Irish Goodbye - Tom Berkeley and Ross White Ivalu - Anders Walter and Rebecca Pruzan Le pupille - Alice Rohrwacher and Alfonso Cuarón Night Ride - Eirik Tveiten and Gaute Lid Larssen The Red Suitcase - Cyrus Neshvad Best Short Film (Animated) The Boy, the Mole, the Fox and the Horse - Charlie Mackesy and Matthew
Freud‡ The Flying Sailor - Wendy Tilby and Amanda Forbis Ice Merchants - João Gonzalez and Bruno Caetano My Year of Dicks - Sara Gunnarsdóttir and Pamela Ribon An Ostrich Told Me the World Is Fake and I Think I Believe It - Lachlan Pendragon Best Music (Original Score) All Quiet on the Western Front - Volker Bertelmann‡ Babylon - Justin
Hurwitz The Banshees of Inisherin - Carter Burwell Everything Everywhere All at Once - Son Lux The Fabelmans - John Williams Best Music (Original Song) "Naatu Naatu" from RRR - Music by M. M. Keeravani; lyrics by Chandrabose‡ "Applause" from Tell It Like a Woman - Music and lyrics by Diane Warren "Hold My Hand" from Top Gun: Maverick
- Music and lyrics by Lady Gaga and BloodPop "Lift Me Up" from Black Panther: Wakanda Forever - Music by Ryan Lott and David Byrne, and Ludwig Göransson; lyrics by Ryan Lott, David Byrne, and Mitski; lyrics by Ryan Lott and David Byrne Best Sound
Top Gun: Maverick - Mark Weingarten, James H. Mather, Al Nelson, Chris Burdon, and Mark Taylor‡ All Quiet on the Western Front - Viktor Prášil, Frank Kruse, Markus Stemler, Lars Ginzel, and Stefan Korte Avatar: The Way of Water - Julian Howarth, Gwendolyn Yates Whittle, Dick Bernstein, Christopher Boyes, Gary Summers, and Michael
Hedges The Batman - Stuart Wilson, William Files, Douglas Murray, and Andy Nelson Elvis - David Lee, Wayne Pashley, Andy Nelson, and Michael Keller Best Production Design All Quiet on the Western Front - Production Design Clark Color and Michael Keller Best Production Design All Quiet on the Western Front - Production Design Clark Color and Michael Keller Best Production Design All Quiet on the Western Front - Production Design Clark Color and Michael Keller Best Production Design All Quiet on the Western Front - Production Design Clark Color and Michael Keller Best Production Design All Quiet on the Western Front - Production Design Clark Color and Michael Keller Best Production Design Clark Color and Michael Color and Mi
Ben Procter; set decoration: Vanessa Cole Babylon - Production design: Rick Carter; set decoration: Warren O'Hara Best Cinematography All Quiet on the Western Front -
James Friend‡ Bardo, False Chronicle of a Handful of Truths - Darius Khondji Elvis - Mandy Walker Empire of Light - Roger Deakins Tár - Florian Hoffmeister Best Makeup and Hairstyling The Whale - Adrien Morot, Judy Chin, and Annemarie Bradley‡ All Quiet on the Western Front - Heike Merker and Linda Eisenhamerová The Batman - Naomi
Donne, Mike Marino, and Mike Fontaine Black Panther: Wakanda Forever - Ruth E. Carter‡ Babylon - Mary Zophres Elvis - Catherine Martin Everything Everywhere All at Once - Shirley Kurata Mrs. Harris
Goes to Paris - Jenny Beavan Best Film Editing Everything Everythi
Barrett‡ All Quiet on the Western Front - Frank Petzold, Viktor Müller, Markus Frank, and Kamil Jafar The Batman - Dan Lemmon, Russell Earl, Anders Langlands, and Dominic Tuohy Black Panther: Wakanda Forever - Geoffrey Baumann, Craig Hammack, R. Christopher White, and Dan Sudick Top Gun: Maverick - Ryan Tudhope, Seth Hill, Bryan
Litson, and Scott R. Fisher The Academy held its 13th annual Governors Awards ceremony on November 19, 2022, during which the following awards were presented: [19] To Euzhan Palcy, a masterful filmmaker who broke ground for Black women directors and inspired storytellers of all kinds across the globe. [20] To Diane Warren, for her genius,
generosity and passionate commitment to the power of song in film.[20] To Peter Weir, a fearless and consummate filmmaker who has illuminated the human experience with his unique and expansive body of work.[20] Michael J. Fox - "For his tireless advocacy of research on Parkinson's disease alongside his boundless optimism exemplifies the
impact of one person in changing the future for millions."[21] Films with multiple nominations Film 11 Everything Everywhere All at Once 9 All Quiet on the Western Front The Banshees of Inisherin 8 Elvis 7 The Fabelmans 6 Tár Top Gun: Maverick 5 Black Panther: Wakanda Forever 4 Avatar: The Way of Water 3 Babylon The Batman
Triangle of Sadness The Whale 2 Living Women Talking Films with multiple wins Awards Film 7 Everything Everywhere All at Once 4 All Quiet on the Western Front 2 The Whale The following individuals, listed in order of appearance, presented awards or performed musical numbers:[22] Presenters Name(s) Role Sylvia Villagran Served as
announcer for the 95th Academy Awards [23] Emily Blunt Dwayne Johnson Presented the award for Best Supporting Actor and Be
for Best Documentary Feature Film and Best Live Action Short Film Halle Bailey Melissa McCarthy Presented the trailer for The Little Mermaid Michael B. JordanJonathan Majors Presented the award for Best Cinematography Donnie Yen Introduced the performance of "This Is a Life" Jennifer ConnellySamuel L. Jackson Presented the award for Best
Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Warner Bros. 100 Years tribute Paul DanoJulia Louis-Dreyfus Presented the award for Best Costume Design Deepika Padukone Introduced the performance of "Naatu Naatu" Eva LongoriaJanet Yang Presented a montage promoting the Academy Museum of Motion Pictures
Antonio BanderasSalma Hayek Pinault Presented the award for Best International Feature Film Hugh GrantAndie MacDowell Presented the award for Best Production Design John ChoMindy Kaling Presented the award for Best Original
Score Elizabeth Banks Presented the award for Best Visual Effects Danai Gurira Introduced the performance of "Lift Me Up" Andrew GarfieldFlorence Pugh Presented the award for Best Original Song John Travolta Presented
the "In Memoriam" segment Zoe SaldañaSigourney Weaver Presented the award for Best Film Editing Idris ElbaNicole Kidman Presented the award for Best Actor and Best Actor a
director Conductor Orchestral Sofia Carson Diane Warren Performers "Applause" from Tell It Like a Woman David Byrne Stephanie Hsu Son Lux Performers "Naatu Naatu" from RRR Lady Gaga Performer "Hold My Hand" from Top Gun: Maverick
Rihanna Performer "Lift Me Up" from Black Panther: Wakanda Forever Lenny Kravitz Performer "Calling All Angels" during the annual "In Memoriam" tribute Jimmy Kimmel hosted the 95th Academy Awards. In September 2022, the Academy hired television producers Glenn Weiss and Ricky Kirshner to oversee production of the 2023 ceremony.[25]
AMPAS president Ianet Yang and CEO Bill Kramer remarked that they looked "to deliver an exciting and energized show" with Weiss and Kirshner.[26] Two months later, comedian and talk show host Jimmy Kimmel was announced as host of the gala. "Being invited to host the Oscars for a third time is either a great honor or a trap," Kimmel stated in
a press release regarding his selection. "Either way, I am grateful to the Academy for asking me so quickly after everyone good said no", he concluded.[27] Furthermore, AMPAS announced that all 23 categories would be presented live during the gala. The announcement came in response to an internal survey which indicated negative feedback
regarding the previous year's decision to present eight below-the-line categories prior to the live portion of last year's gala.[28] In light of the Chris Rock-Will Smith slapping incident during the previous year's telecast, AMPAS announced that the organization hired a "crisis team" in the event a similar altercation or if an unexpected fiasco arose.[29]
In an interview published by Time magazine, Kramer explained: "We have a whole crisis team, something we've never had before, and many plans in place. We've run many scenarios. So it is our hope that we will be prepared for anything that we may not anticipate right now but that we're planning for just in case it does happen."[30] The Dolby
Theatre stage on the day of the ceremony Several others participated in the production of the ceremony and related events. Rickey Minor served as musical director for the ceremony Several others participated in the production of the ceremony and related events. Rickey Minor served as musical director for the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the ceremony Several others participated in the ceremony Several others participated
According to Buckley and Billingsley, the stage was designed to resemble Art Deco movie places from the category names, winners names, or images from the nominated films.[34] Notably, the arrivals area along Hollywood Boulevard outside
the Dolby Theatre was lined with a champagne-colored carpet was utilized for the gala. According to red carpet consultant Lisa Love, the production team chose a lighter shade of carpet colored carpet to not clash with a sienna-colored tent erected to shield
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attendees from the sun or potential rain. She also added that the shades of color for both the carpet and tent were inspired by "watching the sunset on a white-sand beach at the 'golden hour' with a glass of champagne in hand, evoking calm and peacefulness".[35] Lady Gaga was initially not scheduled to perform her nominated song "Hold My Hand'
from Top Gun: Maverick due to prior commitments involving her role in Joker: Folie à Deux. On the morning of the ceremony, lose, who was originally scheduled as a presenter during the gala, canceled her appearance due to a positive COVID-19 test
[37] When the nominations were announced, nine of the ten films nominated for Best Picture had earned a combined gross of $1.57 billion at the American and Canadian box office receipts. [38] Avatar: The Way of
 Water came in second with $598.4 million; this was followed by Elvis ($151 million), The Banshees of Inisherin ($9 million), Triangle of Sadness ($4.2 million), and Women Talking ($1.1 million). The box office figures for All Quiet on the Western Front
 were unavailable due to their distributor Netflix's policy of refusing to release such figures. [39] Furthermore, by virtue of Avatar: The Way of Water and Top Gun: Maverick's Best Picture nominations, it marked the first time since the 55th ceremony in 1983 that the two highest grossing films of the year were both nominated in the aforementioned
category.[40] Andrea Riseborough's Best Actress nomination for To Leslie was controversial amongst critics and pundits, as Momentum Pictures, the film. Instead, director Michael Morris and his wife, actress Mary McCormack, organized a "celeb-backed"
campaign" to get Riseborough nominated. [41][42] They contacted friends and colleagues in the entertainment industry, asking them to view the film and share it with others if they enjoyed it. [43] Morris and Riseborough also hired publicists to coordinate the efforts. While not initially regarded as a serious contender, the campaign raised
Riseborough's profile; dozens of celebrities praised her performance on social media, and some hosted screenings of the film during voting for the Academy Award nominations in January 2023.[44][45] Riseborough's nominations in January 2023.[44][45] Riseborough's nomination was announced on January 204, which the Los Angeles Times called "one of the most shocking nominations in Oscar history
[43] After her nomination was announced, speculation arose that the tactics might have violated AMPAS members for possibly violating a rule prohibiting "[singling] out 'the competition' by name" by featuring a quote from film critic Richard
 Roeper, who praised Riseborough's performance as better than Cate Blanchett's in Tár, a fellow nominee for Best Actress.[47] On January 27, the Academy announced a review of the year's campaigns "to ensure that no guidelines were violated, and to inform us whether changes to the guidelines may be needed in a new era of social media and digital
communication".[48] The Academy has rescinded nominations for nominees who participated in unsanctioned campaigning. However, there were no reports that Riseborough had been involved in such, or that any Academy members had lodged formal complaints about the campaigning behavior.[48] On January 31, the Academy concluded its review by
pledging to address "social media and outreach campaigning tactics" which they said caused "concern", but confirming that Riseborough's nomination would be retained.[49] Following the controversy, the Academy introduced new campaigning rules and clarifications in May 2023.[50] Variety columnist Owen Gleiberman wrote: "It didn't rock the
 boat, it didn't overstay its welcome, and it left you feeling that the world's preeminent awards show, all doom-saying punditry to the contrary, is still, on balance, a very good thing." He also added that the world's preeminent awards show, all doom-saying punditry to the contrary, is still, on balance, a very good thing." He also added that the wins received by Everything Everywhere All at Once "lent the evening a rare emotional unity".[51] Television critic Daniel Fienberg of The
Hollywood Reporter similarly praised the show's emotional beats and found its flaws "were mitigated more gracefully than just about any Oscars telecast" he could recall.[52] Mick LaSalle of the San Francisco Chronicle commended Kimmel's stint as host stating: "He was establishing that 2023 would not be a repeat of 2022 — and it wasn't. It was
such a relief to see something, anything, actually get better. "[53] Mike Hale of The New York Times remarked on "the ordinariness and sameness of the ABC broadcast" compared to the prior year, [54] while USA Today's Kelly Lawler criticized it as "terribly fake" and felt that Kimmel's role "felt phoned in, or at least maybe monitored by corporate
overlords looking to avoid controversy" despite some of his jokes tackling controversial subjects such as the January 6 United States Capitol attack and Tom Cruise's Scientology advocacy. [55] Hale added that "the modern Oscars have become something more to be endured than enjoyed". [54] The American telecast on ABC drew in an average of
18.75 million people over its length, which was a 13% increase from the previous year's ceremony and marked the first time that the Academy Awards in 2014.[3] The show also earned higher Nielsen ratings compared to the previous ceremony with 9.9% of
households watching the ceremony.[56] In addition, it garnered a higher 18-49 demo rating with a 4.03 rating among viewers in that demographic.[57] It was the most-watched prime time entertainment broadcast of 2023 in the United States.[58] In July 2023, the broadcast was nominated for three awards at the 75th Primetime Creative Arts Emmys
but failed to win in any of the categories for which it was nominated. [59][60] The annual "In Memoriam" segment was introduced by John Travolta. Singer Lenny Kravitz performed his song "Calling All Angels" during the tribute.
 - actress John Zaritsky - cinematographer Albert Brenner - production designer Irene Papas - actress Mitchell Goldman - executive Bob Rafelson - director, writer, producer Albert Brenner - production designer Irene Papas - actress Mitchell Goldman - executive Bob Rafelson - director, writer, producer Albert Brenner - producer Albert Brenner - producer Albert Brenner - producer Albert Brenner - actor Kirstie Alley - actress Ray Liotta - actor Vicky Equia - publicity executive Angelo
Badalamenti - composer Greg Jein - visual effects artist, model maker Neal Jimenez - writer, director, cinematographer, educator Christopher Tucker - special effects makeup artist Irene Cara - actress, singer, songwriter Gregory Allen Howard -
writer, producer Owen Roizman - cinematographer Luster Bayless - costume designer Gray Frederickson - producer, director, actor Julia Reichert - producer, director Edie Landau - producer, executive Mike Moder - assistant director, actor Julia Reichert - producer, director, director, director, director, director, director, director, director, actor Julia Reichert - producer, director, director,
producer Jean-Luc Godard - director, writer Ralph Eggleston - animator, producer Clayton Pinney - special effects artist Simone Bär - casting director Donn Cambern - film editor Tom Whitlock - songwriter Amanda Mackey - casting director Angela
 Lansbury - actress Wolfgang Petersen - director, writer, producer John Dartigue - publicity executive Burny Mattinson - animator Maurizio Silvi - makeup artist Jacques Perrin - actor, producer, director Mary Alice - actress Gina Lollobrigida - actress Carl Bell - animator Douglas Kirkland - photographer Vangelis - composer, musician James Caan
 actor, producer Raquel Welch - actress Walter Mirisch - producer, former President of the Academy List of submissions to the 95th Academy Awards for Best International Feature Film ^ Jerome Robbins and Robert Wise first achieved this distinction for co-directing West Side Story (1961). Brothers Joel Coen and Ethan Coen later earned this same
feat for their direction of No Country for Old Men (2007).[12] ^ Many consider Merle Oberon, who was nominated for her role in The Dark Angel (1935), to be the first Asian nominee in this category, but she hid her mixed-race heritage due to fears regarding discrimination and the impact it would have on her career.[14] ^ Flam, Charna (March 3,
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