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***PERSOL MAGNIFICENT OBSESSIONS: 30 STORIES OF CRAFTSMANSHIP IN FILM* EXHIBITION EXPLORES THE ARTISTRY AND OBSESSIVE CRAFT BEHIND THE SCENES OF ICONIC FILMS**

The work of Jennifer Connelly, Johnny Depp, Slawomir Idziak, Eiko Ishioka, Charlie Kaufman and Spike Jonze, Ang Lee, Walter Murch, Jeannine Oppewall, Theadora Van Runkle, and Julie Weiss and will be on view at Museum of the Moving Image from July 11 through November 10, 2013

A press preview will be scheduled for the week of July 8 (invitation to follow)

New York, NY, June 25, 2013—*PERSOL MAGNIFICENT OBSESSIONS: 30 stories of craftsmanship in film*, a three-year exhibition series presented by Persol, celebrates stories of obsessive workmanship behind some of cinema's most iconic and compelling on-screen moments. The third and final installment of the exhibition will be on view from **July 11 through November 10, 2013** at Museum of the Moving Image and will explore the work of ten esteemed filmmakers, designers, and technicians through a presentation of rarely seen props and costumes, behind-the-scenes research notes, sketches, video interviews, and materials used in the pre-production process.

The ten featured spotlights in this year's exhibition are:

- director **Ang Lee**, who has made a career of confounding expectations—and succeeding — in ambitious projects such as *Crouching Tiger, Hidden Dragon*,
- the brilliant editor **Walter Murch**, who revolutionized the use of sound in film when he invented a craft now called “sound design” during the production of *Apocalypse Now*,
- cinematographer **Slawomir Idziak**, whose understanding of light, color, and celluloid informed the unique visual language of *Three Colors: Blue*,
- production designer **Jeannine Oppewall**, whose design intuition, keen awareness of color, and commitment to authenticity created a compelling mimicry of reality in Steven Spielberg's *Catch Me If You Can*,
- actress **Jennifer Connelly**, whose extensive preparation for her role in Darren Aronofsky's *Requiem for a Dream* allowed her to embody and dramatize the hallucinatory rawness at the center of the film;
- actor **Johnny Depp**, who captured the manic intensity of the character of Hunter S. Thompson in *Fear and Loathing in Las Vegas*,
- screenwriter **Charlie Kaufman** and director **Spike Jonze**, whose close collaboration on *Being John Malkovich* brought the world of imagination to its fullest and most compelling realization in a film that had been dubbed “unmakeable”;
- **Theadora Van Runkle**, the costume designer who rose from obscurity to fashion stardom with two films from the late 1960s, *Bonnie and Clyde* and *The Thomas Crown Affair*,
- costume designer **Julie Weiss**, whose in-depth thought process allowed her to develop a

nuanced understanding of the character of Frida Kahlo in Julie Taymor’s biographical film ***Frida***,

- and the late, great designer **Eiko Ishioka**, who created costumes that expressed Francis Ford Coppola’s fanciful operatic vision in ***Bram Stoker’s Dracula***.

The exhibition explores the many steps—from an actor’s immersion in character research to the precise detailing of a costume designer—that go into creating an iconic film. Among the objects on exhibit will be the “Green Destiny” sword from *Crouching Tiger, Hidden Dragon*; the red armor worn by Gary Oldman and designed by Eiko Ishioka in *Bram Stoker’s Dracula*, directed by Francis Ford Coppola; marionettes featured in *Being John Malkovich*; the straightjacket worn by Brad Pitt, and designed by Julie Weiss, in *Twelve Monkeys*, directed by Terry Gilliam; and notes and diagrams made by editor/sound designer Walter Murch in developing the groundbreaking sound for Coppola’s *Apocalypse Now*, among many other objects. All will be on view in the Museum’s 4,000 square-foot exhibitions gallery.

Exhibition curator Michael Connor stated, “Now in its third year, *PERSOL MAGNIFICENT OBSESSIONS: 30 stories of craftsmanship in film* is no longer just an exhibition for me; it is a way of looking at cinema. This exhibition has taught me to pay attention to the details, to appreciate that the right shade of green or the particular cut of a jacket can make a world of difference in a scene. It has given me a profound respect for the sheer force of will it takes to bring a particular vision to life on the screen. And, most importantly, it reminds me that cinema is driven by passion.”

“We are proud to continue our partnership with Persol by serving as the host venue for the final installation of *PERSOL MAGNIFICENT OBSESSIONS: 30 stories of craftsmanship in film*. With its focus on the vision and perseverance of some of our most inventive filmmakers and their collaborators, the exhibition illuminates the creative process and attention to detail that is central to filmmaking as an art form. We value the opportunity to present this exhibition to the many thousands of visitors of all ages who visit the Museum each year,” said Carl Goodman, Executive Director of Museum of the Moving Image.

“The exhibition takes inspiration from Persol’s handcrafted 30-step process that is synonymous with the steps taken to deliver great filmmaking. The exhibition is hosted by Museum of the Moving Image, the ideal venue given its dedication to the art of the moving image. It is truly a pleasure to be partnering with the Museum,” commented Chiara Bernardi, Persol Brand Director.

About Persol

www.persol.com

About Museum of the Moving Image

Museum of the Moving Image (movingimage.us) advances the public understanding, enjoyment, and appreciation of film, television, and digital media. In its expanded and renovated facilities—acclaimed for both its accessibility and bold design—the Museum presents innovative interactive exhibitions; screenings of significant works, from Hollywood classics to previews of new films; discussion programs featuring actors, directors,

craftspeople, and business leaders; and dynamic education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

Museum Information

Hours: Wednesday-Thursday, 10:30 a.m. to 5:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday-Sunday, 11:30 a.m. to 7:00 p.m. Closed Monday and Tuesday.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless otherwise noted, screenings are included with Museum admission.

Museum Admission: \$12.00 for adults; \$9.00 for persons over 65 and for students with ID; \$6.00 for children ages 3–12. Children under 3 and Museum members are admitted free.

Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m. Tickets for special screenings and events may be purchased in advance by phone at 718 777 6800 or online.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M (weekdays only) or R to Steinway Street. Q (weekdays only) or N to 36 Avenue.

Program Information: 718 777 6888 / movingimage.us

Membership: 718 777 6877 / members@movingimage.us

The Museum is housed in a building owned by the City of New York on the campus of the Kaufman Astoria Studios. Its operations are made possible in part by public funds provided through the New York City Department of Cultural Affairs, the New York City Economic Development Corporation, the New York State Council on the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum also receives generous support from numerous corporations, foundations, and individuals.

Press Contacts

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