



MEDIA CONTACT

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FOR IMMEDIATE RELEASE

**THE ACADEMY BRINGS *HOLLYWOOD COSTUME* TO ICONIC
WILSHIRE MAY COMPANY BUILDING**

EXPANDED FINAL TOUR OF COSTUME DESIGN EXHIBITION ARRIVES OCTOBER 2

*Featuring costumes from *The Hunger Games*, *Django Unchained*, *The Wizard of Oz* and more*

On view October 2, 2014 – March 2, 2015

BEVERLY HILLS, CA – This fall the Victoria and Albert Museum, London and the Academy of Motion Picture Arts and Sciences present the final showing of the groundbreaking multimedia exhibition *Hollywood Costume* in the historic Wilshire May Company building, the future location of the Academy Museum of Motion Pictures, at Wilshire Boulevard and Fairfax Avenue in Los Angeles. Sponsored by Swarovski, this ticketed exhibition explores the central role of costume design – from the glamorous to the very subtle – as an essential tool of cinematic storytelling.

The Academy is enhancing the V&A's exhibition and includes 150 costumes from more than 60 lenders. The Academy's presentation will add more than 40 costumes to this landmark show, including Jared Leto's costume from *Dallas Buyers Club* (Kurt and Burt, 2013) – a recent acquisition to the Academy's collection – as well as costumes from such recent releases as *The Hunger Games* (Judianna Makovsky, 2012), *Django Unchained* (Sharen Davis, 2012), *Lee Daniels' The Butler* (Ruth E. Carter, 2013), *American Hustle* (Michael Wilkinson, 2013) and *The Great Gatsby* (Catherine Martin, 2013). In addition, *Hollywood Costume* will showcase the Academy's pair of the most famous shoes in the world – the original ruby slippers from *The Wizard of Oz* (Adrian, 1939) shown with Dorothy's blue and white gingham pinafore dress.

"We are thrilled to bring this innovative exhibition to Los Angeles," said Cheryl Boone Isaacs, Academy President. "*Hollywood Costume* invites visitors to see some of the most well-known costumes from their favorite movies and to explore the impact designers have in creating our most beloved characters."

Upending the conventions of what is considered “costume,” *Hollywood Costume* reveals what is hidden in plain sight: that films are about people, and the art of the costume designer helps create their characters. On view October 2, 2014, through March 2, 2015, the exhibition brings together iconic costumes from Hollywood’s Golden Age, including costumes for Marlene Dietrich from *Morocco* (1930) and *Angel* (1937) designed by Travis Banton, and from modern classics such as *Mary Poppins* (Tony Walton, 1964), *Raiders of the Lost Ark* (Deborah Nadoolman, 1981) and *Titanic* (Deborah L. Scott, 1997).

Hollywood Costume is curated by Deborah Nadoolman Landis, Academy Award®-nominated costume designer and founding director of UCLA’s David C. Copley Center for the Study of Costume Design, whose credits include *National Lampoon’s Animal House* (1978), *Raiders of the Lost Ark* (1981), *Coming to America* (1988) and the music video for Michael Jackson’s “Thriller” (1983); with Sir Christopher Frayling (Professor Emeritus of Cultural History, Royal College of Art), and set and costume designer and V&A Assistant Curator Keith Lodwick.

“Cinematic icons are born when the audience falls deeply in love with the people in the story. And that’s what movies and costume design are all about,” notes Landis.

The exhibition is the culmination of a five-year effort to source, identify and secure objects from all over the world. The collectors who have loaned to the exhibition include major motion picture studios, costume houses, actors, public museums and archives, and private individuals.

EXHIBITION STRUCTURE

This innovative exhibition takes visitors on a non-chronological, four-gallery journey that tells the story of costume design from early Charlie Chaplin (*The Tramp*, 1912) to *Man of Steel* (James Acheson and Michael Wilkinson, 2013). *Hollywood Costume* includes montages, animation, film clips, and projections, supported by a specially commissioned score written by British composer Julian Scott. The clothes are exhibited alongside quotes and interviews with costume designers, directors, and actors discussing the role that costume plays in creating the characters on screen.

Act One: Deconstruction introduces the role of costume design in cinematic storytelling. This section explores the link between clothing and identity and how designers bring characters to life. *Deconstruction* features contemporary and period costumes from films including *The Social Network* (Jacqueline West, 2010), *Dreamgirls* (Sharen Davis, 2006), *Fight Club* (Michael Kaplan, 1999), *The Addams Family* (Ruth Myers, 1991), *Dangerous Liaisons*, (James Acheson, 1988), *Barry Lyndon* (Ulla-Britt Söderlund, Milena Canonero, 1975), *The Virgin Queen* (Charles LeMaire, Mary Wills, 1955) and *Mildred Pierce* (Milo Anderson, 1945). The costume designer’s research process is revealed using designs and sketches,

costume fittings, budget breakdowns, and script pages with dialogue containing personality-defining clues.

Act Two: Dialogue examines the creative collaboration among great filmmakers, actors and costume designers. Using archival film footage as well as specially commissioned interviews, *Dialogue* explores five key director/designer pairings: Alfred Hitchcock and Edith Head, who worked together on 11 films including *The Birds* (1963); Tim Burton and Colleen Atwood, whose films together have spanned from *Edward Scissorhands* (1990) to *Dark Shadows* (2012); Martin Scorsese and Sandy Powell, who have teamed on films from *Gangs of New York* (2002) to *The Wolf of Wall Street* (2013); and Mike Nichols and Ann Roth, who have worked together for over 20 years on films from *Silkwood* (1983) to *Closer* (2004). The Academy's presentation of *Hollywood Costume* features a new interview with writer-director Quentin Tarantino and costume designer Sharen Davis, who collaborated on *Django Unchained* (2012). This section also explores how costume designers have worked within the rapidly changing social and technological landscape of the last century: from silent to sound, from black and white to Technicolor, and from the studio system of Hollywood's Golden Age to multi-national corporations and art house "indies." Censorship, remakes and genre will be deconstructed in a section devoted to historic and social context. It will show how costume designers have embraced the innovations in technology and animation, such as Joanna Johnston's design for the animated character Jessica Rabbit in *Who Framed Roger Rabbit* (1988), and the designs integrating motion-capture ("mo-cap"), exemplified by characters from *Avatar* (Mayes C. Rubio, Deborah L. Scott, 2009).

Act Three: Finale presents the most memorable and treasured costumes in cinema history, for Hollywood heroes, leading ladies, and femme fatales alike. They include those for Daniel Craig as James Bond in *Casino Royale* (Lindy Hemming, 2006) Marilyn Monroe as "The Girl" with the pleated white halter dress in *The Seven Year Itch* (Travilla, 1955), Barbra Streisand as Fanny Brice in *Funny Girl* (Irene Sharaff, 1968) and Sharon Stone as Catherine Tramell in *Basic Instinct* (Ellen Mirojnick, 1992). Iconic fantasy, sci-fi, and superhero costumes will also be on view, from films including *Harry Potter and the Half-Blood Prince* (Jany Temime, 2009), *The Twilight Saga: New Moon* (Tish Monaghan, 2009), *Terminator 3: Rise of the Machines* (April Ferry, 2003) and *Bram Stoker's Dracula* (Eiko Ishioka, 1992). *Finale* explores how beloved characters continue to inspire film lovers, ignite fashion trends, and enrich international popular culture.

CREDIT

Hollywood Costume is organized by the Victoria and Albert Museum, London.

Swarovski is the presenting sponsor of *Hollywood Costume*. The crystal house has provided the all-important sparkle to Hollywood's wardrobes since the 1930s, when Swarovski crystals began to light up the silver screen in classic films like *Gone with the Wind*, *Gentlemen Prefer Blondes* and *Breakfast at Tiffany's*. In recent years,

Swarovski has worked closely with talents in costume and set design on blockbusters including *Black Swan*, *Skyfall* and *The Great Gatsby*, and its crystals have been the key creative ingredient in the dazzling set design for the Academy Awards since 2007.

"Swarovski's history of working with costume, jewelry and set designers on some of Hollywood's most iconic productions goes back 75 years to when Dorothy first tapped her Swarovski-encrusted ruby slippers," said Nadja Swarovski, member of the Swarovski Executive Board, "so we're thrilled to support this landmark exhibition at its new home in Los Angeles."

Additional support is provided by Pirelli and the Blavatnik Family Foundation.

In-kind support provided by Barco, ARRI, JBL and Samsung.

TICKETING

Tickets are on sale at www.oscars.org/HollywoodCostume. Advance booking advised.
Admission: \$20 Adults | \$15 Seniors (62+) | \$10 for students with ID and children under 13.

ADDRESS

Wilshire May Company building, 6067 Wilshire Boulevard, Los Angeles, CA 90036
Contact: 310-247-3049; HollywoodCostume@oscars.org

PARKING

Parking is \$12 and available in the Pritzker Parking Garage on Sixth Street, just east of Fairfax Avenue, and on the corner of Wilshire Boulevard at Spaulding Avenue. Additional parking is available in the Petersen Automotive Museum parking lot located on the corner of Wilshire Boulevard and Fairfax Avenue, the Museum Square parking lot on Curson Avenue, and at meters located on 6th Street. The Wilshire May Company building is easily accessible via public transportation. Visit Metro.net for details.

HOURS

Monday	11 a.m.–5 p.m.
Tuesday	11 a.m.–5 p.m.
Wednesday	Closed
Thursday	11 a.m.–5 p.m.
Friday	11 a.m.–8 p.m.
Saturday	10 a.m.–7 p.m.
Sunday	10 a.m.–7 p.m.

EXHIBITION-RELATED PROGRAMS

A full slate of exhibition-related public programs will accompany the exhibition. Visit www.oscars.org/HollywoodCostume for details.

CATALOGUE

Hollywood Costume is accompanied by a 320-page color catalogue edited by curator Deborah Nadoolman Landis. This award-winning volume showcases the talents of renowned designers such as Travis Banton, Cecil Beaton, Edith Head, Ann Roth and James Acheson among many others, whose work spans from the silent era to the Golden Age of Hollywood to the present day. Essays by a wide variety of distinguished fashion and film scholars, archivists, and private collectors, as well as contributions by contemporary costume designers, actors, and directors, take a close look at the conventions of what is considered "costume" and the essential role of the designer in creating a film's characters and helping to shape its narrative. Featuring memorable costumes from *The Tramp*, *Ben-Hur*, *Cleopatra*, *The Wizard of Oz*, *Pirates of the Caribbean*, *Sherlock Holmes*, *Avatar*, and many more. The catalogue is available for purchase on-site at the exhibition. (Paperback \$39.95).

ABOUT THE ACADEMY

The Academy of Motion Picture Arts and Sciences is the world's preeminent movie-related organization, with a membership of more than 6,000 of the most accomplished men and women working in cinema. In addition to the annual Academy Awards – in which the members vote to select the nominees and winners – the Academy presents a diverse year-round slate of public programs, exhibitions and events; provides financial support to a wide range of other movie-related organizations and endeavors; acts as a neutral advocate in the advancement of motion picture technology; and, through its Margaret Herrick Library and Academy Film Archive, collects, preserves, restores and provides access to movies and items related to their history. Through these and other activities the Academy serves students, historians, the entertainment industry and people everywhere who love movies.

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ABOUT THE VICTORIA AND ALBERT MUSEUM, LONDON

The V&A is the world's leading museum of art and design with collections unrivalled in their scope and diversity. It was established to make works of art available to all and to inspire British designers and manufacturers. Today, the V&A's collections, which span over 2000 years of human creativity in virtually every medium and from many parts of the world, continue to intrigue, inspire and inform.

www.vam.ac.uk