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present

# DALÍLAND

A Film by Mary Harron

**Starring: Sir Ben Kingsley, Barbara Sukowa, Christopher Briney, Rupert Graves,  
Suki Waterhouse, Andreja Pejic and Ezra Miller**

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## **Synopsis**

Directed by acclaimed filmmaker Mary Harron (I SHOT ANDY WARHOL, AMERICAN PSYCHO), DALÍLAND stars Sir Ben Kingsley as the titular Salvador Dalí, one of the most world-renowned artists of the 20<sup>th</sup> century and focuses on the later years of the strange and fascinating marriage between Dalí and his wife, Gala (Barbara Sukowa), as their seemingly unshakable bond begins to stress and fracture. Set in New York and Spain in 1974, the film is told through the eyes of James (Christopher Briney), a young assistant keen to make his name in the art world, who helps the eccentric and mercurial Dalí prepare for a big gallery show. Rupert Graves, Suki Waterhouse, Andreja Pejic and Ezra Miller also star.

## About the Production

Mary Harron's *DALÍLAND* stars Academy Award®, BAFTA Award and Golden Globe winner, **Sir Ben Kingsley** (*Schindler's List*, *Sexy Beast*, *Gandhi*) in the title role of Salvador Dalí. The film was developed by Edward R. Pressman of Pressman Film and entrepreneur David O. Sacks of David O. Sacks Productions. Chris Curling of Zephyr Films produces with Pressman and Sacks. Helmed by Harron, from a screenplay by John C. Walsh, the film was shot in the spring of 2021 in the UK.

Joining Sir Ben in the ensemble cast are **Barbara Sukowa** (the Golden Globe-nominated *Two of Us*, *Gloria Bell*, *12 Monkeys*, *Hannah Arendt*) as Dalí's wife and muse, Gala. Newcomer **Christopher Briney** takes on the role of James, the young art enthusiast who finds himself thrust into the center of Dalí's remarkable and unexpected world. **Rupert Graves** (*Emma*, *Made in Dagenham*, *Sherlock*, *V for Vendetta*) is Dalí's right hand man Captain Moore.

**Andreja Pejić** (*The Girl in the Spider's Web*) plays Amanda Lear, the legendary icon and grand inspiration to Salvador Dalí, and **Suki Waterhouse** (*The Bad Batch*, *Assassination Nation*, *A Rainy Day In New York*) is Ginesta. **Mark McKenna** (*Wayne*, *Overlord*, *Sing Street*) plays Alice Cooper.

**Ezra Miller** (*Justice League*, *Fantastic Beasts and Where to Find Them*, *We Need to Talk About Kevin*) is seen as the young Salvador Dalí through a series of flashbacks.

Harron recently directed the award-winning TV series, *Alias Grace*, for Netflix and made *Charlie Says* starring Matt Smith about the Manson family women; she counts seminal *American Psycho* and *I Shot Andy Warhol* amongst her feature film credits.

*DalíLand* tells the story of the later years of the strange and fascinating marriage between the genius Salvador Dalí and his tyrannical wife, Gala, as their seemingly unshakable bond begins to stress and fracture.

Set in New York and Spain in 1973, the story is told through the eyes of James, a young assistant keen to make his name in the art world, who helps the eccentric and mercurial Dalí prepare for a big gallery show.

Ed Pressman's career has seen him produce over eighty feature films, including Harron's *American Psycho*. Pressman and Sacks previously partnered on Jason Reitman's *Thank You for Smoking*.

Producers are Pressman, Sacks, Daniel Brunt, Chris Curling and Sam Pressman. Executive Producers include Paula Paizes, Hannah Leader, Marc Iserlis, Max and Monique Burger, Munkhtulga Od, Chandu Shah, Cynthia Saggar, Sir Ben Kingsley, Michael R. Newman, Jon Katz and Philip Colbert of Popcorn Films in London. Carol Bidault of Serein Productions is co-producing.

Shot in the UK in Liverpool and North Wales under COVID protocols during the spring of 2021, on a tight five-week schedule, director Mary Harron pays tribute to the amazing crew who made *DaliLand* possible: “At the beginning, I think we looked at what we had to achieve and we thought it couldn’t be done. But, because I had an incredible crew from Liverpool, Manchester and Leeds, who were such a wonderful group of people, they worked so hard and so fast and got this done. I’m just in love with the north of England now.”

UK producer Chris Curling has been on board *DaliLand* for the past two years, working in conjunction with Ed Pressman, David O. Sacks, Sam Pressman and Daniel Brunt to make the project in the most cost-effective way in Europe. “Dali and Gala lived in a New York hotel for much of the late 1960s and early 1970s, so the film is primarily set in New York. We’d looked at New York itself and Canada, then Romania, Portugal and Spain and we’d originally decided on Portugal. Then COVID hit!”

With the ability to shoot in Portugal under threat due to COVID, Curling still wanted to press ahead with the proposed shoot dates because Sir Ben Kingsley had worked the project into his busy schedule and he was as keen as Mary Harron to get the film made as Curling explains: “As a producer, the critical thing is that your director is really committed and Mary was very clear that she wanted *DaliLand* to be her next film.”

“The great advantage of shooting in the UK was that the British government had brought in a COVID insurance scheme. The other reason was that we’d found the Adelphi Hotel in Liverpool to double for our New York hotel. The Adelphi is very unique in that it hasn’t been fully modernized so it worked well for the period. It was the best hotel we could find anywhere in the world to shoot this film. Our next challenge was to depict the Catalan coast, where the last third of the film takes place in Spain. Anglesey in North Wales, which is easily accessible from Liverpool, became the Mediterranean and luckily the weather was kind and spring sunshine made it look like Catalonia” says a relieved Chris Curling.

A second unit shot in the south of France to supplement the Spanish exteriors that were shot in Wales. This was critical to creating a convincing matching look for the Costa Brava.

“This project had a very circuitous route to production, it was kind of like one of Dali’s melting clocks, every time we took a step forward it seemed like we’d have to take two steps back” recalls producer Sam Pressman. The commitment of Sir Ben Kingsley was “one of the most important elements that allowed the film to come together” confirms Pressman. “We announced the film at Cannes three years ago and that’s the time Sir Ben signed on. From the moment he was cast, he felt like the perfect Dali, and seeing him with the Dali moustache was just uncanny and transformative. Photographer Derry Moore, who actually photographed Dali in the St Regis Hotel close to 50 years ago, visited us in Liverpool to photograph Sir Ben and he said that he felt like he was in a time machine and that he was with Dali again.”

“We were very lucky to have landed in Liverpool” notes Pressman, “filming in a city during the pandemic is rather boring but in a number of ways, that saved us because no-one could go out and we didn’t have a single COVID case. We tested extensively and we all stayed healthy.”

“I think Mary’s film will bring the audience through all ranges of emotion - you’re going to laugh, you’re going to cry, and hopefully you’ll walk away realizing that Dali was just as enigmatic as he remains historically. Everyone knows Dali’s moustache, or the melting clocks, but very few people know who Dali really was” comments Pressman. “I think in a confounding way, Mary’s film will actually make him more of a mystery, and people will want to dig and try to understand this modern genius.”

### **The Director’s Vision**

“Seven years ago, I had a call from Ed Pressman, who produced my film ‘American Psycho’. He told me that his friend David O. Sacks, and his company Room 9 had been developing a project about Salvador Dali” explains Mary Harron. “I agreed to take a look at the project, but my initial feeling was that I’d already covered the work of an iconic artist in “I Shot Andy Warhol, and I didn’t want to go onto similar ground.”

However, on showing the research material to her husband, the filmmaker John C. Walsh, he came up with an idea that completely changed her attitude.

Walsh tells us the story: “The thing that I found most compelling about the existing storyline they were working with was Dali’s fear of death. That made him very human. A lot of it was about getting to the person behind the curtain and finding

elements within him that people could identify with. Even though he was a remarkable genius he was also very much like us. We were also determined that this would not be a traditional biopic. Dali's life and career spanned six decades. Trying to compress that into a two-hour film would have been impossible. We decided the scope would be tight, the time frame brief, and the focus not so much on Dali the artist, but on the man."

"Mary and I also loved Gala but she wasn't at all developed as a character in previous iterations, so we said we really want to expand and increase her role. We were excited by the chance for the story to allow a view into this tumultuous and baffling marriage."

Because Dali and Gala were so 'other worldly' in their behavior and their relationship, and both were so fascinating and funny, the story needed a reference point with which the audience could identify. The device Harron and Walsh decided to adopt was the creation of a young male ingénue, James, who moves into their world in the hope of learning from his hero Dali.

Harron and Walsh's own personal and professional relationship also fed into the idea of exploring a marriage, as Harron explains: "Dali and Gala's marriage was obviously much more tempestuous than ours – it was a really stormy, legendary marriage. I've heard it said of Gala that she did more than anyone else to foster Dali's career and more than anyone else to damage it. That's an interesting paradox."

The other element they were keen to explore was Dali as an older man in New York in the 1970s, making art with the likes of Alice Cooper and hanging out at Studio 54: "He was living this very modern 70s life, yet we all think of him as a surrealist from the 1930s" says Harron.

New York in the 1970s was a place and an era close to Mary Harron's heart, having moved there after college in 1975 at the age of twenty-two. It was a period of great discovery for her as the New York punk scene emerged: "As a young person who was naïve, non-threatening and very open to things, amazing things happened to me. I was invited to parties I never dreamed of getting invited to, people gave me jobs and for a couple of years, I stepped onto a merry-go-round."

"I wanted to make a film that evoked that wonderful time in my life. So we created James, the New York gallery assistant who becomes Dali's assistant who steps onto the merry-go-round."

“Obviously, at some point the merry-go-round has to end” says Harron, “Or you get thrown off!” adds Walsh.

## **About the Casting**

“Casting is the most important element in a movie,” says director Mary Harron.

“More films have been killed by bad casting than anything else. I would walk away from a movie, rather than cast people I was being pushed to have because of commercial considerations. My bottom line is to cast people that I really believe in. I have to say, the producers on DaliLand were very, very sympathetic to that, and I was able to cast exactly who I wanted.”

Harron has always been a huge fan of Sir Ben Kingsley but when he was first put forward by his agent, Harron wondered whether he would be too strong and powerful when underneath, Dali was actually very weak: “I had such a powerful image of Sir Ben in ‘Sexy Beast’ I thought he might be too overwhelming. Dali had the power of a genius but he was also a coward. As absurd as it sounds, I happened to see Sir Ben in Iron Man 3 where he plays the double role of a frightening terrorist and a sniveling, hilarious coward, and it became clear to me that an actor like Sir Ben can do anything. He’s universal in his reach and he’s also a great comic actor, which wouldn’t seem obvious from roles like Gandhi. Both Sir Ben and Barbara Sukowa are great at comedy, even though they are thought of as dramatic actors.”

Spreading the casting net across London, New York and Los Angeles, Harron was keen to find her ‘James’ just out of drama school: “I decided to go for somebody really young who hadn’t yet been snapped up by Netflix or Amazon.

She asked her casting team to show her graduates from all the big drama schools like RADA, Guildhall and the likes of Juilliard in America, but she soon learned that all the showcases for all the drama schools across the US are online so she worked her way through every single one. “I got to ‘P’ and found Pace University, which isn’t well-known and I hadn’t heard of their drama program but when I saw this photo of Christopher Briney, I said ‘Oh my God that looks just like James’.”

There’s a line in the script that describes James as ‘a face fit for a Caravaggio painting’ and that’s just what Harron saw: “He was very handsome, but I figured it would just be too much if he could actually act too!”

Looking at Chris' showreel, Harron found him to be very natural and asked the casting team to track him down. Figuring he probably wouldn't be able to pull it off, having no professional credits, the chance of him carrying a movie with acting greats like Sir Ben Kingsley and Barbara Sukowa, seemed unlikely. However, she was pleasantly surprised: "Chris did a reading for me, he self-taped and it was so good. I'd looked at hundreds and hundreds of people and fortunately, we got Chris. I still can't believe our luck. Now of course, right after our show, he got an Amazon series."

"Mary has an incredible eye for actors, if you look at the ensembles in *American Psycho* or *Moth Diaries*, she's always casting people who go on to become stars" notes producer Sam Pressman. "Fresh out of acting school, here's Chris Briney, who's the core of this film, and I think he carries it with a perfect balance. He is so present in the moment rather than feeling practiced or staged. I'm so happy that we found Chris, he's been a godsend as James."

One of the most important figures for the supporting cast was that of Amanda Lear, who was Dali's muse in the 1960s and 1970s. Mary Harron was fortunate enough to meet her as a young music journalist in her twenties: "I went to interview Amanda in Paris at the Top Club TV show in the late 70s when she was performing one of her disco hits. She was an amazing and overpowering presence and was extraordinarily beautiful. It was very important for me to cast an actor who was also trans. The great thing about Dali at that time was that he loved and celebrated people who were trans and you've got to honor that. I think in some way he identified with any kind of gender fluidity."

Harron looked at a lot of great people from New York for the role of Amanda but they all felt too American when Amanda was so European. "Then Andreja Pejic came in! She's so astoundingly beautiful, charming and kind of delicate, but also very European. She has that sense of mystery and the kind of looks, aura and enigmatic quality of a French movie star of the 70s like Catherine Deneuve."

Sam Pressman found Andreja Pejic "absolutely magnificent as Amanda Lear". "Mary thought it very important to have a trans actress portray Amanda's story. Her relationship to Amanda and the way she was inspired by Amanda is one of those beautiful cosmic circles."

British actor Rupert Graves boarded DaliLand as Captain Moore and wholly embraced his inner rogue as well as growing a moustache and adopting a wonderful line in leisure suits: "I was so thrilled that Rupert was able to take the role on" says Harron, "Captain



Moore is a real character and Rupert is so charming yet he's also really good at playing someone who is likeable but a little bit untrustworthy. He brought great nuance and ambiguity to the character and developed a look that was hilarious. Rupert really sacrificed a lot for us growing his Captain Moore moustache!"

Having worked with Suki Waterhouse on 'Charlie Says,' Harron was already impressed by her acting skills, after seeing her act out an entire birth scene in the casting director's office: "I have great respect for Suki and obviously she's also very beautiful and we needed that in Ginesta as she's this dazzling society girl who also does some modeling and James becomes infatuated with her. Suki was able to bring a lot of emotional complexity to that role. I was really, really happy."

"I think one of Mary Harron's greatest talents is in casting" notes producer Chris Curling, "and we're blessed with an absolutely wonderful cast."

Sir Ben Kingsley was absolutely critical to the project and he became attached to it very early on, "He read the screenplay and felt this was a part he was born to play" explains Curling.

## **The Themes, Look and Feel**

"I think *DaliLand* is to the art world, what *Almost Famous* was to the rock and roll world" says Sam Pressman. "The glittering excesses of Dali's fantastic circus, as seen through the young eyes of James, and the way he's swept up into this opulent world, chewed up and spat out, until he realizes that the world's quite a bit different than he dreamt it to be."

Early in her career, Mary Harron spent four years as a researcher for The South Bank Show, an acclaimed arts show on British television where she delved into the lives of artists and writers: "I'm very happy digging and researching but I'm not good at dialogue so I'm always very happy for John to write away. I'm more interested in the overview."

"We have many, many conversations when we're developing a script together" says Walsh, "and those conversations precede any writing. We discuss themes, characters and with this project we looked at the real life of Dali which I only knew so much about. As we looked deeper and deeper, it became more fascinating and complex, so Mary and I went back and forth and we distilled it. You take your initial idea and see what clings to it for both of you."

Being a period piece, set largely in the early 1970s, getting the costumes right was a key element and Mary Harron was seeking an original look and she was excited by the work of costume designer Hannah Edwards, even though much of her previous work was in commercials and promos: “When I saw the surrealist ball she’d created the costumes for in a film for Louis Vuitton, I thought they were so brilliant and imaginative and I knew I had to talk to this woman. She then sent over samples of images that were just so beautiful. I was very, very fortunate to have her. She also has good connections and pulled many rabbits out of the hat and performed miracles because there was very little budget for costumes.”

Being a fan of Mary Harron’s previous work, Hannah Edwards was equally excited to hear from the director and made a series of mood boards for her: “Mary had already seen a major ad campaign I did which was a big 18<sup>th</sup> century spectacle that David Bowie was in and there were quite a few surreal elements in the costumes that inspired Mary so we developed this real rapport.”

Immersing herself in everything Dali, Edwards read books, looked at his art, listened to podcasts, read biographies and listened to the accounts of people who had met or observed Dali and Gala as a couple. “Through that research, you gauge a picture of the characters that you want to portray, what angles you’d like to push and what aspects of their personalities you’d like to focus on.” In the prep period, Edwards spoke extensively with Sir Ben Kingsley and Barbara Sukowa on the phone and Zoom to explore how they viewed their characters: “Because this is just a snapshot, it has to be an even-handed treatment of their personalities.”

1974 New York is the setting for much of the film, so Edwards carried out a lot of research into this exciting period, pre-disco and the beginning of punk, which was portrayed in a very different way in the US compared to the UK. “Dali was surrounding himself with the movers and shakers of that time so his entourage consisted of people who were there for a purpose – they all had something interesting about them, whether they were musicians, artists, beatniks, poets, aristocrats or art buyers.”

Keen to introduce as much authenticity to the look as possible Dali’s shirt maker, Budd created some hand-made shirts for Sir Ben. Savile Row tailors Sheppard and Anderson tailored a pinstripe suit and Scabal, who were actually Dali’s personal tailor, contacted Edwards to offer assistance but unfortunately they didn’t have anything from the 1970s period. “We also used Edward Sexton, another tailor who had beautiful suits from the 1970s that we were able to borrow for Chris Briney.”

Edwards was conscious that when you're portraying such a big, well-known character, the challenge is to balance the public and private persona and to show the more candid moments that few people would have seen: "He was photographed so much in his lifetime and publicity was such a big thing to him, he had such a recognizable image, it was important to show those candid moments so we can feel him as a human being."

Gala was in her 70s in the period in which the film takes place and she didn't like to be photographed as much as Dali so it was harder for Edwards to find visual research material on her. "There's a lot of written material though. She was a lady who had a very strict image, she loved couture and the big designers of the time and she loved jewelry. In Púbol, in Figueres where Gala's castle is, there's still a lot of her jewelry, including pieces designed by Dali. So, we were able to glean enough information to put her wardrobe together."

One of the major brands who were kind enough to support Edwards' endeavors on the costumes was Swarovski who provided a huge amount of their crystals which were incorporated into outfits for Suki Waterhouse's character Ginesta: "She's described as one of Dali's jewels, so her entire image is kind of sparkly and beautiful so we've used a lot of the Swarovski crystals in those costumes."

"Many a film has been ruined by bad wigs," declares Mary Harron. Being a period piece, set largely in the early 1970s, the acclaimed director knew *DaliLand* was going to require a lot of wigs. Sir Ben Kingsley was going to need several, as would actress Barbara Sukowa as her character Gala was famed for her wig, and Dali's muse Amanda Lear would also need hairpieces. There was only one woman for the job: Suzanne Stokes-Munton who always works with Sir Ben. "The hair was amazing!" says a relieved Harron.

Production Designer Isona Rigau is Catalan and actually grew up near Figueres where Dali famously had a home and spent much of his later life. Rigau had been suggested to Harron and although she hadn't designed an entire film, she'd assisted a host of top designers on major movies. On receiving some reference images from Rigau, Harron knew that "this woman understands Dali and his world so instinctively and viscerally." "She's young and I knew she was ready to make that leap. Sometimes on an indie movie with a lower budget, if you give a person that shot, they'll really give everything and Isona performed miracles – truly outstanding work in production design. I feel very fortunate."

Having grown up in the same city as Dali, Isona Rigau found the details in the script and the nuances of how he was portrayed very well researched. She fell in love with the script right away. “I actually remember when Dali died” says Rigau, “there are lots of little stories that go around about how he was when he was back home and the locals like to gossip. I was familiar with his art and his life in broad strokes. I knew a bit about the relationship between Dali and Gala. When they were in Caracas, there was a lot of talk about Gala being this very free woman at the time which was a bit shocking for their contemporaries.”

The COVID situation and travel restrictions meant that a lot of decisions had to be made very quickly and allowed less prep time for Isona and her team: “Shooting in the UK rather than going to the original places was quite a challenge. We had to put a case together for how we could achieve this in the UK when it’s really rooted to a very specific place in the world. We had to create the Costa Brava in Wales, as crazy as it sounds, but we were extremely lucky on that front as the sun did shine. We did a lot of location reccees for the exterior beach scenes and we had to find some very specific places because we needed rocks of certain shapes because they were so relevant to his paintings. You can recognise the inspiration he drew from that particular landscape.”

Isona and Mary Harron spoke extensively on video calls during pre-production, with Mary in New York and Isona at her parents’ house in Figueres which seemed so fitting. During these calls, they threw ideas back and forth on how they would create the world around these fascinating characters. Isona was even able to visit Dali and Gala’s house in Portlligat which is now a museum.

“One of the ideas we came up with was to make the backgrounds more neutral because Dali was such a huge personality and we wanted him to take over. We also discussed colors and how to achieve a lot of sets from one location. We were on a short shooting schedule, so we wanted to avoid a lot of unit moves. The puzzle of logistics had to be pulled together to make it achievable on the budget” explains Isona.

With most of the script set in New York, they looked at references of what the St Regis Hotel looked like during the 1970s, which included the King Cole Bar which had a very well-known mural which “we’ve tried not to replicate it but to go with the feel of” says Isona. The overall sense is one of a grand hotel, built at the beginning of the 20<sup>th</sup> century with many of the features like wood paneling remaining in the 1970s, which could then be stripped right down to turn it into a workshop or studio for Dali. We also kept key elements like some French furniture. A lot of the job has been to make a set work for a particular scene, breaking it down into a suite for a party, then a bedroom and decorating another room in matching wallpaper to create the illusion that it’s an interconnecting

suite. We wanted to shoot through doorways and connect different spaces so we could use the same hotel for three different locations.”

One of the sets Isona was most happy with was Dali’s house at Portlligat, which was located in North Wales but doubled for Spain. “I always thought it was such a bespoke and specific location, we were never going to find it. The story of the house is that it was a fisherman’s hut that Dali and Gala first bought together in 1930. It was their first house. It didn’t have any electricity or utilities. They then bought the one next door which was a bit higher up and they started knocking walls down, hence the different levels which made it very quirky and recognizable. Dali’s personality really comes through, so it’s almost like the house is another part of his character. He finished work on it in 1972 so it’s like another piece of his art. He always loved to go back there and it’s been left untouched.”

Seeing Sir Ben Kingsley as Dali for the first time was “quite scary” for Isona, “he looked just like him”. Kingsley was so immersed in Dali, he found Isona’s knowledge of the Catalan culture very useful: “It was great to see him interested in anything that was very to the Catalan culture which is something I can obviously bring to the table!”.

Producer Chris Curling was fortunate enough to work with cinematographer Marcel Zyskind on his previous project, the Viggo Mortensen directed, *Falling*. Mary liked Zyskind’s style and sensibilities because she was keen to have it look as natural as possible: “I wanted lots of natural light and Steadicam to give an active feeling. I didn’t want it to look like a classic period drama, instead I wanted the camera to be very active with lots of hand-held, except for the flashbacks which I wanted to be more formal like a 1930s or 1940s movie.”

Mary Harron is keen to champion the crucial contribution of the composer Edmund Butt, whose 29-piece orchestral score, is “integral to the fabric and emotion of the film.”

Butt is equally complimentary about Harron and Walsh: “Mary and John are a formidable team. Composing the score for *DaliLand* was an inspiration for me. Every note was signed off in my studio and for every change to the score however small, Mary and John would pop round to listen and add their magical and collaborative thoughts to the score which always moved the score on and inspired me to take it even further each time – no rules, if it works it works”.

Butt explains that the music needed to “cover a lot of emotions, to be fun and uplifting, to have a Spanish feel but not be cliched. It had to move the audience without the usual cliches.”

“From the outset I felt we needed an orchestra, not too big, but enough to deliver the colour and emotion” notes Butt. “We scored with the customary string section of 23 players and almost a double wind section which brings so much colour and magic. In contemporary scoring, I often feel the woodwind section is an afterthought, but for *DaliLand* I wanted the wind section to be a feature.”

“Dali was an extraordinary human being, some say a genius, and I would agree with this, hence the score needed to help enhance his bizarre and creative brilliance and stand tall but never to overshadow the scene.”

Butt considers Sir Ben Kingsley performance to be “legendary” and “his absolute commitment to his portrayal of this formidable artist is without doubt the greatest inspiration for composing this score. With Sir Ben’s total commitment and focus it is almost impossible not to deliver something special.”

Collaboration with Mary Harron was “magical” for Butt, “she is unlike any other director I have worked with in my whole career. Mary is the creator of other worlds, every breath and thought is a passionate and measured pursuit of filmmaking, but she is her own boss and does her own thing, which in 2022 is unique and brilliant.”

## The Cast on Their Characters

### Sir Ben Kingsley on playing *Dali*

“I remember Peter Brook telling me that an actor must always find an aspect of his or her character greater than the actor’s self. That one must leap towards something, and with Dali it was like climbing into a massive Spanish suit of armor. Far greater than my silhouette, my mental capacity, my imagination, my passions.”

“Playing Dali and having watched so many glorious hours of footage of him, and I grew terribly fond of him. He encouraged me to think outside of the box and to take risks and to embrace the passion of my craft, as he embraced the passion of his. Thank goodness I had a reasonable amount of time to really concentrate on the truth that I was being invited to portray in him but I was terrified, absolutely terrified! But, somewhere between action and cut, the fear receded and some kind of joy took over and of course the urgency to tell the story became paramount and is greater than one’s trepidation.”

“Once I arrived on location, I stopped reading his books and I didn’t look at the DVDs I had of him. I had to explore the difference between portraying and interpreting and mimicking. Graciously, Mary and John and our producers have allowed me to create my own Dali, my own portrait of him, rather than being mesmerized and terrified by the fact that I had to impersonate every single physical and vocal mannerism. I never became him, there is a separation, and a distance that’s thrilling and terrifying, rather like a trapeze artist swinging back and forth, then suddenly the trapeze artist lets go and spins in mid-air and catches the other trapeze. That’s thrilling and that’s what the audience pays to see.”

“I needed a kind of detachment and to metaphorically put down my brushes at the end of each day and wipe the paint off my hands. I also had to avoid judging my character. There are many volumes where Dali is unkindly or dismissively judged. I was a custodian of his character. I portray him. I paint his portrait but I never, ever found myself judging him.”

Right now, I’m in the process of letting him out of my life. Which is a very odd feeling.”

“One is blessed when you work with an actor one entirely trusts. Barbara Sukowa and I did trust each other and enjoyed each other’s limited company. What I mean by that is, I never go off and have dinners with my fellow actors. It enhances the process if I’m a hermit. I love to discover the other actor in front of the camera. The camera loves discovery. We were able to discover one another, and Gala and Dali were able to discover one another, and it flowed beautifully, because we didn’t judge them, we cared for them. The script throws them together in this very uneasy chemistry. This is a discordant duet and I found Barbara a delight to work with.”

“My work with Andreja, who plays Amanda Lear, was far more of a harmonious duet. We occupied a space in the narrative that allowed us to celebrate one another because there was no crushing agenda of finance, of producing art, meeting deadlines for exhibitions and of the accounting of a relationship. The duet between Amanda and Dali and Andreja and myself was very different. Great narrative is often based upon contrast. You play a certain note to attune to the audience’s ear, then you play a different one and there’s a surprise and a revelation. So, those two relationships were fascinating for me to explore.”

“Mary Harron must have a very acute sense of individual chemistry and how to mix acid and alkaline and how to mix chemicals to create a third energy. I salute her because she really has cast this film terribly well. From Chris Briney, Andreja, Barbara, Rupert and the entire cast, she somehow divined the fact that the energy from one person would flow beautifully with another person. She allows the actor to inhabit the part, her notes are minimal, she puts the camera in the right place and allows us to do our jobs.”

“When I sit in the make-up chair, I have my eyes closed for most of the time, then I open them when Dali’s head has been sculpted onto my face and I don’t dress in front of the mirror. Suzanne Stokes-Munton is a genius, as is her colleague Ange and our wonderful costume designer. They all researched this, worked so hard and conspired together, so that when I finally turn to look in the mirror, I don’t see me anymore. I’m really eternally grateful for the work they’ve put into forging that silhouette, that suit of armor that I climb into. It was sublimely designed.”

### **Barbara Sukowa on playing *Gala***

“I’ve played historical characters before and I actually prefer to read either autobiographies or letters or whatever exists, that actually comes from their own mind. That was the problem with *Gala*, as there was almost nothing from her. I knew she was from Russia, so I searched the internet to find any footage of her and the only thing I could find with her voice was her saying one word “we” on a YouTube video. I read two biographies of her, which were very critical and one book I thought was outright misogynistic.”

“*Gala*’s role in Dali’s success was big. I think he actually said that she had saved him. He also signed some of his works with her name. Dali was quite a crazy guy when *Gala* met him. At that time, she was in a relationship with Paul Éluard, the writer and she had lived in a menage a trois with Max Ernst and Éluard. When she met Dali, I think something really extreme happened in her life. She really was very fascinated by him and she fell in love with him and she knew that this was the man to whom she would dedicate her life.”

“She still continued a physical relationship with her ex-husband from whom she had separated. I think *Gala* and Dali had a physical relationship in the beginning of their romance but not later on from what I have read. Dali was a voyeur and *Gala* stimulated him very much artistically. He liked her passion and she completely gave her life to him, although she had other relationships, especially later in her life. She was criticized and condemned for sexual relationships with men who were much younger than she was. I



think she was trying to rekindle that early romance she had with Dali. She was like a cocaine addict whose cocaine doesn't work anymore but they always try to chase the first high.”

“Our film deals mainly with the time when they were older and they had had this very successful artistic life and they had built this whole world around them. They surrounded themselves with much younger people in an attempt to recapture their youth.”

“People like Alice Cooper and Amanda Lear were in their lives because both Gala and Dali loved beauty so they wanted to have beautiful people around them. Gala also liked to create and to make people. I think that was her talent. I also think James sees that and he longs to be part of that world. When Gala sees this beautiful young man, she tries to seduce him, but it doesn't quite work, so she is also quite threatening to him.”

“Costumes and hair and make-up are incredibly important for me, especially if I play a person who looks so different to the way I do, as Gala does. We had fantastic costume and hair people, great wigs and amazing costumes. The costume designer, Hannah Edwards, found original vintage pieces from the 1970s and fantastic jewelry. Gala was a very stylish woman – loungewear certainly was not her thing! She was always perfectly dressed.”

“Having Ben Kingsley play Dali, next to Mary Harron as a director was a great draw for me. He's an amazing actor, I've known his work for a long time and have great respect for him. It was really wonderful to work with him and to see what a generous colleague he is. I really liked acting with him. He is Dali every minute, every second, whether he's on or off camera. Even at the first rehearsal, I found it absolutely fascinating that he had completely mastered Dali's accent. He had the character and you could really forget that this was not Salvador Dali.”

“I really liked working with Mary Harron because she knows exactly what she wants. She has an idea about the character, she's super-informed of course since she is also a writer. However, she is still able to allow her actors room and space for their own ideas, for their own development. I like Mary's demeanor on set, she's not hectic or tense and she has good humor. She gives really good direction and everything she said to me was perfect. I really trusted her. She's also very courageous. We had a few very young actors who were inexperienced but Mary cast them well. They are all so talented and it was so much fun to work with them. I also had two colleagues Alexander Beyer and Rupert Graves with whom I've worked before and I respect very much, so it was a great joy for me to work with them again.”

“Gala’s obviously a very complex character and in the screenplay it was interesting that she appears and disappears. There is a lot of talk about her, even when she is not there. She really makes her presence felt when she is there, even if she just has a line or two, they are always pointed at something.”

“I thought it was important to keep a certain air of mystery about her. You can read her in many different ways. She is harsh and she is brutal, but there’s also a vulnerable side to her. I think Mary also wanted to show this side in small parts. It’s important to show the different facets of a person because nobody has just one side. The other side might be very well-hidden, but it’s there. The kind of bravado Gala has, very often masks vulnerability, and it was an aspect that attracted me to this part.”

### **Christopher Briney on playing *James***

“I did a self-tape audition for Mary, who liked it enough to meet with me. Mary put a lot of faith in me. It was really amazing that she was willing to give me this chance. I did some short films in college and high school, but this is very much my first professional acting job.”

“Without doubt, every second, I was consistently terrified! But, it’s good, it’s wonderful. If there was such a thing as positive anxiety this is that. It takes a while to get used to it and I don’t think it’s quite hit me what I’m a part of and how much this means to me.”

“On my first day, during the first shot all I had to do was stand behind Sir Ben as we were watching Ezra Miller. I don’t think I’ve ever shaken more in my life. The weather was kind of cold, but it wasn’t cold enough to warrant as much shaking. It was insane that I was standing where I was standing and doing what I was doing. I was looking around and the speed at which everything was moving, how everyone was working and just the magic and machinery of it were just so overwhelming.”

“It’s been incredible working with Sir Ben Kingsley. He’s professional and kind and for someone like me, having never worked professionally before, being able to watch someone like him who is so good at what they do and so confident in what they do, there’s just so much you can learn even from just watching.”

“I feel like I’ve gotten significantly more confident and maybe even better since we started just by watching Sir Ben, Barbara, Rupert, and Ezra. This has been real-life schooling and practical application.”

“My character James is the lens through which the story is told. He’s taken into the world of DaliLand. He is the audience’s perspective. The film is a story of Salvador Dali and his wife Gala and how both of them are trying to hold onto their youth and the things that get in the way of that. It’s about the sort of people they surround themselves with and this whole world that James gets taken into that, falls in love with it and gets spat back out of.”

“James also falls in love with Ginesta, played by Suki Waterhouse. Suki’s totally lovely. But, Ginesta and James are definitely on different pages. James sees that this girl is interested in him and he falls in love. It’s really sweet, but that’s so far from how she sees it and that causes a lot of pain for James. If only he’d looked ahead, he’d have realised he’d set himself up for that one!”

“One thing that’s kind of interesting in the whole journey, is that I don’t think anyone in the story besides Christoffe and Amanda, ever really care about James. He’s just someone passing through. Maybe the realization he has at the end is not in a sad or depressing way, it’s just reflecting on this moment in his life where he lived in this dream of a world. It was a façade as were the people he met and the life that he lived for that time. James just ends up in a moment of reflection and sort of nostalgia and it’s a moment of appreciation for the time that he had in that world.”

“If I was going to sum up the film, I’d say I’d say it’s a day trip through dreamworld - this surreal world that Dali surrounds himself with and the short trip that James makes through it.”

“I knew very little about Dali before coming into this. I knew the name, I knew the moustache and I knew about some clocks melting in the desert maybe! But past that I really didn’t know anything, particularly about Gala or the scandal or any of it. A lot of my research was finding out what their world actually was and sort of trying to fall in love with that before I had to on the screen.”

“Gala and Dali, I mean there is not one without the other really and that’s one of the most beautiful things about watching their relationship, even from James’ perspective. One just cannot really exist without the other and James realizes that you have to respect Gala because she does light the fire underneath Dali and she does help him create his

art. There's a really nice moment in the script when Christoffe is telling James about Gala and how she was muse for many people but she ended up with Dali. Gala really was Dali's muse and I think his art lived within her when they were together. In our story, Gala disrespects James. She slaps him, she spits on him, but I think he takes it because he respects her and he respects that Dali needs her."

### **Andreja Pejic on playing *Amanda Lear***

"I'm playing Amanda Lear, who was Salvador Dali's muse and I think Dali was like a spiritual father to her. She wrote a beautiful book called 'My Life with Dali' which I would highly recommend. I've been a fan of her since I was a teenager and I actually always hoped to meet her just as a fan. I never imagined getting to play her in a movie. I'm pretty new to acting, it's my fourth movie and I only started about three years ago"

"It's been a crazy experience. You put a lot of pressure on yourself because you want to honor her. I hope I have because she inspired me so much as a teenager."

"Amanda was this fabulous woman who had this great relationship with Dali and she was in the center of that art world in Paris and London. She dated David Bowie and she was the 'It' girl of the 1970s and 1980s."

"This movie is at the beginning of her and Dali's relationship and at the beginning of her career, before she became this sort of disco queen of Europe, like Grace Jones or Donna Summer. I don't know if she made it so big in England and America but for a lot of people in fashion in Europe she was very popular. Amanda played with this ambiguity, with masculinity and femininity, and she was really bad ass."

"I looked back to people like David Bowie, Boy George and that whole scene that was just sort of ahead of its time - quite fluid, and just cool, rock and roll and decadent. I was always just fascinated wondering who this woman was because she was strong, but really playful and approachable at the same time."

"Amanda is still alive, thank God. I hope she'll enjoy this. I came from the world of fashion, starting out my career as a model and a lot of people in the modeling world know about Amanda. I tried to work on the voice and the accent, I think she has a very particular way of talking, and I just watched so many videos of her, there are so many on YouTube."

“I also needed to learn her dance moves, so I’ve been in my apartment doing the disco dancing and trying to capture the movement and the charisma. I hope the movie captures that kind of free spirit of the period. They were maybe more free-spirited than we are now.”

“Working with Sir Ben Kingsley is a dream come true. I don’t think I’m worthy! I mean, what an incredible actor. I feel I’ve learnt so much. He’s been so incredibly friendly, really sweet and I think he really worked hard to build a friendship between us, because I think what Dali and Amanda had was something really special. I feel very, very lucky. Mary is an incredible director, and also very sweet and down to earth. I think the whole cast has been like a little family, especially with this COVID situation, you’re so separated, and with all these regulations you have to follow, I think it forces you to make an extra effort with each other.”

“My background’s in fashion and the characters were such incredibly fashionable people, so the hair and make-up and clothing is a very important part of this movie. When you put the costumes on, you feel the fabrics and then you dance a little and you move and see how the costume feels, and it helps you feel comfortable in what you’re trying to portray.”

### **Rupert Graves on playing *Captain Peter Moore***

“Captain Peter Moore was Salvador Dali’s secretary, he did pretty much everything for him, including being an agent for his lithographs. He worked on a commission basis and basically, he was part of Dali’s entourage. It’s very difficult to find out the truth about Moore because Dali was a wonderful fabricator of reality, in his paintings and his life, and a lot of his entourage were also kind of fantasists I suppose. According to Captain Peter Moore, he was the one who was responsible for the commercialization of Dali’s work.”

“I did a fair bit of research. There are a couple of documentaries where he’s featured, but there’s not a huge amount. Following his trail, you kind of do it through old newspaper reports, but they’re all slightly different. He says he was a captain in the army, an Englishman, but he wasn’t, he was Irish. It’s difficult to know what he did in the army but it seems he may have worked on propaganda movies in the Second World War. Dali called him his ‘intelligence officer,’ but he wasn’t in intel.”

“Captain Moore is the guy who enabled Dali on the financial side. Dali had various side projects. He sold a lot of work which wasn’t necessarily proper lithographs, but photocopies. The thing that interested me in this story is the art world, and the intrinsic worth of art. It’s not like dealing with wooden floors, where wood has a value and labour has a value, it’s all kind of bull. What you can get people to pay for somebody’s drawings, it’s an extraordinarily kind of pure capitalism, nothing has any intrinsic worth.”

“Dali caused chaos in the art world. He would charm rich people by throwing wonderful parties. He would put himself on a floor, smash an egg on his eye and ants would crawl out, and people would be saying ‘oh my God, he’s amazing’. Dali would create this mystique, and these events about himself, and then people like Captain Moore would exploit that, and use these people.”

“Moore wasn’t quite who he said he was - the English army Captain with the stiff upper lip. He was playing a part and I think that kind of pleased Dali who was happier with that rather than somebody who was authentic.”

“Moore presented himself very well and was very charming, but he did some dodgy dealings, but a lot of people in the art world did dodgy dealings. It’s difficult to regulate the art world, because you’re selling people’s squiggles. Nobody knows how much they’re worth until somebody decides to pay that much for it. There’s a crossover between good and bad business practice in the art world and it’s very difficult to know where the edges are and that area can and has been exploited, even more so since Dali”

“Mary Harron is just brilliant. She’s incredibly detailed. We’ve had a very short amount of time to make this movie, because of COVID. But Mary’s incredibly good at not letting anything pass by that’s not great. She’s got a fantastic, very broad love of life, and she likes eccentricity and wayward behavior, which she brings into the film, which is wonderful. She’s very intelligent. You can tell a lot from people’s notes when you’ve done a scene, and the way a director reacts and gives you a tweak. She’s brilliant, I love her.”

“Sir Ben Kingsley is a properly amazing actor. He comes in and always does something unexpected, human, and interesting. I’m a massive fan of his.”

“It was the story that attracted me hugely. The idea of an artist who was a surrealist when the time of the surrealist had probably passed, or was passing in Europe, and he arrived in America and reinvented himself as an eccentric Spanish surrealist painter. There is talk in some documentaries, where it’s said that he put on an extra layer of Spanish accent. He actually spoke English better than people thought, but he liked the mystique and what that created. He was the sort of prototype for Warhol. Dali had his little factory around

him, and I found the slightly deceptive quality of Dali and his entourage, these self-created, non-authentic people really fascinating. Playing a very stiff, upper class, English person, who wasn't really that at all, is what attracted me to it - that extra layer of theatre."

### **Suki Waterhouse on playing *Ginesta***

"Ginesta is a fictional character, so we have more of a chance to play with who she might be. For me, I think a lot of this movie is about illusions and the world around this person, and whether or not it's right or wrong is completely wiped out. Being one of Dali's muses, it's a lot about Ginesta wanting to fit into something and how far you'll go for that, and how you get corrupted or enlightened throughout that process."

"In a lot of interviews that you read with him he talks about how he enjoys being Dali. He talks about the drug, the hallucinogenic being himself. Dali was just so high on being him and everyone kind of acted accordingly. I think Ginesta enjoys being around Dali. She is there to be bought up and I guess you could say, be an accessory, but also to become a part of and immerse herself in this world."

"The costumes have been one of the most incredible elements. Our costume designer, Hannah Edwards, has done such an absolutely amazing job. Everything's loud and bright, and just so true to the period. We have these incredible head scarves, turbans, furs and just absolute gorgeousness everywhere. I've got these beautiful Swarovski embellished pieces. The make-up has been just incredible too with lots of 1970s bright eyes and lips and big hair."

"We put together a lot of mood board images and I guess Ginesta's styled off of an Anita Pallenberg or Patty Boyd type. As I put these outfits on every day, I very much feel like I'm able to embody Ginesta."

"From the moment we got on email together Hannah started sending me through the looks, I just knew this was going to be a film where we were absolutely blessed. We were sharing loads of images and we were very much on the same page on how we wanted Ginesta to feel, so every costume that I've had felt very flamboyant to give her the freedom to be a little outrageous and have fun."

"Before the film, I knew about certain little details and things that inspired Dali's paintings. The idea that everything was interpreted from his dreams really stuck with

me. I read his biographies a couple of years ago, and I remember how both of them contradicted each other, which I really liked.

The idea of perception and of what is real come across in the film and Mary has really been able to find the humor in all of that.”

“Mary’s so cool and amazing. She’s lived such an interesting life - she’s even been a punk rock journalist and has lived in all these different places and worlds. She does so much research and is so fascinated by everything, her amazing depth of curiosity is one of the main things that I love about her, and I just think it’s an incredible part of having her as a filmmaker.”

“Chris plays James, which is obviously one of the most important parts in the film and he’s just done it so beautifully, especially since it’s his first film. There’s this innocence to him, which plays into the character. It’s been a real pleasure to get to interact with someone and have a relationship, even if Ginesta does kind of break his heart a little bit. The purity of him has been really great to have on screen.”

“The relationship between Ginesta and James has a couple of different elements. I approached it as though Ginesta really does like James and really is interested in him and does have these feelings. But DaliLand is such a fast-moving world, James doesn’t quite catch up to it in the way that Ginesta does. There’s a lot of beauty to the relationship, in the way that it helps James grow as a man.”

“When I discovered that Sir Ben Kingsley was going to be playing Dali, I knew it would be one of the greatest gifts just to get to see him, to be in the room, and see his approach to working and bringing Dali to life. It’s one of those things where you know it’s going to be special and then it happens – one of those times you’ll remember for the rest of your life.”

“Working with Sir Ben, watching him improvise with people, set the tone for the rest of the cast and crew, because he is embodying Dali pretty much at all times. That really was one of the highlights of the job for me.”

“In the scenes where James, Amanda and Ginesta were all together, Mary would let you do long takes and just see what the actors do in the space. There were moments that would go on for a long time, and you felt very transported to this very beautiful hedonistic time.”



## Cast Biographies

### Sir Ben Kingsley

*Salvador Dali*

After earning an Academy Award, two Golden Globe Awards, and two BAFTA Awards for his riveting portrayal of Indian social leader Mahatma Gandhi, Sir Ben Kingsley has continued to bring unequalled detail and nuance to each role he portrays, remaining a coveted and ubiquitous talent.

During the spring of 2022, Kingsley begins production on Wes Anderson's adaptation of Roald Dahl's "The Wonderful Story of Henry Sugar" starring opposite Benedict Cumberbatch, Dev Patel and Ralph Fiennes for Netflix.

He most recently wrapped production on the independent film, *Jules*, also starring Jane Curtin and directed by Marc Turtletaub about an unusual and unexpected visitor who brings together several people living in a small city in rural Western Pennsylvania. Later this year, Kingsley will be seen in Terence Malick's biblical drama, *The Way of The Wind* opposite Geza Rohrig, Matthias Schoenaerts, Mark Rylance, and Joseph Fiennes. He will also be seen in the action movie *Desert Warrior* directed by Rupert Wyatt and starring opposite fellow Marvel alumni, Anthony Mackie. Set in seventh century Arabia, the film follows the disunited and feuding tribes ultimately culminating in an epic confrontation.

In 2021, Kingsley reprised his role as 'Trevor Slattery' in Marvel's blockbuster "Shang-Chi and the Legend of the Ten Rings" directed by Destin Daniel Cretton and starred opposite Simu Liu, Awkwafina, and Tony Chiu-Wai Leung.

Kingsley starred as Nazi war criminal, Adolf Eichmann, in the Chris Weitz directed biopic *Operation Finale*. MGM's thrilling true story of the 1960 covert mission of legendary Mossad agent Peter Malkin as he infiltrates Argentina and captures Adolf Eichmann, the Nazi officer who masterminded the transportation logistics that brought millions of innocent Jews to their deaths in concentration camps. Entertainment Weekly hailed his performance, "Kingsley as captor and prisoner...delivers the film's most charged jolts of electricity." The following year, Kingsley starred in the critically acclaimed drama, *Perpetual Grace, LTD*, a ten episode modern noir drama from MGM Television which premiered on Epix which Entertainment Weekly and TV Guide deemed as one of the 'Ten Best Shows' of 2019. In 2016, Kingsley starred in another recent international box office blockbuster, Disney's *The Jungle Book*, directed by Jon Favreau for which he lent his voice to portray 'Bagheera,' the powerful mentor to the man cub named 'Mowgli.'

Kingsley's film career began in 1972 with the thriller *Fear is the Key*, directed by Michael Tuchner, but his first major role came a decade later in *Gandhi*, directed by Lord Richard Attenborough. In addition to receiving the Academy Award for Best Actor for his performance, the epic film won seven other Academy Awards including Best Picture

and Best Director. Eleven years later, Kingsley starred in Steven Spielberg's unforgettable historical Holocaust drama, *Schindler's List* which also won Academy Awards for Best Picture, Best Director and a BAFTA Award nomination for Kingsley's performance as Itzhak Stern. Kingsley was again nominated for an Academy Award for his portrayals in Barry Levinson's *Bugsy*, Jonathan Glazer's *Sexy Beast*, and Vadim Perelman's *House of Sand and Fog*.

In 2013, Kingsley starred as 'The Mandarin' in the billion-dollar grossing, *Iron Man 3* directed by Shane Black. The following year, he returned to the Marvel Universe to expand upon his unique characterization in the short film *All Hail the King*, written and directed by *Iron Man 3* scribe Drew Pearce.

Among his many other film credits are David Hugh Jones' *Betrayal*, adapted by Harold Pinter from the latter's play; John Irvin's *Turtle Diary*, again from a script by Mr. Pinter; Thom Eberhardt's *Without a Clue*, as 'Dr. Watson' to Michael Caine's 'Sherlock Holmes'; Ivan Reitman's *Dave*; Steven Zaillian's *Searching for Bobby Fischer*; Roman Polanski's mystery drama *Death and the Maiden* and the classic Charles Dickens story, *Oliver Twist* as Fagin; Jonathan Levine's *The Wackness*, which won the Audience Award at the 2008 Sundance Film Festival; Isabel Coixet's *Elegy*, for which he received a London Critics Circle Film Award nomination; *Prince of Persia* with Jake Gyllenhaal; Martin Scorsese's *Shutter Island* and *Hugo*, portraying cinema pioneer Georges Méliès in the latter film which won five Academy Awards; Sacha Baron Cohen's *The Dictator*; Gavin Hood's *Ender's Game*; Ridley Scott's *Exodus: Gods and Kings*; Shawn Levy's *Night at the Museum: Secret of the Tomb*; *The Boxtrolls*, Oscar nominated for Best Animated Feature Film of the Year and for which he won the Annie Award (the animation community's Oscars equivalent) for Outstanding Achievement in Voice Acting in an Animated Feature Production; *Learning to Drive*, reteaming him with his *Elegy* director Isabel Coixet and co-star Patricia Clarkson; Netflix's *The Red Sea Diving Resort* alongside Chris Evans and Haley Bennett; *Backstabbing for Beginners*, opposite Theo James; Eran Creevy's *Collide* with Anthony Hopkins; Eran Riklis' espionage thriller *Spider in the Web* alongside Monica Bellucci; writer and director David Raymond's *Night Hunter* opposite Henry Cavill, Stanley Tucci, and Alexandra Daddario; and Brad Silberling's war thriller *An Ordinary Man*, which he produced and starred in.

Kingsley's notable television work includes *Intrigo: Death of an Author*, the first of a three-part anthology series based on Swedish writer Hakan Nesser's thriller novels; Phyllis Nagy's telefilm *Mrs. Harris*, for which he was an Emmy Award nominee; Brian Gibson's telefilm *Murderers Among Us: The Simon Wiesenthal Story*, in which Sir Ben portrayed the real-life hero and for which he received an Emmy Award nomination; John Schlesinger's telefilm *The Tale of Sweeney Todd*, for which his performance in the title role earned him a Screen Actors Guild Award nomination; *Anne Frank: The Whole Story*, directed by Robert Dornhelm, which won the Emmy Award for Outstanding Miniseries.

His portrayal of Anne Frank's father Otto Frank brought him a Screen Actors Guild Award; and most recently the Spike event television series *Tut*, where he portrayed Grand Vizier Ay opposite Avan Jogia as King Tutankhamun, in which he was nominated for a Screen Actors Guild Award. Sir Ben also narrated Amazon Studios' eight-part series, *All or Nothing: Manchester City*, a documentary series on Manchester City's historic title-winning season.

Steeped in British theatre, he marked the beginning of his professional acting career with his acceptance into the Royal Shakespeare Company in 1967. He performed in the RSC's productions *A Midsummer Night's Dream*, *The Tempest*, *Julius Caesar*, and – playing the title roles – *Othello* and *Hamlet*, among others. Over the years, his diverse theatrical portfolio has also encompassed stagings of *The Country Wife*, *The Cherry Orchard*, *A Betrothal*, and *Waiting for Godot*. In 1984, he was awarded the Padma Sri by Indira Gandhi and the government of India. He was knighted by Queen Elizabeth II in the New Year's Eve Honors List 2002. Sir Ben was honored in 2014 by the United States Holocaust Memorial Museum with its National Leadership Award, recognizing his exceptional contributions to keeping the Holocaust memory alive.

### **Barbara Sukowa** *Gala*

Barbara Sukowa is one of Germany's most internationally recognized actresses, with a host of top awards to her name.

Starting out as a stage actress in major German theatre roles including Marion in Büchner's *Danton's Death* and Helena in *A Midsummer Night's Dream*, other Shakespearian roles followed in Europe with Rosalind in *As You Like It* and Desdemona in *Othello*. She also performed in Ibsen's *The Master Builder*; and Marquise de Merteuil in Heiner Mueller's *Quartet* at the Salzburg Festival, Amsterdam, Stockholm and Hamburg (2010).

In the US, she has worked on productions of *The Cherry Orchard* and in Arthur Kopit's *Because He Can*.

Her breakthrough in cinema came with her portrayal of Mieke in Rainer Werner Fassbinder's *Berlin Alexanderplatz* (1980), which earned her the Best Young Actress Award in Germany. She received the German Film Award (Gold) for her performance in the title role of Fassbinder's *Lola*; Best Actress Award at the Venice Film Festival for Margarethe von Trotta's *Die bleierne Zeit* (1981); Best Actress Award at the Cannes Film Festival for her work in Von Trotta's *Rosa Luxemburg* (1986); and Best Actress

Award at the Montreal World Film Festival for her role in Ulla Wagner's *The Invention of Curried Sausage* (2008). She is a three-time recipient of the prestigious Bavarian Film Award for her roles in *Name of Innocence*, *Vision – From the Life of Hildegard von Bingen* and *Hannah Arendt*.

Sukowa has also developed a career as a classical music narrator and singer. She has performed the speaker's role in Schoenberg's *Pierrot Lunaire* in Europe, Russia, Japan and the US with conductors Reinbert de Leeuw, Marc Albrecht, Esa-Pekka Salonen and David Robertson; and the Speaker's role in Schoenberg's *Gurrelieder* with the Berlin Philharmonic and Claudio Abbado, the Los Angeles Philharmonic and Esa-Pekka Salonen, and on the recording with Abbado and the Vienna Philharmonic. She performed the speaking role in the US premiere of Michael Jarrell's *Cassandra* at Carnegie Hall, New York, with musicians from the Saint Louis Symphony Orchestra. She sang the US premiere of *In the Wonderful Month of May*, an adaptation of Schubert and Schumann Lieder by Reinbert de Leeuw (Schoenberg Ensemble) – the recording (on *Winter & Winter*) received an ECHO Klassik, an Edison Award and a Grammy Nomination. Sukowa is also the lead singer of the band the X-Patsys and appears in the US TV series *12 Monkeys*.

### **Christopher Briney**

*James*

*DaliLand* marked Christopher Briney's feature film debut.

An actor/filmmaker living in NYC, Briney graduated from PACE University with a BFA in Acting. He recently completed the Amazon series *The Summer I Turned Pretty*, based on the acclaimed novel series by Jenny Han, where he plays the male lead opposite Lola Tung.

### **Andreja Pejic**

*Amanda Lear*

Raised in Australia, as a war refugee from former Yugoslavia, Pejić was first discovered as a teen in 2007 and has since become an inspiration to the international fashion industry and transgender community. She was the first model to make a successful career in both womenswear and menswear.

Rising to fame after her 2010 *Vogue* Paris feature styled by Carine Roitfeld, where Pejić was photographed by Mert & Marcus, she went on to walk in top runway shows such as Galliano, Marc Jacobs, Raf Simons, Paul Smith, and Jean Paul Gaultier where she opened the show in woman's Haute Couture and closed the show in a men's suit. After

that Pejic became known as one of Gaultier's muses and was highlighted in his print ads and walked as the mariée in his women's wear Haute Couture Spring 2011 show.

After completing her medical transition into womanhood at the peak of her gender non-conforming career and coming out publicly in 2014, Pejić broke boundaries and made history as the first transgender woman to be featured in American Vogue and was reprinted inside the 'Vanity Fair: Trans America' September special issue on Gender Identity and Expression. Continuing on this success, Pejić also landed a cosmetic campaign with LVMH owned powerhouse brand Make Up For Ever, making her the first transgender woman to achieve such a partnership. With a campaign tag line of 'Be Bold, Be Unexpected, Be You' the partnership lasted for 2 years and is credited for changing the way the beauty industry embraces diversity. In 2016 she received a GQ Woman of The Year award landing the April 2017 cover of GQ Portugal. Pejić has graced the covers of top fashion and entertainment publications, including the cover of OUT magazine where they named her one of the 100 most compelling people.

Throughout her career she has shot with the biggest photographers for magazines such as W magazine, Vogue Italia, ID, Dazed and Confused, Numero, Love. More recently, Pejic has graced the covers of National Geographic Germany, Glamour Spain, Harper's Bazaar Serbia, Candy Magazine and Australian Vogue. One of her most cherished achievements was in 2013, when Pejić co-starred in David Bowie's music video for The Stars (Are Out Tonight) alongside Tilda Swinton.

Aside from her modeling career Andreja is an up-and-coming actress, who first appeared in *Girl in The Spider's Web* opposite Clare Foy.

### **Rupert Graves**

*Captain Moore*

An accomplished talent of stage and screen, British actor Rupert Graves received a Best Actor accolade at the Montreal World Film Festival for *Intimate Relations*, his film *Different for Girls* was awarded Best Film at the same festival; and he went on to receive an Olivier Award nomination for his stage performance in *Hurlyburly*. He has twice appeared on Broadway in Patrick Marber's acclaimed *Closer* and in Sean Mathias' *The Elephant Man*.

Major feature film credits include *V For Vendetta*, *12 Monkeys*, *A Room With a View*, *Maurice*, *A Handful of Dust*, *The Madness of King George*, *Where Angels Fear to Tread*, *Damage*, *Different for Girls*, *Reveners Comedies*, *Mrs. Dalloway*, *Dreaming of Joseph Lees*, *Death at a Funeral*, *Made in Dagenham* and *Emma*.

On television, highlights in his long career have included *The War of the Worlds*, *Sherlock*, *Krypton*, *Last Tango in Halifax*, *The White Queen*, *Dr Who*, *Scott and Bailey*, *Garrow's Law*, *Waking the Dead*, *Ashes to Ashes*, *Spooks*, *Charles II*, *Forsythe Saga*, *Blonde Bombshell* and *The Tenant of Wildfell Hall*.

Notable stage work has included *The Caretaker* for Patrick Marber at the Comedy Theater London, Simon Callow's *Les Enfants du Paradis* at the RSC Barbican, *A Midsummer Night's Dream* at the National Theatre, *Iceman Cometh* for Howard Davies at the Almeida, *A Woman of No Importance* at the Theatre Royal Haymarket and *'Tis Pity She's a Whore* at the National.

### **Suki Waterhouse**

*Ginesta*

Suki Waterhouse is a presence throughout music, film, television, and fashion, recognized as a singer, songwriter, actress, and model.

She has graced the covers of magazines such as *Vogue* (UK, China, Singapore, Thailand, Korea, and Turkey), *L'Officiel*, *Allure*, *Lucky*, *Elle* (US and UK), *Vanity Fair*, and *Marie Claire*. Additionally, she has fronted campaigns for leading brands, including Burberry, Ferragamo, and Tommy Hilfiger, among others.

As a sought-after actress, she has appeared in dozens of films and television series, including *The Bad Batch*, *Assassination Nation*, and *Séance* in addition to the Amazon Prime Video Series *Daisy Jones & The Six*.

She initially teased out the musical facet of her creativity with a series of singles, generating nearly 20 million total streams independently. *Nylon* hailed her debut "Brutally" as "what a Lana Del Rey deep cut mixed with Joni Mitchell's 'Both Sides, Now' would sound like." In addition to raves from *Garage* by *Vice* and *Lemonade Magazine*, *DUJOR* put it best, "Suki Waterhouse's music has swagger." In late 2021, she finally dove into making what would become her full-length debut album (Sub Pop Records) with producer Brad Cook [Snail Mail, Waxahatchee]. Set for release in 2022, she has introduced this chapter with the project's first single, "Moves."

## **Ezra Miller**

*Young Dali*

American actor Ezra Miller's feature film debut was in *Afterschool* in 2008. This was followed by the role of Kevin in the critically acclaimed drama *We Need to Talk About Kevin* (2011), and a co-starring role in the film adaptation of *The Perks of Being A Wallflower* (2012). In 2015, Miller co-starred in the drama *The Stanford Prison Experiment* and the comedy *Trainwreck* and went on to play Credence Barebone in *Fantastic Beasts and Where to Find Them*.

Miller also portrays Barry Allen's Flash in the DC Extended Universe, beginning with a role in *Batman v. Superman: Dawn of Justice* (2016), a cameo on *Suicide Squad* (2016), and later as one of the leads in both versions of *Justice League* – the original released in 2017, and the Snyder Cut released in 2021. The standalone film, *The Flash* will be released in 2022. In 2020, Miller had a recurring role on the miniseries *The Stand*.

Collaborations with some of the most notable actors and directors of the last two decades have included Tilda Swinton, Sir Ben Kingsley, Eddie Redmayne, Ben Affleck, Amy Schumer, Judd Apatow, Sam Levinson, Mary Harron, Emma Watson, Lynne Ramsay, Gal Gadot, Billy Crudup, Jude Law and John C. Reilly.

Miller's production company focusses on film about which they are passionate and, aside from film pursuits, Miller is one half of the genre queer band Sons of An Illustrious Father. Miller's gender fluid style sensibility has also led them to working with brands as diverse as Burberry to Urban Decay to Saint Laurent to Bode. They attended the Met Gala to rave reviews in 2019.

## **About the Filmmakers**

### **Mary Harron**

**Director**

One of the most distinctive voices of the independent film movement of the last twenty-five years, Mary Harron made her debut as a feature-film writer / director in 1996 with *I Shot Andy Warhol* in 1996. The film won star Lili Taylor a Special Jury Award at the Sundance Film Festival, and garnered Independent Spirit Award and London Film Critic Circle nominations for best first feature. Her next film, in 2000, was *American Psycho* starring Christian Bale. The film which was originally highly controversial is now revered as a cult classic. This was followed by *The Notorious Bettie Page* which

premiered at the Berlin and Toronto film festivals in 2006, *The Moth Diaries*, which premiered at Venice and Toronto in 2011 and *Charlie Says*, starring Matt Smith and Hannah Murray which premiered at Venice in 2018 and Tribeca in 2019.

Mary began her directing career making short films and documentaries in the UK for the BBC and Channel Four in the late 1980s. In the US she has directed episodes of many acclaimed television series including *Homicide: Life on the Street*, *Oz*, *The L Word*, *Six Feet Under*, *Big Love* and *The Following*, as well as the TV movie *Anna Nicole*. In 2017 she directed all six episodes of the multiple award-winning Netflix series *Alias Grace*, adapted by Sarah Polley from the novel by Margaret Atwood. Mary's most recent series was the psychological horror show *The Expecting*, starring Anna Sophia Robb, Rory Culkin and Mira Sorvino, which premiered on the Quibi streaming service in October 2020.

With her husband writer/director John C. Walsh she has collaborated on a series of short films shot in Darjeeling, Kathmandu and Beirut, combining images with music by composer Randall Woolf. They have also written a short fashion film for Armani, directed by Mary in 2012, and the Prada 2021 Holiday Film *A Mid-Winter Night's Dream*, directed by Glen Luchford.

Among many nominations and awards, Mary was given a Lifetime Achievement Award by the Stockholm film festival in 2018. In 2019 she had the honour of serving on the jury of the Venice Film Festival.

### **Edward R. Pressman**

#### **Producer**

With more than 80 diverse motion pictures and 30 plus years of experience to his credit, native New Yorker and film producer Edward R. Pressman forged a career of international renown marked by originality and eclecticism. Throughout his maverick career, he brought numerous emerging filmmakers together with projects that have put them firmly on the map.

Pressman's reputation as a daring filmmaker was cemented with the international recognition of the French Cinematheque, which presented a 1989 retrospective of his films and awarded him the esteemed Chevalier Des Arts et Letters medal. He also received tributes from The National Film Theatre in London, New York's Museum of Modern Art, the Pacific Film Archives and the Brooklyn Academy of Music's Cinematék. In 2003, Pressman was honored with the IFP Gotham Award for lifetime achievement. In May 2010, Pressman was among twelve notable filmmakers honored by



the Academy of Motion Picture Arts & Sciences at their “Magnificent Collections” event at which the Academy announced the archiving of Pressman’s films and papers. Most recently, he was the President of the Jury at the Tokyo Film Festival and was profiled as one of twenty notable producers in the book *FilmCraft: Producing* by Geoffrey Macnab and Sharon Swart.

Over the years, Pressman has produced director-driven, high-profile projects, including: Mary Harron’s *American Psycho* starring Christian Bale, Abel Ferrara’s *Bad Lieutenant* starring Harvey Keitel, Harold Becker’s *City Hall* starring Al Pacino, John Cusack and Danny Aiello, Danny DeVito’s *Hoffa* starring Jack Nicholson, Charles Burnett’s *To Sleep With Anger* starring Danny Glover, Wayne Kramer’s *The Cooler* starring William H. Macy and Alec Baldwin in his Oscar®-nominated role, David Mamet’s *Homicide* with Joe Mantegna and William H. Macy; Barbet Schroeder’s *Reversal of Fortune* starring Glenn Close and Jeremy Irons in his Oscar®-winning performance, and Steven Shainberg’s *Fur: An Imaginary Portrait of Diane Arbus* starring Robert Downey Jr and Nicole Kidman.

Pressman’s specialty is discovering new talent and bringing new experiences to motion picture audiences. He is known for fostering the careers of young and inspired filmmakers. Director Brian De Palma showed off his early mastery of suspense in the Pressman productions *Sisters* and *Phantom of the Paradise*, and Terrence Malick’s visual genius was first brought to the screen in Pressman’s *Badlands*. Pressman produced Oliver Stone’s major directorial debut, *The Hand*, then produced his Academy Award-winning films *Wall Street* and *Talk Radio*. With Stone, Pressman produced Kathryn Bigelow’s early film, the thriller, *Blue Steel* starring Jamie Lee Curtis. He is responsible for giving Alex Proyas his directorial debut with *The Crow*, Sylvester Stallone his with *Paradise Alley*, and David Byrne’s his with *True Stories*. In John Milius’ *Conan the Barbarian*, Pressman gave Arnold Schwarzenegger his first starring role. He also showcased David Gordon Green’s talents in one of his early films, *Undertow*, as he did with Sam Raimi in his early film *Crimewave* written by the Coen brothers. He produced documentarian James Marsh’s first narrative feature *The King* starring Gael Garcia Bernal and William Hurt.

Pressman’s international productions include: Wolfgang Petersen’s *Das Boot*; the Taviani brothers’ *Good Morning, Babylon*, Rainer Werner Fassbinder’s *Despair*, David Hare’s *Paris by Night*; Fred Schepisi’s *Plenty* starring Meryl Streep; Alex Cox’s *Walker* starring Ed Harris; Bo Widerberg’s *Victoria*; and Werner Herzog’s *Bad Lieutenant: Port of Call New Orleans* with Nicholas Cage.

Recent Pressman productions include: the screen adaptation of *The Moth Diaries* on which Pressman re-teamed with director Mary Harron; the Oscar®-winning *Wall Street sequel, Wall Street: Money Never Sleeps*, directed by Oliver Stone and starring Michael Douglas and Shia LaBeouf; the *Bad Lieutenant* reinvention, *The Man Who Knew Infinity* directed by Matthew Brown and starring Jeremy Irons and Dev Patel, and HBO’s

*Paterno* starring Al Pacino and directed by Barry Levinson.

*DaliLand* represents a reunion for Pressman and David O. Sacks, as the two previously collaborated on Jason Reitman directorial debut, *Thank You for Smoking*.

Edward R. Pressman passed away in January 2023 at the age of 79.

### **David O. Sacks and Daniel Brunt**

David O. Sacks and Daniel Brunt developed and are producing *DaliLand* for David O. Sacks Productions. Sacks is a longtime Silicon Valley entrepreneur and investor who is now co-founder and General Partner of venture capital firm Craft Ventures. Previously he teamed up with Ed Pressman to produce and finance the feature film *Thank You for Smoking*, based on Christopher Buckley's best-selling novel. That picture was acquired by Fox Searchlight for release in March 2006 and was nominated for Best Picture in the Musical or Comedy category at the 64th Golden Globe Awards. Daniel Brunt is president of Sacks' production company.

### **Chris Curling**

#### **Producer**

Chris Curling has spent twenty years telling stories for the screen. From the Oscar® nominated *The Last Station* to his latest films, *DaliLand* and *Falling*, he strives to create original movies that resonate with audiences around the world.

Chris produced Viggo Mortensen's *Falling* which was released earlier in 2021 in North America. *Falling*, Viggo's first film as writer and director was in official selection at Cannes in 2020; the film was also in official selection at Toronto, Sundance and San Sebastian. It is a British / Canadian Co-Production.

Chris Curling's other recent films also include: Marcus Rosenmuller's *The Keeper* starring David Kross, Freya Mavor, John Henshaw and Harry Melling released around the world in 2019 and 2020 – the film has won many awards including Best Film at the Bavaria Film Awards and at Dinard as well as a host of audience awards:

Isabel Coixet's *The Bookshop*, starring Emily Mortimer, Bill Nighy and Patricia Clarkson screened in Official Selection at the Berlinale and went on to win numerous awards including Goyas for Best Film, Best Director and Best Screenplay:

*The Last Station* was nominated for two Academy Awards®, two Golden Globes® and five Independent Spirit Awards.

Other successful international releases of award-winning films produced by Chris include *Hannibal Rising*, *Penelope*, *My Son the Fanatic*, *Zero Theorem* and *Death Defying Acts*.

Films on Chris's current slate include a heart-warming Irish comedy, *The Miracle Club* starring Maggie Smith, Kathy Bates and Laura Linney; *Cleo*, an uplifting story about a cat, which Chris is partnering New Zealand producer John Barnett on; a thriller, *The Fall Guy*, adapted from the James Lasdun novel of the same name, and *An Ideal Wife*, a British French Co-Production with Parisian powerhouse Curiosa Films and with Embankment Films attached as Sales Agent and Financier.

### **Sam Pressman**

As VP of production for Pressman Film, Sam contributes to all facets of development, packaging and physical production on the company's slate. He has worked on the sets of Terrence Malick's *Tree of Life*, Werner Herzog's *Bad Lieutenant*, Matt Brown's *The Man Who Knew Infinity* and Charles Kopelson's *American Terrorist*.

Sam graduated with a degree in Film & Media Studies from Stanford University, where he served two terms as President of the Stanford Film Society and Director of the Advanced Filmmakers Workshop. He helped found the Palo Alto Film Festival and worked for the Telluride Film Festival in 2008 and 2009.

He directed the feature documentary *Reconquest of the Useless*, a cinematic pilgrimage to the Amazon Jungle and the films of Werner Herzog. The film made its world premiere at The Zurich Film Festival in 2015, and its US premiere at The Woodstock Film Festival later that year.

Sam has lifelong fascination with the way the motion picture sits at the intersection between technology, art and culture and strives to honor and continue the legacy of independent and maverick production set by his father Edward. Pressman is spearheading Pressman Film's first foray into Virtual Reality with *Evolver*, an immersive experience produced alongside Terrence Malick, UK based creative collective Marshmallow Laser Feast with music from Jonny Greenwood and RZA from the Wu-Tang Clan. *Evolver's* first chapter, sponsored by Orange, premiered at Cannes in July 2021 and production is underway. Most recently Sam Executive Produced Charlotte Colbert's *She Will* starring Alice Krige, Malcom McDowell, Kota Ebrerhardt and Rupert Everett. The film, a gothic horror story of revenge and redemption set in the Scottish Highlands, premiered in August 2021 at the Locarno Film Festival where Colbert was awarded Best First Feature.

## **John C. Walsh**

### **Screenwriter**

John Walsh financed his first film, *Ed's Next Move*, on credit cards and cast a group of young unknown actors in the leads. The low budget film premiered at the 1996 Sundance Film Festival to critical notice and was quickly picked by Orion Classics for theatrical distribution. A comedy about a young man befuddled by his new life in Manhattan, *Ed's Next Move* was described by Sight and Sound as “a perfectly formed romantic comedy”.

Walsh's second feature *Pipe Dream* (2002), about a plumber posing as a film director to meet women, was dubbed "neo-screwball" by the New York Times. The film starred the Emmy and Tony Award winning actor Mary-Louise Parker alongside Martin Donovan. In 2011, for Michael Eisner's Vuguru, Walsh directed *Don't Ask, Don't Tell*, an adaptation of Marc Wolf's Obie winning off Broadway about the pain suffered by ordinary soldiers under the Clinton-era policy that effectively banned gays in the military.

Over the last decade Walsh has collaborated with his wife, filmmaker Mary Harron, on numerous screenplays and TV pilots for ABC TV, Touchstone, Sony, The Sundance Channel, Participant, and The USA Network. Beginning in 2014, Walsh researched and developed the script for *Daliland*. Walsh is currently developing a project set in New York in 1959 about the legendary theatrical producer Joseph Papp and his much-publicized fight with power broker Robert Moses to produce free Shakespeare in Central Park.

Walsh has co-written scripts for two fashion films, one in 2012 for Armani as well as the Prada Holiday Film 2021, *A Midwinter's Night's Dream*.

With the composer Randall Woolf, Walsh and Harron have also collaborated on a series of short, impressionistic films whose subjects range from a Tibetan Refugee camp to the city of Kathmandu to the music scene in contemporary Beirut.

Since 2006, Walsh has also taught screenwriting as an adjunct professor on Columbia University's MFA film program.

## **Marcel Zyskind** **Cinematographer**

Marcel Zyskind lives in Denmark and works internationally on an array of films, television projects, documentaries and commercials. His many films include *As in Heaven*, directed by Tea Lindeburg, *Falling*, directed by Viggo Mortensen, *The Day Shall Come*, directed by Chris Morris, *Steel Country*, directed by Simon Fellows, *Two Faces of January*, directed by Hossein Amini, *Summer 92*, directed by Kasper Barfoed, *Bullet Boy* for director Saul Dibb, *Mammoth* for director Lukas Moodysson and *Mister Lonely* for director Harmony Korine.

He is well known for his frequent collaborations with Michael Winterbottom, which include *Everyday*, *Trishna*, *The Killer Inside Me*, *Genova*, *A Mighty Heart*, *The Road to Guantanamo*, *Tristram Shandy: A Cock and Bull Story*, *9 Songs*, *Code 46*, and *In this World*. Among his music videos is Massive Attack's *Live with Me* for director Jonathan Glazer.

Marcel won the highly regarded cinematography award at the San Sebastian Film Festival in 2004 for his work on *Nine Songs* and has twice been a nominee for the best cinematographer award at the European Film Academy Awards, for *In This World* in 2002 and *Code 46* in 2003 (shared with Alwin Kuchler).

## **Isona Rigau** **Production Designer**

Isona Rigau began her career studying film and media at Universitat Pompeu Fabra (UPF) in Barcelona. Isona's 'hands on' approach to design and focus on character is influenced by her training in drama at Institut del Teatre (IT), also in Barcelona. In 2010, she joined the MA Production Design course at the National Film and Television School (NFTS) in London.

Isona has designed several award winning short films including *Morning* (Winner Best Short Film at Irish Film and Television Awards), *ZI* (Locarno International Film Festival), *Miss Todd* (Student Academy Award Winner), *Foxes* (Winner at Montreal Intl. Film Festival), *Strange Cities are Familiar* and *Vera* (Tribeca Int. Film Festival and Pávez Best Production Design award winner).

She honed her skills working as an Art Director on many international features including *Cinderella*, *Beauty and the Beast*, *Everest*, *Doctor Strange*, *Avengers*, *Summer 93*, *Darkest Hour*, *Terminator*, *Venom*, *No Time to Die* and most recently *Indiana Jones 5*.

During 2021, Isona designed several feature films including *Qué hicimos mal?* with Liliana Torres for Avalon and *Miss Wasabi* and *Suro*, with her long-time collaborator Mikel Gurrea for Irusoin, Lastor Media and Malmo Pictures.

### **Hannah Edwards** **Costume Designer**

Hannah is a multi-faceted Costume Designer of film, television, commercials and music videos. Whilst studying illustration at Kingston University she started experimenting with fabric and soon realised that the most natural form of expression for her was through clothing design, fabric, cut, and their joint potentials.

Hannah's unique and diverse training gives her a distinct approach to storytelling. She worked as an apprentice to an east London couturier and corset maker, as well as at the world-famous Angels the Costumiers which she balanced alongside theatre work. Her first music video was with artist Roisin Murphy and she has since worked with numerous international artists including Kanye West for whom she designed the 2008 Glow in the Dark Tour.

It was whilst working in promos alongside talents such as Nima Nourizadeh and Saam Farahman that she first started working with Daniel Wolfe on a series of promos for the artist PlanB. This relationship led to her designing Daniel's feature film *Catch Me Daddy*. Another fruitful relationship was with the director Romain Gavras, the most notable collaborations being the short film for Louis Vuitton featuring David Bowie, and Romain's French feature film *Le Monde est a Toi* which premiered at Cannes Film Festival. Most recently Hannah has moved into television designing the television series *Adult Material* for Channel 4 directed by Dawn Shadforth and *Half Bad* for Netflix directed by Colm McCarthy.

## **CREDITS**

### **CAST:**

**Sir Ben Kingsley** – Salvador Dali  
**Barbara Sukowa** – Gala  
**Christopher Briney** – James  
**Rupert Graves** – Captain Peter Moore  
**Alexander Beyer** – Christoffe  
**Andreja Pejic** – Amanda Lear  
**Mark McKenna** – Alice Cooper  
**Zachary Nachbar-Seckel** – Jeff Fenholt  
**Avital Lvova** – Young Gala  
**Suki Waterhouse** – Ginesta  
**Ezra Miller** – Young Dali

### **CREW:**

#### **Director**

Mary Harron

#### **Cinematography**

Marcel Zyskind

#### **Editing**

Alex Mackie

#### **Executive Producers**

Paula Paizes, Hannah Leader, Sir Ben Kingsley, Max Burger, Monique Burger, Chandu Shah, Cindy Saggarr, Philip Colbert, Charlotte Colbert, Michael R. Newman, Jon Katz, Munkhtulga Od, Marc Iserlis

#### **Producers**

Edward Pressman, David O. Sacks, Daniel Brunt, Chris Curling, Sam Pressman

#### **Production Companies**

Pressman Film, Zephyr Films

#### **Production Designer**

Isona Rigau Heras

**Screenplay**  
John C. Walsh

**Sound**  
Richard Kondal, Gary Desmond, Andrew Neil

**Original Score**  
Edmund Butt