

mother's prayer

our mother who art underfoot,
hallowed be thy names,
thy seasons come, thy will be done,
within us as around us,
thank you for our daily bread, our water, our air,
and our lives and so much beauty;
lead us not into selfish craving and the destructions
that are the hungers of the glutted,
but deliver us from wanton consumption
of thy vast but finite bounty,
for thine is the only sphere of life we know,
and the power and the glory, forever and ever,
amen

adapted by
rebecca solnit



Mother!

paradise.

could there be a more ominous sound than an unexpected knock at the door?

Mother (JENNIFER LAWRENCE) and Him (JAVIER BARDEM) live in a seemingly idyllic existence in a secluded paradise. But the couple's relationship is tested when man (ED HARRIS) and woman (MICHELLE PFEIFFER) arrive at their home uninvited. Answering that knock disrupts their tranquil existence and as more and more guests arrive, mother is forced to revisit everything she knows about love, devotion and sacrifice.

Paramount Pictures presents a Protozoa Production of a film by Academy Award® nominated director, Darren Aronofsky (*Black Swan*, *Requiem for a Dream*): Academy Award® winning actress Jennifer Lawrence (*Silver Linings Playbook*) and Academy Award® winning actor Javier Bardem (*No Country For Old Men*) in “**mother!**” co-starring Academy Award® nominee Ed Harris (*The Truman show*) and Academy Award® nominee Michelle Pfeiffer (*The Fabulous Baker Boys*). Costume designer is Academy Award® nominee Danny Glicker (*Milk*)

and editor is Academy Award® nominee Andrew Weisblum (*Black Swan*). Production designer is Philip Messina (The Hunger Games). The director of photography is the Academy Award® nominee Matthew Libatique (*Black Swan*). Executive Producers are Jeff Waxman, Josh Stern and Mark Heyman. Produced by Academy Award® nominee Scott Franklin and Ari Handel, the film is written and directed by Darren Aronofsky.

ABOUT THE PRODUCTION

“mother! begins as a chamber story about a marriage. At the center is a woman who is asked to give and give and give until she can give nothing more. Eventually, the chamber story can’t contain the pressure boiling inside. It becomes something else...”

... Writer / Director Darren Aronofsky

a mad time to be alive

The relationship thriller began when Writer / Director Darren Aronofsky spent five fevered days at his keyboard alone in an empty house. The Academy Award© nominated filmmaker knows he might be pressed about the result – Why such a dark vision? His answer? Look around:

“It is a mad time to be alive. As the world population nears 8 billion we face issues too serious to fathom: Ecosystems collapse as we witness extinction at an unprecedented rate; Migrant crises disrupt governments; A seemingly schizophrenic U.S. helps broker a landmark climate treaty and months later withdraws; Ancient tribal disputes and beliefs continue to drive war and division; The largest iceberg ever recorded breaks off an Antarctic ice shelf and drifts out to sea. At the same time we face issues too ridiculous to comprehend: In South America tourists twice kill rare baby dolphins that washed ashore, suffocating them in a frenzy of selfies; Politics resembles sporting events; People still starve to death while others can order any meat they desire. As a species our footprint is perilously unsustainable yet we live in a state of denial about the outlook for our planet and our place on it.

“From this primordial soup of angst and helplessness,” continues Aronofsky, “I woke up one morning and this movie poured out of me.”

His other six films gestated with him for years, but this? In 5 days, he was holding a rough draft of ***mother!*** in his hands. “Within a year we were rolling cameras.”

Two years after that long weekend, Aronofsky's film was headed for its world premiere at the 74th Venice International Film Festival (Aug. 30 – Sept. 9), selected to compete for the prestigious Golden Lion Award for Best Film. Its North American premiere is set for the 42nd Annual Toronto Film Festival Sept. 7-17. It opens nationwide Sept. 15.

Aronofsky admits *mother!* is hard to slot into any one particular genre, and that's because even he can't fully pinpoint where everything in this film came from: "Some came from the headlines we face every second of every day, some came from the endless buzzing of notifications on our smart phones, some came from living through the blackout of Hurricane Sandy in downtown Manhattan, some came from my heart, some from my gut. Collectively it's a recipe I won't ever be able to reproduce, but I do know this concoction is best served as a single dose – in a shot glass."

a roman candle

After initial readings from trusted allies, Aronofsky's feral concept made its way to Jennifer Lawrence, Academy Award© Winner (*Silver Linings Playbook*) and three-time Oscar nominee (*Joy*, *American Hustle*, *Winter's Bone*). Her response was "very visceral, very strong," he recalls. She committed to the film immediately. For Aronofsky, this created a path for getting the film made. He recalled: "When you have Jen Lawrence, you have a movie."

Lawrence saying yes was about more than adding a home invasion horror tale to her repertoire.

"One of the greatest things that can happen to you as an artist is to be a part of a movie that starts conversation because it's an original idea, completely unique," says Lawrence. "Even though we're shooting things that are eerie, the allegory is so much bigger. It's what it *all* means.

"There's a million different facets to this movie that certain people are going to relate to, be scared of, intrigued by," continues Lawrence. She describes the lure of playing mother, the adoring wife and muse to Javier Bardem's enigmatic poet: "Falling in love is scary. Being vulnerable? Terrifying. Not letting yourself be vulnerable? Also, terrifying.

"It's one thing to make something lukewarm," says Lawrence. "It's another to make something scalding hot. This? It's a Roman candle. An explosion. A riot of a movie. An expression. Initial feedback: "There's definitely a moment in this movie where some will say, 'Darren, you're taking this too far' and storm out of the theater. But I wouldn't have been

there if I hadn't already thrown the script across my hotel room in New York and thought this guy is crazy. But he has to take it all the way. I think he was right to not shy back and be afraid.

As for that Roman candle, expect an unsettling metaphoric ride that will shock and jar audiences. Lawrence's dark summation: "A creator always needs a muse. As long as the universe is expanding, men will be using women."

always a rule-breaker

Once Lawrence and her co-star Javier Bardem, the Academy Award© winner (*No Country For Old Men*) and two-time Oscar nominee (*Biutiful, Before Night Falls*) were onboard, momentum kicked in.

Aronofsky then did something else he'd never done before: A three-month rehearsal in a secluded Brooklyn warehouse. Producers Ari Handel (*Noah, The Fountain*) and Scott Franklin, Academy Award© nominee (*Black Swan*) joined the threesome for the script workshop. By the last two weeks, three-time Academy Award© nominee Michelle Pfeiffer (*Love Field, The Fabulous Baker Boys, Dangerous Liaisons*), four-time Oscar nominee Ed Harris (*The Hours, Pollock, The Truman Show, Apollo 13*), Domhnall Gleeson (*Ex Machina, Star Wars: The Force Awakens*) and his brother Brian Gleeson (*Snow White and the Huntsman, Assassin's Creed*) had joined the collaborative process. (Oscar nominee Kristen Wiig (*Bridesmaids*), who plays herald, wouldn't join the production until later.)

Aronofsky had a scale blueprint for the house taped out on the floor and he and his collaborator Matthew Libatique, the Oscar nominee (*Black Swan*) and cinematographer on six of Aronofsky's films, shot a test version of the entire film. There were no walls in the rehearsal space, just the tape on the floor demarcating the space they would ultimately build, recalls Aronofsky. "Nonetheless we did every single shot, every single scene. Andy Weisblum, my editor, cut it together. We were able to look at a 90-minute version" sans hair and makeup. "Basically we were getting a sense of the camera movements, the progression and arc of the characters throughout the film before we ever started to shoot."

This was important because Aronofsky was determined to shoot the film exclusively from mother's point-of-view, which meant limited options for Libatique. Libatique's choreography with the camera moved around the house "in long single shots that were handheld, upstairs, downstairs, around narrow hallways," adds Franklin. "While moving in

one direction, he would pan to the left and to the right, to catch the action in a room in the center of the house.”

And that wasn’t the only challenge. With only a handful of wide shots when mother is alone, “basically, the film is either shot over her shoulder, on her face or what she’s looking at. That’s an incredibly limited amount of shots to take back to the edit room,” concedes Aronofsky. With a running time of two hours, 66 minutes of it is close-ups of Lawrence “yet you wouldn’t realize it,” says Aronofsky. “If Jen, at any moment, wasn’t working there weren’t many places to go. She had to be endlessly specific and good. If this had been a normal studio picture and I didn’t have a great collaboration with Paramount, I think they would have been terrified because there was no typical coverage.”

Says Pfeiffer: “Darren set a very high bar for himself, thus everyone else. We were doing these wild, crazy, master long shots that went on forever, going down halls, upstairs, downstairs. You’re sort of in the shot, out of the shot, jumping over cables, hiding behind the camera. You have to remember your lines and not fall down. But I think we all approached it with a really great attitude and we were all very excited and enthusiastic about the challenge of it all.”

During the rehearsal period, Aronofsky confesses he was anxious – Lawrence seemed so relaxed, the role was so different from anything she had done and he was uncertain whether the part he envisioned for her was possible. But by the time they reached the start of production in Montreal, he realized it was her process – she was finding mother. “I actually probably didn’t meet the character that Jen portrays in the film until the first day of shooting when she showed up in costume, hair and barefoot,” he says. “She’s barefoot the whole movie. mother started to come alive in front of me. The amount of raw talent was insane.”

from tape to walls

Since the house is essentially a character in the film, finding the perfect structure was critical. When a search through the northeast for an existing house failed to find exactly what he wanted, Aronofsky tapped Production Designer Philip Messina, who previously collaborated with Lawrence on *The Hunger Games* franchise as production designer, to build one instead. Though as Franklin notes, ” The entire movie takes place in this one house, but it was quite the construction job. At the beginning of the movie it feels like its 85% finished,

but it changes and morphs. It goes through many levels of destruction.” Since the story takes place entirely in the house it could have felt claustrophobic so “the challenge was to figure out how to make this one location constantly surprising,” he says.

Aronofsky and Messina embarked on a long design journey to craft a house with the right aesthetics, delving deep into architectural research. They found inspiration for this singular home with its expansive wrap-around porch from a real but unusual style. “We were really excited to find these Victorian homes, which were actually built in the octagon shape with eight sides. The number eight actually really ties in with our allegory really well,” he adds. Aronofsky also liked that the shape allowed the audience to see what was going on in several rooms at the same time, essentially bending the walls. In a sense the design beckons the unexpected, and jumpstarts “our invention of this Escher-esque home.”

“Ultimately we went up to Montreal and we actually built the house -- twice. The first time we built just the first floor out in the field, in a beautiful field. And that allowed us to do all the daylight sequences and we shot those all in order. Then we built the full three-story house in a sound stage in Montreal and we were able to do the night sequences,” said Aronofsky. “As the film progresses it goes more and more into the darkness, into the night and we were able to sort of shoot that whole journey there in one long challenging swoop.”

For the actors, moving from an imaginary rehearsal space to a real wood and plaster set was transformative. “I started forming my relationship with the house in a warehouse where there was just chalk drawings of the outline of the house because that’s when we were doing our rehearsals and that’s when I was kind of starting to find who mother was,” remembers Lawrence. “Once we got to Montreal and on that set, it happened,” she says. Her imagination was fueled by how mother would walk down the stairs, hold the banister of the staircase, perceiving it like a living entity because “of the intensity of her emotions tied to the house.” Lawrence describes how interacting with the physical house helped bring mother to life, “I was mostly, always barefoot so I could feel the house. I knew my character’s reaction to the house was going to be internal. I was actually able to work with the house after using *only* my imagination in the warehouse. It was incredibly helpful.”

cast and characters

“we spend all our time here. i want to make a paradise.”

...mother

“When you first meet my character, you realize how much love and passion she’s put into this home,” explains Lawrence. “She’s rebuilt her husband’s house that burned down before she knew him, as much as she can, because she loves Him and she wants to make this perfect environment for them. She puts her entire heart into it... a real passion project for her. He is this amazing artist who needs praise. He needs to be worshipped and she is willing to give that. She is in awe of Him. At a certain point, he gets used to her gaze, to her reading everything and loving it. He needs new stimulation. That’s heartbreaking in any relationship if you feel you’re not enough. [She’s] this woman who’s given everything to try and be everything for this artist, and [yet] he’s not stimulated by her.

“When Ed Harris (man) knocks on our door, that’s the first time we have another character there that’s not just Javier or me. And he’s a complete stranger, which is exciting for Javier’s character and invigorating and a little scary for mother. “The way that [Him and man] hit it off is intimidating...that only continues to grow throughout the movie.”

“all i’m trying to do is bring life into this house.”

...Him

To say Javier Bardem’s character is elusive would be an understatement. At the center of their house is his office, the sanctuary where he works and where his most valuable possession is kept, a mysterious object from the life he lived before meeting mother. And the mystery only deepens as the film goes on.

“Javier’s character has an inherent darkness,” notes Franklin. “His character evolves throughout the film in a subtle way and you realize the character traits he has towards the end of the movie, he’s had all along. He just hid them.”

Michelle Pfeiffer, who plays woman, Ed Harris’s wife, says Bardem’s ability to play this character is a testament to what a great actor he is. “Javier is like a big teddy bear, very sweet. He is so good at playing these really evil, menacing characters” but in reality nothing could “be further from the truth.”

And for veteran thespian Bardem, playing opposite Pfeiffer, Harris and Lawrence, was the best kind of fuel for the fire.

He described Lawrence as “an actress with no limitations, no boundaries. Considering the difficulty of this role and what my character puts her through, she doesn’t need to be hurt in order to create the pain she is experiencing. She is so committed. She is willing to go as far as she needs to and that takes an incredible strength to do what she has done. To take these risks, to do what she did, as an actor it says a lot. She is very brave.”

“love at first sight.”

“same here.”

...man and woman

The tension between Bardem & Lawrence’s characters begins to bloom when Harris’ character, man, arrives at the house.

“He is this loose electron who comes flying into their nucleus. Things start to get stranger and stranger,” says Aronofsky. As an actor, Aronofsky describes Harris as “game to play anything; completely goes into it and after it. I don’t think he ever does anything that’s not real.”

Harris describes his character’s relationship with his wife (Pfeiffer) as very “affectionate.” Says Pfeiffer: “We represent, as a couple, a lot of what may be missing in (Him and mother’s) relationship. My character is kind of a mirror for Jen’s character. I sort of am there to sow doubt into Jen’s psyche.”

In casting Pfeiffer, Aronofsky says the choice was triggered by the memory of a directing class he took in film school. “One thing (his instructor) said that stuck with me about Michelle was ‘It’s rare that you get such beauty and such talent in one package.’ Nothing has changed since that comment 25 years ago. She is a tremendous beauty but the depth of her skill is remarkable.” With her character there had to be a mixture of seduction and aggression. She found those moments and maneuvered them with ease, he says.

For Pfeiffer: “Making this film was really hard work and an incredible amount of fun. I loved working with this group of actors. Ed and I had a real synergy. Jennifer is a very complicated person in the best possible way. She’s hilarious, one of the funniest people I’ve ever met and wickedly smart.”

But the arrival of man and woman is only the beginning.

“We have these two sons played by the Gleeson brothers and they’re having their own problems. My character is dying,” explains Harris. “We’ve arranged for the inheritance

but one of them is not very happy about it.” The sons arrive, played by real life brothers Domhnall and Brian Gleeson, and “come into the house and disrupt things even more,”

Everything escalates from there.

As more and more people arrive in the house, mother presses Him to make them leave.

But for Him, the stimulation he needs has finally arrived.

the vessel

“mother is definitely a psychological thriller and you will recognize its relevance to our world now,” notes Producer Scott Franklin. “It has a thriller aspect to it, creepy and discomforting but it is kind of in a genre of its own,” explains Franklin. “mother is the vessel and all of the themes unfold through her eyes.”

”I’ve never seen stories, ideas woven together in this way. I’m still thinking about it. Darren and I are still having conversations about it,” says Lawrence.

“It starts as one kind of film,” notes Producer Ari Handel. “You think you know where you are. Then it slowly takes you further and further. At no moment during those two hours are you able to ever rest and say, ‘Oh, I’m in *that* movie. I know the rules of this world.’ Darren always wants to take the audience somewhere unanticipated”

According to Pfeiffer, from the beginning Aronofsky was mysterious about the symbolism of elements in the film but she knew “there was nothing random in every single choice, every single frame, every single word. There were certain things that were very important to him in the wording, in my dialogue.”

Despite the pedigree talent and vast experience this troupe of actors brought to the film, Lawrence makes it clear that while Aronofsky is a collaborative leader and inclusive of actors’ input in the process: “There wasn’t really any improv. Darren writes it, creates it, he’s a very specific visionary. I try to figure out what that means and where mother fits into his vision.”

“When Darren sat down to write this story one of the main things he was thinking about was the way that human beings live on this planet and what they do to this planet,” says Handel. “And he wanted to dramatize that by shrinking it all the way down: to one relationship in one house.

“I remember when, a few months after we were deep in the script, he came across this book, *Woman and Nature*, by Susan Griffin. It was a piece of ’70s philosophy that also sketched a parallel between how men sometimes treat women and how people treat the planet. That book reaffirmed for us that we were going to be able to make these two stories, the story of a relationship, and the story of our world, both work at the same time.”

Continues Handel, “I think that environmental layer in the film is part of what makes it so disturbing. Yes we empathize with mother - and Jen’s performance is like a tractor beam pulling us along with her - but I think we also sense that each one of us is also part of that insatiably churning and ravenous crowd that is tearing her world apart.”

mother of invention:

post production

As Aronofsky and his collaborators embarked on the editorial process, they entered into the most complicated edit of Aronofsky’s career, which would ultimately last close to a year. Described his editor, Andrew Weisblum: “Because of the strict rules we set for ourselves with the subjective grammar, along with the nearly real-time, linear structure, I didn’t have the usual bag of tricks: I couldn’t use a cutaway, I couldn’t use a simple master to convey geography or relationships, I didn’t have a two shot, I couldn’t cheat structure by pulling things out or repurposing.

“But those limitations are the mother of invention,” continued Weisblum. “When you set those boundaries for yourself it forces you to rethink what those options are, and we came up with inventions that people never discover. By constantly having this tight, subjective relationship with Jennifer whether it’s her POV, her face, or her over-the-shoulder, it was about tracking with her with her. If she doesn’t look at something how do I convey to the audience what’s happened? Once we had the mountain of footage, through alternates and experiments, we had to figure out how to get the narrative beats across, the emotional beats, and the character. In addition to using sound to fill in the gaps where we’re not seeing what we want people to know, we also had to look to visual effects to manipulate the tone of the movie and pose ideas that are really subjective on top of what we had in our footage.

One big question that emerged was the film’s score. Aronofsky had signed on celebrated composer Jóhann Jóhannsson (*Arrival*, *Sicario*, *The Theory of Everything*). But as

Aronofsky and Jóhannsson began to explore different options they realized the best option was also the boldest. And so again, Aronofsky broke from convention.

“A big challenge of the film was to do it without music,” Aronofsky says. “It wasn’t because we didn’t have the possibility of great music. I was working with one of the best composers in the world. But the problem with music was that it kept tilting (the story) in a certain direction.” And so, after spending months exploring different musical directions, Aronofsky and Jóhannsson decided that the best score for the film might be no score at all.

Described Jóhannsson: “*mother!* is a film where half measures have no place and after Darren and I had explored many different approaches, my instinct was to eliminate the score entirely. Erasure is a big part of the creative process and in this case, we knew we had to take this approach to its logical extreme.”

Said Aronofsky: “Where the film works is the audience doesn’t know where they are: They keep looking to Jen to see where they are, but Jen’s character doesn’t really know how to take certain things. She’s constantly flowing between different emotions, different thoughts. We wanted the audience to lean into that, to not give them any relief by allowing them to lean back on something that easily gives you emotion.”

release

With the project shrouded in mystery for more than a year, Aronofsky began to whet his audiences appetite with a brutal poster of Lawrence by artist James Jean (*Fables*, *The Umbrella Academy*). It was released on mother’s day, followed by another portrait of Bardem this summer. After fans digested the stunningly beautiful, yet disturbing poster art they began to parse the artwork for clues about the film’s subject, debating the meaning of the smallest of details. Engaging their curiosity, Aronofsky turned his Twitter account into a destination point for ***mother!*** clues. But the filmmaker has taken great pleasure in pulling back the curtain slowly.

“I’m not really good at doing genre movies. *π (Pi)* tried to be sci-fi but it never really got there,” Aronofsky explains. “*Noah* wasn’t quite your classical biblical movie. No one knew if *Black Swan* was a ballet movie or a horror film. This film? There are things that are scary and spooky, thriller and romance, things that are surreal. “But you know the best movies are the ones you keep talking about afterwards. And that comes from pushing boundaries, trying something different,” he adds. “When I was a young filmmaker I

happened to be in a coffee shop and it was near the NuArt (Theater) in L.A. where π (*Pi*) was showing and this guy came in with his 18-year-old daughter and a few of her friends. They were sitting there debating about what the movie was about. It was a big moment for me, like eavesdropping on a conversation about something you worked really hard on – a great feeling.

“The worst thing to me,” he continues, “is a movie where you are entertained but in a couple of hours you’re like ‘Oh, what did we see tonight?’ As a director, you want to give people something to think about. This movie? There will be a lot of heated conversation and that’s kind of the fun.”

As for that question Aronofsky anticipates – Why so dark?

“Hubert Selby Jr., the author of *Requiem for a Dream*, taught me that through staring into the darkest parts of ourselves it is there we find the light.”

ABOUT THE CAST

As Spain’s most internationally acclaimed actor, Academy Award®-winner **JAVIER BARDEM (Him)** has captivated audiences worldwide with his diverse performances.

In May 2017, Bardem starred in *Pirates of the Caribbean: Dead Men Tell No Tales*, the fifth installment to the hit franchise, as Captain Armando Salazar. He can next be seen in Darren Aronofsky’s *mother!* Opposite Jennifer Lawrence, releasing on September 15, 2017 by Paramount Pictures, as well as Fernando Leon’s *Loving Pablo*, in which he stars as the title role alongside Penelope Cruz.

Bardem took audiences by storm in one of the most touted installments of the James Bond franchise, *Skyfall*, as the villain, Raoul Silva, opposite Daniel Craig, Dame Judi Dench, Naomie Harris and Berenice Marlohe. He has continually received critical acclaim for his role, in addition to being nominated in the supporting actor category for both a Critics’ Choice Movie Award and a Screen Actors Guild® Award.

Bardem can also be seen in Ridley Scott’s *The Counselor*, opposite Michael Fassbender, Brad Pitt, Cameron Diaz and Penelope Cruz. Bardem was awarded the Best Actor prize at the 2010 Cannes Film Festival for his performance in Alejandro Iñárritu’s *Biutiful*, a role which also earned him his third Academy Award® nomination.

Bardem received his first Academy Award® nomination for his portrayal of the

Cuban poet and dissident Reinaldo Arenas, in Julian Schnabel's *Before Night Falls*. He was named Best Actor at the Venice Film Festival, received Best Actor honors from the National Society of Film Critics, the Independent Spirit Awards, the National Board of Review, and received a Golden Globe® nomination for this role.

In 2008, Bardem received the Academy Award® for Best Supporting Actor for his chilling portrayal of sociopath killer, Anton Chigurh, in Joel and Ethan Coen's *No Country for Old Men*. The performance garnered a Golden Globe® Award, a Screen Actors Guild® Award, a BAFTA, and countless film critic awards and nominations.

Bardem co-produced and starred in *Sons of the Clouds: The Last Colony*, a film documenting how the colonization of the Western Sahara has left nearly 200,000 people living in refugee camps. In October 2011, Bardem and his co-producer Alvaro Longoria, the film's director, addressed the United Nations General Assembly's decolonization committee, urging the delegates to end human rights abuses in the region. The film premiered at the 62nd annual Berlin International Film Festival in January, and has since been acquired by Canal Plus in Bardem's native Spain, and was released by GoDigital via iTunes in the U.S.

Bardem won the Best Actor Award at the Venice Film Festival for his performance in Alejandro Amenabar's film *The Sea Inside*, making him only the second actor to win the award twice. He also won a Goya Award and received a Golden Globe® nomination for this role. Bardem has won the Goya Award, Spain's equivalent of the Oscar, five times and has received a total of eight nominations.

His other notable film credits include Terrence Malick's *To the Wonder*; *Eat, Pray, Love* opposite Julia Roberts; Woody Allen's *Vicky Cristina Barcelona*, for which he was again nominated for a Golden Globe® and Independent Spirit Award; John Malkovich's directorial debut *The Dancer Upstairs*; Fernando Leon de Aranoa's *Mondays in the Sun*, which was named best film at the San Sebastian Film Festival; Michael Mann's *Collateral*; Mike Newell's *Love in the Time of Cholera*; and Milos Forman's *Goya's Ghosts*. Opposite Natalie Portman.

ED HARRIS (man) starred as the enigmatic 'Man in Black" in last year's HBO series sensation, "Westworld" and will star in the upcoming season.

In 2016, Harris completed filming on *Kodachrome* with Jason Sudeikis and Elizabeth Olson for director Mark Raso, *Mother!* for director Darren Aronofsky and Dean Devlin's sci-fi feature, *Geostorm*.

Harris made his feature film directing debut on *Pollock*, receiving an Academy Award® nomination as Best Actor for his performance in the title role. His co-star, Marcia Gay Harden, won a Best Supporting Actress Oscar under his direction. Harris also directed, as well as co-wrote *Appaloosa*, starring opposite Viggo Mortensen. His film credits include, *A History of Violence* (Natl. Society of Film Critics Award), *The Hours* (Oscar, Golden Globe, SAG and BAFTA nominations), *The Truman Show* (Oscar nomination, Golden Globe Award), *Apollo 13* (Oscar and Golden Globe nominations, SAG Award), *In Dubious Battle*, *Run All Night*, *Frontera*, *The Face of Love*, *The Way Back*, *Copying Beethoven*, *The Right Stuff*, *The Abyss*, *The Rock*, *The Human Stain*, *A Beautiful Mind*, *Stepmom*, *The Firm*, , *Places in the Heart*, *Alamo Bay*, *Sweet Dreams*, *Jackknife*, *State of Grace*, *The Third Miracle*, *Touching Home* and Victor Nunez's *A Flash of Green*.

Harris won a Golden Globe Award for "Best Supporting Actor," along with Emmy and SAG nominations, for his portrayal of John McCain in the Jay Roach-directed *Game Change* for HBO. He starred with Paul Newman in the HBO miniseries "Empire Falls", for which he received Emmy, Golden Globe and SAG "Best Actor" nominations. His other television credits include *The Last Innocent Man*, *Running Mates*, *Paris Trout* and *Riders of the Purple Sage*, for which he and his wife Amy Madigan, as co-producers and co-stars, were presented with the Western Heritage Wrangler Award for "Outstanding Television Feature Film."

Harris and his wife Amy Madigan made their West End debut this past November in the London production of Sam Shepard's Pulitzer Prize-winning play, "Buried Child". This revival production originated on stage in Manhattan earlier this year, directed by Scott Elliott. Harris received rave reviews for his performance and an Olivier nomination in the UK. In 2012, at the Geffen Playhouse in Los Angeles, Harris starred with Amy Madigan, Bill Pullman and Glenne Headley in the world premiere of playwright Beth Henley's "The Jacksonian", directed by Robert Falls. He reprised that role to critical acclaim in the play's 2014 New York premiere at Off-Broadway's Acorn Theater for The New Group. Harris received both an Outer Critics Circle Award nomination ("Outstanding Solo Performance") and a Lucille Lortel Award nomination ("Outstanding Solo Show") for the Off-Broadway

production of “Wrecks” at New York City’s Public Theatre. He originated the role, with writer/director Neil LaBute, for the play’s world premiere at the Everyman Palace Theatre in Cork, Ireland and won the 2010 LA Drama Critics Circle Award for “Best Solo Performance” for the production of “Wrecks” at the Geffen Playhouse. His theatre credits include: Ronald Harwood’s “Taking Sides”, Sam Shepard’s plays “Fool for Love” (Obie), and “Simpatico” (Lucille Lortel Award for “Best Actor”), George Furth’s “Precious Sons” (Drama Desk Award, Tony Nomination), “Prairie Avenue”, “Scar”, “A Streetcar Named Desire”, “The Grapes of Wrath”, and “Sweet Bird of Youth”.

Golden Globe Award winner, Emmy nominee and three-time Academy Award® nominee **MICHELLE PFEIFFER (woman)** has captivated film audiences with her stunning beauty and compelling performances for over three decades. Pfeiffer was seen this spring in HBO’s drama “The Wizard of Lies” alongside Robert De Niro for which she garnered an Emmy nomination. The duo play Ruth and Bernie Madoff in the 2008-2009 downfall of Madoff’s infamous Ponzi scheme. The television drama is based on the non-fiction novel by the same name written by Diana B. Henriques. In October, Pfeiffer will costar alongside Ed Harris, Jennifer Lawrence and Javier Bardem in Darren Aronofsky’s new drama *Mother!* The film will be released by Paramount Pictures.

Pfeiffer will be seen this fall in 20th Century Fox’s upcoming adaptation of *Murder on the Orient Express* alongside Johnny Depp, Judi Dench and Daisy Ridley. Kenneth Branagh is both directing and starring in the remake playing Agatha Christie’s famed detective Hercule Poirot. Adapted from Christie’s beloved 1934 novel, the film follows Poirot as he tries to identify a murder aboard the legendary train. Pfeiffer will play Mrs. Hubbard, a glamorous and opinionated passenger with a secret. The film opens on Thanksgiving Day, Wednesday, November 22nd.

Pfeiffer received her first Academy Award® nomination in 1989 in the ‘Best Actress in a Supporting Role’ category for her role as the long-suffering ‘Madame de Tourvel’ in *Dangerous Liaisons*. In 1990, she won a Golden Globe Award for ‘Best Performance by an Actress in a Motion Picture’ and received her second Academy Award® nomination in ‘Best Actress in a Leading Role’ for her performance as the sexy chanteuse Suzie Diamond in *The Fabulous Baker Boys*. She earned her third Academy Award® nomination in 1993 for ‘Best Actress in a Leading Role’ for her performance as Dallas housewife ‘Lurene Hallett’ in *Love Field*.

Pfeiffer has also been honored with a BAFTA Award, Los Angeles Film Critics Association Award, National Board of Review Best Actress Award and New York Film Critics Circle Award, and has also received a Screen Actors Guild Award nomination and five additional Golden Globe Award nominations for her performances in *The Age of Innocence*, *Love Field*, *Frankie and Johnny*, *The Russia House*, and *Married to the Mob*.

The celebrated actress first came to prominence in the cult classic *Scarface* in 1983 in the role of 'Elvira Hancock,' the wife of Al Pacino's 'Tony Montana.' The Universal Pictures American crime drama, directed by Brian De Palma and written by Oliver Stone, has become a cultural icon, and was named by the American Film Institute in June 2008 as one of the ten greatest gangster films of all time.

In 2013, Pfeiffer starred alongside Robert De Niro, Tommy Lee Jones and Dianna Agron in Luc Besson's 2013 film, *The Family*. The story focuses on the Manzoni family, a notorious mafia clan who is relocated to Normandy, France under the Witness Protections Program. Pfeiffer stars as Maggie Blake, the matriarch of the family.

Pfeiffer was seen in *Dark Shadows*, a film that reunites her with Tim Burton on his big-screen take on the 1960s gothic vampire television series. The film centers on a self-loathing vampire, 'Barnabas Collins,' played by Johnny Depp, who is living in a manor in Collinsport, Maine, and is searching for his lost love. Pfeiffer stars as 'Elizabeth Collins Stoddard,' the reclusive matriarch of the Collins family which runs the Maine town. The film also stars Helena Bonham Carter and Eva Green.

Additionally, Pfeiffer was seen in DreamWorks Pictures' *People Like Us*, in which she stars opposite Chris Pine, Olivia Wilde and Elizabeth Banks. The film follows a businessman, 'Sam' (Pine), who returns home after his estranged father's sudden death, only to uncover a devastating family secret, which sends him on an unexpected journey of self-discovery. Pfeiffer appears as 'Lillian,' 'Sam's' widowed mother.

In 2011, Pfeiffer was seen in New Line Cinema's *New Year's Eve*. Directed by Garry Marshall, the ensemble romantic comedy also stars Robert De Niro, Hilary Swank, Sarah Jessica Parker and Ashton Kutcher, among others. The film tells intertwining stories of a group of New Yorkers as they navigate their way through romance over the course of New Year's Eve. Pfeiffer appears as 'Ingrid,' a frustrated executive secretary who decides to tackle her unfulfilled resolutions.

In 2009, Pfeiffer starred in Miramax Films' *Chéri*. Set in the luxurious 1900s Belle Époque Paris, *Chéri* is the story of a love affair between a beautiful retired courtesan, 'Léa de Lonval' (Pfeiffer), and 'Chéri,' a young man played by Rupert Friend. The film is directed by Stephen Frears and is based on the 1920 novel of the same name by French author Colette.

In 2007, Pfeiffer also appeared in the Golden Globe nominated global sensation *Hairspray* opposite John Travolta, Christopher Walken, Queen Latifah and Zac Efron. The New Line Cinema film, an adaptation of Broadway's 2003 Tony Award winner for 'Best Musical,' became the third musical film in history to cross \$200 million internationally. That same year, Pfeiffer also appeared as evil witch 'Lamia' in Paramount Pictures' fantasy epic *Stardust*, directed by Matthew Vaughn. The film, a fairy tale set in ancient England, was adapted from Neil Gaiman's novel. The cast included Claire Danes, Robert De Niro, Ian McKellen, Rupert Everett and Sienna Miller.

In 2003, Pfeiffer lent her voice to DreamWorks' animated feature *Sinbad: Legend of the Seven Seas* with Brad Pitt, Catherine Zeta-Jones and Joseph Fiennes. She received a Screen Actors Guild nomination in 2002 for her role as the murderous mother 'Ingrid Magnusson' in Warner Brothers' *White Oleander*. In 2001, she starred in the critically acclaimed *I Am Sam*, opposite Sean Penn. In 2000, she starred in the summer blockbuster *What Lies Beneath*, opposite Harrison Ford.

Pfeiffer's film credits also include *The Story of Us*, *A Midsummer Night's Dream*, *The Deep End of the Ocean*, *The Prince of Egypt*, *One Fine Day*, *To Gillian on Her 37th Birthday*, *Up Close & Personal*, *Dangerous Minds*, *Wolf*, *Batman Returns*, *The Witches of Eastwick*, *Tequila Sunrise*, *Sweet Liberty* and *Ladyhawke*.

BRIAN GLEESON (younger brother) will next be seen in Steven Soderbergh's *Logan Lucky*, opposite Channing Tatum, Adam Driver and Daniel Craig which will be released on August 18th; Darren Aronofsky's *mother!* with Jennifer Lawrence, Javier Bardem, Michelle Pfeiffer, Ed Harris and his brother, Domhnall Gleeson which will be released on October 13th and Paul Thomas Anderson's *Phantom Thread* opposite Daniel Day-Lewis. He can currently be seen on stage in "A Cat On A Hot In Roof" in the West End opposite Sienna Miller and Jack O'Connell.

Brian's first movie role was in John Boorman's *The Tiger's Tail* in 2006. Since then he

has gone on to appear in various film and television productions including: *Snow White And The Huntsman* directed by Rupert Sanders, *The Eagle Of The Ninth* directed by Kevin MacDonald, *Stay* opposite Aidan Quinn, the short film “Noreen” directed by his brother Domhnall Gleeson and co-starring his father Brendan Gleeson and the John Butler film *The Stag* (aka *The Bachelor Weekend*) which premiered at the 2013 Toronto Film Festival.

Most recently, Brian could be seen in Rob Burke’s feature *Standby* opposite Jessica Pare which was released in the UK. He can next be seen in *Tiger Raid* for Simon Dixon opposite Damien Molony and Sofia Boutella which premiered at the 2016 Tribeca Film Festival. Brian’s television appearances include “Stonemouth”, “Trouble In Paradise”, “Single Handed”, “The Wake Wood”, “Primeval”, “Love /Hate”, and the BBC mini-series “Quirke”.

On stage, Brian starred in Conor McPherson’s “The Weir” at The Lyceum in Edinburgh. Prior, he starred with his father Brendan Gleeson and brother Domhnall in Enda Walsh’s “The Walworth Farce” which opened to exceptional reviews last year. Other credits include the critically-acclaimed production of Conor McPherson’s “The Night Alive” opposite Ciarán Hinds in, which originated at London’s Donmar Warehouse and subsequently had a sold-out run in New York at the Atlantic Theatre Company as well as a number of other theatre productions including “Romeo And Juliet” at the Abbey Theatre, “Stuck” at the Project Arts Theatre, and in the Druid Theatre Company’s “The Silver Tassie” directed by Garry Hynes.

DOMHNALL GLEESON (Oldest Son) is an Irish actor proving to be one of Hollywood’s most versatile talents— working alongside some of the most respected filmmakers in the industry across a number of diverse roles.

Upcoming, the actor will be featured in Doug Liman’s crime thriller *American Made* opposite Tom Cruise. Based on a true story, the film follows ‘Barry Seal,’ a TWA pilot who is recruited by the CIA to help counter the emerging communist threat in Central America in the 1980’s. Universal will release the film on September 29, 2017.

This fall, Gleeson is starring in a multitude of buzz-worthy films. First up, Gleeson will star in *Goodbye Christopher Robin* opposite Margot Robbie and Kelly Macdonald. Directed by Simon Curtis, the film explores the life of author A. A. Milne (Gleeson), the creator of the popular children’s book series Winnie the Pooh. Fox Searchlight will release the film

October 13, 2017. Following that, Gleeson will appear in Darren Aronofsky's upcoming horror thriller *Mother!* alongside Jennifer Lawrence, Javier Bardem, and Michelle Pfeiffer. Paramount will release the film October 13, 2017. Gleeson is also set to star alongside Will Forte in David Wain's *A Futile Stupid Gesture*. The biopic tells the story of National Lampoon's brilliant and troubled co-founder, Douglas Kenney. Additionally, Gleeson will reprise his role as 'General Hux,' in the latest installment of the Star Wars franchise, *Star Wars: The Last Jedi* from director Rian Johnson. Disney will release the film December 15, 2017.

In 2018, Gleeson will be featured in Will Gluck's live action/CGI animated comedy *Peter Rabbit* opposite James Corden, Margot Robbie and Daisy Ridley. Based on Beatrix Potter's classic children's tale, the film follows the rebellious 'Peter Rabbit' as he tries to sneak into a local farmer's vegetable garden. Gleeson plays 'Mr. McGregor,' a farmer who is determined to keep hungry rabbits away from his precious garden. Sony Pictures is slated to release the film February 9, 2018.

Currently, Gleeson is in production in Lenny Abrahamson's mystery drama, *The Little Stranger*, opposite Ruth Wilson. Taking place in a post- WWII Britain, the film follows Dr. Faraday (Gleeson) who has built a life of quiet respectability as a country doctor. During the summer of 1947, he is called on to treat a patient who inhabits a haunted, broken-down house called Hundreds Hall, where his mother once worked as a nurse maid. As Dr. Faraday becomes wrapped up in the life of his patient, life as he knows it changes forever.

Gleeson was last seen in Alejandro González Iñárritu's critically acclaimed film *The Revenant* opposite Academy Award®-winning actor, Leonardo DiCaprio. The actor also received critical acclaim for his role as 'Caleb' in Alex Garland's sci-fi film *Ex Machina* opposite Oscar Isaac and Alicia Vikander where he was nominated for an Irish Film and Television Award in the category of 'Best Actor in a Lead Role – Film' and for a Saturn Award in the category of 'Best Actor.'

Additional film credits include *Star Wars Episode VII: The Force Awakens* from director JJ Abrams; John Crowley's Academy Award® nominated film *Brooklyn*; the Coen Brother's adaptation of Louis Zamperini's memoir *Unbroken* from director Angelina Jolie; John Michael McDonagh's *Cahary*; Lenny Abrahamson's *Frank* opposite Michael Fassbender and Maggie Gyllenhaal; Richard Curtis' *About Time* opposite Rachel McAdams and Bill Nighy; the role of 'Bill Weasley' in David Yates' *Harry Potter And The Deathly Hallows*

(Part I and II); Tom Hall's *Sensation*, opposite Patrick Ryan and Marie O'Neill; Mark Romanek's *Never Let Me Go*; Joel and Ethan Coen's *True Grit*; Pete Travis' *Dredd*; James Marsh's *Shadow Dancer*; Ian Fitzgibbon's *Perrier's Bounty*; Stephen Bradley's *Boy Eats Girl*; Nicholas Renton's *When Harvey Met Bob*; Lenny Abrahamson's *Frank*; and in Joe Wright's *Anna Karenina*, a role which he received an Empire Award nomination for the category of 'Best Male Newcomer in 2013' and an Irish Film and Television Award nomination for the category of 'Best Supporting Actor in Film.'

In short film, Gleeson has been featured in Martin McDonagh's Oscar-winning short *Six Shooter*; Asif Kapadia's *The Tale of Thomas Burberry* opposite Lily James and Siena Miller; a reprise of his role as 'Bill Weasley' in Thierry Coup's *Harry Potter and the Escape from Gringotts*; and Hugh O'Connor's *Corduroy* opposite Ruth Negga and Caoilfhionn Dunne. Gleeson has written and directed short films of his own such as *Noreen*, starring Brendan and Brian Gleeson; and *What Will Survive of Us*, starring Brian Gleeson.

On the small screen, Gleeson has been seen in Charlie Brooker's "Black Mirror" on Channel 4; "A Dog Year" for HBO films opposite Jeff Bridges; Paul Mercier's "Studs"; and John Butler's "Your Bad Self", for which he co-wrote sketches with Michael Moloney.

Notably, on stage, Gleeson was featured in the Broadway production of Martin McDonagh's "The Lieutenant of Inishmore" for which he received a Tony Award nomination in the category of Best Featured Actor in a Play, a Lucille Lortel Nomination and a Drama League Citation for Excellence in Performance. The actor's work on stage also includes Enda Walsh's "The Walworth Farce", directed by Seán Foley, at the Olympia Theatre in Dublin opposite his father Brendan Gleeson and brother Brian Gleeson; "Now Or Later" at the Royal Court Theatre, Druid's production of "The Well Of The Saints"; Selina Cartmell's "Macbeth"; "Chimps" directed by Wilson Milam at the Liverpool Playhouse; "Great Expectation"s at the Gate Theater; and "American Buffalo" at the Gate Theater which he earned an Irish Times Theatre Award nomination. Gleeson also created "Immaturity For Charity," comedy sketches shot with family and friends in aid of St. Francis' Hospice. Gleeson currently resides in Dublin, Ireland.

ABOUT THE FILMMAKERS

Born in Brooklyn on February 12, 1969, Academy Award®-nominated director **DARREN ARONOFSKY** is the founder of Protozoa Pictures. He is the writer and

director of *mother!* starring Jennifer Lawrence, Javier Bardem, Ed Harris, and Michelle Pfeiffer.

Last year, Aronofsky produced *Jackie*. He directed, co-wrote, and produced *Noah* (2014), starring Russell Crowe, Anthony Hopkins, Jennifer Connelly, and Emma Watson. Before that he directed the indie box office phenomenon, *Black Swan* (2010). It starred Natalie Portman who won an Academy Award for her performance. Aronofsky directed and produced *The Wrestler* (2008) which won Golden Globes for actor Mickey Rourke and singer songwriter Bruce Springsteen. It won the Golden Lion that year.

Aronofsky's earlier credits include directing and writing the acclaimed films: *The Fountain* (2006); *Requiem for a Dream* (2000); and π (1998).

ARI HANDEL (Producer) was born in Zurich, Switzerland and raised in West Newton, Massachusetts. He holds a doctorate in Neural Science from New York University.

Handel began his film career by co-writing the story of *The Fountain*. He is an associate producer of *The Fountain*, a co-producer of *The Wrestler* and *Black Swan* and a producer of the films *Noah* and *Jackie*. He also co-wrote the *Noah* screenplay.

In addition to his film work, Handel is a storyteller and board member of The Moth, the Peabody and MacArthur Award winning not-for-profit organization dedicated to the art and craft of storytelling

MARK HEYMAN (Executive director) is a writer and producer living in Los Angeles. After attending NYU's Graduate film program, Mark worked as director of development for Protozoa Pictures, the production company of filmmaker Darren Aronofsky. Mark was a co-producer on Aronofsky's film *The Wrestler* and a writer on *Black Swan*, for which he received BAFTA, WGA, and Critic's Choice Award nominations for Best Original Screenplay. Outside of his work for Protozoa, Mark was a co-writer on *the skeleton Twins*, winner of the Waldo Salt Screenwriting award at Sundance. He is currently developing *The Standoff* for director Justin Lin and Netflix, and is the creator and executive producer of the recently announced CBS All-Access television series, "Strange Angel", set to premiere in 2018. Mark was born and raised in New Mexico and received his undergraduate degree from Brown University.

JEFF WAXMAN, D.G.A., P.G.A. (Producer) has produced over thirty feature films.

Notable credits: *Mother!*, *John Wick 2*, *Hot Pursuit*, *Out of the Furnace*, *Mirror, Mirror*, *Immortals*, *The Fighter*, *Law Abiding Citizen*, *Before the Devil Knows You're Dead*, and *Narc*. He has worked with some of Hollywood's most revered directors including Sydney Lumet, Darren Aronofsky, David O. Russell, Michael Mann, F. Gary Gray, Taylor Hackford, Scott Cooper, and Tarsem Singh. He is currently prepping the next Adam McKay film, the untitled Dick Cheney project starring Christian Bale as Cheney.

Prior to producing, Waxman worked as a production executive at several production companies including Cabin Fever and Cutting Edge. Since then he has formed his own company, Waxylu Films. Currently in development are film adaptations of *Kill or Be Killed*, a graphic novel by Ed Brubaker, and *The Lost Wife*, a bestselling novel by Alyson Richman. He is also at work on a feature about his teenage years in Queens titled *Drive Me Home*.

In 1996 Waxman directed and produced the concert film *Freebird* which documented the legendary band Lynyrd Skynyrd. The film covered the original members' heyday and continued through to the events leading up to the tragic plane crash in 1977. He is currently developing their story for television with the support of the band.

Waxman was born in Queens, NY and graduated from SUNY Oswego. He now lives in Long Island with his wife Lauren and their two children.

DANNY GLICKER (Costume Designer) was honored with an Academy Award® nomination as well as the Costume Designers Guild Excellence in Period Film nomination for his work on Gus Van Sant's, *Milk* starring Sean Penn, who received the Best Actor Academy Award® for his portrayal of Harvey Milk.

Additional honors include the Costume Designers Guild Excellence in Contemporary Film Award for his work on *Transamerica* starring Felicity Huffman who won a Golden globe and received an academy award for her leading performance. Additionally, he was again nominated for his work on *Up in the Air*, directed by frequent collaborator Jason Reitman, for whom he designed the costumes for *Thank You for Smoking*, *Labor Day*, and is currently in production for the upcoming film, *The Front*

Runner starring Hugh Jackman as 80's presidential candidate Gary Hart. In addition to his work on *Milk*, Danny Glicker partners frequently with Gus Van Sant on films including *Restless*, *The Sea of Trees*, and the upcoming *Don't Worry, He Won't Get Far on Foot* starring Joaquin Phoenix, Jonah Hill, and Rooney Mara about the legendary cartoonist John Callahan.

Glicker teamed with British director, Andrew Haigh, to design the costumes for the complete run of HBO's "Looking", the San Francisco-based series about contemporary gay characters navigating love and life through the modern world. During that run, he told another distinctly California-based story with director Bill Pohlad, *Love & Mercy*, staring Paul Dano and John Cusack as the Beach Boy's Brian Wilson and also starring Elizabeth Banks and Paul Giamatti.

Additional collaborations include *Gold* directed by Stephen Gaghan starring Matthew McConaughey; two projects with Seth Rogen: *The Guilt Trip* co-starring Barbara Streisand, and *This Is The End*, starring half of young Hollywood's comedy royalty including James Franco, Jonah Hill, Danny McBride, Craig Robinson, and Jay Baruchel. He worked on two projects with Alan Ball: "True Blood", HBO's hit vampire series, and *Towelhead; On The Road* directed by Walter Salles. Additionally he worked on two films with the Polish brothers: *The Astronaut Farmer* starring Billy Bob Thornton and Virginia Madsen, and their visionary *Northfork* starring James Woods and Nick Nolte; and Michael Cuesta's drama *L.I.E.* with Brian Cox and Paul Dano.

mother! marks **DAN SCHRECKER'S (VFX Supervisor)** seventh film with Aronofsky, although their collaborative efforts date back to their time as student filmmakers when Dan focused on animation and Darren began to explore live-action. Starting with the computer graphics for *Pi*, on to supervising BAFTA-nominated work on *Black Swan* and up through his work on *Noah*, Schrecker has had the honor and pleasure of being part of each of Darren's films. Over the years and projects, his keen design sense and swiss-army-knife skill set have made him a key member of Aronofsky's creative team.

Schrecker began his professional film career as part of the VFX and title design team Amoeba Proteus, where he and future Oscar nominated producer Jeremy Dawson oversaw the visual effects for films such as *Requiem For a Dream*, *Frida* and *The Fountain*. From there, Dan has gone on to work with a roster of renowned directors including The Coen Brothers

Hail, Caesar!, Wes Anderson *Moonrise Kingdom*, David O Russell *Joy*, Lee Daniels *Precious*, Neil Berger *Limitless*, David Gordon Greene *The Sitter* and Jonathan Levine *Warm Bodies*.

For *Mother!*, Dan worked with the VFX department to oversee a lineup of top facilities including Industrial Light and Magic, Raynault FX and Mr. X Gotham. During principle photography and over the ten month post production process, Schrecker worked closely with these teams, as well as editor Andrew Weisblum, to help Darren achieve his vision by digitally augmenting and enhancing the original, and extremely powerful, material. To supplement the work of the vfx facilities, an in-house team of artists contributed hundreds of VFX shots that seamlessly integrate in to the look and feel of the film.

Prior to designing Darren Aronofsky's *Mother!* **PHILIP MESSINA (Production Designer)** designed the museum installation for Alejandro Iñárritu's groundbreaking VR film *Carne Y Arena*. It opened to critical acclaim at the 2017 Cannes Film Festival and is currently on display at the Prada Museum in Milan, Los Angeles County Museum of Art and Centro Cultural de Tlatelolco in Mexico City.

Other film projects include the Civil War drama, *The Free State of Jones*, directed by Gary Ross. This marked his second collaboration with Ross after the first installment of *The Hunger Games*. He went on to design the entirety of the franchise, *Catching Fire*, and *Mockingjay Parts 1 & 2*, with director Francis Lawrence. In 2013 he was nominated for a Saturn Award for his design of *Catching Fire*. In 2011, Messina designed Marc Forster's *Machine Gun Preacher*. Prior to that Messina worked with M. Night Shyamalan to create the fantasy adventure *The Last Airbender*.

He has also frequently collaborated with director Steven Soderbergh, designing *Ocean's Eleven*, *Twelve* and *Thirteen* as well as *The Good German*, *Eros*, *Solaris*, *Traffic* and *Erin Brockovich*. They first met when Messina worked as the art director on *Out of Sight*. *Ocean's Eleven* garnered Messina an Art Director's Guild nomination for Outstanding Production Design in a Contemporary Film.

Additional design credits include Curtis Hanson's acclaimed drama *8 Mile* starring Eminem and Gregory Jacob's directorial debut: *Criminal*.

Born and raised in Lawrence, Massachusetts, Messina graduated from Cornell University with a professional degree in architecture and was awarded the Architecture

College's highest honor for his undergraduate thesis. His initial foray into films was as a set designer on *Mermaids*, *School Ties* and *Housesitter* - which were all filmed in the Boston area. Relocating to Los Angeles, he went on to serve as the art director on such films as *Hard Target*, *The Neon Bible*, *Reckless*, *The Associate*, *Trial and Error* and *The Sixth Sense*. For television, Messina was the production designer on the pilot episode of the critically acclaimed series *Freaks and Geeks* created by Paul Feig and executive produced by Judd Apatow.

Messina is married to designer Kristen Toscano Messina, with whom he frequently collaborates. One such collaboration resulted in their son Luca. They reside in Venice Beach CA.

JÓHANN JÓHANNSSON(Music/Sound Consultant), born in Iceland in 1969, is an award-winning composer, musician and producer. His work often blends electronics with classical orchestrations and bears the diverse influences of the Baroque, Minimalism, and drone-based and electro-acoustic music. In 2015 Jóhann won the Golden Globe and received Oscar®, BAFTA, Grammy® and Critics' Choice nominations for his critically acclaimed score for *The Theory of Everything*, James Marsh's biographical drama based on the life of theoretical physicist Stephen Hawking. In 2016 Jóhann was again nominated for Oscar®, BAFTA and Critics' Choice awards now for the best original score for director Denis Villeneuve's thriller *Sicario*. 2016 also saw the release of *Arrival*, Denis Villeneuve film on linguists deciphering alien signs made by extraterrestrial beings that have surfaced around the world and yet again Johann was nominated to Golden Globe and BAFTA awards for his score to the film.

Jóhannsson began studying piano and trombone at the age of eleven in his native Reykjavík. He abandoned formal musical training while at high school, however, frustrated by the constraints imposed on music as an academic subject. After studying literature and languages at university, he spent ten years writing music for and playing in indie rock bands, using guitars to compose feedback-drenched pieces and sculpt complex multi-layered soundscapes. By manipulating the resonances of acoustic instruments with digital processing, Jóhannsson created music that integrated acoustic and electronic sounds into something strikingly individual and new.

His first solo album, *Englabörn*, was released in 2002 on the British Touch label. Its contents reveal influences spanning everything from Erik Satie, Bernard Herrmann, Purcell and Moondog to electronic music issued by labels such as Mille Plateaux and Mego. Later works include *Virðulegu Forsetar* (2004), scored for brass ensemble, electronic drones and percussion, and the orchestral albums *Fordländia* (2008) and *IBM 1401 – A User's Manual* (2006), the latter inspired by the sounds of electromagnetic emissions from the first of IBM's pioneering mainframe computers. In 2010 Jóhannsson collaborated with the American avant-garde filmmaker Bill Morrison on *The Miners' Hymns*, a lyrical and reflective response to Britain's lost industrial past and the heritage of the mining communities of Northeast England. The film's accompanying score, conceived for live performance and also released as a soundtrack album, combines brass band, pipe organ and electronics. In 2015, *Drone Mass*, Jóhann's piece for a string quartet, electronics and vocal ensemble was premiered at the Met Museum in New York.

In addition to his scores for Hollywood, Jóhann Jóhannsson has also created soundtracks for several acclaimed works of world cinema and for documentary films, including Lou Ye's *Mystery*, János Szász's *The Notebook* and Max Kestner's *Dreams in Copenhagen*. In 2015 he completed his first short film as director, *End of Summer*, which charts a slow, hypnotic journey across the austere landscapes of the remote island of South Georgia and the Antarctic Peninsula, its onscreen images accompanied by a haunting soundtrack score. As an orchestral, chamber and theatre composer, he has written works for, among others, the Winnipeg Symphony Orchestra, Bang on a Can, Theatre of Voices, Det Norske Teater and the Icelandic National Theatre.

Jóhannsson made his Deutsche Grammophon debut with the release of his first studio album in six years, *Orphée*, in September 2016. *Orphée* is inspired by a range of readings of the Orpheus myth, draws on a varied sonic palette, both acoustic and electronic, to explore the boundaries between darkness and light. It contemplates impermanence, memory and the elusive nature of beauty, ultimately celebrating art and its power of renewal.

5/2017