



Ongoing



Photo: Jacqueline Lucas Palmer, 1991







Photo: Brigitte Lacombe, 2009



Tilda Swinton Ongoing

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Tilda Swinton on the set of *Caprice* (dir. Joanna Hogg). Photo: Ari Ashley, 1986







Foreword

Bregtje van der Haak

The artistic friendships Tilda Swinton has nurtured since her childhood challenge convention and hierarchies, and resist the cult of the auteur. They ask us to consider what it means to make art and film as part of an ongoing conversation, in an exchange based on trust, where roles blur and ideas co-evolve. What unites these creative partnerships is not a shared aesthetic, but a shared willingness to value process over product, to be open to other perspectives, and to explore new forms of affinity.

In the exhibition *Ongoing*, Swinton invites you – not as a spectator, but as a co-traveller, and ultimately, a friend – to partake in the unfinished process of her creative journey: an exploration of cinema as a profoundly collaborative, living art. Taking on a new role as curator, she transforms Eye Filmmuseum's exhibition, film program, book, and public talks into yet another creative partnership and a tribute to the power of working together.

Swinton makes clear that art and film are never made alone. In an age increasingly shaped by narcissism, division, acceleration, marketing, and commodification, this statement feels radical in its simplicity. Swinton's earliest cinematic expressions – particularly her work with Derek Jarman – already reflected this ethos. These films are collaborative not just in their making, but in their *being*. They are works born from friendship and political urgency. They reimagine cinema as a space not only of storytelling, but of mourning, protest, and possibility. As Swinton has succinctly put it, “with the Acknowledgment that being *for* something does not, *ever*, imply being *anti* anyone.”

We hope that you, the reader, will feel welcome into the visual world and intimate dialogues that occupy these next pages. Because at the core of *Ongoing* is a proposition: that creative collaboration is not merely a method, but a way of being in the world – one that can be embraced by anyone. In the early days of this project, the working title was *Tilda Swinton: In the making*, because it is during the making of a work that these fertile relationships take shape. “They grow like trees,” she says, “the new films are just the leaves from its branches.” As such, this book has been conceived chronologically in order to chart the growth and development of Swinton's friendships and collaborations, beginning with Jarman – the “root” of it all.

Swinton's metaphor and vision resonated deeply with Eye Filmmuseum, a public institution dedicated to preserving the history of film while unlocking its infinite potential for reuse and reinterpretation. We, too, believe the past can serve the future best if the present is conceived of as a shared space of circulation, friendship, collectivity, solidarity. May these films, images, words, and silences reverberate not only within the walls of the museum, but beyond them, in the questions they provoke, in the new works they inspire, and in the creative spirits they nourish.

In a moment when algorithms increasingly determine what we watch and online platforms reshape how we relate to moving images, *Ongoing* reclaims the communal, interdisciplinary, and open-ended dimension of cinema. It invites us back into the space of the cinema as, first and foremost, a place for *gathering* and *making*. We hope you may leave these spaces touched and, who knows, maybe a little bit altered – a little bit more confident to make what *you* need to make together with *your* friends.

In troubling times, it is tempting to look to the arts for clarity and certainty. Yet what *Ongoing* proposes is something more honest and more exciting: that we can look to cinema not for definitive answers, but for new forms of creativity and companionship through periods of hardship and complexity. Cinema, Swinton reminds us, is not over. It is always beginning. It is always in the making. It is ongoing. It is ongoing.





Tilda Swinton on set of *Julia* (dir. Erick Zonca), Photo: Sandro Kopp, 2008









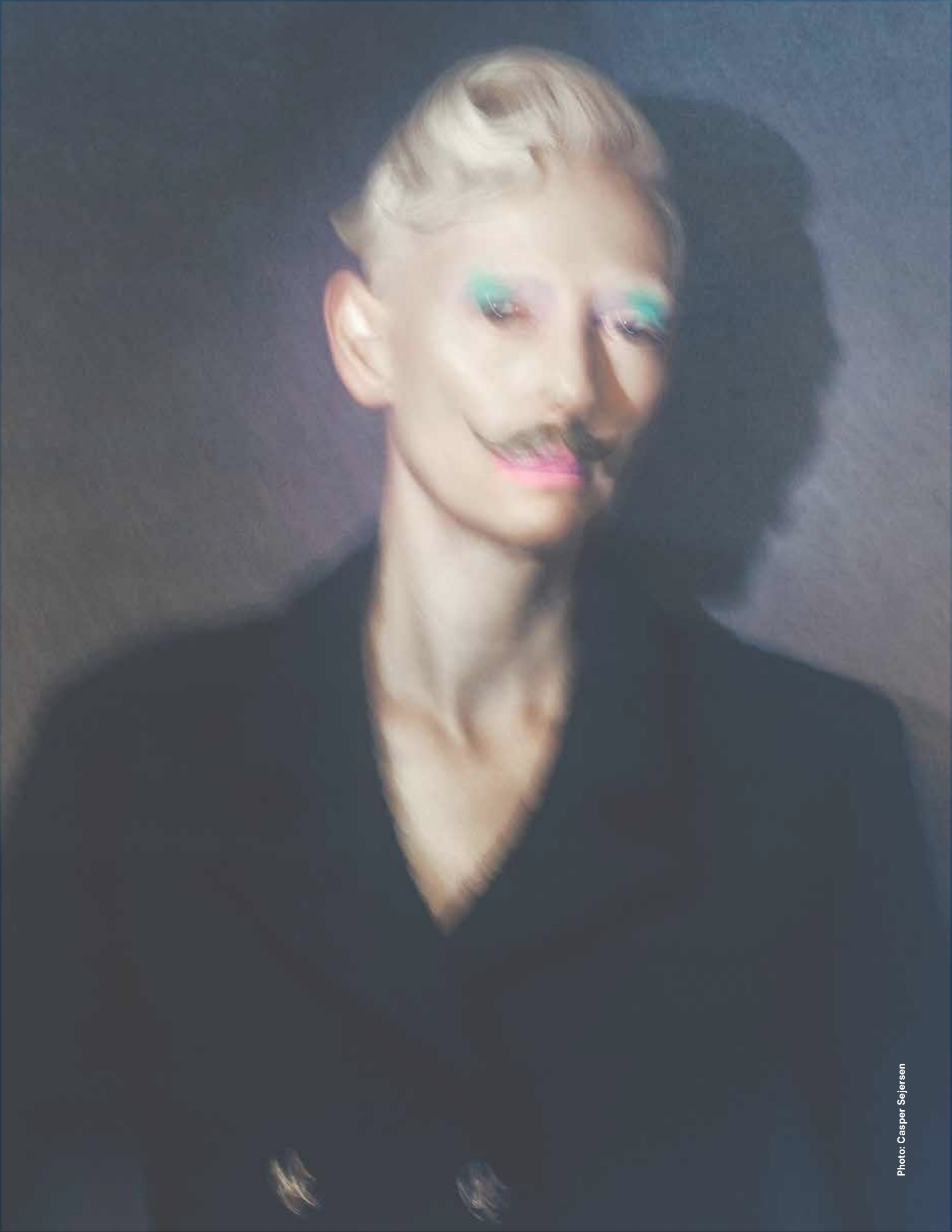
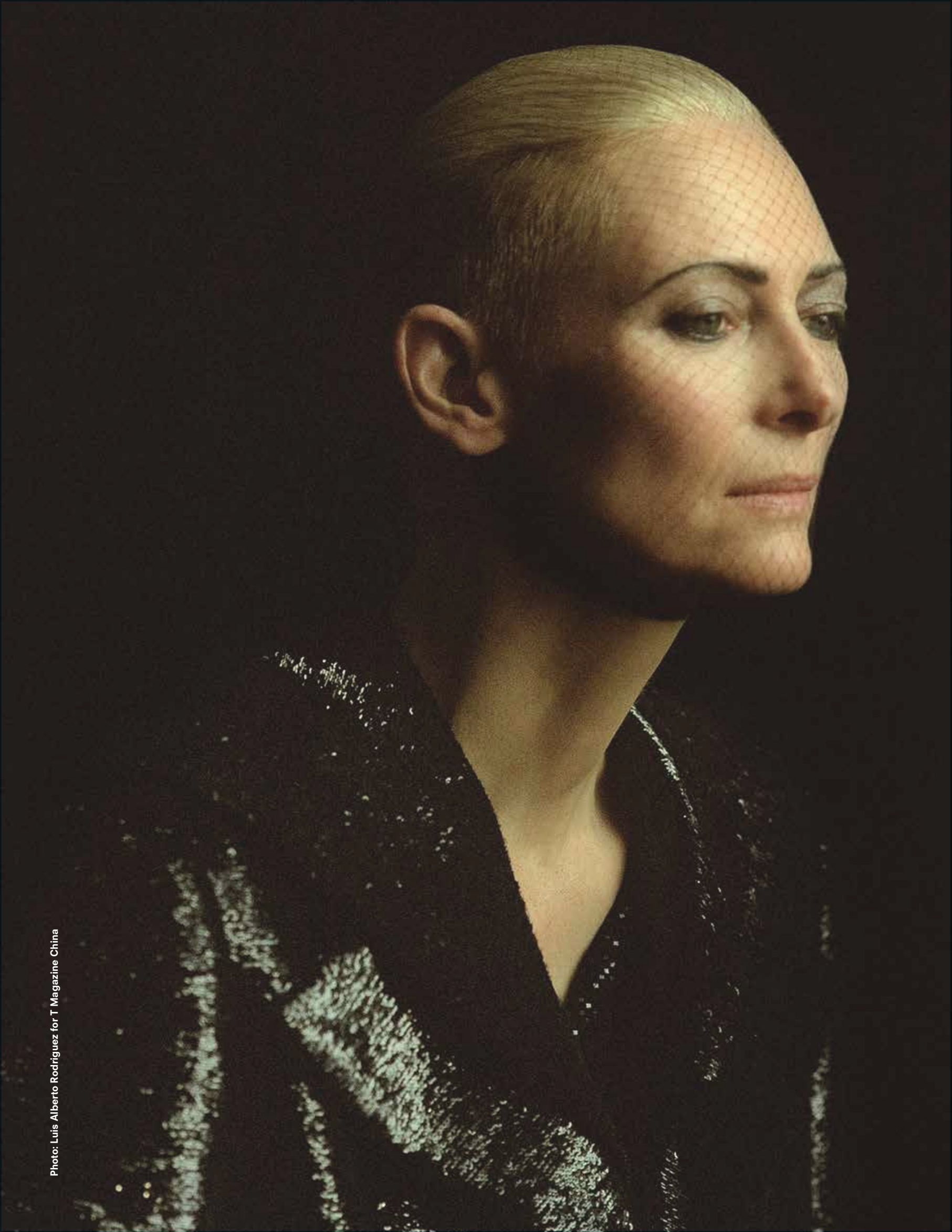






Photo: Tim Walker, 2014





Still from *Glitterbug* (dir. Derek Jarman), 1994





Tilda Swinton and Olivier Saillard, *Embodying Pasolini*, Paris, 2022. Photo: Ruediger Glatz





Your Forever-Shoes

Tilda Swinton

Dear Derek,

This evening I watched a scrap of documentary footage made during the shooting of *Edward II*. Shot by Seumas, sent by Simon. A relic and a depth charge. Out of the blue with little warning – a trapdoor into the past.

There we all were, at Bray studios in the chilly spring of 1990, large as life. Simon and Sandy, Morag and Christopher, Keith and Sarah Swords and Steve Clark-Hall. Seumas, Peter Tatchell. Annie Lennox sublime, singing Cole Porter. The Outrage! kids discovering Cliff Richard recording in the studio next door and gate-crashing his session, calling on him to come on out of the closet. Sarah with her hands in her hair on the phone to the *Evening Standard*. Next day's front page of the *Daily Mirror*. You giggling about Cliff cottaging in a fake moustache. Me teasing you about being finally linked with Cliff in the papers, "two bachelor boys." All of us full of beans and so happy together. And working, working, working.

Meanwhile, you counting your breakfast of pills and gulping them down with a cup of tea.

Later in the shoot you became suddenly ill and had to be hospitalized: poor dear Ken Butler, your gallant assistant, had to take over and steer the ship into safe harbour.

You left the building four years later. Wrapped in Edward's sparkly golden robes, you were canonized Saint Derek of the Celluloid Knights of Dungeness by the Sisters of Perpetual Indulgence on the brilliant shingle in 1991.

These facts I know. I remember them crisply and without emotion, somehow. I've said them enough times with my shoulders back and my chin up.

But when I saw you walking this evening, with that jaunty sort of bounce you had, I remembered with a jolt that Nicholas Ward-Jackson always called you Thumper – the eager rabbit from *Bambi*. And when I saw your blue jacket and your favorite green Pentel rollerball in your breast pocket and your brown leather forever-shoes, and the scrapbook of the film in your hands as you drew a doodle of Cliff's unreliable moustache, and that twinkle in your eye, and you scrunching up your nose in amusement, and stalking about with glee, I suddenly missed you with such a violent shock that I was quite winded.

Ghosts (and film) can do this to us – bludgeon us with the fact of time when we least expect it, just when we've convinced ourselves it doesn't actually leave a mark. Draw us back as the tide goes out and spit us back up onto the drying shore.

Being bereaved in this stretch of human history, when such an ambush is possible by candid, as-if-shot-yesterday, home-movie footage – red in tooth and claw – is a brutal business. Even 35 years later. The atmosphere on that set. The faces, everyone so familiar and so casually present. Just around the corner. A trick of the light. Now vanished into the skirting board like so many sleek mice in the night.







Photos: Jacqueline Lucas Palmer



British Screen, Channel Four and ZDF
present

Derek Jarman's

The last of England

WITH TILDA SWINTON, SPENCER LEIGH, SPRING
and the voice of NIGEL TERRY
Sound design by SIMON TURNER
Produced by JAMES MCKAY and DON BOYD
Directed by DEREK JARMAN

The Borderless Republic

by Olivia Laing

The fact of a body is that it's always changing, the fact of time is that it's always passing, the fact of life is that we will lose everything we love. We can't keep anything, not even our own faces. We are fluid and mutable, porous and intermeshed, a network of breathing bodies engaged in an interplanetary project of molecular exchange.

The precarity of this underlying state of things is one of the reasons humans insist upon an illusion of separation and solidity despite all evidence to the contrary. One nation under one flag, two genders before God, identity cards and border walls and deportation raids, all products of the belief that it is possible to force life into static categories and secure hierarchies of value.

At the same time, few among us do not experience moments of seditious counter-longing, a desire to face the fact that our own borders might not be as inviolable as we pretend, our selves less fixed and more surprising in their capacities and range. I've been trying to puzzle out why Tilda Swinton occupies such a particular space in our culture and I think it's because she serves as an embodiment of this changeability, a reminder of our multitudinous nature. All actors are shapeshifters, but not all actors are so dedicated to breaching the illusion of solidity or revealing the fundamental truth of change.

Actors play roles. They take on characters and are rewarded for the naturalism of the illusion they produce. Swinton prefers the term "performer" and from the off has established a bastion outside the domain of cinematic realism. She cut her teeth in the avant-garde cinema of Derek Jarman and came to mainstream prominence in 1992, in Sally Potter's adaptation of Virginia Woolf's *Orlando*, playing a nobleman who lives through centuries and wakes one day to find himself a woman.

Orlando revealed a pliant, protean quality to Swinton's features, an ability to dissolve herself while remaining simultaneously commanding and distinct, even in extremis. Androgyny, a much-used descriptor, doesn't quite encompass the scale of her transformations. To change gender, to travel through time, to exceed expectations, to escape, to double or multiply, to be more than one thing at once: this is the rich psychic territory with which her career has been concerned.

Let's play a quick round of Swinton Switcheroo. As the twins Thora and Thessaly Thacker in *Hail Caesar* (dir. Ethan and Joel Coen, 2016). As the twins Lucy and Nancy Mirando in *Okja* (dir. Bong Joon Ho, 2017). As the male psychiatrist Dr. Klemperer, the dance school director Madame Blanc, and the ancient witch Mother Markos in *Suspiria* (dir. Luca Guadagnino, 2018). As mother and daughter Rosalind and Julie in *The Eternal Daughter* (dir. Joanna Hogg, 2022). As mother and daughter Martha and Michelle in *The Room Next Door* (dir. Pedro Almodóvar, 2024).

These parts can be situated among a particularly English tradition of actors taking on multiple roles. One might think of Deborah Kerr in Powell and Pressburger's *The Life and Death of Colonel Blimp* (1943) or Alec Guinness in that masterpiece of Ealing comedy, *Kind Hearts and Coronets* (dir. Robert Hamer, 1949). Comic and uncanny, these performances are not so much showcases of actorly versatility as cinema insisting upon its own imaginative status, its leap of faith, "let's pretend" covenant with the viewer. Swinton has likewise assembled a body of work invested in undermining the reality, the sure status of character. "I do seriously doubt," she says, in a long conversation conducted by Zoom this March, "whether I believe in identity." Her doubles and triples expose the way traits bleed from one person to another or are unnaturally apportioned.







Super Energetic Smart Kids

Luca Guadagnino *and*

Tilda Swinton

in conversation

Luca Guadagnino Me and you.

Tilda Swinton You and I have spoken for a long time about a cinema devoted to the senses, to *sensation* – a cinema you can feel, taste, and smell. It's clear that one of the strong strands in your filmmaking is this very experiential, *sensational* cinema, which we share as a passion. It is something that we started exploring with *The Protagonists* [1999], but really dug into with *I Am Love* [2009], and then furthered with *A Bigger Splash* [2015]. Perhaps we can start by talking about what all of this means to you.

LG There are a couple of striking elements here. One is our relationship and the groundbreaking element to it – that feeling that nothing is going to be the same after anything we do. The things we create and the work we experience together precedes the physical encounter for me. And you know that I love [Derek] Jarman's cinema, but my entrance into that world – the siren that attracted me to his movies – was *you*. It's always been you. You were the secret in these films that I have been transfixed by. What is interesting here is that idea of the self from the distance of the viewer – it's not necessarily the identity and the nature of the performer who is embodying whatever role in that moment. It was a revelation to meet someone who is, in reality, a million times more complex and surprising.

Speaking of the senses, the first thing we did was to spend three days together. We got to know each other and instantly became friends. We did it and then we didn't do it; we didn't take the first opportunity to do something together and, in fact, we delayed getting into real creation. The opportunity to experience life can be modest or adventurous – this is much more powerful than the imperative of the endeavour. Then, when the endeavour is made, it's filled with the experience of life. That is why I think the movies that we do that are so rich in sensation; they are not films that exist as entertainment or as cerebral reflection; they are not films to be seen from a distance.

TS You and I really invested in our relationship, far beyond the actual making of films. What that's done is taken the pressure off the films. It has allowed the films to be properly experimental for us, because we're so fulfilled by our relationship and our conversations. If we're going to make a film, it's got to be something we're really curious about. That's why our films have a searching quality about them. Each gesture is ambitious, every single film is undoable in lots of ways. Even if we've never said it to each other as such, that feeling of leaping together has been important.

LG That is why the actual making of the movie is so playful and light, instead of being torturous and complex and difficult.

TS Because it's the opposite of a box-ticking exercise, when it's just a question of getting that or that, and the image is pre-visualized. We're so not fixated on the outcome, which allows for play.

LG It's about the experiment. Do you remember those girl's toys involving a magic oven where you could put in butter, sugar and flour and make those little cakes? Making films with you I always think of the joy and surprise of seeing the cake rising up.

TS The Magic Oven Productions!

LG Whatever happens, happens. You can only do that if you have a companion, someone who has the same beat. It's about working like artisans; we both are craftsmen, and we revere the craftsmanship of things.

TS We balance being so invested in the craftsmanship by being curious. For example: We were talking about doing *A Bigger Splash*, and I recall telling you that I couldn't, because my mother had just died, and I needed to be very quiet. You started developing it with somebody else and when that didn't work out, you came back to me. I again told you that I couldn't face the idea of all that talking. It was a very filigree script that David Kajganich had written with a lot of dialogue between the characters Harry and Marianne. And she [Marianne] was an actress, which I felt ill-equipped to attempt.

I remember exactly where I was – in the Hebrides on this little promontory with only a tiny bit of signal – when I said to you that of course I want to be with you. Of course I want to be with our wonderful family, but I don't – I can't – I'm not up to being outside of my own experience because I'm grieving my mother – I can't imagine playing an actress and I can't imagine speaking this much. Could I maybe be a singer and could I have lost my voice? You didn't pause for an instant. You simply said, "Of course."

LG It was so brilliant and organic. It didn't interrupt the direction but enhanced it. We had one character talking, talking, talking, and the other who's refusing to talk, not only because she can't physically, but also because she doesn't want to. The question then was how do you rewrite that? I remember David and I came to your home, and we spent three or four days cooking and talking it all through in a pub.

TS You made it so clear that us working together was what was important – the film could adjust and grow around this new concept. It wasn't something that you had to go away and think about. I think there are very few relationships that have that kind of instinct-led co-authorship. It was the same with *Suspiria* [2018]; I'm not even sure when the proposal arose about three linked performances in that film.

LG I know when. When I finally got to do the movie – instead of having the movie produced by me and directed by someone else – I said let's do it, but there have to be as many Tildas as possible.

TS I never even questioned it.

LG And then we experimented with the makeup and that, for me, was so much fun.

TS We talked about being playful ... I'm not just being twee when I say there is something genuinely childlike about our relationship.

LG We are pre-pubescent, super energetic smart kids ...

TS ... who are free, who are happy enough to just go into the woods ...

Tilda Swinton on the set of *A Bigger Splash* (dir. Luca Guadagnino), 2015. Photo: Sandro Kopp





influences the ritual, how we relate to time when you know film is running and receiving light.

TS You're right to talk about ritual in relation to shooting on film. It does lend a slightly sacred atmosphere. It's serious, and that affects everything; maybe that's the one element that really focuses people.

AW The very limit of it. The value of it.

TS This sense of limit and value was also present when it came to making *Memoria* and relates to that responsiveness you mentioned. You and I had said to each other that we wanted to make a film in a place that neither of us was from, and so we first needed to find this new territory. Tell me again, why Colombia, what happened when you went there?

AW It was 2017 when I went to Cartagena; I was just into the differences of architecture and climate in Colombia. For me it was about this location that I wanted to bring my energy and friends to and create a narrative just by walking. But for you I know it involved a deeper dive because you had to learn some Spanish, another language.

TS I liked the extra remove because the film's protagonist, Jessica, is herself so removed. She's both incredibly present, but she's also outside, elsewhere. The very fact that my Spanish is poor, and I struggled with it, I found very useful. Because it's not about fluency, your cinema is not about spoken language. One of the things I love about your work is how comfortable it is with inarticulacy. How, often, it is about people either realizing how difficult it is to communicate with one another or not really trying at all.

AW I have to say it was new territory for me to not only step into Bogotá but have our first time working together involve a different culture, different rhythm, different colors. That's the point, right? Just to be there, and to sculpt Jessica within that heaviness and doubt and mystery, and that unknown sound.

TS When I was at your show in Centre Pompidou in Paris, I hadn't seen *Memoria* for years. I was very impressed by what we managed to make in terms of this very particular atmosphere. Of course, we were on our toes with hesitation, and there were all sorts of new horizons that we were looking into. We had some doubts and some concerns. But when I look back, I mostly think of how it developed over 17 years, slowly evolving through our conversations. That while we were looking for another place that wasn't Thailand, there was this question of how this is going to be the story of someone who is alienated in some way, or an alien of some kind. And then you started to have this noise in your head, and then my mother died, and I was bereaved. Every year life gave us more material, more insight, into what this film could be. We managed to pull it together with a drawstring, and I think *Memoria* represents those 17 years of our lives lived in conversation together.

AW I think in the original script Jessica is finally able to sleep, but in the final film, I thought it was much better to keep it open with the image of that big space of sky, the rain that is coming, the mountain. Seventeen years means nothing for a mountain; it took hundreds of years to form that mountain, maybe thousands.

TS I think that's 17 years well spent; I do. I've never been frightened of the long ongoing-ness of that. When I first made *Caravaggio* [1986] with Derek,

he'd already been working on it for 11 years. When I made *I Am Love* [2009] with Luca [Guadagnino], it was 12 years. My friend Cynthia Beatt and I started talking about this film in 1986, and we shot it in 2022, and it's still not finished! It's a proper gestation, where the film takes the time it needs to be born.

AW Exactly. This ongoing-ness is somehow continuous with this walk that Jessica takes, the way she just continued to walk. And that possibility that the whole of *Memoria* was just a dream, another dream which she continued in the film. The way we sleep and navigate.

TS Will you say something about sleep and dream? Why is it that they are so important to you as a maker of cinema? I don't know if I ever told you that when my son, Xavier, was eight-and-a-half, he asked me an incredible question. I always used to go like this [stroking gesture] with the children and say, "I'm tickling a dream out of your head." And once he said to me, "Mama, what were people's dreams like before cinema was invented?"

AW That's so relevant to answering your question of why I am attracted to dreams and cinema – simply, they feed on each other. How did people dream before cinema? Did they have close-ups in their dreams? I did, and I think cinema copied that.



Tilda Swinton on the set of *The Human Voice* (dir. Pedro Almodóvar), 2020. Photo: Iglesias Mas

EL DESEO
PRESENTS

A FILM BY

ALMODÓVAR

THE

HUMAN

VOICE

WITH

TISSOT



wanda

el deseo

AVALON

PRODUCERS AGUSTÍN ALMODÓVAR – ESTHER GARCÍA MUSIC ALBERTO IGLESIAS
DIRECTOR OF PHOTOGRAPHY JOSÉ LUIS ALCÁINE (AEC) EDITOR TERESA FONT
WRITTEN AND DIRECTED BY PEDRO ALMODÓVAR FREELY BASED ON JEAN COCTEAU'S PLAY





Tilda Swinton and Pedro Almodóvar on the set of *The Room Next Door* (dir. Pedro Almodóvar), 2024. Photo: Iglesias Mas



Tilda Swinton on the set of *The Room Next Door* (dir. Pedro Almodóvar), 2024. Photo: Iglesias Mas

Notes for Radical Living

by Tilda Swinton

Notes for Radical Living

Make friends with Chaos

Hold a calm mind

Let things shake

Forgive human frailty

Champion second chances

Defy unkindness

Reconcile fellowship

Listen to be quiet

Respect the young

Seek growth

Trust in change

Treasure learning

Inspire faith in evolution

Hold faith in miracles

Look beyond the binary

Be wary of the doubtless

Honour the brighter-headed

Grow plants

Attend to the weather

Be electric
cherish language
Celebrate silence
Dance daily
Bless the handmade
Magic up fresh beauty
Sing into pain
Find joy in shadow
Challenge assumptions
Follow the wind
Look upwards
Sworn under clouds
Feel your courage
Face forward
Read history
Open your ears
Drop your shoulders
Bend your knees
Raise the roof
Keep breathing
Be trustworthy
Take care of yourself
Believe in goodness
Head for the light





Biographies

Pedro Almodóvar was born in Calzada de Calatrava, in the heart of La Mancha, Spain, in the 1950s. At 17, he left home and moved to Madrid with no money nor job, intending to study cinema and direct films. He bought his first Super 8 camera during his time at the National Telephone Company of Spain in 1971, where he worked for 12 years as an administrative assistant. In the evenings, he wrote and acted with the independent theater group Los Goliardos and made films in 8mm. He collaborated with various underground magazines and wrote stories, and he was a member of a parody punk-rock group, Almodóvar & McNamara. In 1980 he debuted *Pepi, Luci, Bom*, a no-budget film made through the cooperative effort of the crew and cast. In 1986 he founded the production company El Deseo with his brother Agustín; their first project was *Law of Desire* (1987). Since then, they have produced all the films that Pedro has written and directed, as well as those of other directors. In recent years, Almodóvar has received some of the most prestigious national and international film awards. He continues to work with the same passion as ever.

Luca Guadagnino was born in Palermo, Italy, on 10 August 1971 to Sicilian father and Algerian mother. Currently based in Milan, he is a producer, screenwriter, director, project developer and designer. In 2018 he was an Academy Award Nominee for *Call Me by Your Name* (2017); in 2022 he was winner of the Silver Lion for Best Director at the Venice Film Festival, for his film *Bones and All*.

Joanna Hogg is a British film director celebrated for her emotionally layered storytelling and refined visual style. A graduate of the National Film and Television School, she began her career in television before establishing herself with critically acclaimed feature films such as *Unrelated* (2007); *Archipelago* (2010); and *Exhibition* (2013). Her semi-autobiographical films – *The Souvenir* (2019) and *The Souvenir Part II* (2021) – explore memory and artistic formation, while more recent works like *The Eternal Daughter* (2022); *Présages* (2023, commissioned by Centre Pompidou); and *Autobiografia di una Borsetta* (2025, Miu Miu Women's Tales) expand her exploration of identity and form. Hogg is also co-founder of the curatorial collective A Nos Amours, and her work has been recognized at major festivals and institutions worldwide, earning accolades including those from Sundance, FIPRESCI and the National Board of Review.

Derek Jarman (1942–1994) was a British artist, filmmaker, stage designer, diarist, author, and gardener. He was educated at King's College and the Slade School of Art, both in London. In 1967 Jarman exhibited his paintings in Young Contemporaries, Tate Gallery, London; Lisson Gallery, London; and the Fifth Biennale des Jeunes Artistes, Musée d'Art Moderne, Paris. Jarman worked as a set designer on Ken Russell's feature film *The Devils* (1971) among other productions. In the early 1970s, Jarman began an extensive series of filmworks made with Super 8, followed by his first full-length feature film, *Sebastiane*, in 1975. He then went on to make ten feature films, including *Jubilee* (1978); *The Last of England* (1987); and *The Garden* (1990). His final film, *Blue*, was first shown at La Biennale di Venezia in 1993. Solo exhibitions include ICA, London (1984); Whitworth Art Gallery, Manchester (1993); Barbican Gallery, London (1996); Serpentine Gallery, London (2008); X Initiative, New York (2009); Julia Stoschek, Düsseldorf (2010); Amanda Wilkinson, London (2014, 2017, 2019, 2021); Trondheim Art Museum, Norway (2014); The Garden Museum, London, (2020); John Hansard Galley, Southampton, UK (2021); David Zwirner, New York (2021); Le Crédac, Paris, (2021); LUMA, Arles, (2022). He was shortlisted for the Turner Prize in 1986.

Jim Jarmusch was born in Akron, Ohio, and lives and works in New York City. He is a filmmaker, writer, musician, and artist. His films include *Permanent Vacation* (1980), *Stranger than Paradise* (1984), *Down by Law* (1986), *Mystery Train* (1989), *Night on Earth* (1991), *Dead Man* (1995), *Year of the Horse* (1997), *Ghost Dog: The Way of the Samurai* (1999), *Coffee and Cigarettes* (2003), *Broken Flowers* (2005), *The Limits of Control* (2009), *Only Lovers Left Alive* (2013), *Paterson* (2016), *Gimme Danger* (2016), *The Dead Don't Die* (2019); and the short *Int. Trailer. Night.* (2002).

Sandro Kopp is a painter of German and New Zealand descent. He has had exhibitions at Ebensperger, Berlin, Lehmann Maupin, New York, the Palazzo Grimani Museum, Venice, among many other galleries and institutions. He is Tilda's sweetheart and they have lived together since 2004. He has been the stills photographer for many of her films.

Olivia Laing is an internationally acclaimed writer and critic. They're the author of eight books, including *The Lonely City* (2016), *Everybody* (2021) and *The Garden Against Time* (2024). Laing's first novel, *Crudo* (2018), won the James Tait Black Memorial Prize and in 2018, they were awarded the Windham-Campbell Prize for non fiction. Their new novel, *The Silver Book*, will be published in 2025.

Rajendra Roy joined The Museum of Modern Art as The Celeste Bartos Chief Curator of Film in 2007 to lead MoMA's year-round initiatives to exhibit and preserve works from its collection of over 30,000 titles. In collaboration with his colleagues at MoMA and partner institutions, he has organized numerous exhibitions including *Lynn Hershman Leeson: Moving Image Innovator* (2024); *Julia Reichert: 50 Years in Film* (2019); *"The Chelsea Girls" Exploded* (2018); *Teiji Furuhashi: Lovers* (2016); *Nan Goldin: The Ballad of Sexual Dependency* (2016); *Pedro Almodóvar* (2016); *Bruce LaBruce* (2015); *Wim Wenders* (2015); *The Berlin School: Films from the Berliner Schule* (2013); *Tim Burton* (2010); and *Mike Nichols* (2009). Roy is a member of the selection committee for New Directors/New Films, presented annually with Film at Lincoln Center. He has served on juries for organizations such as the Sundance Film Festival, Berlin Film Festival, and the Film Independent Spirit Awards. From 2021–25, he co-chaired the Academy of Motion Picture Arts & Sciences's International Feature Film Award Executive Committee. In addition, Roy serves on the National Film Preservation Board.

Olivier Saillard is a graduate in art history. In 1995 he was appointed Director of the Marseille Fashion Museum; in 2000, he became responsible for the fashion exhibition programming at the Musée des Arts Décoratifs, Paris; and in 2010 Director of the Palais Galliera, the City of Paris Fashion Museum. Since 2017 he has been Director of the Alaïa Foundation, and since 2018 he has been Artistic Director for image and culture at J.M. Weston. He has authored several books, including *An Ideal History of Contemporary Fashion* (2009), *The Fashion Book* (2019), and curated major exhibitions such as *Yohji Yamamoto: Just Clothes* and *Christian Lacroix: A History of Clothes* at the Arts Décoratifs; *Azzedine Alaïa* and *Jeanne Lanvin* at the Palais Galliera; *Madame Grès: Couture at Work* and *Balenciaga: The Work in Black* at the Bourdelle Museum; and most recently, *The Ephemeral Fashion Museum* at the Palazzo Pitti in Florence. In 2005 Saillard was a recipient of the Villa Kujoyama in

Kyoto. He has since been conducting a poetic reflection presented in the form of performances. Nearly 30 performances have been initiated over the past 20 years, including *The Impossible Wardrobe*, *Eternity Dress*, *Cloakroom*, and most recently, *Embodying Pasolini*, all with Tilda Swinton; and *Sur-Exposition* with Charlotte Rampling. In 2018 he founded Moda Povera – a project dedicated to poetic, performative, and pedagogical clothing creation, which uses haute couture knowledge and techniques to transform ordinary and modest clothes.

Jerry Stafford was brought up in Bromley, Kent, on a diet of glam rock, punk rock, and duck rock. He studied French at a university in London and escaped to Paris in 1988, leaving a trail of glitter and feathers. He behaves as a personal stylist and creative consultant for Tilda Swinton; Consultant Producer of the documentary *Karl* (dir. Nick Hooker) and *Don't Forget Me*, a documentary on Marianne Faithfull (dir. Iain and Jane Pollard); and Creative Director at Premiere Heure, an advertising and feature film production company based in Paris, France. In 2023 he curated *Rara Avis*, a group show at White Cube, Paris. He is author of *The Fendi Set* and *Dior: The Art of Color*, published in 2022 and 2016, respectively. He has acted as a stylist and art director on innumerable photography projects, music promotions, editorial fashion shoots, advertising and fashion films, and shows, including those of the Amsterdam-based designer Iris van Herpen.

Tim Walker's photographs have entranced the readers of *Vogue* for over a decade. Extravagant staging and romantic motifs characterise his unmistakable style. Walker began as a photographic assistant in London before moving to New York City as a full-time assistant to Richard Avedon. At the age of 25, he shot his first fashion story for *Vogue*, and has photographed for the British, Italian, and American editions, as well as *W Magazine* and *LOVE Magazine*. Walker's photographs are held in the permanent collections of Victoria & Albert Museum and the National Portrait Gallery, both in London.

Apichatpong Weerasethakul lives and works in Chiang Mai, Thailand. He began making films and video shorts in 1994 and completed his first feature in 2000. Since 1998 he has also created installations and exhibitions across the world. Recognized as a singular voice in both cinema and contemporary art, his work weaves together memory, myth, desire, and landscape, often unfolding through non-linear, meditative structures. Weerasethakul's films include his first feature made outside of Thailand, *Memoria* (2021), starring Tilda Swinton, which received the Cannes Jury Prize; *Uncle Boonmee Who Can Recall His Past Lives*, which won the Palme d'Or in 2010; *Tropical Malady*, winner of the Cannes Jury Prize in 2004; and *Blissfully Yours*, awarded Un Certain Regard in 2002. *Syndromes and a Century* (2006) has been widely celebrated as one of the defining films of the early 21st century. Weerasethakul's installations explore themes of time, invisibility, and collective memory. Notable projects include *Primitive* (2009); *Fireworks (Archives)* (2014); and *Invisibility* (2016). More recent works such as *Fiction* (2018); *SleepCinemaHotel* (2018); *A Minor History* (2021–22); *A Conversation with the Sun VR* (2022); *Solarium* (2023); and *Ring of Fire* (2024, with Haegue Yang) continue to expand his interest in the unseen, the spiritual, and the ecological. Weerasethakul's work has been exhibited in museums, biennials, and festivals worldwide. A retrospective of his practice was presented at the Centre Pompidou in Paris in 2024.

Credits

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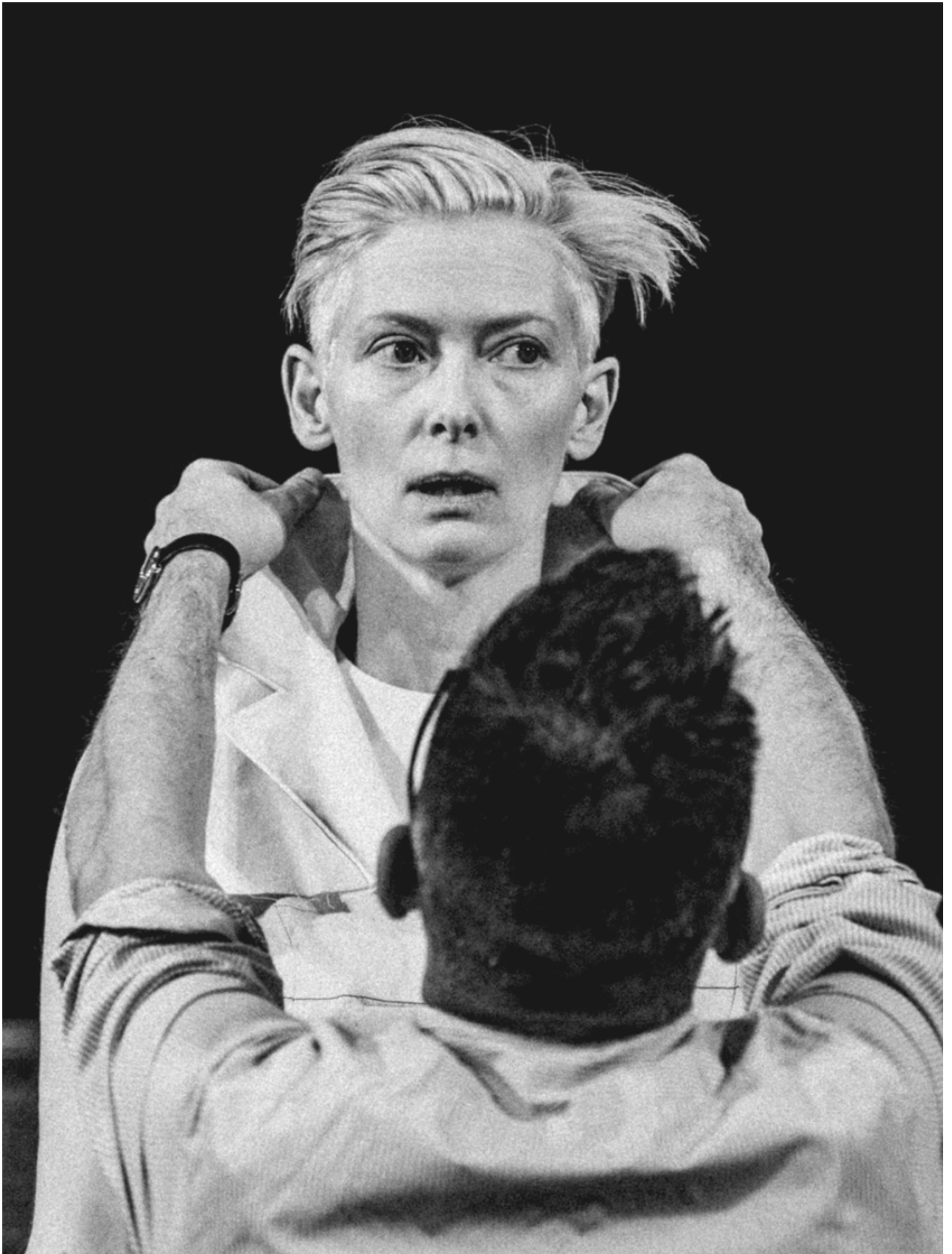
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Tilda Swinton and Olivier Saillard, *Eternity Dress*, Paris, 2013. Photos: Ruediger Glatz



Tilda Swinton and Olivier Saillard, *Eternity Dress*, Paris, 2013. Photo: Ruediger Glatz







Tilda Swinton and Olivier Saillard, *Embodying Pasolini*, Rome, 2021. Photo: Ruediger Glatz



Tilda Swinton, *Disarm*, Paris, 2007 ©Katerina Jebb

