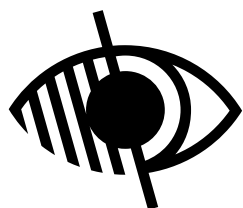


Wes Anderson: The Archives

Large print guide



**the
DESIGN
MUSEUM**

Please return this guide
when you are finished

Introduction

For over 30 years, American film director Wes Anderson has built rich fictional worlds where narrative and design are inseparably intertwined. Each of his films is marked by a highly original script, intriguing characters and exacting attention to detail. Behind every frame lies meticulous planning and a network of collaborators cultivated over decades.

Throughout his career, Anderson has gathered a growing archive of notebooks, sketches, storyboards, props, puppets, costumes, sets and other design materials. These offer a window into his creative process, from 'Bottle Rocket' (1993) to 'The Phoenician Scheme' (2025).

This exhibition brings together artefacts from Anderson's archive for the first time, taking you on a behind-the-scenes journey through his work and distinctive approach to visual storytelling. Shining light on the craft of filmmaking, it paints a picture of the working methods and artistry of one of contemporary cinema's most visionary filmmakers.

Unless otherwise stated, all objects in this exhibition are displayed courtesy of American Empirical Pictures.

When no maker is named, the object is the work of the film's Art, Graphic, Prop or Costume Departments.

Bloomberg Connects exhibition guide to 'Wes Anderson: The Archives'

With our free audio guide, you'll discover fascinating stories behind some of the objects in the exhibition. It features the voices of Wes Anderson and many of his collaborators as well as an introduction by exhibition curators Johanna Agerman Ross and Lucia Savi.

Scan the QR code to download the Bloomberg Connects app and explore the guide.



Map of a Young Movie Director

To mark his brother Wes's 30th birthday, Eric Chase Anderson drew this playful snapshot of the young director's daily routine. The brothers have collaborated on several projects, with Eric either drawing concept art, illustrations that appear in the films, or promotional artwork.

Eric Chase Anderson, 1999
New York, United States
Coloured pencil on paper
Personal Collection of Wes Anderson

Polaroids by Wes Anderson and crew members

For his first five films, Anderson used Polaroids to scout filming locations and to document life on set. In these photos we see many of Anderson's long-time collaborators including cinematographer Robert Yeoman and actors Bill Murray, Anjelica Huston, Jason Schwartzman and Willem Dafoe.

1996–2007
Various locations
Polaroid prints
Personal collection of Wes Anderson

Notebooks

Throughout the creative process, Wes Anderson uses notebooks to develop plot lines, scribble down dialogue and draw details of sets and objects. He favours spiral bound National Brand examples with yellow covers and narrow ruled Eye-Ease® paper.

Each spread transports us to the middle of Anderson's planning for his films and often features recognisable plot points or design elements that were later brought to life on screen.

Wes Anderson, 1994–2020

Various locations

Pen and pencil on paper

Personal collection of Wes Anderson

The SCHREIBERLING

Montblanc commissioned Wes Anderson to design this fountain pen. The 'SCHREIBERLING' (AKA 'The Scribbler') was produced in a limited edition of 1,969 pens in reference to the year Anderson was born.

Wes Anderson for Montblanc, 2024
Hamburg, Germany
Lacquered metal with resin inlay
Courtesy of Montblanc

Bottle Rocket

From Houston to Hollywood

1993, short film

1996, feature film

Screenplay by

Wes Anderson and Owen Wilson

Starring

Luke Wilson, Owen Wilson, Robert Musgrave

Synopsis

Two friends, Dignan and Anthony, follow a carefully crafted 75-year plan to become master-criminals. As their heists unravel, they discover that both crime and friendship are messier than they imagined.

Born in Houston, Texas, in 1969, Wes Anderson first started making films as a child, using his father's Super 8 camera. Anderson later studied philosophy at the University of Texas at Austin, where he met Owen Wilson. The pair took classes in playwriting and became roommates. They eventually began work on the script that would become their first short film: 'Bottle Rocket'. Anderson directed while Wilson starred alongside his brother, Luke Wilson.

The short film earned a spot at the 1993 Sundance Film Festival. Through the support of writer, actor and director L.M. 'Kit' Carson, an acquaintance of Wilson's father, Anderson and Wilson built industry contacts and signed a contract with production company Gracie Films in Los Angeles to develop a feature-length version of 'Bottle Rocket'. It was released in 1996.

Scan the QR code to hear actor and screenwriter Owen Wilson talk about the development of 'Bottle Rocket' and his early days in film.



Duration

2 minutes 30 seconds



Poster for 'Bottle Rocket' short film

Photographed by Laura Wilson, this poster features her sons Owen and Luke Wilson in the roles of Dignan and Anthony. It was used for the 1993 Sundance Film Festival screening of the short. Following its release, Owen Wilson and Wes Anderson co-wrote three feature films together. Wilson has also appeared as an actor in several of Anderson's other productions.

You can watch the 'Bottle Rocket' short film at the end of the exhibition.

Photograph by Laura Wilson, 1993
Dallas, United States
Paper on board

'Bottle Rocket' short film budget

This budget is one of the few surviving documents from the production of the 'Bottle Rocket' short film.

Wes Anderson, 1993
Dallas, United States
Ink on paper

'Bottle Rocket' storyboards

Wes Anderson drew these storyboards in preparation for shooting the feature film version of 'Bottle Rocket'. Storyboards help the director to plan shots and communicate ideas to the crew. Wes Anderson's use of storyboards has evolved over the course of his career, with later versions being animated, as can be seen in the section dedicated to 'The Grand Budapest Hotel'.

Wes Anderson, 1996
Dallas, United States
Pen on paper
Personal collection of Wes Anderson

Photographs by Laura Wilson

Laura Wilson, mother of Owen and Luke Wilson, is a renowned American photographer. In addition to shooting the photograph used for the poster of the 'Bottle Rocket' short film, she captured many images of her sons and Wes Anderson during their early filmmaking years and beyond.

Clockwise from top left:

Owen Wilson and Wes Anderson at the 1993 Sundance Film Festival

Park City, Utah, 1993

Wes Anderson and Owen Wilson at Columbia Pictures Studios

Los Angeles, California, 1994

Wes Anderson and producer Polly Platt on the set of 'Bottle Rocket'

Dallas, Texas, 1994

Polly Platt, working with James L. Brooks, helped discover and mentor Anderson and Owen Wilson. Before producing 'Bottle Rocket' and other films (such as Cameron Crowe's 'Say Anything'), she worked as a production designer – first for her then-husband Peter Bogdanovich on 'The Last Picture Show', 'Paper Moon', and 'What's Up, Doc?'.

**Owen Wilson and Wes Anderson at
Wilson family residence**

Dallas, Texas, 1992

Anderson and Wilson stand in front of a Slim Aarons photograph, taken in 1957, featuring Clark Gable, Van Heflin, Gary Cooper and James Stewart.

Editing 'Bottle Rocket'

Los Angeles, California, 1995

**Wes Anderson while shooting the
short film 'Bottle Rocket'**

Dallas, Texas, 1992

**Owen Wilson and Wes Anderson at
the 1993 Sundance Film Festival**

Park City, Utah, 1993

Laura Wilson, 1992–95

Various locations

Photographic prints

All exhibition prints are from the
photography collection of Laura Wilson,
made by the artist in 2025

Excerpts from 'Bottle Rocket' feature film (1996)

'Bottle Rocket' marked Anderson's first collaboration with cinematographer Robert Yeoman. Impressed by Yeoman's work on 'Drugstore Cowboy', Anderson wrote him a letter and the two have continued to work together to this day.

Duration

4 minutes

Directed by Wes Anderson

© 1996 Columbia Pictures

Cast

Luke Wilson (Anthony Adams)

Owen Wilson (Dignan)

Robert Musgrave (Bob Mapplethorpe)

Jim Ponds (Applejack)

Kumar Pallana (Kumar)

Dipak Pallana and Darryl Cox

(Bookstore employees)

Music

Original score by Mark Mothersbaugh

'2000 Man', The Rolling Stones, 1976

**Location scouting photos
for 'Bottle Rocket' feature film**

Wes Anderson, 1995

Dallas, Texas

Photographic prints

**Playbill from Rough-Cut Theatre featuring
a play by Wes Anderson and starring
Owen Wilson**

The University of Texas at Austin, 1990

Austin, Texas

Printed paper

Rushmore

Establishing the archives

1998

Screenplay by

Wes Anderson and Owen Wilson

Starring

Jason Schwartzman, Bill Murray, Olivia Williams

Synopsis

Precocious teen Max Fischer is a student at Rushmore Academy, an elite boys' school. Max struggles academically as he falls in love with his teacher, clashing with a disillusioned businessman for her affection.

'Rushmore' was the second feature film Anderson co-wrote with Owen Wilson. With a bigger budget than 'Bottle Rocket', Anderson now had greater control over locations, interiors and costumes. He also started working with artists and craftspeople, commissioning original props, paintings and graphics. It was during this production that Anderson began systematically collecting the props and costumes made for his films. These have since grown into the extensive archives on which this exhibition is based.

The film also marked the start of a near 30-year collaboration with actors Jason Schwartzman and Bill Murray. First presented at the New York Film Festival, 'Rushmore' gained cult status and inspired both a devoted fan base and critical recognition.

Rushmore Academy sign

'Rushmore' was shot on the campus of St John's School in Houston, Texas, which Wes Anderson attended as a teenager. These gilded letters were mounted on the school's fence during filming.

1997–98

United States

Painted MDF

Max Fischer's wardrobe worn by Jason Schwartzman

At Rushmore Academy Max Fischer always wears a formal school uniform: a perfectly ironed navy blazer with a tie and a patch featuring bees – which are symbols of the school. Max's academic record is poor but, as the pins on his lapel indicate, he maintains perfect attendance and punctuality. In contrast, Max wears the brown quilted jacket during a break from school, while the green velvet suit and bowtie feature in more celebratory scenes.

Anderson worked with Karen Patch on the film's costumes.

Green velvet suit with bow tie and accessories

1997–98

United States

Silk and cotton

**School uniform with neck-tie, navy blazer
and beret**

1997–98

United States

Cotton, wool, silk and metal

Brown parka with stripes

1997–98

United States

Nylon and polyester

Brown school bag

1997–98

United States

Leather and metal

Rod Laver shoes

adidas, 1997–98

Germany

Rubber and leather

Webster XL-500 travel typewriter and case

'Bravo, Max! Love, Mom.' reads the embossed inscription on this typewriter's case. Max uses this typewriter to draft elaborate stage plays and formal letters. Like Max, Wes Anderson wrote and staged plays as a young student in Houston.

Brother, 1967

Japan

Plastic and metal

Blume family portrait

This painting, featured in 'Rushmore's opening credits, depicts businessman Herman Blume (played by Bill Murray) with his wife and twin sons, Ronny and Donny. 'Rushmore' marked the beginning of the collaboration between Wes Anderson and Murray, who has appeared in ten of Anderson's films to date.

Russell A. Erwin, 1997–98
Houston, United States
Oil on canvas

Blume Industries helmet

1997–98
United States
Plastic

22 The next object is behind you.

'A Map of Rushmore'

Eric Chase Anderson, 1998

Washington D.C., United States

Watercolour and pen on paper

Personal collection of Wes Anderson

Excerpt from 'Rushmore' (1998)

Duration

4 minutes 30 seconds

Directed by Wes Anderson

© Touchstone Pictures

Cast

Jason Schwartzman (Max Fischer)

Bill Murray (Herman Blume)

Olivia Williams (Rosemary Cross)

Seymour Cassel (Bert Fischer)

Luke Wilson (Dr Peter Flynn)

Colin Platt (Boy as Serpico)

George Farish (Boy as O'Reilly)

Music

'I Am Waiting', The Rolling Stones, 1966

Photographs by Jacques Henri Lartigue

'Rushmore' opens with protagonist Max Fischer seated in his classroom in front of photographs by French photographer Jacques Henri Lartigue. Known for his candid shots of youth, the photographer has been a distinct source of inspiration for Anderson. In his portrait as founder of the Yankee Racers school club, Max's pose echoes that of the photograph of Lartigue's brother Maurice in a wheeled bobsled.

Anderson later named the titular character of his film 'The Life Aquatic with Steve Zissou' after Lartigue's brother Maurice, who was affectionately nicknamed 'Zissou'.

Jacques Henri Lartigue, 1905–1919
France
Photographic prints

Original silver prints from the personal collection of Wes Anderson:

- 1. 'Jacques Henri Lartigue, Cap du Dramont, March 1919'**
- 2. 'In my room, collection of my racing cars, Paris 1905'**

Exhibition prints from the Jacques Henri Lartigue collection, made in 2025:

- 3. 'N°48 Maurice Lartigue, nicknamed Zissou, Rouzat, July 1911'**
- 4. 'N°49 ZYX 24 lift off, Rouzat, September 1910'**
- 5. 'N°47 Maurice Lartigue, nicknamed Zissou, Rouzat, August 1909'**

Promotional photographs of Jason Schwartzman as Max Fischer

1999

United States

Photographic prints

Script in progress for 'Rushmore'

This draft of 'Rushmore', co-written with Owen Wilson, includes Anderson's notes and revisions in the margins.

Wes Anderson and Owen Wilson, 1996

United States

Printed paper, notes in pen and pencil

Scan the QR code to hear actor Jason Schwartzman speak about preparing for his 'Rushmore' audition and reading the film's script for the first time.



Duration

2 minutes 30 seconds



Jason Schwartzman's Rushmore badge

Sixteen-year-old Jason Schwartzman made this R-insignia badge ahead of auditioning for the role of Max Fischer, the lead character in 'Rushmore'. You can hear Schwartzman speak of the experience in the Bloomberg Connects guide nearby.

1997

Los Angeles, United States

Marker and synthetic fibres

Rushmore Academy patch used in the film

1997–98

United States

Synthetic fibres

Max Fischer's personalised Swiss Army knife

Victorinox, 1997–98

Switzerland

Steel and plastic

→ **The objects continue in the display case behind you.**

Printed and written ephemera

Books and other graphic design materials play an important role in Anderson's films, often appearing in close-up to communicate key information. For example, 'The Rushmore Yankee' review introduces a montage showcasing the extracurricular clubs that Max Fischer has founded or leads.

Even though they are never fully shown on screen, these theatre programmes contain details that link to the film's plot.

'The Rushmore Yankee' review

'Heaven and Hell' programmes and ticket stubs

Dirk Calloway letter to Max Fischer

Hymnal pages

Petition to preserve the teaching of Latin at Rushmore Academy, written by Max Fischer

1997–98

United States

Pen and pencil on printed paper

**→ The next section begins
on the wall behind you.**

The Royal Tenenbaums

A New York movie

2001

Screenplay by

Wes Anderson and Owen Wilson

Starring

Luke Wilson, Gene Hackman, Gwyneth Paltrow,
Anjelica Huston, Ben Stiller

Synopsis

Richie, Margot and Chas Tenenbaum were once gifted children who have grown apart since their parents' separation. Their estranged father, Royal, fakes a terminal illness in an effort to reunite with them and their mother Etheline.

'The Royal Tenenbaums' is first referenced in Wes Anderson's notebooks as a 'New York Movie'. The city, which he had recently moved to, provided the backdrop and inspiration for a story of a family in decline. Anderson developed a rich visual world for his vision of New York City and its interiors in collaboration with Production Designer David Wasco.

The plot centres on a townhouse belonging to the Tenenbaum family at the fictional 111 Archer Avenue. The house's décor, which features drawings by Anderson's brother, Eric Chase Anderson, was partly inspired by New York landmarks like Gino's restaurant and Bemelmans Bar. The film's arresting visuals were key to its success marking the first time Anderson's distinctive production design gained widespread recognition – both critical and popular – cementing his reputation as a visionary director.

Portrait of the Tenenbaum family

This caricature by Al Hirschfeld ran in the Arts and Leisure section of 'The New York Times' on the Sunday of 'The Royal Tenenbaums'' opening weekend in October 2001. Producer Scott Rudin bought the original artwork and sent it to Anderson as a gift.

Al Hirschfeld, 2001
New York, United States
Ink on paper

Anjelica Huston and Wes Anderson on set

Laura Wilson, 2000

New York, United States

Photographic print

Exhibition print from the photography collection
of Laura Wilson, made by the artist in 2025

Photographs by James Hamilton

Photographer James Hamilton has worked on staff at 'The Village Voice', 'Harper's Bazaar' and 'The New York Observer'. He met Anderson while photographing him for his weekly column in 'The New York Observer' after the release of 'Rushmore'. Anderson later invited Hamilton to document the filming of 'The Royal Tenenbaums'.

James Hamilton, 2000 (exhibition prints 2025)
New York, United States
Photographic prints
Courtesy of James Hamilton

Clockwise from top left:

Wes Anderson and Anjelica Huston

**Owen Wilson and Gwyneth Paltrow
with Wes Anderson and crew**

**Grant Rosenmeyer, Jonah Meyerson
and Gene Hackman**

Gene Hackman

Danny Glover

Ben Stiller

Owen Wilson

Irina Gorovaia

Kumar Pallana and Seymour Cassel

Bill Murray and Stephen Lea Sheppard

Luke Wilson and Arianna Turturro

Luke Wilson and Gene Hackman

The Tenenbaum House, 111 Archer Avenue

A production designer collaborates closely with the director to develop the visual world of a film. For 'The Royal Tenenbaums', this process involved adapting an existing building: the house discovered by Wes Anderson (with friend George Drakoulias) at 339 Convent Avenue in Hamilton Heights, New York. Production Designer David Wasco was responsible for the architectural choices, color palettes, and build of the interiors, while Set Decorator Sandy Reynolds-Wasco prepared furniture, artwork, books, and set dressing.

Shown here are photos of the house before staging, along with Art Director Carl Sprague's design sketches.

339 Convent Avenue spliced photographs

2000

New York, United States

Printed paper

Exterior of 111 Archer Avenue

Carl Sprague, 2000

New York, United States

Pencil on paper

Archaeological site excavated by Etheline Tenenbaum

Carl Sprague, 2000

New York, United States

Pencil on paper

**Scan the QR code to hear Wes Anderson
speak about location scouting for
'The Royal Tenenbaums'.**



Duration

2 minutes 20 seconds



Excerpts from 'The Royal Tenenbaums' (2001)

Duration

3 minutes 20 seconds

Directed by Wes Anderson

© Touchstone Pictures

Cast

Gene Hackman (Royal Tenenbaum)

Ben Stiller (Chas Tenenbaum)

Grant Rosenmeyer (Ari Tenenbaum)

Jonah Meyerson (Uzi Tenenbaum)

Music

'Wigwam', Bob Dylan, 1970

'Me and Julio Down by the Schoolyard',

Paul Simon, 1972

→ **Continues on the display case and
plinth behind you, from the right side.**

Sketches of Margot, Chas, Eli and the Tenenbaum family

The photograph for 'The Royal Tenenbaums' film poster was shot by the celebrated portrait and documentary photographer Richard Avedon, who Anderson met through Laura Wilson. Avedon plotted the composition of the photograph together with Anderson, as seen in these sketches he shared with the director before the shoot.

Richard Avedon, 2000

New York, United States

Ink on paper

With thanks to the Avedon Foundation

'The Royal Tenenbaums' poster

© Touchstone Pictures

Colour transparency of Wes Anderson and actors by Richard Avedon

Richard Avedon, 2000 (exhibition print 2025)

New York, United States

Colour transparency

With thanks to the Avedon Foundation

On wall:

**Portraits of Margot by young
Richie Tenenbaum**

Eric Chase Anderson, 2000

New York, United States

Watercolour and pen on paper

Styling the Tenenbaums

Anderson worked with designer Karen Patch to develop the striking costumes for 'The Royal Tenenbaums'. Like in many of Anderson's films, each actor's distinctive look is defined by signature items or accessories including Margot Tenenbaum's fur coat, Richie Tenenbaum's sweatband, Chas Tenenbaum's red adidas tracksuit and Eli Cash's cowboy hat. The film used both ready-to-wear items as well as custom tailoring, as for Royal Tenenbaum's grey pinstripe suit.

**Margot Tenenbaum's tennis dress
worn by Gwyneth Paltrow**

2000

New York, United States

Cotton

**Margot Tenenbaum's fur coat
worn by Gwyneth Paltrow**

FENDI, 2000

Rome, Italy

Mink

Courtesy of FENDI

**Richie Tenenbaum's suit and tennis t-shirt
worn by Luke Wilson**

2000

New York, United States

Cotton

**Eli Cash costume with cowboy hat, fringed
jacket and slippers worn by Owen Wilson**

2000

New York, United States

Suede, denim, leather, silk

On plinth:

Richie 'The Baumer' Tenenbaum poster

2000

New York, United States

Offset print on paper

On wall:

'Bad Route'

Miguel Calderón, 1998

Mexico City, Mexico

Oil on canvas

**'The Levinsons in the Trees' playbill and
'Three Plays' by Margot Tenenbaum**

2000

New York, United States

Printed on paper

Margot Tenenbaum's prosthetic finger

2000

New York, United States

Resin and paint

'Sporting Press' magazine

2000

New York, United States

Printed on paper

'The Sunday Magazine' featuring Eli Cash

2000

New York, United States

Printed paper

Books in 'The Royal Tenenbaums'

'The Royal Tenenbaums' is structured like a book containing different chapters. It also features several fictional works written by the film's characters. 'Family of Geniuses' by Etheline Tenenbaum chronicles the education of the once-gifted Tenenbaum children.

'Old Custer'

by Eli Cash

'Dudley's World'

by Ralieg St. Clair

'The Peculiar Neurodegenerative Inhabitants of Kazawa Atoll'

by Raleigh St. Clair

'Family of Geniuses'

by Etheline Tenenbaum

2000

New York, United States

Printed paper

Etheline Tenenbaum's cheque book and pen

2000

New York, United States

Paper and plastic

**Ari Tenenbaum's red adidas tracksuit
worn by Grant Rosenmeyer**

2000

New York, United States

Knit polymer

**Chas Tenenbaum's red adidas tracksuit
worn by Ben Stiller**

2000

New York, United States

Knit polymer

**Etheline Tenenbaum's skirt-suit
worn by Anjelica Huston**

2000

New York, United States

Cotton

**Royal Tenenbaum's pinstriped suit
worn by Gene Hackman**

2000

New York, United States

Wool and silk

**→ The objects continue in
the display case to your left.**

'Map of a Shot'

Drawn as a gift to Wes Anderson by his brother.

Eric Chase Anderson, 2000

New York, United States

Watercolour and pen on paper

Personal collection of Wes Anderson

'The Royal Tenenbaums' original score

Musician Mark Mothersbaugh composed the original score for 'The Royal Tenenbaums'. This page of sheet music was signed and illustrated by Mothersbaugh as a gift to Anderson.

Mark Mothersbaugh, 2000

Los Angeles, United States

Pen on printed paper

Personal collection of Wes Anderson

Sketch for the cover of 'The Royal Tenenbaums'

This is a work in progress sketch for the cover of 'The Royal Tenenbaums' book, checked out from a library at the start of the film. It has notes on fonts and colours in the hand of Eric Chase Anderson.

Eric Chase Anderson, 2000

New York, United States

Pen on printed paper

Original drawings for the north and east walls in Richie Tenenbaum's bedroom

The drawings made by the young Richie Tenenbaum were realised by Eric Chase Anderson, the director's brother. They were inspired by the walls of Bemelmans Bar in New York, illustrated by artist Ludwig Bemelmans. Eric's sketches were scanned, enlarged and printed. The blow-ups were then pierced with dots and stencilled onto a muslin fabric, and finally hand tinted and touched up on the walls.

Eric Chase Anderson, 2000
New York, United States
Watercolour and pen on paper
Courtesy of Eric Chase Anderson
Still from 'The Royal Tenenbaums'
© Touchstone Pictures

Printed invitation used in the film's title

2000
New York, United States
Printed paper

The Life Aquatic with Steve Zissou

Filming on set and at sea

2004

Screenplay by

Wes Anderson and Noah Baumbach

Starring

Bill Murray, Owen Wilson, Cate Blanchett,
Anjelica Huston, Jeff Goldblum, Seu Jorge

Synopsis

Eccentric oceanographer Steve Zissou sails aboard the 'Belafonte' to hunt the mysterious Jaguar Shark that killed his partner, Esteban. His crew includes his possible son, Ned, his estranged wife, Eleanor, and pregnant journalist Jane.

For his next feature, 'The Life Aquatic with Steve Zissou', Anderson moved production from the United States to Europe for the first time. The film was shot aboard a World War II-era minesweeper in the Mediterranean and at Rome's legendary Cinecittà studios, once home to director Federico Fellini's productions. Inspired by the expeditions of French oceanographer Jacques Cousteau, a childhood idol of Anderson's, the film playfully parodies nature documentaries. The large-scale production required a specialised crew, including underwater filming and a helicopter unit.

The soundtrack, which features Portuguese-language David Bowie covers performed by Seu Jorge alongside an original score by Mark Mothersbaugh, became one of the film's most distinctive and memorable features. Equally iconic are Team Zissou's colour-coordinated uniforms, designed by Oscar winner Milena Canonero, which stand out as some of the most recognisable costumes in Anderson's filmography.

Concept art for the 'Belafonte'

One of the film's most spectacular creations was a full-scale cutaway set of Steve Zissou's ship, the 'Belafonte', in the Cinecittà studios in Rome. This cross section is a concept drawing for the set. The drawing also featured on the wall of the 'Belafonte's salon in the film.

Mark Friedberg, 2002 (exhibition print, 2025)
United States
Print on paper

Sit down and enjoy some of the music from 'The Life Aquatic with Steve Zissou'

'Gut Feeling', Devo, 1979

'Ziggy Stardust', Seu Jeorge, 2005

'Ping Island/Lighting Strike Rescue Op',
Mark Mothersbaugh, 2004

'Starálfur' by Sigur Rós, 1999



Duration

13 minutes 28 seconds

'The Life Aquatic' Vinyl Factory limited edition cover art

Mark Mothersbaugh, who composed original music for the film, also designed the cover art for this limited edition record.

Mark Mothersbaugh, 2024
Los Angeles, United States
Ink on paper

Scan the QR code to hear Music Supervisor Randall Poster discuss his collaboration with Wes Anderson and the story behind Seu Jorge's Portuguese covers of David Bowie songs in 'The Life Aquatic with Steve Zissou'.



Duration

2 minutes 30 seconds



Behind the scenes photographs on set and at sea

Philippe Antonello, 2003 (exhibition prints 2025)

Italy

Photographic prints

**→ The objects continue in the display case
behind you on the plinth. Start on the right.**

Stop-motion puppets

Anderson commissioned handmade puppets to bring the fantastical creatures of the story to life, including the massive, elusive Jaguar Shark. This was Anderson's first use of the stop-motion animation technique, which is explored in more detail in the section on 'Fantastic Mr. Fox'.

The Jaguar Shark puppet was suspended from blue rods (as seen here) and filmed in stop-motion against a blue screen, rendering the rods invisible in the final sequence.

Martin Meunier and Henry Selick, 2002–03

Los Angeles, United States

Metal armature, acrylic, resin, platinum silicone

Courtesy of Walt Disney Archives

Jaguar Shark courtesy Dan Lanigan

and the Cinema Relics Archives

On plinth:

Jaguar Shark

In showcase, left to right:

Black-box Blowfish

Yawning Lizard

Sugar Crab

Hummingbird Fish

Hydronicus Inverticus

Rhinestone Tuna

Operation Hennessey Research Turtle

Team Zissou flag

2003

United States

Polymer textile

Courtesy of Walt Disney Archives

Team Zissou's uniforms

'The Life Aquatic' was the first of many collaborations between four-time Academy Award-winning Italian costume designer Milena Canonero and Wes Anderson. Closely inspired by real-life marine explorer Jacques Cousteau's crew uniforms, Anderson and Canonero gave the costumes their own distinctive style and details, including bespoke Team Zissou adidas trainers.

Steve Zissou costume worn by Bill Murray

2003

Rome, Italy

Polymer, cotton, wool and leather

Ned Plimpton costume worn by Owen Wilson

2003

Rome, Italy

Polymer, cotton, wool and leather

Pelé dos Santos's costume worn by Seu Jorge

2003

Rome, Italy

Polymer, cotton and wool

Intern t-shirt and hoodie

2003

Rome, Italy

Cotton

**Hand-knitted caps worn by
Klaus (Willem Dafoe),
Vikram (Waris Ahluwalia) and
Vladimir Wolodarsky (Noah Taylor)**

These red caps were personalised for Zissou team-members: a pompom for Klaus, a turban for Vikram and a stoplight patch on Ned's.

2003
Rome, Italy
Wool and cotton

Steve Zissou's diving helmet

2003

Rome, Italy

Plastic and metal

Courtesy of Walt Disney Archives

Steve Zissou's sweater

Knit by Italian nuns, 2003

Rome, Italy

Wool

Steve Zissou's Speedo

2003

Rome, Italy

Lycra

**Portrait of Esteban du Plantier from the
Zissou Compound, Pescespada Island**

2002–03

United States

Oil on wood

**Portrait of Steve Zissou from the
Explorers Club**

2002–03

United States

Oil on canvas

'Jacquelyn' miniature submarine

2002–03

United States

Resin and fibreglass

Courtesy of Dan Lanigan and
the Cinema Relics Archives

**Scientific books by Eleanor Zissou, published
by the Zissou Society Underwater Series**

2002–03

United States

Offset print on paper

Courtesy of Walt Disney Archives

**Alistair Hennessey on the cover of
'Oceanographic Explorer'**

2002–03

United States

Offset print on paper

**→ The objects continue behind
the plinth. Start on the left.**

Excerpts from 'The Life Aquatic with Steve Zissou' (2004)

Filmed at the Cinecittà studios in Rome, this scene is the finale of Team Zissou's journey to find and document the rare Jaguar Shark.

Duration

4 minutes 14 seconds

Directed by Wes Anderson

© Touchstone Pictures

Cast

Bill Murray (Steve Zissou)

Owen Wilson (Ned Plimpton)

Anjelica Huston (Eleanor Zissou)

Cate Blanchett (Jane Winslett-Richardson)

Seu Jorge (Pelé dos Santos)

Willem Dafoe (Klaus Daimler)

Jeff Goldblum (Alistair Hennessey)

Noah Taylor (Vladimir Wolodarsky)

Michael Gambon (Oseary Drakoulis)

Waris Ahluwalia (Vikram Ray)

Bud Cort (Bill Ubell)

Music

'Starálfur', Sigur Ros, 1999

Original score by Mark Mothersbaugh

Illustrations for Team Zissou costumes

These drawings illustrate Milena Canonero's initial concepts for Team Zissou's costumes. They include sample fabrics as well as smaller details like the All Star trainers for journalist Jane and Ned's pipe.

Steve Zissou smoking

Steve Zissou in a wetsuit

Ned smoking a pipe

Vikram in t-shirt and shorts

Jane with baby

Eleanor smoking

2003

Rome, Italy

Ink and watercolour on paper

Courtesy of Milena Canonero

**Illustration of the 'Belafonte' made for
The Criterion Collection Blu-ray edition**

Eric Chase Anderson, 2004

New York, United States

Ink, graphite pencil, and gouache on paper

Collection of Aleksandra Woroniecka

The Darjeeling Limited

A family unit

2007

Screenplay by

Wes Anderson, Roman Coppola
and Jason Schwartzman

Starring

Owen Wilson, Adrien Brody, Jason Schwartzman

Synopsis

A trip to India to find their mother reunites estranged brothers Peter, Jack and Francis Whitman a year after the death of their father. Aboard the Darjeeling Limited, the three rediscover their brotherly connection.

The script for 'The Darjeeling Limited' was written with Roman Coppola and Jason Schwartzman, the first but not last time the three would collaborate on a screenplay. The idea stemmed from Anderson's desire to combine three elements: a story about brothers, the vibrant landscape of India, and a train journey. While writing they travelled to India and developed much of the script surrounded by the locations they would then use for filming.

Many scenes in the film were shot on custom-designed railcars in Rajasthan, requiring detailed planning and technical ingenuity. The cramped quarters aboard the Darjeeling Limited made it impossible to use a conventional dolly (a platform on wheels which holds the camera). To achieve the smooth tracking shots Anderson had in mind, he worked with Sanjay Sami – his now longtime expert in camera movement – to design a custom system to integrate the dolly track into the train's tight interior.

Portrait of Satyajit Ray

The soundtrack of 'The Darjeeling Limited' includes music composed by Bengali filmmaker Satyajit Ray (1921–1992), whose portrait hangs on the wall of one of the train's carriages. This is not the only time Ray is referenced in Wes Anderson's work. In 'Asteroid City' (2023), Anderson pays homage to the memory game scene from Ray's 1970 film 'Days and Nights in the Forest'.

Taj Mohammad, 2006
Bhagat ke Kothi, India
Oil on wood

Photographs by Sylvia Plachy

Documentary photographer Sylvia Plachy captured these images during the filming of 'The Darjeeling Limited' in Rajasthan. Plachy is based in New York where she has worked as a staff photographer at 'The Village Voice' and at 'The New Yorker'. She is also the mother of actor Adrien Brody, who plays Peter Whitman in the film.

Top to bottom:

**Jason Schwartzman, Owen Wilson,
Adrien Brody and Wes Anderson**

**Jason Schwartzman, Owen Wilson
and Adrien Brody**

Wes Anderson on set

Wes Anderson and Owen Wilson

Sylvia Plachy, 2006

Various locations in Rajasthan, India

Photographic prints

All exhibition prints are from the collection of
Sylvia Plachy, made in 2025

Model and sketches of the Darjeeling Limited train

The production design team sometimes uses miniature models to visualise and develop a set before full-scale construction. The interior of this model is accurate down to the smallest detail, including the artworks on the wall and miniature versions of the Whitman brothers' suitcases. The accompanying sketches were drawn by production designer Mark Friedberg.

Model

2006

Location unknown

Wood and paper

Sketches

Mark Friedberg, 2006 (exhibition prints 2025)

New York, United States

Inkjet print on paper

**→ The next objects are behind you.
Start on the right.**

Snake box and pepper spray gun

These props were constructed in collaboration with longtime propmaster Sandy Hamilton, who Anderson started working with on 'The Royal Tenenbaums'. When Peter Whitman buys a poisonous pet snake at an Indian market, it is handed to him in this container made from an oil canister with a cardboard flap. The pepper spray gun is used by Jack Whitman when interfering in a fight between his brothers.

2006

Bhagat ke Kothi, India

Metal and cardboard

The Darjeeling Limited's staff uniforms

Designed by Milena Canonero, the costumes of the film include these uniforms worn by the train's chief steward, played by Waris Ahluwalia, and stewardess Rita, played by Amara Karan. Fabrics used for the garments and the interior of the train were the result of close collaboration with local block printers and textile artists. Ahluwalia's House of Waris designed the elephant brooch which his character wears on their lapel.

Rita costume worn by Amara Karan

2006

Bhagat ke Kothi, India

Cotton

Chief steward costume worn by Waris Ahluwalia

2006

Bhagat ke Kothi, India

Cotton

Elephant pin worn by Waris Ahluwalia

House of Waris, 2006

New York, United States

Sterling silver

Darjeeling Limited caboose board

The film's sets and props were all handmade in India, both on location in Rajasthan and at Mehboob Studios in Mumbai ahead of the shoot. The miniaturists Shammi Bannu Sharma and Bhupender Singh hand-painted the four elephants on this caboose board, and the lettering was done by sign writer Praveen Chouhan.

Shammi Bannu Sharma, Bhupender Singh and Praveen Chouhan, 2006
Bhagat ke Kothi, India
Metal and paint

'François Voltaire' suitcases and belt

The Whitman brothers carry monogrammed suitcases with hand-painted animal motifs by Eric Chase Anderson from fictional brand 'François Voltaire'. Wes Anderson collaborated with fashion designer Marc Jacobs, then artistic director of Louis Vuitton, to create the luggage in the film. Under Pharrell Williams' guidance, Louis Vuitton included a version of the luggage in their autumn 2025 collection.

Marc Jacobs for Louis Vuitton,
Illustrations by Eric Chase Anderson, 2006
Paris, France
Leather and metal

Francis Whitman's patent leather shoes with the moon and stars

Marc Jacobs for Louis Vuitton, 2006
Paris, France
Patent leather and paint

'Hotel Chevalier'

Before shooting 'The Darjeeling Limited', Wes Anderson wrote and directed the short film 'Hotel Chevalier', starring Jason Schwartzman and Natalie Portman. Initially conceived as a standalone piece, it soon evolved into a prologue to the feature film. This yellow terrycloth bathrobe appears in both stories.

You can watch 'Hotel Chevalier' in the viewing room at the end of this exhibition.

Costume worn by Natalie Portman

Marc Jacobs for Louis Vuitton, 2006
Paris, France
Wool, chiffon, leather
Personal collection of Wes Anderson

Hotel Chevalier robe worn by Jason Schwartzman

2006
Paris, France
Cotton
Personal collection of Wes Anderson

**→ The next objects
are on your left.**

Portrait of Mahatma Gandhi

20th century

India

Oil on board

Excerpt from 'The Darjeeling Limited' (2007)

Duration

3 minutes 41 seconds

Directed by Wes Anderson

© 2007, Searchlight Pictures

Cast

Owen Wilson (Francis)

Jason Schwartzman (Jack)

Adrien Brody (Peter)

Wally Wolodarsky (Brendan)

Kumar Pallana (Old Man)

Music

'Charu's Theme', Satyajit Ray,
1964 (for the film 'Charulata')

Polaroids by Waris Ahluwalia

Actor and designer Waris Ahluwalia, who plays the Darjeeling Limited's chief steward, captured these behind the scenes shots of the film's cast, crew and props during filming of both 'The Darjeeling Limited' and 'Hotel Chevalier'.

2006 (exhibition prints 2025)

Various locations in Rajasthan, India

Photographic prints

Courtesy of Waris Ahluwalia

Above:

Bengal Lancer caboose board

Shammi Bannu Sharma, Bhupender Singh and

Praveen Chouhan, 2006

Bhagat ke Kothi, India

Metal and paint

→ **The next section begins
behind you.**

Moonrise Kingdom

Drawing from Childhood

2012

Screenplay by

Wes Anderson and Roman Coppola

Starring

Jared Gilman, Kara Hayward, Bruce Willis,
Frances McDormand, Bill Murray,
Edward Norton, Tilda Swinton

Synopsis

On the Island of New Penzance, two unhappy 12-year-olds – Suzy Bishop and Sam Shakusky – meet by chance, fall in love and run away together, prompting a frantic search.

Set in 1965 on the fictional island of New Penzance in New England, 'Moonrise Kingdom' was Anderson's first period film. Co-written with Roman Coppola, the script draws heavily on the pair's own childhood memories of first love.

Working with longtime cinematographer Robert Yeoman, Anderson shot 'Moonrise Kingdom' on Super 16mm film suited to the 1960s setting. Filmed on location with a small crew in Rhode Island, United States, the production often required trekking through forests with minimal gear. The intimacy of the lightweight crew helped the young, first-time actors, Jared Gilman and Kara Hayward, feel comfortable on set.

Painting of the Moonrise Kingdom cove for The Criterion Collection Blu-ray release

Michael Gaskell, 2015

United Kingdom

Oil on canvas

Original artwork for 'Moonrise Kingdom' poster

Wes Anderson commissioned British painter Michael Gaskell to paint the film's poster, featuring the characters Sam Shakusky and Suzy Bishop in a forest glade. The scrolling script was designed in collaboration with the American letterer and illustrator Jessica Hische. Gaskell taped the paintbrush used for some of the fine-detailed work onto the frame before sending it to Anderson.

Michael Gaskell, 2011

London, United Kingdom

Oil on paper, wood

'Moonrise Kingdom' poster © Indian Paintbrush
and American Empirical Pictures

Excerpt from 'Moonrise Kingdom' (2012)

Duration

2 minutes

Directed by Wes Anderson
© Indian Paintbrush and
American Empirical Pictures

Cast

Jared Gilman (Sam)
Kara Hayward (Suzy)
Bruce Willis (Captain Sharp)
Jake Ryan (Lionel)
Tanner Flood (Murray)
Wyatt Ralff (Rudy)

Music

'Cuckoo!' by Benjamin Britten, 1933–35

→ **The next objects are behind you.
Start on the right.**

Church, Fort Lebanon, Lighthouse and Red House needlepoints

'Moonrise Kingdom' opens on a needlepoint of the red house where Suzy lives. The filmmakers discovered one of these works at Trinity Church in Newport and asked the artist, Susan Karten, to create more for the film, including the Scout camp Fort Lebanon and the lighthouse where Suzy keeps watch.

Susan Karten, 2011
Boca Raton, United States
Natural and synthetic fibres

Khaki Scout troop 55 canoe, oar and flag, stolen by Sam for his escape from camp

2011

Rhode Island, United States

Painted wood and textile

Sam's pictures

Ahead of the shoot, a search was conducted to find a 12-year-old who could paint Sam's watercolours and the canvas of the cove nearby. Young Asher Liftin was chosen amongst a group of talented students at St Anne's middle school in Brooklyn.

Asher Liftin, 2011

Brooklyn, United States

Watercolour on paper and oil on canvas

Costumes, left to right:

**Sam's Khaki Scout backpack
with tent and sleeping bag**

2011

Rhode Island, United States

Canvas and metal

**Sam Shakusky costume and canteen
worn by Jared Gilman**

2011

Rhode Island, United States

Cotton, synthetic fur, plastic and metal

**Suzy Bishop costume with binoculars
worn by Kara Hayward**

2011

United States

Cotton, nylon, metal

Cat basket for Suzy's kitten

2011

Rhode Island, United States

Wicker

Social Services costume worn by Tilda Swinton

2011

Rhode Island, United States

Wool and cotton

All costumes by Kasia Walicka Maimone

→ **The next object is to
the left of the backpack.**

Hand-painted tent

2011

United States

Painted canvas and metal

Ray-o-vac Sportsman 360 light green lantern

About 1960

United States

Plastic and metal

**'Coping With the Very Troubled Child',
self-help book read by Mr and Mrs Bishop**

One of the books Suzy brings in her suitcase is this psychology manual, bought secretly by her parents, whose design recalls the film poster for 'Bonjour Tristesse' (1958), created by Saul Bass.

2011

Rhode Island, United States

Printed paper

Suzy's lefty scissors, used in self-defence

2011

Rhode Island, United States

Steel and plastic

Map of the island of New Penzance

2011

Rhode Island, United States

Printed paper

Letters from Suzy to Sam

To find the desired handwriting style for these letters Anderson enlisted left-handed students at a local Catholic school in Rhode Island. Each were given pink paper and a red pen and asked to copy a line of dialogue from the film. A young girl named Veronica Berrachoa was ultimately chosen as the hand behind Suzy's letters.

Art Department and Veronica Berrachoa, 2011
Rhode Island, United States
Ink on paper

Scan the QR code to hear screenwriter and director Roman Coppola share insights into his collaboration with Wes Anderson on the story development and writing process.



Duration

2 minutes 30 seconds



Period recordings in 'Moonrise Kingdom'

As always, Anderson worked with Music Supervisor Randall Poster to select and produce the film's soundtrack. Suzy's home life is set to her brothers' recording of Leonard Bernstein's 'Young People's Concerts for Listening and Reading'. Benjamin Britten's opera 'Noye's Fludde', which Anderson chose as it was written for amateur performers and because he himself once performed it as a child, provides the setting for Sam and Suzy's first encounter. The film's romantic peak shows Suzy and Sam dancing, uninhibited, on the beach to Françoise Hardy's 'Le Temps de l'Amour'.

Left to right:

**'Young People's Concerts for
Listening and Reading'**

Leonard Bernstein, 1962

United States

Offset print on paper

Reprinted with the permission of Simon &
Schuster LLC

'Noye's Fludde'

Benjamin Britten, 1958

United Kingdom

Offset print on paper

'The Ye Ye Girl from Paris'

Françoise Hardy, 1962

France

Offset print on paper

Young adult fiction in 'Moonrise Kingdom'

Suzy packs her luggage with six stolen library books, which she reads to Sam in the film.

Anderson commissioned six artists and illustrators to design the covers for these fictional volumes. This watercolour by Anderson's wife, illustrator Juman Malouf, served as the cover for 'The Francine Odysseys'.

Books, from left to right:

'The Girl from Jupiter'

Cover art by Sandro Kopp

'Disappearance of the 6th Grade'

Cover art by Eric Chase Anderson

'Shelly and the Secret Universe'

Cover art by David Hyde Costello

'The Light of Seven Matchsticks'

Cover art by Andrea Dopaso

'The Return of Auntie Lorraine'

Cover art by Kevin Hooyman

'The Francine Odysseys'

Cover art by Juman Malouf

2011

Various locations

Printed paper

'The Francine Odysseys' drawing

Juman Malouf, 2011

New York, United States

Pencil and watercolour on paper

'Do you like to read?'

These animated shorts were made to promote the release of 'Moonrise Kingdom'. A different animator was asked to bring to life each book. The animation was overseen by Christian De Vita and edited by Edward Bursch.

Duration

3 minutes 5 seconds

2012

© Courtesy of American Empirical Pictures

Sit down and enjoy some of the music from 'Moonrise Kingdom'

'The Young Person's Guide to the Orchestra, Op. 34: Themes A-F', Benjamin Britten, 1946

'The Heroic Weather Conditions of the Universe Part 1', Alexandre Desplat, 2012

'Le Temps De l'Amour', Françoise Hardy, 1962

'Cuckoo', Benjamin Britten, 1935



Duration

10 minutes 46 seconds

**→ The next section continues
to your right.**

Fantastic Mr. Fox

Directing puppets

2009

Screenplay by

Wes Anderson and Noah Baumbach

Starring

George Clooney, Meryl Streep,
Jason Schwartzman, Bill Murray, Owen Wilson,
Willem Dafoe

Synopsis

Despite having a job as a columnist for the local newspaper, Mr. Fox cannot put aside his animal instincts. He returns to stealing chickens and cider from his cruel human neighbours Boggis, Bunce and Bean.

'Fantastic Mr. Fox', Wes Anderson's first stop-motion film, brings to life a beloved story by Roald Dahl. Rather than strictly adapting the children's novel, Anderson expanded its world with new characters and storylines. He and co-writer Noah Baumbach wrote the screenplay at Dahl's former home, Gipsy House in Great Missenden, England, immersing themselves in the author's environment.

The film was shot over two years at 3 Mills Studios in London, where miniature set and puppet makers built Mr. Fox's world. Avoiding the growing trend for computer-generated images, Anderson favoured handcrafted stop-motion techniques. Many effects were created entirely in-camera, with water simulated using cling film and hair gel, and flames and smoke made from carved soap and cotton wool. Anderson has continued to refine his approach to stop motion ever since, and has even incorporated these techniques into his live-action films.

Miniature copy of 'Fantastic Mr. Fox' by Roald Dahl

'Fantastic Mr. Fox' was Wes Anderson's first and favourite book as a child. This miniature version, based on the original dustjacket illustrated by Donald Chaffin, features in the opening sequence as the film's title card.

2007–08

London, United Kingdom

Polyurethane resin

Scan the QR code to listen to Wes Anderson speak about his childhood book 'Fantastic Mr. Fox' by Roald Dahl.



Duration

2 minutes 10 seconds



Puppets from 'Fantastic Mr. Fox'

These stop-motion puppets were designed and constructed by the Manchester-based team of Mackinnon and Saunders. The characters' voice-performances were recorded on a farm in Connecticut before the shooting began. Animators then brought the puppets to life frame by frame in a London studio. A one-minute sequence could take up to three weeks to capture.

Stop motion is an animation technique with roots dating back to the late 19th century. The illusion of movement is created by photographing objects or puppets in incremental stages, then playing the images in rapid sequence.

Mackinnon and Saunders and the Puppet Hospital,

3 Mills Studios, 2007–08

Manchester and London, United Kingdom

Goat hair, polyurethane resin, epoxy resin, foam latex, silicone, various metals, fibreglass, wire

Left to right:

Mrs. Fox (Meryl Streep)

Mr. Fox (George Clooney)

Kylie Sven Opossum (Wally Wolodarsky)

Walter Boggis (Robin Hurlstone)

Nathan Bunce (Hugo Guinness)

Franklin Bean (Michael Gambon)

Bean's son (Garth Jennings)

Action 12 Reporter (Brian Cox)

Petey (Jarvis Cocker)

Weasel (Wes Anderson)

Clive Badger (Bill Murray)

Rickity (Adrien Brody)

Coach Skip (Owen Wilson)

Beaver (Steven Rales)

Kristofferson (Eric Chase Anderson)

Ash (Jason Schwartzman)

Rat (Willem Dafoe)

The wolf

Lawn chair, armchair and side tables

All the furnishings in Mr. Fox's house – from the tables to the chairs – are miniature replicas of items in Gipsy House, Roald Dahl's home in Buckinghamshire. Anderson stayed there with co-writer Noah Baumbach while developing the script and documented all the furniture to re-create for the film's sets.

2007–08

London, United Kingdom

Wood, mixed media and fabric

Above:

Mrs. Fox's stormy landscape

Mrs. Fox's landscapes, shown in the nearby showcase, were painted in extreme miniature by Turlo Griffin. In the film, this large mural was painted onto the brick cavern wall of the underground sewer, where the animals take refuge.

Turlo Griffin with Roy Bell, 2007–08
United Kingdom
Acrylic on board
Personal collection of Wes Anderson

Agnes puppet (Juman Malouf)

Kristofferson (Eric Chase Anderson)

Ash (Jason Schwartzman)

Mackinnon and Saunders and Puppet hospital,
3 Mills Studios, 2007–08
Goat hair, polyurethane resin, epoxy resin,
foam latex

Excerpts from 'Fantastic Mr. Fox' (2009)

Duration

3 minutes 45 seconds

Directed by Wes Anderson

© 2009 Searchlight Pictures

Cast

George Clooney (Mr. Fox)

Jason Schwartzman (Ash)

Eric Chase Anderson (Kristofferson)

Wally Wolodarsky (Kylie Sven Opossum)

Michael Gambon (Franklin Bean)

James Hamilton (Mole)

Music

'Boggis, Bunce and Bean' and 'Canis Lupus'
from original score by Alexandre Desplat

Behind the scenes photographs of 'Fantastic Mr. Fox'

These photographs highlight some of the detailed work involved in stop-motion animation, including the rigging used to hold puppets in place while they are animated, textile samples for the miniature costumes and the extensive range of paints required to hand-paint every prop and set.

Ray Lewis, 2008–09 (exhibition print 2025)
London, United Kingdom
Photographic print on dibond

Handwritten score for 'Mr. Fox's theme'

Film composer and conductor Alexandre Desplat has written the scores for all Anderson's feature films since 'Fantastic Mr. Fox'. He earned Academy Award nominations for 'Fantastic Mr. Fox' and 'Isle of Dogs', winning in 2015 for 'The Grand Budapest Hotel'. Reflecting on their long-standing collaboration, Desplat stated: 'I see our collaboration as an oak tree with Mr. Fox as its trunk: film after film, we add new branches.'

Alexandre Desplat, 2009

Paris, France

Paper

Collection Alexandre Desplat

Alexandre Desplat and puppets at Abbey Road Studios

Xavier Forcioli, 2009 (exhibition print 2025)

London, United Kingdom

Photographic print

→ **The next objects are
behind you on the table.**

Concept art for 'Fantastic Mr. Fox' Tree House

'Tree House on a Hill'

'Black and White Tree House'

'Tree House Moving Day'

Turlo Griffin, 2007–08

London, United Kingdom

Pencil on paper

Courtesy of Walt Disney Archives

Live-action videos (LAVs) and timelapses for 'Fantastic Mr. Fox' and 'Isle of Dogs'

LAVs are often made for the animators to communicate with and guide them.

For 'Fantastic Mr. Fox' and 'Isle of Dogs', Wes Anderson performed the characters' actions and dialogue to convey his intentions for movement, gestures and expressions, which the animators then translated into puppet animation.

These timelapse videos show the meticulous frame-by-frame process used to animate the films' stop-motion scenes.

Duration

10 minutes, 46 seconds

Wes Anderson, 2007–08 and 2016–17

© Courtesy of American Empirical Pictures

Underground sewer set with miniature puppets

This miniature set includes the smallest puppets created for the film, made from a simple twisted wire structure. Different scales serve distinct purposes: the largest, most detailed puppets are used for close-ups and expressive moments, while smaller ones like these make it possible to depict expansive locations and wide vistas that would be impractical to construct at a larger scale within a studio.

2007–08

London, United Kingdom

Wood, cotton and paper

Courtesy of Musée Cinéma et Miniature Lyon

Mr. Fox's tree house set

Mr. Fox buys this large tree when he decides to move his family out of their fox hole. This set is made from materials such as towelling, which is used to simulate the grass as well as contribute to the handmade feel of the film's world.

2007–08

London, United Kingdom

Epoxy resin, aluminium, mixed herbs and cotton

Courtesy of 3 Mills Studios

Character designs

When Lead Character Designer Félicie Haymoz started working on the film, she received visual references for the characters from Anderson. Haymoz then created preparatory drawings for each character. Once approved, her final illustrations were used as a basis for the physical puppets.

Félicie Haymoz, 2007–08

Switzerland

Ink on paper and exhibition prints

Courtesy of Félicie Haymoz

Agnes puppet (Juman Malouf)

Kristofferson (Eric Chase Anderson)

Ash (Jason Schwartzman)

Mackinnon and Saunders and Puppet hospital,
3 Mills Studios, 2007–08

Goat hair, polyurethane resin, epoxy resin,
foam latex

→ **The objects continue on the
opposite side of the table.**

The sculpt

The puppet fabrication process is painstaking and elaborate. First a Plastiline sculpt is created based on the concept art. Once validated, the sculpt is used to make a mould, which enables the fabrication of duplicates.

Plastiline studies for Mr. and Mrs. Fox

Mackinnon and Saunders, 2008

Manchester, United Kingdom

Brass, steel, polyurethane resin, paint

Courtesy of Mackinnon and Saunders

Building the puppet

The skeleton of the puppet is an articulated ball-and-socket metal armature that allows the animator to precisely control the puppet's movements. A foam outer body, or painted silicon for human skin, is then finished with dyed hair or fur – responsibly sourced alpaca or mohair – for the animal characters. The puppet's head has movable eyes and the faces can be manipulated to express the slightest sneer or raised eyebrow.

Preparatory study for Mr. Fox's head

Preparatory hair study for Kristofferson and Clive Badger

Prototype for Mrs. Fox's head mechanics

Mackinnon and Saunders, 2007–08

Manchester, United Kingdom

Polyurethane resin, epoxy resin, foam latex

Courtesy of Mackinnon and Saunders

Dressing the puppet

Puppet makers Ian Mackinnon and Peter Saunders considered various fabric options with Anderson when creating Mr. Fox's suit, ultimately deciding on a brown corduroy by Scabal in London.

Mr. Fox puppet in corduroy suit

Mackinnon and Saunders and the Puppet Hospital, 3 Mills Studios, 2007–08
Manchester and London, United Kingdom
Goat hair, wool, polyurethane resin, epoxy resin, foam latex

Isle of Dogs

Making a stop motion original

2018

Screenplay by
Wes Anderson

Story by
Wes Anderson, Roman Coppola,
Jason Schwartzman and Kunichi Nomura

Starring
Bryan Cranston, Koyu Rankin, Edward Norton,
Bob Balaban, Bill Murray, Jeff Goldblum, Liev
Schreiber, Greta Gerwig, Scarlett Johansson

Synopsis
In a dystopian future, a deadly canine flu spreads through the Japanese city of Megasaki. After the tyrannical Mayor Kobayashi signs a decree ordering all dogs be sent to Trash Island, his nephew Atari sets off to rescue his bodyguard-dog, Spots.

'Isle of Dogs' marked Wes Anderson's return to stop-motion animation nine years after 'Fantastic Mr. Fox'. The story unfolds in epic miniature, with an original script and score inspired by Japanese cinema, specifically legendary director Akira Kurosawa, and a title borrowed from a London neighbourhood.

Anderson's team – including Head of Puppets Andy Gent and much of the 'Fantastic Mr. Fox' crew – created over 180 miniature sets and more than 1,000 puppets. 'Isle of Dogs' also features 2D art and animation by Gwenn Germain for news reports on television screens and for slide-projections, inspired by the 19th-century wood-block artists Katsushika Hokusai and Utagawa Hiroshige. Anderson and Production Designer Adam Stockhausen studied the Japanese archives at the Metropolitan Museum of Art while developing the film.

Triptych

The film's prologue sets the historical stage through a series of painted panels based on 17th-century Japanese screens depicting a time when dogs lived free from the tyrannical cat-loving Kobayashi dynasty. The sequence is narrated by a dog called Jupiter, voiced by F. Murray Abraham.

Painted by Roy Bell,
after a design by Molly Rosenblatt, 2017
United Kingdom
Acrylic paint, gold leaf, wood

Concept drawings of Trash Island and Trash Tram

Carl Sprague, 2016–17
New York, United States
Pencil on paper
Collection of Carl Sprague

Set design sketch for 'Isle of Dogs'

Carl Sprague, 2016–17
New York, United States and London, United Kingdom
Pencil on paper
Collection of Carl Sprague

Behind the scenes photography of 'Isle of Dogs'

These photographs highlight the process of hand-painting the human puppets' faces and document the impressive sets created for 'Isle of Dogs'.

Valerie Sadoun, 2016–17 (exhibition prints 2025)
London, United Kingdom
Photographic print on dibond

→ **The next objects are
on the table behind you.**

Animating faces

In the technique known as 'replacement animation', any change in a human puppet's facial expression, from speaking to furrowing a brow or widening an eye, requires a new interchangeable face plate called a face plug. For the dogs, on the other hand, animators manipulated a facial armature (a set of paddles beneath the puppet's cheeks and eyebrows), to create expressions.

Major Domo puppet, face plugs and eyes

Arch Model Studios, 2016–17

London, United Kingdom

Polyurethane resin, epoxy resin, foam latex, silk and wool

Major Domo armature drawings

Arch Model Studios, 2016–17

London, United Kingdom

Pencil on paper

Armatures

An armature is the puppet's moveable skeleton. These drawings show their construction. Animators fine-tune joint tension for each puppet's performance, from raising an eyebrow to running.

Major Domo sample fabrics

Puppet Costume Designer Maggie Haden put together this board to show Anderson the proposed fabrics for the costumes of Major Domo, Mayor Kobayashi's butler and right-hand man.

2016–17

London, United Kingdom

Silk, wool and paper

→ **The next objects begin on your left by the screen.**

Excerpts from 'Isle of Dogs' (2018)

Duration

4 minutes 56 seconds

Directed by Wes Anderson

© 2018, Searchlight Pictures

Cast

Harvey Keitel (Gondo)

Koyu Rankin (Atari)

Liev Schreiber (Spots)

Yōjirō Noda (TV presenter)

Music

Original score by Alexandre Desplat

→ **The next objects
are to your left.**

Above:

Screens created for puppet close-ups

Left to right:

Atari screen

Tracy screen

Punk Girl screen

Camille Moulin-Dupré, 2016–17

Paris, France

Acrylic paint on board

In case:

The Boy Samurai screen

Erica Dorn, 2016–17

London, England

Washi paper and wooden frame

Puppets from 'Isle of Dogs'

The human characters in 'Isle of Dogs' were first developed on paper with illustrator Félicie Haymoz. For the dogs, however, Anderson and Head of Puppets Andy Gent began the design process directly in sculpture. Characters were created in multiple sizes. The largest, known as 'hero puppets', have the most articulation in their faces and joints, and are used for close-ups or detailed, complex shots.

Arch Model Studio, 2016–17

London, United Kingdom

Dogs: alpaca, mohair, mixed metals,
foam and silicone

Humans: silicone, epoxy resin, mixed metals,
alpaca, mohair, cotton and silk

Left to right:

Shinto priest

Three Taiko drummers

(Satoshi Yamazaki, Gen Ueda)

Auntie (Mari Natsuki)

Yoko Ono (Yoko Ono)

Professor Watanabe (Akira Ito)

Rex (Edward Norton)

Duke (Jeff Goldblum)

Chief (Bryan Cranston)

Boss (Bill Murray)

King (Bob Balaban)

Atari (Koyu Rankin)

Tracy Walker (Greta Gerwig)

Spots (Liev Schreiber)

Nutmeg (Scarlett Johansson)

Jupiter (F. Murray Abraham)

Oracle (Tilda Swinton)

Gondo (Harvey Keitel)

Peppermint and puppies

(Kara Hayward, Freya Anderson)

Aboriginal dogs

(Chris Benz, Alex Orman, J. Wurster)

Mayor Kobayashi (Kunichi Nomura)

Robot Dog

→ **The objects continue behind you,
across the table. Start on the left.**

Laundry set with Atari and Chief puppets

2016–17

London, United Kingdom

Wood, plastic, goat hair, polyurethane resin, epoxy resin, foam latex, metal

Drawings of King's body and face armature

Arch Model Studios, 2016–17

London, United Kingdom

Pencil on paper

Adjusting the puppets' size

In 'Isle of Dogs', puppets mainly come in three scales, as seen here with King's puppets.

Some shots, however, require larger or smaller sizes. This large dog mouth is one of the biggest puppet-parts built for the film. It was used for an extreme close-up of Spots' (and later Chief's) military-issue explosive tooth.

Oversized puppet of Spots' mouth with explosive tooth

Arch Model Studios, 2016–17

London, United Kingdom

Alpaca, mohair, polyurethane resin, fibreglass,
foam latex, silicone

Medium, small and extra small puppets

Arch Model Studios, 2016–17

London, United Kingdom

Polyurethane resin, epoxy resin, foam latex,
alpaca, mohair, mixed metals, foam and silicone

King large armature

Arch Model Studios, 2016–17

London, United Kingdom

Metal

Courtesy of Arch Model Studios

Dressing Nutmeg

Nutmeg was a show dog, as stated on her dog tag, seen here in various scales. The costume in the sketch was designed by Juman Malouf and worn by Nutmeg while performing tricks in Chief's imagination.

Nutmeg as a show dog

Arch Model Studios, 2016–17
London, United Kingdom
Alpaca, mohair, polyurethane resin,
fibreglass, foam latex, silicone

Sketch of Nutmeg's costume

Juman Malouf, 2016–17
London, United Kingdom
Coloured inks and pencil on paper
Courtesy of Juman Malouf

Large and miniature dog tags

Arch Model Studios, 2016–17
London, United Kingdom
Card and metal

→ **The next objects continue
behind the table.**

Noodle bar set with Boss, baseball team and coach, and chef puppets

Set-builders first sculpted models for each set from Styrofoam and tested them in-camera. Once the skeleton of the set was built, set dressers added detail and texture. Every detail of this noodle bar was made by hand by the film's Art Department.

2016–17

London, United Kingdom

Wood, paper, metal, resin and paint

**Scan the QR code to listen to
Andy Gent speak about puppet making.**



Duration

3 minutes 10 seconds



**Scan the QR code to hear Graphic Designer
Erica Dorn discuss her work on 'Isle of Dogs'.**



Duration

3 minutes 30 seconds



→ **The next section begins to the right
of 'Excerpt from *Isle of Dogs* (2018)'.**

The Grand Budapest Hotel

Building Worlds within Worlds

2014

Screenplay by

Wes Anderson

Story by

Wes Anderson and Hugo Guinness

Starring

Ralph Fiennes, Tony Revolori, Tilda Swinton,
Jeff Goldblum, Saoirse Ronan

Synopsis

In 1932, concierge M. Gustave and lobby boy Zero race to clear Gustave's name after he is framed for murder. They steal a priceless painting and uncover a conspiracy that reaches far beyond the Grand Budapest Hotel.

'The Grand Budapest Hotel''s narrative employs multiple framing devices. It opens in 1985 with a young woman reading the eponymous book, which recounts its author's stay at the Grand Budapest Hotel in 1968. The author, in turn, narrates the tale of legendary concierge M. Gustave, set in 1932. The film's setting and structure were influenced by the life and writings of Austrian-Jewish author Stefan Zweig, who fled Europe during the rise of Nazism.

Wes Anderson and Production Designer Adam Stockhausen used the city of Görlitz on the German-Polish border as a stand-in for the fictional Republic of Zubrowka. An abandoned department store was repurposed as a filming location: its central atrium became the hotel lobby set, with upper floors used for the film's climactic shoot-out. The production offices were housed in the building's top floors.

Concierge sign

To accommodate the film's dual time periods, the art department built the 1960s version of the hotel's interior directly on top of the 1930s version. This concierge sign belongs to the 1960s storyline. Once the 1960s scenes were completed, that layer was removed overnight to reveal the pre-built 1930s set beneath, allowing filming to continue without delay.

2013

Görlitz, Germany

Aluminium and plastic

Courtesy of Simon Weisse

**Concept art for the Grand Budapest
Hotel façade**

Carl Sprague, 2013
New York, United States
Pen on tracing paper

**Sketch of Alpine Mountains Observatory at
scale 1:200 for the film's miniature unit**

Carl Sprague, 2013
New York, United States
Pen on tracing paper

Model of the Grand Budapest Hotel façade

Built at a 1:18 scale, this intricately detailed model was used for the film's exterior shots. By constructing the hotel as a miniature, Anderson and Production Designer Adam Stockhausen were free to create an entirely original building, drawing inspiration from hotels from the past, long since demolished, or those they visited across Eastern Europe.

The model was made by Atelier Simon Weisse in Berlin and filmed at Babelsberg Studios in Potsdam. This project marked the beginning of Anderson's collaboration with Weisse, who has since created miniature sets and props for all the director's films, both stop-motion and live action.

Atelier Simon Weisse, 2013

Berlin, Germany

Mixed Media

Courtesy of Walt Disney Archives

**Section of stag painting from
The Grand Budapest Hotel dining room**

Michael Lenz, 2013
Babelsberg, Germany
Reproduction

**→ The objects continue on the wall
behind you. Start on the right and
work your way to the left.**

Character sketches for 'The Grand Budapest Hotel'

From top left to bottom right:

Madame D.

Henckels

Ludwig

M. Gustave

Young Author

Zero Moustafa

Zero

Agatha

Jopling

Vilmos Kovacs

M. Jean

Dmitri

Juman Malouf, 2013

Paris, France

Pencil on paper

Collection of Juman Malouf

Night-time hotel backdrop

Michael Lenz, 2013

Babelsberg, Germany

Acrylic and emulsion paint on canvas

Graphic props

'The Grand Budapest Hotel' features many official documents, letters, reports, maps and hotel ephemera, including these two menus from different eras of the film. Created under the direction of Lead Graphic Designer Annie Atkins, these period-appropriate designs helped anchor the film in its historical setting with perhaps the most iconic being the pink Mendl's pâtisserie box with its blue ribbon nearby.

'The Grand Budapest Hotel' book

Printed paper dust jacket

The Grand Budapest Hotel menus

Printed paper

Republic of Zubrowka immigration visa issued to Zero Moustafa

Printed paper, hand-finished with pencil

M. Gustave's library of Romantic Poetry with dedication by Zero to Agatha

Linen-bound printed paper, inscription in calligraphy ink

All from 2013

Görlitz, Germany

**Agatha's pendant with the
Crossed Keys emblem**

Heidemarie Klinger, 2013

Görlitz, Germany

Porcelain and cotton

Grand Budapest Hotel ashtray

2013

Görlitz, Germany

Porcelain and glass

The Society of the Crossed Keys

After a daring escape, M. Gustave officially calls upon the services of The Society of the Crossed Keys, a network of concierges from esteemed hotels. These keys and postcards represent the member institutions. The postcards are based on originals from the US Library of Congress Photochrom collection. The collection provided an important source of research and inspiration for both the Writing and Art Departments of the film.

Hotel keys and postcards

2013

Görlitz, Germany

Paper and metal

M. Gustave suite key

2013

Görlitz, Germany

Plastic and metal

**Passport issued by the Republic of Zubrowka
in the name of M. Gustave H.**

Printed paper, hand-finished with pen and ink

M. Gustave's notebook

Printed paper

**Handwritten letter from Madame D.
to M. Gustave**

Ink and lipstick on paper

Annie Atkins, 2013

Görlitz, Germany

L'Air de Panache bottles

2013

Görlitz, Germany

Glass

→ **The objects continue
around the plinth.**

Mendl's pâtisserie box

Annie Atkins, 2013

Görlitz, Germany

Paper, cardboard and cotton

'The Grand Budapest Hotel' costumes

The film's costumes were designed by Milena Canonero. To create M. Gustave's striking purple concierge uniform, she sourced historical clothing to study period cutting and construction. The fur detail of Madame D's velvet cape was created in collaboration with fashion house FENDI.

The Society of The Crossed Keys pin on M. Gustave's lapel was made by House of Waris.

M. Gustave concierge uniform worn by Ralph Fiennes

2013

Görlitz, Germany

Wool, cotton, metal

**Scan the QR code to listen to actor
Ralph Fiennes' recollections of wearing
M. Gustave's concierge uniform.**



Duration

2 minutes 30 seconds



Society of the Crossed Keys pin

House of Waris, 2013
New York, United States
Brass

Agatha costume worn by Saoirse Ronan

2013
Görlitz, Germany
Cotton, silk and leather

Zero concierge uniform worn by Tony Revolori

2013
Görlitz, Germany
Wool and cotton

Madame D. costume worn by Tilda Swinton

2013
Görlitz, Germany
Mink, silk and velvet

'Trans-Alpine Yodel' newspaper

Annie Atkins, 2013

Görlitz, Germany

Printed paper

Evidence photographs from the scene of Madame D.'s murder

Rear service alley

Back stairs

Servants' passage

Private chambers of Madame D.

2013

Görlitz, Germany

Printed paper, photo paper and ink

Graphic props

Lead Graphic Designer Annie Atkins created numerous documents, letters and maps for the film, including these autopsy reports.

1. Telegram written by Madame D.'s butler, Serge X., to his sister

Printed paper, hand-finished with rubber stamps, pencil, ink-painted tape, and fake blood

2. Police report on the murder of Deputy Vilmos Kovacs

Printed paper, hand-finished with typewriting, rubber-stamped ink, pen and ink, and inked fingerprints

3. Arrest warrant issued by the Police of the Republic of Zubrowka against M. Gustave H., accused of the murder of Madame D.

Printed paper, hand-finished with typewriting, rubber-stamped ink, pen and ink

4. Madame D.'s will

Pen and paper

5. Second will of Madame D. hidden on the back of Boy with Apple painting

Rubber-stamped ink on paper

6. Klubecks (Zubrowkan currency)

Printed paper

7. Coded letter from Zero to Agatha

Pen and paper

Annie Atkins, 2013
Görlitz, Germany

Behind the scenes photographs from the set of 'The Grand Budapest Hotel' including Adrien Brody, Wes Anderson, Ralph Fiennes and Tony Revolori

Sylvia Plachy, 2013 (exhibition prints 2025)

Görlitz, Germany

Photographic prints

Jopling costume worn by Willem Dafoe

Milena Canonero collaborated with fashion house Prada on the leather coat and shoes for Willem Dafoe's character, Jopling. The brass knuckles with a skull motif close-by were designed by House of Waris.

2013

Milan, Italy and Görlitz, Germany

Leather and wool

Skull knuckle dusters

House of Waris, 2013

New York, United States

Brass

Jopling's flask

2013

Görlitz, Germany

Glass, leather, metal and plastic

Henckels costume worn by Edward Norton

2013

Görlitz, Germany

Wool, leather and sheepskin

Ludwig's map of the Checkpoint 19 prison, where M. Gustave is incarcerated

2013

Görlitz, Germany

Pen on paper

Decapitated head of Serge X's sister and Deputy Kovac's fingers (sliced off by Jopling)

Frances Hannon and Coulier Creatures FX, 2013

St Albans, United Kingdom

Silicone, hair and metal

Excerpts from 'The Grand Budapest Hotel' (2014)

Duration

4 minutes 51 seconds

Directed by Wes Anderson

© 2014, Searchlight Pictures

CONTENT WARNING

Please be aware that this video contains strong language and sexual imagery

Cast

Ralph Fiennes (M. Gustave)

Tony Revolori (Zero)

Adrien Brody (Dmitri)

Jeff Goldblum (Deputy Kovacs)

Willem Dafoe (Jopling)

Mathieu Amalric (Serge X.)

Léa Seydoux (Clotilde)

Paul Schlase (Igor)

Music

Original score by Alexandre Desplat

Animatics from 'The Grand Budapest Hotel'

An animatic is a rough animated version of a storyboard that is most commonly used in animation. It combines still images with voice recordings, sound effects and music to help plan the pacing, shots and overall structure of a film.

Wes Anderson adopted this technique on 'Fantastic Mr. Fox' and has since incorporated it into the development of both live-action and animated films. He collaborates with storyboard artist Jay Clarke, based in Bristol, and animatic editor Edward Bursch, based in Pittsburgh, to make an animatic of the entire film. The 'scratch-track' of the film's dialogue features Anderson's own voice-performance.

Killing of Kovacs

Prison escape

Hotel show-down

Duration

11 minutes 53 seconds

Storyboard Artist: Jay Clarke;

Animatic Editor: Edward Bursch;

Voice: Wes Anderson

2014 © Courtesy of American Empirical Pictures

'Boy with Apple, by Johannes Van Hoytl the Younger'

'Boy with Apple', by the fictional Dutch artist Johannes Van Hoytl the Younger, is central to the film's plot. It was in fact painted by British artist Michael Taylor. The process from commission to final painting lasted four months, during which Taylor and Anderson carefully planned the costume, the set, and the details of the image. Actor Ed Munro modelled as the boy.

Michael Taylor, 2013
Oil on canvas
Dorset, United Kingdom

The French Dispatch

An ode to storytellers

2021

Screenplay by
Wes Anderson

Story by
Wes Anderson, Roman Coppola, Jason Schwartzman and Hugo Guinness

Starring
Adrien Brody, Benicio del Toro, Léa Seydoux, Timothée Chalamet, Frances McDormand, Tilda Swinton, Jeffrey Wright, Bill Murray

Synopsis
The film brings to life three stories from the final issue of 'The French Dispatch of the Liberty, Kansas Evening Sun', an American magazine published in the fictional French town of Ennui-sur-Blasé: the tale of a criminally insane artist and his prison guard muse, a chronicle of student revolutionaries, and the account of a daring police chef resolving a kidnapping through cuisine.

Anderson's admiration for 'The New Yorker' began in his high school library. Over the years, he built a collection of hundreds of issues. 'The French Dispatch of the Liberty, Kansas Evening Sun', ('The French Dispatch' for short) is a love letter to the American publication. It follows a magazine staffed by anglophone expatriates in France, also recalling 'The Paris Review', a literary magazine founded in 1953 by American writers in Paris.

The production was based in the French town of Angoulême, whose streets were transformed into the fictional city of Ennui-sur-Blasé. Graphic design played a central role in defining 'The French Dispatch's world. Artist Javi Aznarez created the magazine's illustrated covers, as well as the drawings attributed to its resident cartoonist, Hermes Jones. Erica Dorn led the graphic design team, developing signage, typography and layouts for everything from storefronts to the graffiti by the town's young revolutionaries.

→ **Start at the introduction and work your way to the left and into the next room.**

'The French Dispatch of the Liberty, Kansas Evening Sun' poster

This original artwork for the film's poster was illustrated by Javi Aznarez, who also designed the cover art for each issue of the magazine featured in the film. The image incorporates all of the film's characters and subplots.

Javi Aznarez, 2019–20

Cadaqués, Spain

Digital illustration printed on paper

Façade with sign of 'The French Dispatch of the Liberty, Kansas Evening Sun'

This mansard roof, bearing the magazine's name and built by model maker Simon Weisse, appears in the film's opening scenes. To create the wide establishing shot of 'The French Dispatch''s headquarters, the miniature was carefully positioned in front of the camera, alongside set pieces crafted by the art department, to blend seamlessly with the real location of Place Saint-Pierre in Angoulême, where the sequence was filmed.

Atelier Simon Weisse, 2018–19
Berlin, Germany
Wood, metal, plastic and glass

→ **The next objects
are to your left.**

Issue-in-progress board

Erica Dorn and Art Department, 2018–19

Angoulême, France

Cork, wood and paper

'The French Dispatch of the Liberty, Kansas Evening Sun' magazine covers

Though the film focuses on the magazine's final issue, 27 covers from its back catalogue were created for the film. Drawn by Javi Aznarez, with a masthead designed by graphic designer Erica Dorn, these covers appear prominently in the film's end credits.

Javi Aznarez with Erica Dorn, 2018–19

(exhibition prints, 2025)

Cadaqués, Spain and Angoulême, France

Digital illustration printed on paper

Final issue of 'The French Dispatch of the Liberty, Kansas Evening Sun'

Javi Aznarez with Erica Dorn, 2018–19

Cadaqués, Spain and Angoulême, France

Digital illustration printed on paper, staples

**→ The next objects
are behind you.**

Lucinda Krementz

In the film's third story, 'Revisions to a Manifesto', Lucinda Krementz reports on a student protest while unable to help herself from editing the protesters' manifesto. Despite efforts to maintain journalistic neutrality, Krementz gets involved with young revolutionary leader Zeffirelli and the treasurer of the student movement, Juliette. Zeffirelli's world revolves around the Sans Blague café in the Flop Quarter where talk of a rebellion first starts.

Newspaper cutting on Zeffirelli's death

2018–19

Angoulême, France

Printed paper

'Le Sans Blague' Manifesto

2018–19

Angoulême, France

Printed paper

'Chansons d'ennui' LP

2018–19

Angoulême, France
Vinyl and cardboard

Le Sans Blague café cup and saucer

2018–19
Angoulême, France
Porcelain

Juliette's helmet worn by Lyna Khoudri

2018–19
Angoulême, France
Fibreglass

Roebuck Wright

The segment 'The Private Dining Room of the Police Commissioner' is introduced by a shot of this miniature of the police chef's kitchen. Writer Roebuck Wright attempts to navigate his way through the commissariat to the dinner by following the map of the police station, which also shows the dinner menu on the reverse. Each diner is expected to provide their own 'fourchette de poche'.

Miniature of the police chef's kitchen

Atelier Simon Weisse, 2018–19
Angoulême, France
Wood, metal and papier-mâché

Police Commissioner's dinner menu and map

2018–19
Angoulême, France
Paper

Roebuck Wright's cigarette case

2018–19

Angoulême, France

Metal

'Fourchettes de poche'

2018–19

Angoulême, France

Metal and resin

Cocktail flask

2018–19

Angoulême, France

Metal and glass

Rejection letter from Arthur Howitzer Jr. to Roebuck Wright

2018–19

Angoulême, France

Ink on printed paper

**Lucinda Krementz costume
worn by Frances McDormand**

2018–19

Angoulême, France

Wool, cotton and leather

**Roebuck Wright costume
worn by Jeffrey Wright**

2018–19

Angoulême, France

Wool, cotton and leather

Herbsaint Sazerac

In 'The Cycling Reporter', Herbsaint Sazerac introduces the city of Ennui-sur-Blasé in vivid language, reporting on the city's past and present, notepad attached to his handlebars.

Herbsaint Sazerac costume worn by Owen Wilson

2018–19

Angoulême, France

Wool, cotton, leather

Herbsaint Sazerac's bicycle with notebook

2018–19

Angoulême, France

Metal, wood, paper

Inspiration for 'The French Dispatch' editorial staff

These portraits, illustrated by Javi Aznarez, appear during the end credits of the film alongside the names of the real-life journalists who inspired the film's characters and to whom the film is dedicated:

James Baldwin, Rosamond Bernier, S.N. Behrman, Janet Flanner, Mavis Gallant, A.J. Liebling, Joseph Mitchell, Harold Ross, Lillian Ross, Lucy Sante, William Shawn and James Thurber.

Javi Aznarez, 2019 (exhibition prints, 2025)

Cadaqués, Spain

Digital illustration printed on paper

Painting of 'The French Dispatch' staff

Paige Jiyoung Moon, 2018–19

Los Angeles, United States

Acrylic on canvas

Arthur Howitzer, Jr.

The stories of 'The French Dispatch' are told against the background of the sudden passing of the magazine's Editor Arthur Howitzer, Jr., whose will stipulates that publication of the magazine is to be suspended upon his death. In the opening scenes, he is buried with his beloved Andretti typewriter and a ream of Egyptian cotton paper.

The typewriter was used both as a full-size model, shown here, and as a scaled-down version to fit comfortably in the shot of Howitzer's open casket. The ream of paper, intended to represent standard A4 pages, was scaled-down to match the smaller typewriter.

**Arthur Howitzer, Jr. costume
worn by Bill Murray**

2018–19

Angoulême, France

Wool, cotton and leather

Andretti typewriter

2018–19

Angoulême, France

Plastic, metal

Arthur Howitzer, Jr. file

2018–19

Angoulême, France

Paper

**Ream of 100% Egyptian cotton
typewriter paper**

2018–19

Angoulême, France

Paper

**Behind the scenes photograph of
Bill Murray and Owen Wilson, from the set
of 'The French Dispatch'**

Roger do Minh, 2018–19 (exhibition print 2025)

France

Photographic print

**Behind the scenes photograph of
Benicio del Toro, Léa Seydoux, Tilda Swinton
and Wes Anderson, from the set of
'The French Dispatch'**

Roger do Minh, 2018–2019 (exhibition print 2025)

Angoulême, France

Photographic print

**→ The objects continue on
the wall behind you.**

Ennui-sur-Blasé metro map

Erica Dorn and Art Department, 2018–19

Angoulême, France

Printed paper and papier-mâché

→ This object is on the opposite wall

‘Ten Reinforced Cement Aggregate (Load-bearing) Murals’

At the heart of the ‘Concrete Masterpiece’ segment is ‘Ten Reinforced Cement Aggregate (Load-bearing) Murals’, painted for the film by artist Sandro Kopp. He was given three months to create these monumental paintings, as well as the entire œuvre of the young Moses Rosenthaler. The style and materials were developed in close conversation with Wes Anderson involving countless studies and experiments, before they settled on this approach, motif and scale.

Sandro Kopp, 2018–19

Angoulême, France

Mixed media on panel

**→ The next objects is on
the wall opposite you.**

**Behind the scenes photography during filming
of 'The French Dispatch'**

Roger do Minh, 2018–2019 (exhibition print 2025)

Angoulême, France

Photographic print

J.K.L. Berensen

'The Concrete Masterpiece' recounts the life and work of Moses Rosenthaler, a murderer whose artistic talent is discovered in prison by art dealer Julian Cadazio. The story is narrated by journalist J.K.L. Berensen in the form of a lecture.

The printed ephemera, designed by Anderson with the film's graphics team led by Erica Dorn, traces Rosenthaler's rise as an artist, including the programme to his first exhibition and the invitation to the midnight unveiling of his fresco in the Ennui-sur-Blasé prison, where he is incarcerated for triple homicide.

J.K.L. Berensen costume worn by Tilda Swinton

2018–19

Shoes by Roger Vivier

Angoulême, France

Chiffon silk and leather

All costumes of the film were designed by

Milena Canonero

**Moses Rosenthaler costume
worn by Benicio del Toro**

2018–19

Angoulême, France

Cotton

**Broom used as paintbrush
by Moses Rosenthaler**

2018–19

Angoulême, France

Wood, plant fibre

**Simone's prison guard uniform
worn by Léa Seydoux**

2018–19

Angoulême, France

Wool and leather

Programme, 'New Works by M. Rosenthaler published by the Cadazio gallery, in collaboration with the Ennui-sur-Blasé prison'

Invitation to the unveiling of 'Ten Reinforced Cement Aggregate (Load-bearing) Murals

Book written by Simone K. featuring 'Simone, Naked, Cell Block J. Hobby Room'

2018–19

Angoulême, France

Printed paper

The Splatter School

In one scene, members of 'The French Splatter-school Action-group' pay homage to Simone, muse and prison guard of the group's inspiration Moses Rosenthaler, through several small portraits. Many pieces were created by artists close to Wes Anderson, including Sandro Kopp, Kate Capshaw, Turlo Griffin, Hugo Guinness, Michael Lindsay-Hogg and Juman Malouf.

2018–19

Various locations

Mixed media

Portraits of Simone by The French Splatter-school Action-group

Portrait on plate by Hugo Guinness

Stamp by Kate Capshaw

Exhibition programme sketch by Juman Malouf

Matchbox by Turlo Griffin

Drawing on Napkin by Michael Lindsay-Hogg

Champagne Cork sculpture by
'The French Dispatch' Art Department

Wire sculpture by
'The French Dispatch' Art Department

Miniature set of Rosenthaler's painting studio

Atelier Simon Weisse, 2018–19

Berlin, Germany

Mixed media

Liberty Airways cargo plane miniature

This cross-section of the plane was created for a sequence illustrating the transfer of Rosenthaler's concrete masterpiece, 'Ten Reinforced Cement Aggregate (Load-bearing) Murals', from the Ennui-sur-Blasé prison to the Clampette Collection in Liberty, Kansas.

Atelier Simon Weisse, 2018–19
Berlin, Germany
Mixed media

Paintings by Moses Rosenthaler:

'Simone, Naked, Cell Block J. Hobby Room'

Sandro Kopp, 2018–19

Angoulême, France

Acrylic on linen

'Mental Illness (self portrait)'

Sandro Kopp, 2018–19

Angoulême, France

Oil on panel

'Absinthe'

Sandro Kopp and Sian Smith, 2018–19

Angoulême, France

Oil on board

'Loneliness'

Sandro Kopp and Sian Smith, 2018–19

Angoulême, France

Oil on board

→ **This section finishes
on the wall behind you.**

**Illustrations for the 'Aline' music video,
created for 'The French Dispatch' release**

Javi Aznarez, 2018–19 (exhibition print 2025)

Cadaqués, Spain

Digital illustration printed on paper

'Aline' music video

Originally written and recorded by French singer Christophe in 1965, the hit single 'Aline' was reimagined for 'The French Dispatch' by Jarvis Cocker, performing in character as fictional pop star Tip-Top. Produced to accompany the film's release, this music video was directed by Anderson and features animation by Javi Aznarez. It follows Tip-Top as he wanders through the animated streets of Ennui-sur-Blasé, encountering all the film's characters along the way.

Duration

3 minutes, 40 seconds

Directed by Wes Anderson

Performed by Jarvis Cocker, 2021

Illustration and Animation by Javi Aznarez

Courtesy of Searchlight Pictures

Excerpts from 'The French Dispatch of the Liberty, Kansas Evening Sun' (2021)

Duration

4 minutes 30 seconds

Directed by Wes Anderson

© 2021, Searchlight Pictures

CONTENT WARNING

Please be aware that this video contains
strong language and nudity

Cast

Tilda Swinton (J.K.L. Berensen)

Adrien Brody (Julian Cadazio)

Benicio del Toro (Moses Rosenthaler)

Léa Seydoux (Simone)

Denis Ménochet (Prison Guard)

Timothée Chalamet (Zeffirelli)

Lyna Khoudri (Juliette)

Frances McDormand (Krementz)

Music

Original score by Alexandre Desplat

'Adagio', Georges Delerue, 1971

'Aline', Jarvis Cocker, 2021

**→ The next section begins
in the next room.**

Asteroid City

Taking Cues from Theatre

2023

Screenplay by
Wes Anderson

Story by
Wes Anderson and Roman Coppola

Starring
Jason Schwartzman, Scarlett Johansson,
Tom Hanks, Rupert Friend, Maya Hawke,
Jeffrey Wright

Synopsis
In 1955, young stargazers gather for a science convention in Asteroid City, an American desert town. The event is disrupted by the unexpected arrival of an alien, which triggers a government lockdown and prompts the characters to pose questions about the meaning of life.

'Asteroid City' showcases Wes Anderson's enduring interest in theatre. The film is staged as a play within a television programme within a film, presented in three acts with an epilogue. It opens as a 1950s black-and-white broadcast about the creation of a Broadway play, before transitioning into widescreen colour to depict the events of the play itself, filmed in the small Spanish town of Chinchón. The film's black-and-white theatre rehearsal scenes recall The Actors Studio, founded in 1947 in New York City and celebrated for its era-defining influence on acting: 'The Method'.

Over the last 30 years Anderson has repeatedly worked with many of the same actors, building something akin to a theatre troupe. 'Asteroid City' reunited many of his long-standing collaborators including Jason Schwartzman, marking 25 years since his debut in 'Rushmore'.

Photographs by Augie Steenbeck

A 'Swiss Mountain Camera' from the fictional brand Müller Schmid hangs around the neck of lead character Augie Steenbeck, a war photographer. The photographs that appear in the film were taken by Set Photographer Roger do Minh, inspired by Magnum photographers of the 1950s like Eve Arnold and Robert Capa.

'Atomic Test'

'Self-portrait at war'

'The Alien'

'Gas Station'

Photographs by Roger do Minh, 2021

(exhibition prints 2025)

Chinchón, Spain

Photographic prints

Courtesy of Roger do Minh

Junior Stargazer inventions

During the film's 'Asteroid Day' celebrations, General Gibson presents commemorative medals to the Junior Stargazers.

Awards:

'The Collapsing Star Ribbon of Success'

'The Black Hole Badge of Triumph'

**'The White Dwarf Medal of Achievement'
(displayed opposite)**

'The Distant Nebula Laurel Crown'

**'The Red Giant Sash of Honor'
(displayed opposite)**

2021

Chinchón, Spain

Metal, natural and synthetic fibres

Inventions:

Ricky's jetpack with case

Atelier Simon Weisse, 2021

Berlin, Germany

Metal and plastic

Clifford's electromagnetic death-ray

Atelier Simon Weisse, 2021

Berlin, Germany

Metal and plastic

Dinah's invention for botanical acceleration

Flowers by Wesley Fleming, 2021

Holyoke, United States

Glass

Woodrow's interstellar projector

Atelier Simon Weisse, 2021

Berlin, Germany

Wood and metal

Shelley's synthesised extraterrestrial element and updated periodic table

2021

Chinchón, Spain

Wood, paper, glass, putty

→ **The objects continue
to your left.**

Asteroid City train

This miniature train appears in the opening credit sequence of 'Asteroid City'. It was shot on location in Chinchón by second-unit director Martin Scali after principal photography wrapped.

Atelier Simon Weisse, 2021

Berlin, Germany

Mixed media

Model of the meteorite crater

Atelier Simon Weisse, 2023

Chinchón, Spain

Mixed media

**Andy Gent and Simon Buckley puppeteer
the roadrunner**

Photograph by Roger do Minh, 2021

(exhibition print 2025)

Chinchón, Spain

Photographic print

Courtesy of Roger do Minh

Roadrunner puppet

Arch Model Studio, 2021

London, United Kingdom

Mixed metals, resin, foam latex, silicone
and mixed re-constituted feathers

Roadrunner X-ing sign

2021

Chinchón, Spain

Metal

The meteorite

Atelier Simon Weisse, 2021
Chinchón, Spain
Moulded polyurethane resin

Alien puppet

The alien puppet was brought to life by stop-motion animator Kim Keukeliere. In the backstage scenes of the film, the alien is played by a stilt-wearing Jeff Goldblum, in a costume made by Coulier Creatures.

Arch Model Studio, 2021
London, United Kingdom
Mixed metals, foam latex and silicone rubber

Alien targets

2021
Chinchón, Spain
Printed paper

Behind-the-scenes photographs by Roger do Minh

Roger do Minh first worked with Wes Anderson as an Assistant Electrician on the 'Hotel Chevalier' short film and later became his on-set photographer.

A key visual reference for these behind-the-scenes shots was the work of the Magnum photographers who were invited to document the making of the 1961 film 'The Misfits'.

From top to bottom:

Wes Anderson, Robert Yeoman and Margot Robbie

Wes Anderson and Scarlett Johansson

Wes Anderson and some of the cast of 'Asteroid City'

2021 (exhibition prints 2025)

Chinchón, Spain

Photographic prints

Courtesy of Roger do Minh

The sets of 'Asteroid City'

Anderson chose a vast farmland outside Chinchón, Spain as the site to construct the town of 'Asteroid City'. The production also shot on other nearby locations; a theatre for the television broadcast and backstage sequences, a small airplane hangar for night scenes in the crater, a garlic storage warehouse for the writer's cabin and train compartment.

Clockwise from top left:

Jason Schwartzman on set

**Wes Anderson with Maya Hawke,
Rupert Friend and Steve Carell**

Wes Anderson and Tilda Swinton

'Asteroid City' desert set

Photographs by Roger do Minh, 2021
(exhibition prints 2025) Chinchón, Spain

Photo paper

Courtesy of Roger do Minh

Excerpts from 'Asteroid City' (2023)

Duration

6 minutes

Directed by Wes Anderson

© Focus Features

CONTENT WARNING

Please be aware that this video contains strong language and nudity

Cast

Bryan Cranston (Presenter)

Jason Schwartzman (Augie Steenbeck)

Edward Norton (Conrad Earp)

Wendy Nottingham (Secretary)

Scarlett Johansson (Midge Campbell)

Music

Original score by Alexandre Desplat

**→ The objects continue
on the wall to your left.**

Vending machines

The bank of original vending machines created for the film, and positioned outside the motel, includes one selling ammunition, another selling plots of Arid Plains real estate and another which mixes gin martinis with a twist.

Atelier Simon Weisse and Erica Dorn, 2021
Berlin, Germany and Chinchón, Spain
MDF, plywood, plastic, metal

Landscape paintings in vending machine selling real estate

David Meikle, 2021
London, United Kingdom

→ **The objects continue on the plinth behind you. Start on the right and continue left.**

Conrad Earp costume worn by Edward Norton

2021

Chinchón, Spain

Cotton, silk and leather

Midge Campbell costume worn by Scarlett Johansson

Milena Canonero designed all costumes for 'Asteroid City'. The dresses worn by Scarlett Johansson are based on costumes for Grace Kelly and Kim Novak in Alfred Hitchcock's 'Rear Window' (1954) and 'Vertigo'(1958).

2021

Chinchón, Spain

Silk and leather

Augie Steenbeck costume worn by Jason Schwartzman

Schwartzman wore his costume throughout filming, even on days off, to fully inhabit Steenbeck's character.

2021

Chinchón, Spain

Cotton and metal

Augie Steenbeck's luggage

2021

Chinchón, Spain

Leather, paper and metal

Woodrow costume with 'The White Dwarf Medal of Achievement' worn by Jake Ryan

2021

Chinchón, Spain

Cotton

Dinah costume with 'The Red Giant Sash of Honor' worn by Grace Edwards

2021

Chinchón, Spain

Cotton

June's schoolroom chalk board with solar system

2021

Chinchón, Spain

Wood and chalk

June Douglas costume worn by Maya Hawke

2021

Chinchón, Spain

Cotton and wool

Montana costume worn by Rupert Friend

2021

Chinchón, Spain

Cotton and leather

Cacti

2021

Chinchón, Spain

Paper, wood

Banjo and oil lamp

20th century

Place unknown

Glass and metal

Blanket

2021

Chinchón, Spain

Wool

Desert snake

Chinchón, Spain

Mixed media

The Phoenician Scheme

A Collector's World

2025

Screenplay by

Wes Anderson

Story by

Wes Anderson and Roman Coppola

Starring

Benicio del Toro, Mia Threapleton, Michael Cera

Synopsis

As business tycoon Anatole 'Zsa-zsa' Korda survives yet another assassination attempt, he starts planning his legacy and rekindles a relationship with his estranged daughter Liesl, a would-be nun.

Wes Anderson has collected objects throughout his career – the archives that form the backbone of this exhibition are a testament to this instinct. In his latest film, 'The Phoenician Scheme', collecting plays a central role as the main character, Anatole 'Zsa-zsa' Korda, is himself a passionate collector of art, books, residences and businesses.

To bring Zsa-zsa's world to life, Anderson commissioned a series of bespoke items including a Cartier rosary, a pipe from Dunhill and a bejewelled dagger made by contemporary artist and sculptor Harumi Klossowska de Rola. He also incorporated several priceless original masterpieces into Zsa-zsa's collection, such as Pierre-Auguste Renoir's 'Portrait of Edmond Renoir Jr.' (1888) and René Magritte's 1942 painting 'The Equator'.

Scan the QR code to hear Wes Anderson talk about the significance of collecting in 'The Phoenician Scheme'.



Duration
2 minutes



Korda Land and Sea, Ltd. rug

2024

Berlin, Germany

Semi worsted wool

Anatole 'Zsa-zsa' Korda's boxes

In 'The Phoenician Scheme', Anatole 'Zsa-zsa' Korda organises and presents his plans and visions in these cardboard boxes.

The Gap glovebox

Sussman Korda Utopian Outpost sockbox

**Trans-basin Hydroelectric Embankment
shoebox**

Indentured Workforce shirtbox

Uncle Nubar sockbox

Trans-desert Inland Waterway shoebox

Marseille Bob sockbox

Trans-mountain Locomotive Tunnel shoebox

Principal Partners hatbox

2024

Berlin, Germany

Cardboard

Prada backpack

Prada, 2024

Milan, Italy

Leather

Anti-Lie detectoscope

Atelier Simon Wiese, 2024

Berlin, Germany

Moulded plastic and metal

Airport Dagger

Atelier Simon Weisse and Paul MacDonald,
2024

Berlin, Germany

Resin and metal

Bashable rivets

In the film, a council of bureaucrats conspire to drive Korda out of business by gaming the price of 'bashable rivets'.

2024

Berlin, Germany

Metal

Korda Munitions hand grenade

2024

Berlin, Germany

Moulded polyurethane resin

Korda Munitions poison-gas ampule

2024

Berlin, Germany

Glass

Emergency Forced-Landing Procedure Instructions book

2024

Berlin, Germany

Paper

Urn and skull

2024

Berlin, Germany

Moulded resin

Dragonfly

Arch Model Studio, 2024

London, United Kingdom

Brass body and acetate and brass wings

→ **The next object is in
the case to the right**

Dagger

Harumi Klossowska de Rola, 2024

Paris, France

Goldplated brass, synthetic rubies and green agates

Liesl's rosary

2024

Pikkio, Italy

Glass beads, cotton, wood

Holy Water pocket-vial

2024

Berlin, Germany

Vintage glass bottle

Liesl's pipe

Dunhill, 2024

London, United Kingdom

Wood, gold, diamonds, carnelians, opals, emeralds, sapphires and citrines

→ **The next section begins in the microcinema to your left, walk past Section 11 - Asteroid City.**

Wes Anderson short films

Wes Anderson has worked in the short form throughout his body of work, directing several commercials and narrative shorts. Originally conceived as a feature-length production by Anderson and Owen Wilson, 'Bottle Rocket' (1993) became a short film after the pair exhausted their budget. Anderson continued working in short-form storytelling with 'Hotel Chevalier' (2007), a prologue to 'The Darjeeling Limited', and 'Castello Cavalcanti' (2013), made in collaboration with Prada and shot at Cinecittà Studios in Rome.

Most recently, he directed 'The Wonderful Story of Henry Sugar and Three More' (2023), a series of shorts adapted from Roald Dahl stories. Filmed on stage sets in Maidstone, England, the works take the form of cinematic stage plays, with actors performing Dahl's text to narrate the stories.

The shorts screened here chart Anderson's evolving use of the format and present a rare opportunity to see them projected together in a cinema setting.

Rat puppet from 'The Ratcatcher' short film

Arch Model Studio, 2022

London, United Kingdom

Metal, silicone, foam and alpaca hair

Mechanical swan wings from 'The Swan' short film

These blood stained wings were worn by the character of Peter Jackson (Rupert Friend and Asa Jennings) in Wes Anderson's adaptation of Roald Dahl's short story 'The Swan'. They are mechanical and can retract and spread.

Arch Model Studio, 2022

London, United Kingdom

Carbon fibre, piano wire, turkey feathers and synthetic fur

Programme

'Bottle Rocket' (short film)

1993

Duration

13 minutes 37 seconds

Screenplay

Wes Anderson and Owen Wilson

Starring

Owen Wilson, Luke Wilson, Robert Musgrave

Courtesy of American Empirical Pictures

© Wes Anderson

Content warning

This film contains strong language

'Hotel Chevalier'

2007

Duration

13 minutes 14 seconds

Screenplay

Wes Anderson

Starring

Jason Schwartzman, Natalie Portman

© Courtesy of Searchlight Pictures
and American Empirical Pictures

Content warning

This film contains partial nudity
and sexual content

'Castello Cavalcanti'

2013

Duration

7 minutes 45 seconds

Screenplay

Wes Anderson

Starring

Jason Schwartzman, Giada Colagrande

© Courtesy of American Empirical Pictures,
Hi productions and Prada

'The Swan' from the series 'The Wonderful Story of Henry Sugar and Three More'

2023

Duration

17 minutes

Screenplay

Wes Anderson based on a story by Roald Dahl

Starring

Rupert Friend, Asa Jennings, Ralph Fiennes

© Netflix

Content warning

This film contains discriminatory language

