UCLA School of Theater, Film & Television
David C. Copley Center for Costume Design

16TH ANNUAL
SKETCH TO SCREEN COSTUME DESIGN PANEL

Saturday, March 14, 2026

Oscar® nominees for **Best Costume Design:**

Miyako Bellizzi: *Marty Supreme*
Ruth E. Carter: *Sinners*
Kate Hawley: *Frankenstein*
Deborah L. Scott: *Avatar: Fire and Ash*
Malgosia Turzanska: *Hamnet*

About the UCLA TFT David C. Copley Center for Costume Design
Endowed in 2008 by a gift from newspaper publisher and philanthropist David C. Copley, with Oscar-nominated costume designer and author, Distinguished Professor Deborah Nadoolman Landis as Founding Director, the David C. Copley Center for Costume Design at UCLA is the first institution of its kind worldwide. The scholarly activities of the Copley Center serve UCLA TFT students, UCLA, and the international community of historians, filmmakers, and professional costume designers through publishing, exhibitions, and teaching. The Center is dedicated exclusively to the study of costume design, including history, genre research, costume illustration as an art form, and the influence of costume design on fashion and popular culture.

SKETCH TO SCREEN COSTUME DESIGN PANEL

WELCOME

Celine Parreñas Shimizu, M.F.A., Ph.D.
Dean of the School of Theater, Film and Television and
Distinguished Professor, Department of Film, Television,
and Digital Media

INTRODUCTION

Deborah Nadoolman Landis, Ph.D.
Distinguised Professor and Founding Director,
David C. Copley Center for Costume Design

COSTUME DESIGN VIDEO MONTAGE

CONVERSATION

AUDIENCE Q&A

COSTUME DESIGNER
MIYAKO BELLIZZI

Marty Supreme

Miyako Bellizzi is a costume designer based in New York City. Her career began in the fashion industry and quickly rose in the cinema. Known for her contributions to Josh and Benny Safdie's films, *Good Time* (2017) and *Uncut Gems* (2019), Miyako strives to create real people for the stories told on screen.

She has been nominated for an Academy Award and BAFTA for her work on *Marty Supreme* (2025) directed by Josh Safdie. Additional credits include *War Pony* (2022) from directors Riley Keough and Gina Gammell, which was nominated for 'Un Certain Regard' and a Golden Camera at Cannes in 2022, as well as Durga Chew-Bose's directorial debut *Bonjour Tristesse* (2024). She designed *The History of Sound* (2025) from director Oliver Hermanus starring Josh O'Connor and Paul Mescal which premiered in competition at Cannes.

COSTUME DESIGNER
RUTH E. CARTER

Sinners

Ruth E. Carter's career as a costume designer started in the 1980s. After studying at Hampton University, she began collaborating early with director Spike Lee, designing costumes for *Do the Right Thing* (1989) and later *Malcolm X* (1992), which earned her her first Academy Award nomination. She received a second Oscar nomination for *Amistad* (1997) and has built a career that includes *What's Love Got to Do with It* (1993), *Selma* (2014), and *Dolemite Is My Name* (2019), and has worked with directors such as Steven Spielberg, Ava DuVernay, and Ryan Coogler.

Carter earned an Emmy nomination for the television miniseries *Roots* (2016) and an Academy Award for Best Costume Design for *Black Panther* (2018), becoming the first Black designer to win in that category. She won a second Oscar for *Black Panther: Wakanda Forever* (2022). Her subsequent projects include *Coming 2 America* (2021) and *Sinners* (2025), for which she received her fifth Academy Award nomination. Over more than three decades, Carter has accrued over 70 film and television credits. She has also received the Costume Designers Guild Career Achievement Award and a star on the Hollywood Walk of Fame.

Costume concept artist for *Sinners*: Felipe Sanchez

COSTUME DESIGNER
KATE HAWLEY
Frankenstein

Kate Hawley, originally from New Zealand, grew up immersed in opera and theater. After completing her studies in graphic design, she earned a scholarship to The Motley School of Theatre Design in London, where she studied with renowned teachers such as Margaret Harris and Alison Chitty. This experience sparked her passion for design, which she channels through theater, ballet, opera, and film. Her impressive theater and opera portfolio includes works like *Bitter Calm* and *The Trial of The Cannibal Dog* for the New Zealand International Arts Festival; *Lucia Di Lammermoor* and *La Boheme* at the NBR New Zealand Opera; *The Love of the Nightingale* for Western Australian Opera; *Blithe Spirit* at Salisbury Playhouse; and *La Boheme* at the Wexford Opera Festival. She also served as costume and production designer for *Albert Herring* at the Aldeburgh Festival.

Hawley's feature film credits as costume designer include her work with frequent collaborator Guillermo del Toro on *Pacific Rim* (2013), *Crimson Peak* (2015) and *Frankenstein* (2025), for which she is nominated for an Academy Award, and is the winner of the BAFTA and the Costume Designer's Guild award for a period film. Hawley also designed the costumes for director David Ayer's *Suicide Squad* (2016) and Doug Liman's *Edge of Tomorrow* (2014). She received an Emmy nomination for *The Lord of the Rings: The Rings of Power* (2022).

Costume illustration for *Frankenstein* by Kate Hawley

COSTUME DESIGNER
DEBORAH L. SCOTT
Avatar: Fire and Ash

Deborah L. Scott is an Academy Award–winning costume designer. Most recently, she partnered again with director James Cameron for *Avatar: Fire and Ash* (2025), the third installment in the groundbreaking franchise. For this film, Scott and her team spent years developing intricate textiles, beadwork, and embroidery that blend traditional handicraft with cutting-edge digital technology. Scott's long-standing collaboration with Cameron began with *Titanic* (1997), which earned her the Academy Award and BAFTA for Best Costume Design. She also designed costumes for *Avatar* (2009) and *Avatar: The Way of Water* (2022), helping to shape the visual language of one of cinema's most ambitious franchises.

Her career includes collaborations with director Steven Spielberg on *E.T. the Extra-Terrestrial* (1982) and *Minority Report* (2002), as well as seven films for director Michael Bay, including *The Island* (2005), *Transformers* (2007), and *13 Hours: The Secret Soldiers of Benghazi* (2016). Her additional credits include *Back to the Future* (1985), *Legends of the Fall* (1994), *Heat* (1995), *The Patriot* (2000), *Love & Other Drugs* (2010), and *Aloha* (2015). In 2023, she received the Costume Designers Guild Career Achievement Award.

Costume concept artist for *Avatar: Fire and Ice*: Keith Christensen

COSTUME DESIGNER
MALGOSIA TURZANSKA
HAMNET

Malgosia Turzanska was born and raised in Krakow, Poland. She earned her BFA in Costume Design from DAMU in Prague and her MFA in Costume Design from NYU's Tisch School of the Arts. Her work spans independent film and prestige television, distinguished by its strong visual storytelling and meticulous attention to detail.

For television, she designed Season 1 of *Stranger Things* (2016) and Lulu Wang's miniseries *Expats* (2023–2024), starring Nicole Kidman. Her film credits include David Mackenzie's neo-western *Hell or High Water* (2016); David Lowery's *Ain't Them Bodies Saints* (2013) and *The Green Knight* (2021); and four collaborations with director Ti West: *In a Valley of Violence* (2016) and the A24 horror trilogy *X* (2022), *Pearl* (2022), and *MaXXXine* (2024), starring Mia Goth. *Pearl* has since inspired countless Halloween costumes. Most recently, she designed two of the 2026 Best Picture nominees: Clint Bentley's *Train Dreams* and Chloé Zhao's *Hamnet*, starring Paul Mescal as William Shakespeare and Jessie Buckley as Agnes. She lives in a tiny hamlet in upstate New York, where, when not working in film, she creates textile sculptures and delightfully impractical furniture.


Costume Illustration for *Hamnet* by Malgosia Turzanska

MODERATOR
DEBORAH NADOOLMAN LANDIS, PH.D.

Costume designer and historian, Distinguished Professor Deborah Nadoolman Landis, Ph.D., is Chair and Founding Director of the David C. Copley Center for Costume Design at the UCLA School of Theater, Film and Television. Landis received an M.F.A. in Costume Design from UCLA and a Ph.D. in the History of Design from the Royal College of Art, London. Her distinguished career includes *Animal House* (1978), *The Blues Brothers* (1980), *An American Werewolf in London* (1981), *Raiders of the Lost Ark* (1981), *Trading Places* (1983), *Coming to America* (1988), for which she received an Academy Award nomination, and the groundbreaking music video *Michael Jackson's Thriller* (1983).

A two-term past president of the Costume Designers Guild, Local 892, and past Governor of the Academy of Motion Picture Arts & Sciences, Professor Landis is the author of six books including *Dressed: A Century of Hollywood Costume Design* (2007), *FilmCraft: Costume Design* (2012), *Hollywood Sketchbook: A Century of Costume Illustration* (2012) and the catalogue for her landmark exhibition, *Hollywood Costume*, which she curated at the Victoria & Albert Museum in London. She is the editor-in-chief of the three-volume *Bloomsbury Encyclopedia of Film and Television Costume Design* (2026-7) and a revised textbook version of *Dressed: The History and Practice of Hollywood Costume* (2027). www.deborahlandis.com
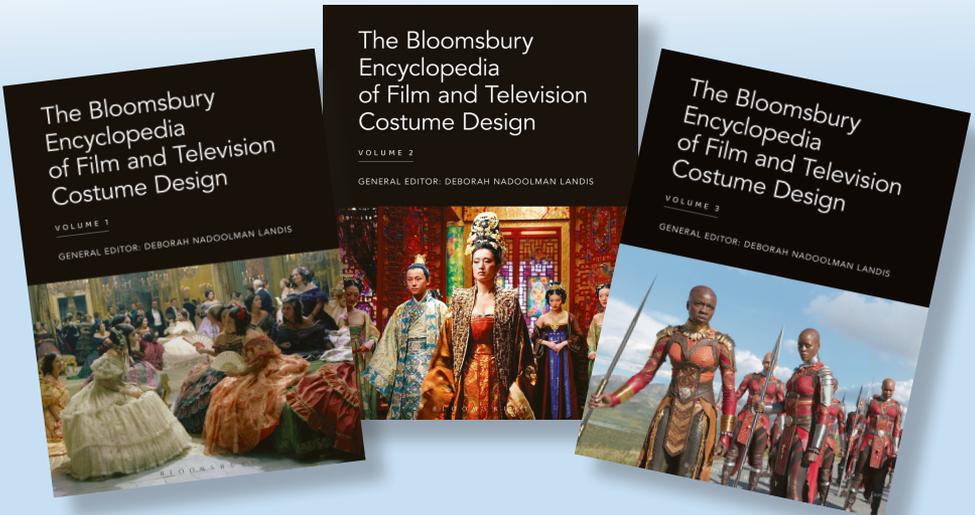
WELCOME

DEAN CELINE PARREÑAS SHIMIZU, M.F.A., PH.D.

Celine Parreñas Shimizu, M.F.A., Ph.D., is Dean of UCLA School of Theater, Film and Television and Distinguished Professor of Film, Television and Digital Media. A filmmaker and scholar, Dean Celine has authored four books on race and representation in media — most recently *The Movies of Racial Childhoods* (Duke, 2024), recipient of the 2026 Outstanding Contribution top prize award from the Association for Asian American Studies. Her writings have been translated into French, German, Italian, Portuguese and Spanish.

Her films *80 Years Later: On Japanese American Racial Inheritance* (2022) and *The Celine Archive* (2020), both distributed by Women Make Movies, have screened at over 70 film festivals and won 30 awards. Her latest film, *So To Speak*, is currently on the festival circuit. She holds a Ph.D. in Modern Thought and Literature from Stanford University — which inducted her into its Multicultural Alumni Hall of Fame — an M.F.A. in Film Directing and Production from UCLA TFT, and a B.A. in Ethnic Studies from UC Berkeley. celineshimizu.com

UPCOMING EVENTS & NEWS

2026 COSTUME DESIGNER-IN-RESIDENCE AT UCLA TFT

Each year, the Copley Center invites an esteemed Designer-in-Residence to campus to collaborate with costume design students. In 2026, five-time Academy Award-nominated costume designer **Jacqueline West** (*Dune: Part I* and *II*, *Killers of the Flower Moon, The Revenant*) will serve as the David C. Copley Designer-in-Residence. Previous Costume Designers-in-Residence include Academy Award nominee Arianne Phillips (2025), Karen Patch (2024), Academy Award winner Deborah L. Scott (2023), Kym Barrett (2022), Academy Award nominee Bina Daigeler (2021), Academy Award nominee Judianna Makovsky (2019), Academy Award winner Mark Bridges (2018), Academy Award winner Ruth E. Carter (2017), Emmy Award winner Michele Clapton (2016), and others.

DESIGN SHOWCASE WEST
NATIONAL PORTFOLIO REVIEW
SATURDAY, MAY 30, 2026

UCLA TFT presents Design Showcase West Portfolio Review, the only national entertainment design showcase on the West Coast featuring the work of students graduating from the nation's top university MFA design programs. Exhibits include costume, scenic, sound, lighting and production design. Industry professionals including film and television producers, theater artistic directors and professional designers attend DSW to meet the industry's rising stars. Located in UCLA TFT's Freud Playhouse in Macgowan Hall, **the afternoon review session is open to the public**. For more information on attending, please contact **dsw@tft.ucla.edu**

THE DOROTHY RICHARDS
COSTUME EDUCATORS' LUNCHEON
SUNDAY, MAY 31, 2026

This Copley Center annual roundtable focuses on best practices for teaching film and television costume design. The emphasis is on professional preparation, updating the curriculum to match current industry standards, and encouraging dialogue between university film and theater departments, which are often isolated by outdated teaching models. Past presenters include union leaders, 3D printing and construction techniques, specialty costume making, artisanal dyeing, digital illustration, and software from emerging tech companies. This event is open to all costume design educators. The Richards Educators' Luncheon is generously funded by Copley Center donors Karen Richards Sachs and David A. Sachs. For more information about this event, please contact nrubin@tft.ucla.edu

ACKNOWLEDGEMENTS

**FOR MORE INFORMATION ABOUT OPPORTUNITIES TO SUPPORT
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