

KINO LORBER

MARY OLIVER

Saved by the Beauty of the World

a film by Sasha Waters



****Official Selection****

True/False Film Festival 2026

Frameline Film Festival 2026

Berkshire International Film Festival 2026

Provincetown Film Festival 2026

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SYNOPSIS

If poetry had a pop icon, Mary Oliver would be it. Celebrated bestseller, Pulitzer Prize winner, lover of dogs and long walks in the woods, openly queer but intensely private, Oliver was America's unlikely contemporary mystic, stalking the ponds and forests of Cape Cod for nearly 50 years in order to open herself – and her readers – to the known and unknowable world. From a lonely childhood to literary fame, Oliver's life was shaped by devotion to nature, paying attention, and the long journey toward learning to love and to be loved. Her poems inspire liberals and conservatives, atheists and believers, naturalists and urbanites, speaking directly to contemporary anxieties about attention, presence, and the human relationship with the natural world – issues that feel especially pressing in an era of climate crisis, digital distraction, and social fragmentation.

Featuring interviews with her close friends, including John Waters, never-before-seen personal photos, notebooks, and correspondence from her archive, and recitations of her work by Stephen Colbert, Lucy Dacus, Steve Buscemi, and Oprah Winfrey, *Mary Oliver: Saved by the Beauty of the World* considers the poet's long lifetime of work in context, capturing the uniqueness of her world and the natural beauty that inspired her.

Q&A with DIRECTOR SASHA WATERS

How did you first encounter the work of Mary Oliver?

Like countless people in my time cohort, I learned about *many* poets and poems on “The Writer’s Almanac,” a short, daily program broadcast on public radio for more than two decades starting in the early 1990s. I am almost certain the first poem I heard by Mary Oliver was “When Death Comes.” The speaker of the poem invites the listener (or reader) to envision a long life ahead, to contemplate how it might be met with openness, wonder, and the absence of regret. We use “The Writer’s Almanac” host Garrison Keillor’s voice to introduce this poem in the film – a callback to a time when poetry was freely available via public media. Recently, I looked up the exact date of the broadcast of “When Death Comes” – April 2004. I imagine stopping stock-still to listen in my kitchen in Iowa, six months pregnant with my first child, which is apt, because although the poem has “death” in the title, it is deeply concerned with what it means to be alive:

*When it's over, I want to say: all my life
I was a bride married to amazement.
I was the bridegroom, taking the world into my arms.*

I found Mary through her poems, but the essays came to be very important to me as well, particularly those in *Upstream*. Her meditations on Millay, Whitman and Poe provide a beautiful model for how a writer, or any artist, meets and converses with her creative peers across time and space.

As someone trained in visual arts like film and photography, what drew you to making a documentary about a poet? And how did you approach this film compared to your previous documentary, Garry Winogrand: All Things Are Photographable?

Poetry and photography are sibling disciplines – both encounter the real and concrete (the world, language) and render it anew through metaphor, whether visual or verbal. At first glance, Garry Winogrand and Mary Oliver may seem unlikely cinematic compatriots – he is brash and ebullient where she is diffident and recessive. But they share many qualities – extreme self-discipline with regard to craft; an enduring sense of loneliness; a desire to be *invisible* – they both use this word explicitly – combined, paradoxically perhaps, with enormous generosity toward friends and students. Winogrand and Oliver are true iconoclasts, without pretense, utterly indifferent to conventional or worldly success. They both produced immense bodies of work over their lifetimes, and one challenge of both films was capturing the essence of that work without reducing its complexity. With *Mary Oliver*, there was the additional question of how to visualize the poems. The film could never sustain the long stretches of black screen I sometimes imagined – moments that might have invited viewers to dream the images for themselves. From the beginning, however, we knew that the natural world, especially the landscapes that shaped Mary’s life in Ohio, upstate New York, and Cape Cod, would be essential to representing her inner world. And because Mary’s partner of forty years, Molly Malone Cook, was herself a photographer, her images of their home, community, and life together in Provincetown became an intimate visual language through which their shared story could unfold.

It's clear from the group of people featured in the film – actors, writers, musicians, and more – that Oliver's work continues to attract a wide-ranging audience. How did you select this group?

First and foremost, we concentrated on the people who knew Mary personally such as friends Maria Shriver

and John Waters, Mary's biographer Lindsay Whalen, and younger poets with whom she corresponded, like David Keplinger. I also wanted to speak with writers with whom I felt she was in dialogue, and who I admired, like Donika Kelly, Ada Limón, Major Jackson and Nick Flynn; this community was vital to placing her work within the broader context of American literary arts. Some of the more surprising appearances in the film, such as Stephen Colbert and Jesse Welles, arose organically during production – Colbert mentioned on his show that he shared Mary's poem "The Summer Day" with his children on the first day of summer each year, and Welles namedrops Mary Oliver in his acoustic folk song, "Books." While there is some ambient social pressure to include celebrity voices in modern American documentaries, we made sure to keep those voices grounded in the reality of Mary's fan base – Helena Bonham Carter, for example, shared a TikTok of herself reading "Wild Geese," which is how I learned she is a longtime reader. TikTok is a massive rabbit hole of Mary fandom, of which we barely scratched the surface in the film. The number of geese tattoos alone is astonishing.

What were some unexpected joys and challenges in making this film?

Making this film was an incredibly joyful experience for which I am deeply grateful and there were *many* delights and wonders along the way – working with a crew that included former students of mine from both Virginia Commonwealth University and the University of Iowa, including my co-editor, the brilliant Meghan Sims, as well as learning so much from the composing team Olivier and Clare Manchon are among the highlights of several gratifying collaborative experiences. Spending time in Provincetown – even in the winter, with people who live there year-round like Mary and Molly did for so many years – was an important part of my research into understanding the fabric of their daily lives. There were also rich discoveries in the archives, such as a film made by the National Park Service in the late 1960s called "Song of the Sandy Mooring." This 16mm short profile of Provincetown includes footage of a young, then unknown Mary Oliver working in Molly's bookstore. Finding those images of Mary and the town in the National Archives felt like a gift from the universe.

Another wild find was the 2010 conversation between Mary and Maria Shriver. Their interview appeared in print in *O Magazine* in April 2011, and for months we assumed we were searching – most likely in vain – for an audio recording. More than fifteen years had passed, and no trace of it surfaced in the archives. But when we interviewed Ms. Shriver, she mentioned that their conversation had actually been filmed, and wondered whether the freelance cameraman might still have a copy. It seemed too good to be true, but thankfully cinematographer Rob Howard had preserved the footage – which ultimately became a crucial turning point in the film.

What is it about Oliver and her work that continues to resonate with readers of all ages and interests, even decades later?

The extraordinary constellation of poets, artists, and friends in the film express it better than I ever could: "People who don't know anything about poetry," claims Ariana Reines, "when they are in a state of being torn open by life, and they need someone to speak to that state of the soul. It's Mary Oliver." Mary resonates with readers of all ages and backgrounds because her words touch the deepest, most human parts of ourselves, where our humanity is closest to our animal nature. Many of her best loved poems are largely in the second person – "You do not have to be good" (from "Wild Geese"); "There was a new voice which you slowly recognized as your own" ("The Journey"); if *you* feel joy, "Don't Hesitate." It feels like Mary is

speaking to you alone, and yet millions of people share this feeling. It's remarkable. Poet Gabrielle Calvocoressi says, "You could not contain her any more than you could contain the season outside." Mary's words call on us individually and collectively to love the mystery at the heart of our human animal existence.

How does Mary Oliver speak to our present moment?

In the 19th century, Emerson and Whitman each produced literature that both embodied and transcended their America and was also uniquely their own. I believe the same can be said for Mary Oliver in our own time. Her poetry resonates with a strong mingling of individual and collective identity in relation to place – sometimes historically grounded, such as in her poem "Ghosts," addressing the brutality of settler-colonial Westward expansion – more often attuned to the minute, inescapable details of light, tide, trees and animal bodies. Moments of transcendence arise from the phenomena of the natural world, yet her commitment to exploring our interspecies interconnection marks her divergence from the fierce independence of the Transcendentalists, staking out a new path for American ideals. She writes in a meditative tradition, reflecting on one's personal relationship to the cosmos, but also anticipates a more recent poetic and political ethos – one that thinks in larger systems. Oliver's vast body of work provides quiet resistance to American individualism, self-centered sentimentality, and ingrained taboos around illness, disability, and death. "Nature" in her poetry, in its most expansive sense, becomes an arena of shared struggle and metaphysical enlightenment, where paying close attention to the non-human reveals urgent implications for the life of all beings on the planet. In Mary's words: "I would say that there exist a thousand unbreakable links between each of us and everything else, and that our dignity and our chances are one. The farthest star and the mud at our feet are a family...we are at risk together, or we are on our way to a sustainable world together. We are each other's destiny."

CREW BIOS

Sasha Waters | Director, Producer, Co-editor

A moving image artist trained in photography and 16mm cinema, the films of Sasha Waters pursue ecstatic, metaphorical realism from the relations and materials of ordinary life. Her 2018 feature *Garry Winogrand: All Things are Photographable* won a Special Jury Prize at the SXSW Film Festival, and her 2024 short *Ghost Protists* had its premiere at the International Film Festival Rotterdam. She is a 2026-2027 recipient of the Virginia Museum of Fine Arts Fellowship and a Professor of Film at VCU's School of the Arts in Richmond, VA.

Filmography:

Whipped (1998, feature), *Razing Appalachia* (2003, feature), *This Existence is Material* (2003), *The Waiting Time* (2005), *Her Heart is Washed in Water & then Weighed* (2006), *This American Gothic* (2008), *Chekhov for Children* (2010, feature), *You Can See the Sun in Late December* (2010), *An Incomplete History of the Travelogue, 1925* (2012), *Our Summer Made Her Light Escape* (2012), *An Incomplete History of Pornography, 1979* (2013), *Burn Out the Day* (2014), *A Partial History of the Natural World, 1965* (2015), *Garden of Stone*, (2015), *dragons & seraphim* (2017), *Garry Winogrand: All Things are Photographable* (2018, feature), *Respiration* (2019), *Fragile* (2022), *Ashes of Roses* (2023), *Ghost Protists* (2024)

Meghan Sims | Co-editor

Meghan Sims is an award-winning editor and filmmaker whose work has been recognized by The NY Times Op-Docs, Brooklyn Arts Council, Midwest Film Festival, and Vimeo Staff Pick's Best of the Year Awards. Her feature film credits include *BIG STAR: NOTHING CAN HURT ME* (SXSW 2012), as well as *TICKLING GIANTS* (Tribeca 2016) as an assistant editor. She also assisted Academy Award-winning director Laura Poitras on *RISK*, Poitras' film about Wikileaks and its founder, Julian Assange, which premiered at the Cannes Film Festival's Directors' Fortnight in 2016. In 2020 she edited *OUT OF DARKNESS* for director Tanaz Eshaghian (*BE LIKE OTHERS*, Sundance 2009). In 2021, she edited *AMERICONNED*, the story of income inequality in America from The New Deal to today, working closely with consultant Christopher Seward (*FAHRENHEIT 9/11*, *ONE CHILD NATION*).

Olivier Manchon and Claire Manchon | Composers

Based in Kingston NY (from Brooklyn/Paris/Martha's Vineyard), Olivier and Clare Manchon come from a background of writing, recording and touring – sharing music with live audiences. They had the band *Clare & the Reasons* and Olivier headed up the *Orchestre de Chambre Miniature*. They have collaborated and toured with Van Dyke Parks, Sufjan Stevens, John Legend, The National, Peter Dinklage, DeKotchka, and many more. They began scoring with a documentary about Ricky Jay about 12 years ago and haven't looked back, including scores and songs for films and TV such as the hit *Secret Mall Apartment*; *Turn Every Page*; the ABC series *Black Box*, *Emily in Paris* season 1 and 2; NBC's *Good Girls*; Oscar-shortlisted short films "Bad Hostage", "Deciding Vote" and "Hysterical Girl," and many more.

SUBJECT BIOS

D. Graham Burnett is a historian of science at Princeton University associated with The Friends of Attention, the author of several books, and a 2013-2014 Guggenheim Fellow. Burnett has written essays and reviews for a variety of publications, including *The New Yorker*, *Harpers*, *The Economist*, *The American Scholar* (where he served two terms on the editorial board), *Daedalus* (where he was a contributing editor), *The New York Times*, *The Times Literary Supplement*, and *The New Republic*. He has been an editor at *Cabinet* since 2008, and he serves on the editorial board of *Lapham's Quarterly*.

Helena Bonham Carter is a British actress based in London. She is known for her character roles as eccentric women in blockbusters and independent films. For her role as Kate Croy in *The Wings of the Dove* (1997), Bonham Carter received a nomination for the Academy Award for Best Actress, and for her portrayal of Queen Elizabeth in *The King's Speech* (2010), she won the BAFTA Award for Best Actress in a Supporting Role.

Steve Buscemi is an American actor, director, and producer. His accolades include two Emmy Awards, a Golden Globe Award and two Independent Spirit Awards. Aside from acting, Buscemi has also directed three films, including *Trees Lounge* (1996), as well as a number of television episodes. He is from Brooklyn and based in NYC.

Gabrielle Calvocoressi was a finalist for the 2025 National Book Award in Poetry for her collection, *The New Economy*. Other collections include *The Last Time I Saw Amelia Earhart*, *Apocalyptic Swing*, and *Rocket Fantastic*, which was the winner of the Audre Lorde Award for Lesbian Poetry. They serve on the Board of Chancellors of the Academy of American Poets and live in Old East Durham, NC, where joy, compassion, and social justice are at the center of their personal and poetic practice.

Stephen Colbert is an American actor, writer, producer, comedian, political commentator, and television host. He's best known for hosting *The Colbert Report*, a Comedy Central news satire show that ran from 2005–2014, and *The Late Show with Stephen Colbert* on CBS, which began in 2015.

Lucy Elizabeth Dacus is a Grammy-winning singer, guitarist, producer, and Richmond, Virginia native. Dacus first gained recognition after releasing her debut album, *No Burden*, which led to a deal with Matador Records. At Mayor of New York City Zohran Mamdani's inauguration in 2026, Dacus performed "Bread and Roses." She is based in Los Angeles.

Mark Doty is the author of ten poetry collections, including *Fire to Fire*, winner of the 2008 National Book Award for Poetry, and six prose works, most recently *What is the Grass: Walt Whitman in My Life*. With a shelf full of honors – from the T.S. Eliot Prize to a Guggenheim Fellowship – Doty has shaped the world of contemporary letters both on the page and in the classrooms of Rutgers, Iowa, and NYU.

Nick Flynn is a writer, playwright and poet who has published twelve books, most recently *This Is the Night Our House Will Catch Fire* (2020), a hybrid memoir; and *Stay: threads, collaborations, and conversations*

(2020), which documents 25 years of his collaborations with artists, filmmakers, and composers. He has been awarded fellowships from the Guggenheim Foundation and the Library of Congress, and is on the creative writing faculty at the University of Houston. He lives in Brooklyn with his wife, the Emmy-nominated actress, conservation activist, and author of the 2025 book, *Turning to Birds*, Lili Taylor.

Ruth Franklin is an American literary critic and former editor at *The New Republic*. Franklin's work appears in many publications, including *The New Yorker*, *The New York Times Book Review*, *The New York Review of Books*, and *Harper's*. She is the recipient of a Guggenheim Fellowship in biography, a Cullman Fellowship at the New York Public Library, a Leon Levy Fellowship in biography, and the Roger Shattuck Prize for Criticism. She lives in Brooklyn, NY.

Frank X. Gaspar was born and raised in Provincetown, Massachusetts, and now lives in southern California where until recently he taught at Long Beach City College. He's published poems and short stories in numerous journals, including *The Nation*, *The Kenyon Review*, *The New England Review*, *The Georgia Review*, and others. His first collection of poems, *The Holyoke*, won the Morse Prize in 1988. He's been an NEA Fellow, a John Atherton Fellow at Breadloaf, and a Walter Dakin Fellow at Sewanee (University of the South).

Major Jackson is the author of six books of poetry, including *Razzle Dazzle: New & Selected Poems* (2023), *The Absurd Man* (2020), *Roll Deep* (2015), *Holding Company* (2010), *Hoops* (2006) and *Leaving Saturn* (2002), which won the Cave Canem Poetry Prize for a first book of poems. A recipient of fellowships from the Academy of American Poets, Fine Arts Work Center in Provincetown, John S. Guggenheim Foundation, the NEA, and the Radcliffe Institute, Major Jackson has been awarded a Pushcart Prize, a Whiting Writers' Award, and the Pew Fellowship in the Arts. Major Jackson lives in Nashville, Tennessee where he is the Gertrude Conaway Vanderbilt Chair in the Humanities at Vanderbilt University.

Donika Kelly is the author of *The Natural Order of Things*, *The Renunciations*, winner of the Anisfield-Wolf book award in poetry, and *Bestiary*, the winner of the 2015 Cave Canem Poetry Prize, a Hurston/Wright Legacy Award, and a Kate Tufts Discovery Award. Kelly's poetry has been a finalist for the National Book Critics Circle Award, the Publishing Triangle Awards, the Lambda Literary Awards, and longlisted for the National Book Award. She is an Associate Professor of English at the University of Iowa and lives in Iowa City with her wife, acclaimed memoirist Melissa Febos.

David Keplinger is a poet, translator, and certified teacher of mindfulness. He was the recipient of the 2025 Joseph Brodsky Rome Prize from the American Academy in Rome. David is the author of *Ice* (Milkweed Editions, 2023) and seven other collections of poetry. His first collection, *The Rose Inside*, was selected by Mary Oliver for the 1999 T.S. Eliot Prize. Other honors include The Poetry Society of America's Emily Dickinson Prize, the Cavafy Prize from *Poetry International*, and two fellowships from the National Endowment for the Arts. He lives in Washington, D.C.

Ada Limón is the author of seven books of poetry, the recipient of a MacArthur "Genius" Fellowship, a Guggenheim Fellowship, and was named a 2024 *Time Magazine* Woman of the Year. She is the author of two picture books, *In Praise of Mystery* as well as *And, Too*, *The Fox*, and was the editor of the anthology *You*

Are Here: Poetry in the Natural World. She served as the 24th Poet Laureate of the United States, and her short-form non-fiction book *Against Breaking: On The Power of Poetry*, was released in 2026. She lived in the Sonoma Valley.

Ariana Reines is a New York-based American poet, playwright, performance artist, and translator. Her books of poetry include *The Cow* (2006), which won the Alberta Prize from Fence Books; *Coeur de Lion* (2007); *Mercury* (2011); *Thursday* (2012), *A Sand Book* (2019), which was longlisted for the National Book Award, and *The Rose* (2025). She has taught at UC Berkeley, Columbia University, The New School, and Tufts University. Reines has been described by Michael Silverblatt of NPR's Bookworm as "one of the crucial voices of her generation."

Jason Reynolds is a "Macarthur Genius" Fellow and #1 *New York Times* bestselling author of many award-winning books, including *Look Both Ways: A Tale Told in Ten Blocks*, *All American Boys* (with Brendan Kiely), *Long Way Down*, *Stamped: Racism, Antiracism, and You* (with Ibram X. Kendi), *Stuntboy, in the Meantime* (illustrated by Raúl the Third), and *Ain't Burned All the Bright* (with artwork by Jason Griffin). The recipient of a Newbery Honor, a Printz Honor, an NAACP Image Award, and multiple Coretta Scott King honors, Reynolds was also the 2020-2022 National Ambassador for Young People's Literature. He lives in Washington, D.C.

Maria Shriver is an American writer, journalist and activist, and the winner of two Emmy Awards for *The Alzheimer's Project*, for which she served as Executive Producer. She is a member of the Shriver family and Kennedy family; as a former First Lady of California, she created the world's largest Women's Conference and started the Minerva Awards to honor women who were making a difference on the frontlines of humanity. Her interview with Mary Oliver appeared in the April 2011 issue of *O Magazine*.

C. Steven Swanson is a house painter, storyteller, writer and beloved decades-long member of the year-round community in Provincetown, MA, Mary Oliver's home for nearly fifty years.

V [formerly Eve Ensler] is the Tony Award-winning playwright, activist, performer, and author of the Obie award-winning theatrical phenomenon *The Vagina Monologues*, published in over 48 languages, performed in over 140 countries, and heralded by *The New York Times* as one of the "best American plays" of the past 25 years. She is founder of V-Day, the almost 25 year old global activist movement which has raised over 120 million dollars to end violence against all women (cisgender and transgender), gender diverse people, girls and the planet. V lives in upstate New York.

John Waters is an American filmmaker, actor, writer, and artist. He rose to fame in the early 1970s for his transgressive cult films, including *Multiple Maniacs* (1970), *Pink Flamingos* (1972), and *Female Trouble* (1974). Waters wrote and directed the comedy film *Hairspray* (1988), which was later adapted into a hit Broadway musical and a 2007 musical film. A long-time summer resident of Provincetown, MA, he was a decades-long friend to Mary Oliver and her partner Molly Cook.

Jesse Welles is an American singer-songwriter and guitarist. He released his debut studio album, *Red Trees and White Trashes*, in 2018. In 2024, Welles garnered attention on social media for writing and performing

folk protest songs, including "The Poor," "Cancer," "The Olympics," "United Health," and "War Isn't Murder."

Lindsay Whalen is writing the first biography of the poet Mary Oliver, forthcoming from The Penguin Press. She is the recipient of the CUNY Graduate Center's Leon Levy Center for Biography Fellowship and is a graduate of Brooklyn College's MFA in Fiction. She began her career in publishing and continues to work with authors as an independent editor. She is based in New Haven, CT.

Oprah Winfrey is an American talk show host, television producer, actress, author, and media entrepreneur. She is best known for her talk show, *The Oprah Winfrey Show*, broadcast from Chicago from 1986 to 2011. She was the first African American listed by Business Week as one of the top 50 most generous philanthropists, and by 2007, Winfrey was often ranked as the most influential woman in the world.

CREDITS

Directed & Produced by

Sasha Waters

Executive Producers

Michael Kantor

John Keith

Principal Cinematography

Tyler Kirby

Nelson Walker

Edited by

Meghan Sims

Sasha Waters

Archival Producer

Gideon Kennedy

Archival Consultant

Rich Remsberg

Music by

Clare Manchon

Olivier Manchon

Color

Alexis McCrimmon

Sound Mix

Paul Hill

Mary Oliver's name, image, voice
and writing © NW Orchard LLC
Literary Executor, Bill Reichblum
Manager, Clarissa Reichblum
Courtesy of the Library of Congress

Graphics & Animation

RhoPro

Line Producer

Janelle Proulx

Additional Cinematography

Cheryl Hess

Allie Humenek

Zsolt Kadar

Sam Keogh

Sasha Waters

Consulting Editor

Sam Pollard

Additional Editing

Brice Goldberg

Assistant Camera

Danielle Bryant

Melissa Dabback

Zac Mills

Ben Stancik

Gaffers

Marco Bartkowiak

Hieu Tran

Production Sound Mixers

Mark Gardner

Matt Geldoff

Tyler Kirby

Gabe Linkiewicz

Avantika Nimbalker

Paul Parsons

Kyle Pham

Janelle Proulx

Matt Sutton

Grip / Teleprompter Assist

Steven Fairbanks

UK Production Coordinator

George Scott

Hair & Makeup

Shiv Ashman
Morgan Blaul
Ilise Harris
Carol Hemming
Jessica Lindholm
Alexis Martinez

Stylist

Antonia Xereas

Production Assistant

Ruby Freyer

Research Assistant

Anna Burgoyne

Post-Production Coordinator

Jennifer Lange

Music Research

Clear Cut, Inc.

Legal Counsel

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Accountant

Hyekang Shin

16mm film processing & transfers

Metropolis Post

Featuring (In Order of Appearance)

Stephen Colbert

Jason Reynolds

Mary Oliver

Nick Flynn

John Waters

Oprah Winfrey

Ariana Reines

Gabrielle Calvocoressi

Maria Shriver

Major Jackson

Mark Doty

David Keplinger
Lindsay Whalen
Ruth Franklin
Donika Kelly
C. Steven Swanson
Lucy Dacus
Frank Gaspar
Norman Mailer
Molly Malone Cook
Helena Bonham Carter
Jesse Welles
D. Graham Burnett
V [former Eve Ensler]
Ada Limón
Josh Hamilton
Coleman Barks
Steve Buscemi
Elyse Grossman
Lucky Drucker
Katie Gonella
Osiris Fox
Noah Kamps

Advisors

Matt Cohen
Mark Doty
Michael Frisch
Major Jackson
S. Topiary Landberg
Debra Dean Murphy
Margaret Ronda

Consultant

Lindsay Whalen

Artist Films

Georg Koszulinski
Arthur Lipsett
Jason Livingston
Estate of Gunvor Nelson, courtesy Filmform
Estate of Tomo Nishikawa
Estate of Joyce Weiland, courtesy Cinémathèque québécoise
Franklin Miller, courtesy Nicholas Winding Refn

Richard Wiebe

Maria Shriver 2010 footage

Rob Howard

Archival Film, Audio & Photographs

The 92nd St Y, New York

Alamy

AV Geeks LLC / Bridgeman

BBC / Getty Images

Craig Baldwin

Rachel Brown

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Dallas Museum of Art

Encyclopedia Britannica

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Harpo Productions

Interlochen Center for the Arts

Major Jackson

David Keplinger

Lannan

Lilly Library, Indiana University

Estate of Norman Mailer

Milestone Film & Video, Inc.

The Edna St. Vincent Millay Society

MOS Enterprises

National Archives and Records Administration

Periscope Films

AevanStock/Pond5

BartSadowski/Pond5
BlackBoxGuild/Pond5
Footageoftheworld/Pond5
Kardaska/Pond5
Khantongdee5651/Pond5
MediaFuzeBox/Pond5
Nimia_Footage/Pond5
Pond5prime/Pond5
ExpressVectors/Shutterstock
Kobzev Dmitry/Shutterstock
Doug Jensen/Shutterstock
Joe Taylor Cinema/Shutterstock
Lucia Marny/Shutterstock
Marcin Perkowski/Shutterstock
Piotr AKURRA Podermanski/Shutterstock
Shutterstock Prime/Shutterstock
A Visual World/Shutterstock
Sjoerd van der Wal/Shutterstock
Ilya Zakharov/Shutterstock
Smith College Special Collections
Streamline Films, Inc.
Unitarian Universalist Association
WNET
Steve Yeager

Additional Materials

Assumption University
Bits Press
Boston Globe Media Partners
The Citizen
Ecco Press
Equal Entertainment LLC
Gray Media (WDBJ)
Little, Brown and Company
Garrison Keillor
Mass. Institute of Technology
NFL Productions, Inc.
National Public Radio, Inc.
The New York Public Library
The New York Times Co.
The New Yorker
NewsHour Productions
The On Being Project

Provincetown Banner
Seattle-Post Intelligencer
The Sunday Sun
Tarrant County College, Fort Worth
The Ursuline School
VCU Cabell Library

TIKTOKS

Ken Monse Brown
The Cultured Bumpkin
Nat DePaz
Poetic Jewels
Max Pasakorn
Christopher M. Tantillo

Additional Music

Preludes Op. 28 No. 7 in A Major
Composer: Frédéric Chopin
1545 Publishing
Courtesy Parry Music Classical

Clarinet Trio Op. 114 Adagio
Composer: Johannes Brahms
1545 Publishing
Courtesy Parry Music Classical

Symphony No. 5 in C Sharp Minor
IV Adagietto
Composer: Gustav Mahler
1545 Publishing
Courtesy Parry Music Classical
Performed by Music Beyond/BMGPM

Clarinet Sonata Op. 120 No. 2, Movement 3
Composer: Johannes Brahms
1545 Publishing
Courtesy Parry Music Classical

String Quartet No. 14
Death and the Maiden II
Composer: Franz Schubert
1545 Publishing
Courtesy Parry Music Classical

Performed by Music Beyond/BMGPM

Symphony No. 4 in G Major

Bedächtig. Nicht eilen

Composer: Gustav Mahler

1545 Publishing

Courtesy Parry Music Classical

Performed by Music Beyond/BMGPM

Original Music

Violin, viola, cello, piano, bass, drums

Olivier Manchon

Guitar, percussion, synth

Clare Manchon

Clarinet, flute, bass clarinet

John Ellis

Cello, Jonny Cottle

Drums, Robert Dipietro

Recorded at Music for Moving Images, Kingston, NY
and on Martha's Vineyard

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Music Editing by Clare Manchon

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Mark Adams

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Andrea Cohen

Ed Coleman

Fine Arts Work Center

Dave Filipi

Elsa, Jonathan & Lisa Frieman

John, Georgia & Ruby Freyer

Hope Ginsberg

Kelly Kerr

Jon Kilik

David Koh
Ron Mann
Millay Arts
National Gallery of Art
Daniel Polin
Thom Powers
Justin James Reed
Jon-Phillip Sheridan
Meema Spadola
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For American Masters

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