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ceremony, televised in the United States by ABC, was produced by Glenn Weiss and Ricky Kirshner, with Weiss also serving as director. Comedian Jimmy Kimmel hosted the show for the third time, following the 89th ceremony in 2017 and the 90th ceremony in 2018.[14] In related events, the Academy held its 13th annual Governors Awards ceremony at the Fairmont Century Plaza Hotel in Century City, California, on November 19, 2022. The Academy Scientific and Technical Awards were presented by host Simu Liu on February 24, 2023, in a ceremony at the Academy Museum of Motion Pictures in Los Angeles.[5] Everything Everywhere All at Once won seven awards, including Best Picture.[6][7] Other winners included All Quiet on the Western Front with four awards, The Whale with two, and Avatar: The Way of Water, Black Panther: Wakanda Forever, The Boy, the Mole, the Fox and the Horse, The Elephant Whisperers, Guillermo del Toro's Pinocchio, An Irish Goodbye, Navalny, RRR, Top Gun: Maverick, and Women Talking with one. The telecast drew 18.75 million viewers in the United States.[3] The nominees for the 95th Academy Awards were announced on January 24, 2023, at the Samuel Goldwyn Theater in Beverly Hills, by actors Riz Ahmed and Allison Williams.[8] Everything Everywhere All at Once led all nominees with eleven nominations; All Quiet on the Western Front and The Banshees of Inisherin tied for second with nine nominations each.[9][10] The winners were announced during the awards ceremony on March 12, 2023. Everything Everywhere All at Once became the first science fiction film to win Best Picture,[11] and became the third film, alongside A Streetcar Named Desire (1951) and Network (1976), to win three acting awards. [12] Best Director winners Daniel Kwan and Daniel Scheinert became the third pair of directors to win for the same film.[a] For the first time since the 7th ceremony in 1935, all five Best Actor nominees were first-time nominees.[13] Michelle Yeoh became the first Asian winner for Best Actress and the second woman of color overall after Halle Berry, who won for her performance in Monster's Ball (2001).[14] Furthermore, she became the first woman to identify as Asian to be nominated in that category.[b] Ke Huy Quan became the first Vietnamese person to win an Oscar and the second Asian winner for Best Supporting Actor after Haing S. Ngor, who won for his role in The Killing Fields (1984).[15][16] The 42-year span between Judd Hirsch's first nomination, for his supporting role in Ordinary People (1980), and his second, for The Fabelmans, set the record for the longest gap between Oscar nominations.[13] At age 90, Best Original Score nominee John Williams became the oldest person nominated competitively in Oscars history.[13] Best Costume Design winner Ruth E. Carter became the first Black woman to win two Oscars.[17] Daniel Scheinert and Daniel Kwan, Best Picture co-winners, and Best Director and Best Original Screenplay winners Brendan Fraser, Best Actor winner Michelle Yeoh, Best Actress winner Ke Huy Quan, Best Supporting Actor winner Jamie Lee Curtis, Best Supporting Actress winner Sarah Polley, Best Adapted Screenplay winner Guillermo del Toro, Best Animated Feature co-winner Edward Berger, Best International Feature Film winner Daniel Roher, Best Documentary Feature Film co-winner Kartiki Gonçalves, Best Documentary Short Subject co-winner Volker Bertelmann, Best Original Score winner M. Keeravani, Best Original Song co-winner James Friend, Best Cinematography winner Ruth E. Carter, Best Costume Design winner Paul Rogers, Best Film Editing winner Joe Letteri, Best Visual Effects co-winner Eric Saindon, Best Visual Effects co-winner Winners are listed first, highlighted in boldface, and indicated with a double dagger (‡).[18] Best Picture Everything Everywhere All at Once – Daniel Kwan, Daniel Scheinert, and Jonathan Wang, producers‡ All Quiet on the Western Front – Malte Grunert, producer‡ Avatar: The Way of Water – James Cameron and Jon Landau, producers The Banshees of Inisherin – Graham Broadbent, Peter Czernin, and Martin McDonagh, producers Elvis – Baz Luhrmann, Catherine Martin, Gail Berman, Patrick McCormick, and Schuyler Weiss, producers The Fabelmans – Kristie Macosko Krieger, Steven Spielberg, and Tony Kushner, producers Tár – Todd Field, Alexandra Milchan, and Scott Lambert, producers Top Gun: Maverick – Tom Cruise, Christopher McQuarrie, David Ellison, and Jerry Bruckheimer, producers Triangle of Sadness – Erik Hemmendorff and Philippe Bober, producers Women Talking – Dede Gardner, Jeremy Kleiner, and Frances McDormand, producers Best Directing Daniel Kwan and Daniel Scheinert – Everything Everywhere All at Once‡ Martin McDonagh – The Banshees of Inisherin Steven Spielberg – The Fabelmans Todd Field – Tár Ruben Östlund – Triangle of Sadness Best Actor in a Leading Role Brendan Fraser – The Whale as Charles Austin Butler – Elvis as Elvis Presley Colin Farrell – The Banshees of Inisherin as Pádraic Súilleabháin Paul Mescal – Asterios in Calum Patterson Bill Nighy – Living as Mr. Rodney Williams Best Actress in a Leading Role Michelle Yeoh – Everything Everywhere All at Once as Evelyn Wang‡ Kate Blanchett – Tár as Lydia Tár Ana de Armas – Blonde as Norma Jeane Anderson Riseborough – To Leslie as Leslie Rowlands‡ Michelle Williams – The Fabelmans as Mizzi Fabelman Best Actor in a Supporting Role Ke Huy Quan – Everything Everywhere All at Once as Waymond Wang‡ Brendan Gleeson – The Banshees of Inisherin as Colm Doherty Brian Tyree Henry – Causeway as James Aucas‡ Judd Hirsch – The Fabelmans as Uncle Boris Barry Keoghan – The Banshees of Inisherin as Dominic Kearney Best Actress in a Supporting Role Jamie Lee Curtis – Everything Everywhere All at Once as Deirdre Beaubien‡r† Angela Bassett – Black Panther: Wakanda Forever as Queen Ramonda‡ Hong Chau – The Whale as Liz Kerry Condon – The Banshees of Inisherin as Siobhán Súilleabháin Stephanie Hsu – Everything Everywhere All at Once as Joy Wang / Jobu Tupaki Best Writing (Original Screenplay) Everything Everywhere All at Once – Daniel Kwan and Daniel Scheinert‡ The Banshees of Inisherin – Martin McDonagh The Fabelmans – Steven Spielberg and Tony Kushner Tár – Todd Field Triangle of Sadness – Ruben Östlund Best Writing (Adapted Screenplay) Women Talking – Sarah Polley; based on the novel by Miriam Toews‡ All Quiet on the Western Front – Edward Berger, Lesley Paterson, and Ian Stokell; based on the novel by Erich Maria Remarque Glass Onion: A Knives Out Mystery – Rian Johnson; based on characters created by Johnson and the film Knives Out Living – Kazuo Ishiguro; based on the original motion picture screenplay‡ Ikiru by Akira Kurosawa, Shinobu Hashimoto, and Hideo Oguni‡ Top Gun: Maverick – Screenplay by Ehren Kruger, Eric Warren Singer, and Christopher McQuarrie; story by Peter Craig and Justin Marks; based on the film Top Gun written by Jim Cash and Jack Fips Jr. Best Animated Feature Film Guillermo del Toro's Pinocchio – Guillermo del Toro, Mark Gustafson, Gary Ungar, and Alex Bulkley‡ Marcel the Shell with Shoes On – Dean Fleischer Camp, Elisabeth Holm, Andrew Goldman, Caroline Kaplan, and Paul Mezey‡ Puss in Boots: The Last Wish – Joel Crawford and Mark Swift‡ The Sea Beast – Chris Williams and Jeff Schluger‡ Turning Red – Domee Shi and Lindsey Collins‡ Best International Feature Film All Quiet on the Western Front (Germany) – directed by Edward Berger‡ Argentina, 1985 (Argentina) – directed by Santiago Mitre‡ Close (Belgium) – directed by Lukas Dhont‡ EO (Poland) – directed by Jerzy Skolimowski‡ The Quiet Girl (Ireland) – directed by Colm Bairéad‡ Best Documentary Feature Film Navalny – Daniel Roher, Odesa Rae, Diane Becker, Melanie Miller, and Shane Boris‡ All That Breathes – Shaunak Sen, Aman Mann, and Teddy Leifer‡ All the Beauty and the Bloodshed – Laura Poitras, Howard Gertler, John Lyons, Noin Goldin, and Yoni Golijov‡ Fire of Love – Sara Dosa, Shane Boris, and Ina Fichman‡ A House Made of Splinters – Simon Lereng Wilmont and Monica Hellström‡ Best Documentary Short Film The Elephant Whisperers – Kartiki Gonssalves and Guneet Monga‡ Haulout – Evgenia Arbugaeva and Maxim Arbugaev‡ How Do You Measure a Year? – Jay Rosenblatt‡ The Martha Mitchell Effect – Anne Alvergue and Beth Levin‡ Stranger at the Gate – Joshua Seftel and Connal Jones‡ Best Short Film (Live Action) – Ian Irish‡ Goodbye – Tom Berkeley and Ross Whitel‡ Valu – Anders Walter and Rebecca Puzan‡ Le pupille – Alice Rohrwacher and Alfonso Cuarón‡ Night Ride – Eirik Tveiten and Gaute Lid‡ Larsen The Red Suitcase – Cyrus Nowshad‡ Best Short Film (Animated) The Boy, the Mole, the Fox and the Horse – Charlie Mackesy and Matthew Freud‡ The Flying Sailor – Wendy Tilby and Amanda Forbis‡ Ice Merchants – João Gonzalez and Bruno Caetano‡ My Year of Dicks – Sara Gunnarsdóttir and Pamela Ribon‡ An Ostrich Told Me the World Is Fake and I Think I Believe It – Lachlan Pendragon‡ Best Music (Original Score) All Quiet on the Western Front – Volker Bertelmann‡ The Banshees of Inisherin – Carter Burwell‡ Everything Everywhere All at Once – Son Lux‡ The Fabelmans – John Williams‡ Best Music (Original Song) "Natatu Naatu" from RRR – Music by M. Keeravani; lyrics by Chandrabose‡ "Applause" from Tell It Like a Woman – Music and lyrics by Diane Warren‡ "Hold My Hand" from Top Gun: Maverick – Music and lyrics by Lady Gaga and BloodPop‡ "Lift Me Up" from Black Panther: Wakanda Forever – Music by Tems, Rihanna, Ryan Coogler, and Ludwig Göransson; lyrics by Tems and Ryan Coogler‡ "This Is a Life" from Everything Everywhere All at Once – Music by Ryan Lott, David Byrne, and Mitski; lyrics by Ryan Lott and David Byrne‡ Best Sound Top Gun: Maverick – Mark Weingarten, James H. Mather, Al Nelson, Chris Burdon, and Mark Taylor‡ All Quiet on the Western Front – Viktor Prášil, Frank Kruse, Markus Stenler, Lars Ginzler, and Stefan Kotzer‡ Avatar: The Way of Water – Julian Howarth, Gwendolyn Yates Whittle, Dick Bernstein, Christopher Boyes, Gary Summers, and Michael Hedges‡ The Batman – Stuart Wilson, William Ficks, Douglas Murray, and Andy Nelson‡ Elvis – David Lee, Wayne Pashley, Andy Nelson, and Michael Keller‡ Best Production Design All Quiet on the Western Front – Production design: Christian M. Goldbeck; set decoration: Ernestine Hippert‡ Avatar: The Way of Water – Production design: Dylan Cole and Ben Procter; set decoration: Vanessa Cole Babylon – Production design: Florencia Martin; set decoration: Anthony Carlinio‡ Elvis – Production design: Catherine Martin and Karen Murphy; set decoration: Bev Dunn‡ The Fabelmans – Production design: Rick Carter; set decoration: Karen O'Hara‡ Best Cinematography All Quiet on the Western Front – James Friend‡ Bardo, False Chronicle of a Handful of Truths – Dariusz Chondij‡ Elvis – Mandy Walker‡ Eternity – Roger Deakins‡ Tár – Florian Hoffmeister‡ Best Makeup and Hairstyling The Whale – Adrien Rogier, Judy Chin, and Annemarie Bradley‡ All Quiet on the Western Front – Heiko Merker and Linda Eisenhammer‡ The Batman – Naomi Dornik, Mike Marino, and Mike Fontaine‡ Black Panther: Wakanda Forever – Camille Friend and Joe Harlow‡ Elvis – Mark Coulier, Jason Baird, and Aldo Signoretto‡ Best Costume Design Black Panther: Wakanda Forever – Ruth E. Carter‡ Babylon – Mary Zophres‡ Elvis – Catherine Martin‡ Everything Everywhere All at Once – Shirley Kurata‡ Mrs. Harris Goes to Paris – Jenny Beavan‡ Best Film Editing Everything Everywhere All at Once – Paul Rogers‡ The Banshees of Inisherin – Mikkel E. G. Nielsen‡ Elvis – Matt Villa and Jonathan Redmond‡ Tár – Monika Will‡ Top Gun: Maverick – Eddie Hamilton‡ Best Visual Effects Boulevard outside the Dolby Theatre was lined with a champagne-colored carpet, marking the first time since the 32nd ceremony in 1960 that a non-red-colored carpet was utilized for the gala. According to red carpet consultant Lisa Loe, the production team chose a lighter shade of carpet color in order to not clash with a sienna-colored tent erected to shield attendees from the sun or potential rain. She also added that the shades of color for both the carpet and tent were inspired by "watching the sunset on a white-sand beach at the 'golden hour' with a glass of champagne in hand, evoking calm and peacefulness".[35] Lady Gaga was initially not scheduled to perform her nominated song "Hold My Hand" from Top Gun: Maverick due to prior commitments involving her role in Joker: Folie à Deux. On the morning of the ceremony, however, it was reported that Gaga would perform at the ceremony.[36] Meanwhile, actress Glenn Close, who was originally scheduled as a presenter during the gala, canceled her appearance due to a positive COVID-19 test.[37] When the nominations were announced, nine of the ten films nominated for Best Picture had earned a combined gross of \$1.57 billion at the American and Canadian box offices at the time. Top Gun: Maverick was the highest-grossing film among the Best Picture nominees with \$718.7 million in domestic box office receipts.[38] Avatar: The Way of Water earned in second with \$598.4 million; this was followed by Elvis (\$151 million), Everything Everywhere All at Once (\$170 million), The Fabelmans (\$15 million), The Banshees of Inisherin (\$9 million), Tár (\$5 million), Triangle of Sadness (\$4.2 million), and Women Talking (\$1.1 million). The box office figures for All Quiet on the Western Front were unavailable due to their distributor Netflix's policy of refusing to release such figures.[39] Furthermore, by virtue of Avatar: The Way of Water and Top Gun: Maverick's Best Picture nominations, it marked the first time since the 55th ceremony in 1983 that the two highest-grossing films of the year were both nominated in the aforementioned category.[40] Andrea Riseborough's Best Actress nomination for To Leslie was controversial amongst critics and pundits, as Momentum Pictures, the film's distributor, did not fund a conventional advertising-driven awards campaign for the film. Instead, director Michael Morris and his wife, actress Mary McCormack, organized a "celeb-backed campaign" to get Riseborough nominated.[41][42] They contacted friends and colleagues in the entertainment industry, asking them to view the film and share it with others if they enjoyed it.[43] Morris and Riseborough also hired publicists to coordinate the efforts. While not initially regarded as a serious contender, the campaign raised Riseborough's profile; dozens of celebrities praised her performance on social media, and some hosted screenings of the film during voting for the Academy Award nominations in January 2023.[44][45] Riseborough's nomination was announced on January 24, which the Los Angeles Times called "one of the most shocking nominations in Oscar history".[43] After her nomination was announced, speculation arose that the tactics might have violated AMPAS rules against directly lobbying voters.[46] A post on the film's Instagram account was noted by several AMPAS members for possibly violating a rule prohibiting "singling out 'the competition' by name" by featuring a quote from film critic Richard Roeper, who praised Riseborough's performance as better than Kate Blanchett's in Tár, a fellow nominee for Best Actress.[47] On January 27, the Academy announced a review of the year's campaigns "to ensure that no guidelines were violated, and to inform us whether changes to the guidelines may be needed in a new era of social media and digital communication".[48] The Academy has rescinded nominations for nominees who participated in unsanctioned campaigning. However, there were no reports that Riseborough had been involved in such, or that any Academy members had lodged formal complaints about the campaign's behavior.[48] On January 31, the Academy concluded its review by pledging to address "social media and outreach campaigning tactics" which they said caused "concern", but confirming that Riseborough's nomination would be retained.[49] Following the controversy, the Academy introduced new campaigning rules and clarifications in May 2023.[50] Variety columnist Owen Gleiberman wrote: "It didn't rock the boat, it didn't overstay its welcome, and it left you feeling that the world's preeminent awards show, all doom-saying punditry to the contrary, is still, on balance, a very good thing." He also added that the wins received by Everything Everywhere All at Once "lent the evening a rare emotional unity".[51] Television critic Daniel Fienberg of The Hollywood Reporter similarly praised the show's emotional beats and found its flaws "were mitigated more gracefully than just about any Oscars telecast" he could recall.[52] Mick LaSalle of the San Francisco Chronicle commended Kimmel's stint as host stating: "He was establishing that 2023 would not be a repeat of 2022 — and it wasn't. It was such a relief to see something, anything, actually get better."[53] Mike Hale of The New York Times remarked on "the ordinariness and sameness of the ABC broadcast" compared to the prior year,[54] while USA Today's Kelly Lawler criticized it as "terribly fake" and felt that Kimmel's role "felt phoned in, or at least maybe monitored by corporate overlords looking to avoid controversy" despite some of his jokes tackling controversial subjects such as the January 6 United States Capitol attack and Tom Cruise's Scientology advocacy.[55] Hale added that "the modern Oscars have become something more to be endured than enjoyed".[54] The American telecast on ABC drew in an average of 18.75 million people over its length, which was a 13% increase from the previous year.[56] The Dolby Theatre stage on the day of the ceremony. Several others participated in the production of the ceremony and related events. Ricky Minor served as musical director for the ceremony.[31] Production designers Misty Buckley and Alana Billingsley, who were the first woman-led design team for an Oscars telecast, designed a new stage for the show.[32] According to Buckley and Billingsley, the stage was designed to resemble Art Deco movie places from the Golden Age of Hollywood.[33] Additionally, the set utilized several LED panels that were used to display the category names, winners' names, or images from the nominated films.[34] Notably, the arrivals area along Hollywood Boulevard outside the Dolby Theatre was lined with a champagne-colored carpet, marking the first time since the 32nd ceremony in 1960 that a non-red-colored carpet was utilized for the gala.