



IMMEDIATE RELEASE

Dennis Muren Honored as IPA's 2007 Tesla Award Winner
The 12th Annual Satellite[®] Awards to be Held December 16, 2007

Los Angeles, CA – September 26, 2007– The International Press Academy (IPA) today announced that eight-time Oscar[®] winner Dennis Muren, ASC, a pioneer in visual effects, will receive the IPA's prestigious *Nikola Tesla Award In Recognition of Visionary Achievements in Filmmaking Technology* to be presented at the 12th Annual Satellite[™] Awards at 6 pm on December 16, 2007 at the Four Seasons Hotel in Beverly Hills, California.

Dennis Muren is the first visual effects artist to have a Star on the Hollywood Walk of Fame. His work in films reflects a series of milestones that mark the history of visual effects achievements in the movies. Although Muren's behind-the-scenes technology breakthroughs in STAR WARS proved a huge success and helped redefine visual effects, Muren was not satisfied that the techniques available at the time had reached their full potential, so he consistently pushed to break new ground.

With THE EMPIRE STRIKES BACK, he earned his first Academy Award[®] for best achievement in visual effects. While his association with George Lucas is legendary and Muren continues to work under Lucas' Industrial Light & Magic banner, the VFX visionary has worked with Steven Spielberg, James Cameron, and other high profile A-List Hollywood directors in motion pictures and animated blockbusters.

A few highlights from Dennis Muren's career in visual effects include some of the best-known scenes in popular movie history, such as the flying bicycle sequence in ET. In TERMINATOR 2: JUDGMENT DAY, Muren used computer digital rendering and compositing to create a central character in the film. His work on the "T-1000" pushed morphing technology to new limits and earned yet another Academy Award[®]. The VFX wizard faced even greater challenges in creating living, breathing, flesh and blood creatures: the dinosaurs of JURASSIC PARK, for which he won his eighth Oscar[®]. In the sequel, THE LOST WORLD: JURASSIC PARK, he took the technology even further, creating 10 separate dinosaur species who starred in 25 minutes of the film, in comparison to their 6 minutes of screen time in JURASSIC PARK.

When Steven Spielberg called upon his longtime collaborator to bring Kubrick's vision to the screen in A.I. ARTIFICIAL INTELLIGENCE, Muren once again earned an Oscar[®] nomination for best achievement in visual effects. Muren's collaboration with Steven Spielberg on WAR OF THE WORLDS was honored with Muren's fifteenth Oscar[®] nomination.

For STAR WARS: EPISODE I "*The Phantom Menace*," Muren led the team which created several of the most difficult sequences: the underwater world of the planet Naboo with its bubble-protected Gungan city, the sequence through the planet's liquid core and the climactic ground battle between the Gungans and the Federation battle troops. With hundreds of shots to complete, Muren again pushed the visual and technological boundaries to create synthetic environments and imagery never before seen on screen, earning another Oscar[®] nomination for the work. Muren continued his storied

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association with George Lucas on the Star Wars saga by contributing to STAR WARS: EPISODE II "Attack of the Clones."

With director Ang Lee, Dennis Muren brought to life the most ambitious digital character ever attempted at the time, in THE HULK.

THE EQUINOX, Muren's early filmmaking effort, was recently restored by Criteria and given a full-scale DVD release in 2006. The veteran VFX artist is also writing a highly anticipated book about visual effects and is working as a visual consultant with Andrew Stanton, the writer/director of Finding Nemo, on his next film to be released by Pixar in 2008.

IPA created the *Tesla Award In Recognition for Visionary Achievements in Filmmaking Technology* in 2001. As one of the guiding lights in the field of visual effects, Dennis Muren joins the ranks of past Tesla recipients George Lucas, James Cameron, Jerry Lewis, Stan Winston, and Richard Donner.

The International Press Academy (IPA) has grown to be among the largest and most diverse associations of professional entertainment journalists representing both domestic and foreign markets in print, television, radio, cable, new media outlets. The IPA was the first organization to make a separate category for animated and multimedia motion pictures. See www.pressacademy.com for more information.

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