

Reviews (Exhibitions)

Apollo 11: One Giant Leap for Mankind [exhibition].

Curated by William Maple and Shelly DeSimone. Richard Nixon Presidential Library and Museum, Yorba Linda, California. April 29, 2019, to March 1, 2020.

On July 20, 1969, the eyes of the world were fixed on the United States as one of the most historic events of the modern era played out on television screens around the globe. On that momentous day, astronauts Neil Armstrong and Buzz Aldrin became the first men to walk on the Moon, effectively ending the space race which, until then, the Soviets had been leading. Millions watched in awe as these two men took their first steps on lunar terrain, and as Neil Armstrong uttered a phrase that would go down in history: "That's one small step for man, one giant leap for mankind." Though Armstrong and Aldrin only spent two and a half hours on the Moon's surface, this time was filled with various scientific experiments, including one that is still running today. Fifty years have passed since then, and many successful missions have been carried out by NASA, but we continue to celebrate this early, inspirational mission.

To commemorate the fiftieth anniversary of the *Apollo 11* lunar mission, the Richard Nixon Presidential Library and Museum in Yorba Linda, California, has opened *Apollo 11: One Giant Leap for Mankind*, an exhibition focused on the events surrounding the mission and President Nixon's involvement in it. This exhibition was created by William Maple, chief designer, and Shelly DeSimone, researcher and writer. Maple, one of CSUF's very own graduates (1984), has worked on numerous projects prior to this, including an extensive redesign of the George H. W. Bush Presidential Library and Museum. Over the years, the pair have completed several projects together, now adding this co-curatorship to their list of accomplishments. Though the mission to the Moon had been initiated in 1962 by President John F. Kennedy, the actual mission did not occur until Nixon's first term as president, which explains the placement of this exhibition. Running from April 29, 2019, to March 1, 2020, this exhibition is included with admission to the Nixon Library and wonderfully highlights this successful event in a presidency that otherwise ended in controversy. Exhibition partners include NASA, the Smithsonian Air and Space Museum, Boeing, the Arnold and Mabel Beckman Foundation, and Immersive VR Education. Other contributing organizations are the Astronaut Scholarship Foundation, Discovery Cube, Virginia Tech University, and the Columbia Memorial Space Center. The entire exhibition flows nicely as visitors are taken from the beginnings of the space race to the 2017 signing of Space Policy Directive 1, calling for a return to the Moon and a journey to Mars, by President Donald J. Trump.

Upon entering the exhibition, visitors are greeted by a model of the Soviet satellite *Sputnik* hanging at the very end of a hallway. While it is not entirely clear which side of the hallway marks the beginning of the exhibition, I began on

the left side which features the black void of space and the iconic picture of the “earthrise” taken in 1968. In bold letters, the first verse of the Bible (Genesis 1:1) perfectly introduces the context of this photograph, and the rest of the exhibition: “In the beginning God created the heaven and the Earth.” Turning to the right, visitors receive a brief introduction to the Cold War which led to the Space Race, along with an outline of the Soviet achievements during this time. Also included is information on Nixon’s involvement in the Cold War and his role on the House Un-American Activities Committee.

Turning the corner of the hallway, visitors come face to face with President Kennedy and are able to watch the speech in which he famously stated, “We choose to go to the Moon,” effectively persuading the American people to support the *Apollo* program in order to surpass the Soviets. From there, visitors enter the exhibition’s first room. The first half of this room is dedicated to the work that led up to the *Apollo 11* mission and features information on the *Gemini* and *Mercury* projects, as well as a small-scale model of the *Apollo 11* rocket and a pressure-suit used to train Neil Armstrong and other early astronauts. The main focal point of the room, though, is a giant, exact recreation of the *Apollo 11* mission command module which makes visitors realize the tight living quarters that three astronauts had to share for the duration of their mission. On the other side of this capsule, visitors are introduced to these three astronauts: Edwin “Buzz” Aldrin, Neil Armstrong, and Michael Collins. A small section is dedicated to each man, and it includes the talking points that were given to President Nixon to have conversational background information on each of the three astronauts. In the last section of this room, there is an area dedicated to the launch of the rocket and the mission itself. Including the goodwill telegram sent by President Nixon and a case of television screens replaying the rocket launch, this section effectively leads to the next part, the actual landing on the Moon.

Stepping into the next room, visitors are greeted by a 3D-printed, life-sized statue of Neil Armstrong in his space suit as he climbs down the ladder of the lunar module on the Moon. Near the statue is an exhibition label explaining the challenges that the men were facing in the lunar module, nicknamed the *Eagle*. With only 30 seconds of fuel left, Aldrin and Armstrong successfully landed the module, and Armstrong famously announced, “The *Eagle* has landed.” Also provided is a timeline of the eight-day mission, though at first glance the way this timeline is displayed may confuse visitors, as the events begin at the right end of the timeline and conclude on the left. The most interactive aspect of this exhibition, and perhaps the entire museum, can be found in this room in the form of virtual reality. Visitors are encouraged to put on the virtual-reality headset and be transported to the surface of the Moon at the exact moment that Neil Armstrong took his historic first steps. With this feature, people of all ages are able to witness history in the making and feel engaged in the moment.

Continuing through the exhibition, the next portion focuses on the geological components of the Moon. Featuring two lunar rock samples collected during the

Apollo 15 and *Apollo 17* missions, the exhibition labels focus on what was learned from these samples, as well as the surface training the astronauts received before embarking on this mission. Additionally, there is a photograph of President Nixon holding a set of tongs used by astronauts to collect lunar samples, as well as the actual tongs themselves. Completing this section focusing on the Moon landing, visitors enter a 1969 living room and are invited to sit and watch the Moon landing just as millions of people all over the world did fifty years ago. In this living room, visitors can also learn of the historic intergalactic phone call between President Nixon, Armstrong, and Aldrin, and are provided with a transcription of what Nixon deemed, "the most historic phone call ever made from the White House." With the astronauts' return to Earth, the exhibition reaches its final section.

This final section focuses on Richard Nixon's involvement with the astronauts when they were welcomed back to Earth. Nixon was present on the U.S.S. *Hornet* when the *Apollo 11* capsule splashed down into the Pacific Ocean. A U.S.S. *Hornet* cap and personalized mug presented to President Nixon are on display in this part of the exhibition. Also found here is an *Apollo 11* patch presented by Buzz Aldrin with an inscription noting its trip to the Moon. One of the most moving pieces of the exhibition, in my personal opinion, is the text of the speech that was to be given by Nixon in the event of a Moon disaster. This speech, tucked away in the National Archives for thirty years, was to be delivered in the case of the astronauts' deaths, specifically Armstrong and Aldrin, if they would have been unable to return to the *Columbia* where Collins was waiting for them. Moving forward and focusing on the mission's overall success, visitors are shown replicas of what was left behind on the lunar surface, including the American flag, a disc of goodwill messages from 73 different countries, and a plaque commemorating the event, engraved with the signatures of the astronauts and President Nixon who remains the only president with his name on a plaque on the lunar surface. The exhibition concludes with a look to the future and the possibilities to come with the recently signed Space Policy Directive 1.

Also in commemoration of the fiftieth anniversary, the Smithsonian Institution's traveling exhibition *Destination Moon: The Apollo 11 Mission* is currently being housed at the Cincinnati Museum Center, the final leg of its national tour. That exhibition began its journey two years ago at the Houston Space Center and has paved the way for a reimagined permanent exhibition of the same name at the National Air and Space Museum in Washington, DC, in 2022. Similar to the exhibition on display at the Nixon Library, *Destination Moon* takes visitors through the Moon race and ends with what is happening today. The biggest draw perhaps is the opportunity to view the actual *Apollo 11* command module which has not been on a national tour since 1971. Though it appears to be quite similar to the *Apollo 11* exhibition at the Nixon Library, *Destination Moon* is focused more on the commemoration of a national achievement rather than an individual's involvement with it.

Apollo 11: One Giant Leap for Mankind is a wonderful and informative celebration of the fiftieth anniversary of man's first steps on the Moon. The exhibition is well structured with a well-balanced use of artifacts, informative labels, and interactive elements. Its size is just right, and it features key components that keep visitors engaged throughout their visit. The only element that may take away from part of the exhibition is the virtual-reality experience: I noticed that many visitors gravitated to the cart to wait their turn and watch others experience it themselves; once finished with this feature, they continued through the exhibition without looking around the rest of the room. I do believe, though, that the exhibition designers anticipated this reaction and planned accordingly. While the virtual-reality experience may be a distracting feature, it does more good than harm as it simultaneously keeps visitors engaged while giving them the opportunity to witness the first steps on the Moon firsthand. The exhibition is a good fit for the Nixon Library and shows the president's involvement in this historic event. It appeals to a wide audience as it skillfully teaches about an event that has made an enormous impact not just on the United States of America, but the entire world.

ABOUT THE REVIEWER: *Anissa Lopez of Moreno Valley, California, earned her B.A. in History at California Baptist University in Riverside, California (2019). She is currently pursuing an M.A. in History at California State University, Fullerton (CSUF).*

Chinese American Museum [permanent exhibitions].

Curated by Michael Duchemin, Steven Wong, Sonia Mak, et al. Chinese American Museum, Los Angeles, California. December 18, 2003, to present.

Panels with words like "community," "survival," and "pride" greet visitors inside the main lobby before they enter the three permanent exhibitions in the Los Angeles Chinese American Museum (CAM). Situated in the historic district *Puebla de Los Angeles* (Downtown Los Angeles) and inside the Garnier Building (completed in 1890), CAM houses the exhibitions *Journeys; Origins: The Birth and Rise of Chinese American Communities in Los Angeles*; and *Sun Wing Wo General Store and Herb Shop*. Guests viewing one or all of the exhibitions will notice the nuance of collections that construct the Chinese American experience holistically. Private individuals and academic bodies like UC Berkeley's Bancroft Library have donated artifacts of different periods and other materials that serve to illustrate and articulate the lives and experiences of this community. Audiences can encounter several different types of exhibits: newspaper articles, legal documents, nineteenth-century work attire, and even particulars like family photos, personal letters written in Chinese characters, and personal luggage. To strengthen the various themes, the curators have creatively assembled an ambiance that enhances Chinese culture, including background Chinese-style music and wall designs featuring Chinese instruments, as well as wall panels that emulate Chinese wood screen styles. Combining all these elements, each exhibition proudly commemorates Chinese American history by channeling the

words from the lobby in their displays. The exhibitions run the gamut from forming communities since the first Chinese arrivals in the 1850s, to surviving almost a century of systemic and racist oppression, to activism and political leadership establishing a proud American identity. Audience members will understand and appreciate different periods of Chinese American history and will learn how this community encountered and weathered challenging situations, as well as how it triumphed into the twenty-first century.

The first exhibition is *Journeys*. This exhibition provides crucial knowledge of Chinese American history. Its coverage of the Chinese in the United States begins with the first records of immigrants from China arriving in the western part of the country. Prior to the rest of the exhibition, a fun and creative activity is provided for audiences of all ages. Against one wall there are twelve items usually packed for an international trip, such as a camera, toothbrush, jacket, and dictionary. Next to these items, there is a luggage-shaped silhouette with only six knobs inside the drawing for people to select half of the items to take on a hypothetical voyage. This activity indicates that Chinese immigrants could only carry a few items, which meant that they not only left their country of origin, but also literally other precious belongings, and entered into a strange new world that was very different from the one to which they were accustomed. With this in mind, visitors could probably sympathize with the hard decisions immigrants from China had to make even before crossing the Pacific Ocean.

Visitors are encouraged to view *Journeys* before proceeding to the rest of the museum. Unlike *Origins* which details the Chinese American history in Los Angeles County specifically, or *Sun Wing Wo* which focuses particularly on the turn of the twentieth century, *Journeys* maps an overall timeline of Chinese American history. This introduction can help visitors who are unfamiliar with the subject to avoid being historically lost when viewing the other exhibitions with a narrower focus. One side of the room contains a large horizontal panel from wall to wall that lists pivotal points in Chinese American history with parallel events taking place in China and the wider United States to compliment and place the respective topics into a comparative context. For example, the 1840s section lists events such as Britain's defeat of China in the First Opium War and the California Gold Rush to contextualize how Chinese were able to travel abroad and for what reasons. Below the timeline, Chinese-style bowls contain different amounts of rice to symbolize the ethnic Chinese population in Los Angeles County such as two grains representing sixteen people. The other side of the room has four sections of different stages on the subject, each with panels, displayed objects, and small screens to narrate timeframes of twenty to fifty years. For instance, "Changing Times" (1943-1965) shows Chinese American men taking up arms and joining the U.S. military to fight in World War II. Materials displayed include written documents, a side cap with "American Chinese" written on the surface, and a medal of honor. Each section successfully summarizes events that impacted ethnic Chinese and their response to them.

The next exhibition pertains to the *Sun Wing Wo General Store and Herb Shop*. The most impressive and creative part of the museum, *Sun Wing Wo* recreates a commercial and pharmaceutical store housed inside the Garnier Building in 1895. Late nineteenth-century cabinets, drawers, a counter with a register, wall shelves and folding panels by the window recreate a Chinese-owned store that provided economic and legal assistance to the Chinese community as well as the rest of Los Angeles. One side of the “store” displays recreational products sold at the time, featuring items such as clothing, cigars, and firecrackers. The side with drawers and the register displays items used for practical and pharmaceutical purposes. Labels encourage visitors to pull out drawers and find herbs and physician’s instruments that pre-date contemporary antibiotics or pain relievers. One can open a compartment and see a particular herb sold at the store in the 1890s with a contemporary, Western counterpart next to it. In one drawer, one can find a *Chrysanthemum Morifolium* herb next to a modern bottle of aspirin, both used for similar medicinal purposes (i.e., as anti-inflammatories). The concept is to show how Chinese-owned businesses like *Sun Wing Ho* provided products to alleviate common illnesses or pain, proving that they served the communities around them. The *Sun Wing Ho* exhibition and its interactive activity allow visitors to travel back in time and learn about pharmaceutical information and how it relates to the history of Chinese Americans.

Across from *Sun Wing Ho* begins the third permanent exhibition, *Origins: The Birth and Rise of Chinese American Communities in Los Angeles*. As the title implies, this part of the museum celebrates Los Angeles County’s Chinese community and heritage with both its social struggles and political victories. The ground floor introduces the first section as “Historic Chinatown,” and shows stories and paraphernalia of organizations, employers, and cultural survival before the removal of many parts of the Chinese enclave in the 1930s. One plan even displays the original location of Los Angeles’s first Chinatown before it was uprooted due to the construction of Union Station and the 101 Freeway. A new Chinatown stands close to the museum, but the Garnier Building that harbors CAM is the only surviving building of the original Chinatown. The museum’s mezzanine level contains the other two sections of *Origins*: “The New Chinatown” and “Expanding the Community: Monterey Park.” They narrate how Chinese Americans achieved permanence in L.A. County after 1938. In the Monterey Park section, objects illustrate ethnic Chinese activism against local and state policies that undermined their cultural pride and heritage, such as Monterey Parks’ Resolution 9004 (June 1986) and California’s Proposition 63 (November 1986). Visitors will encounter the community’s anti-Proposition 63 propaganda, protest photographs, and newspaper clippings condemning the bill. *Origins* shows how the community came a long way from enduring systemic oppression to using their voices in favor of cultural preservation.

Visitors from many walks of life can easily navigate the exhibitions at CAM, thanks to labels that offer succinct information. Curators clearly anticipated a

wide audience. The core of the museum's mission is to cater to the preservation and celebration of Chinese American culture and experience. Aside from English and Chinese speakers, the Los Angeles area is home to a large Spanish-speaking population. Thus, CAM offers labels in English, Chinese, and Spanish with the same general information on all three exhibitions, while specific labels for particular objects are only in English.

Although the exhibitions at the CAM advance Chinese American heritage, some areas are intended to help visitors gain a wider understanding of Chinese American history and Chinese culture. Yet some references on the timeline panel in the *Journeys* exhibition might confuse visitors. The sections "1900s" and "1920s" mention the Gentlemen's Agreement ban on Japanese immigration and the formation of Japanese American Citizens League. With no further context, visitors might be baffled as to why this other ethnic group is referenced in the CAM. Some might conclude that, because both communities originate in eastern Asia and allegedly share physical features, writing, and culture, they must have had similar experiences in U.S. history as well. But such generalizations undermine the distinct history and heritage of both respective communities. If the exhibition meant to cross-examine experiences both groups shared, one might wonder why the panels omit information on Korean, Vietnamese, or other Asian groups. The best emendation would be to discard information on the Japanese and the Japanese American experience to avoid distraction, and to focus solely on the Chinese American communities.

The overall impression of CAM is one of cultural enrichment through the abundance of items displayed in the three permanent exhibitions. *Journeys*, *Sun Wing Ho*, and *Origins* deliver a well-rounded narrative through the use of archival and personal items displayed with labels that are easy to understand. From the first immigration settlements in 1850, via employment opportunities and anti-Chinese discrimination in the late nineteenth century, to the preservation of Chinatown against city planning, and both local and state activism, CAM successfully portrays the core aspects of the Chinese American identity: community, survival, and pride. Visitors will truly get a sense of the great scope of the history of this community. The curators' efforts to bring these exhibitions to life will provide passionate historians, proud Chinese Americans, and wandering tourists with a deepened knowledge of and appreciation for the Chinese American experience and contribution to the history of Los Angeles, Southern California, and the United States.

ABOUT THE REVIEWER: Miguel A. Quirarte, originally from Guadalajara, Mexico, earned his B.A. in History at California State University, Fullerton (CSUF) (2016), where he is a member of the Theta-Pi Chapter of Phi Alpha Theta (History Honor Society). He is currently pursuing an M.A. in Latin American History at CSUF with a thesis that investigates the Japanese presence in Mexico and its contribution to "Mexicanidad" and "Orientalism" in the minds of native Mexicans between 1899 and 1945. He is working as a graduate assistant in the Office of the Dean of CSUF's College of Humanities and Social Sciences.

Eighteenth-Century Pastel Portraits [exhibition].

Curated by Emily Beeny. The J. Paul Getty Museum, Los Angeles, California. August 28, 2018, to October 13, 2019.

When one thinks of portraits of the European elite during the eighteenth century, one's mind immediately turns to oil paints. With oil paints, though, the process of creating a portrait is a tedious experience for both the painter and the individual who is being painted. Thus, during the eighteenth-century, there was a change in preference regarding the medium used to create portraits, namely, to pastels which were available in a considerable range of colors, portable, and much easier to use than oil paints. The *Eighteenth-Century Pastel Portraits* exhibition at the J. Paul Getty Museum in Los Angeles, California, attempts to show why pastels gained such popularity in portrait-painting during the eighteenth century. In terms of their uniqueness, the portraits in this exhibition are stunning, even those created by supposed amateurs. At the Getty, there are two buildings dedicated to paintings and decorative arts from the seventeenth century to the nineteenth century. One of its prior exhibitions of pastel portraits was *Fashionable Likeness: Pastel Portraits in 18th-Century Britain*, held from November 1, 2016, to May 7, 2017. Other notable museums with recent exhibitions dedicated to eighteenth-century pastel portraits include New York's Metropolitan Museum of Art and its show of eighteenth-century pastel portraits from July 26, 2017, to November 5, 2017. The curator of the exhibition reviewed here was Emily Beeny, an Associate Curator of the Drawings collection at the J. Paul Getty Museum. Beeny has been with the museum since 2016, and her fields of study include French drawings and European pastels. Before coming to the Getty, Beeny served as an Associate Curator at the Museum of Fine Arts in Boston and at the Norton Simon Museum in Pasadena.

The exhibition consists of fewer than a dozen portraits located in one room on the second floor of the Getty's South Pavilion. The room itself is rectangular, about 600 square feet in size. The walls of the room are covered in a taupe-colored fabric, and it is dimly lit in comparison to the South Pavilion's other rooms and hallways which are well lit and brightly colored. However, the dim lighting has to do with the portraits in question, since pastels, unlike oil, are very fragile and prone to fading when exposed to too much light. However, the lighting does not diminish the portraits' beauty. When entering the room, a first reaction is how sparse the room appears in comparison to other rooms in the same building. The exhibition room features only the pastel portraits and a single bench. Something quickly noticed is the noise made by shoes when visitors walk through the exhibition, which, depending on the number of visitors, ranges from annoying to very distracting: it is as if pastels require carpet.

The pastel portraits are displayed around the room. The largest of the portraits are placed in such a way that they are the first ones you see when entering the room. The largest pastel portrait (200.7 x 149.9 cm/79 x 59 inches) is that of Gabriel Bernard de Rieux, a magistrate and banking heir, by French

Rococo artist Maurice-Quentin de La Tour, who is noted for having worked exclusively with pastels. The portrait itself consists of dozens of individual sheets that are joined into a single portrait via a combination of wet and dry techniques. The portrait is incredibly detailed and could easily be mistaken by the untrained eye for a very well-done oil painting. The portrait used as an advertisement on posters for the exhibition is displayed to the left side of the entrance. It shows a young Baroness Maria Frederike van Reede-Athlone, at the age of seven, by Swiss artist Jean-Etienne Liotard. Liotard was initially trained as a miniature painter, but he later moved on to pastels. The exhibition label explains that he traveled extensively and that he painted portraits of influential individuals from Istanbul to London. His portrait of Maria is a sight to behold, particularly the lace of her hairband, her blue velvet cloak trimmed in white fur, and the details of the dog she is holding under her left arm with its black fur and bright eyes.

Men did not create all the portraits in this exhibition; women composed two of them. The more noticeable of the latter is the portrait of Sir James Gray, a British diplomat, by Venetian painter Rosalba Carriera. According to the text of the exhibition, Carriera initially worked as a snuffbox decorator before she became a renowned portraitist in Europe. Her talent was significant enough that she was accepted into the Roman Academy, an impressive feat for a female artist at that time. Carriera's style involved a great deal of blending, which resulted in a softer look when compared to other pastel portraits. The other work by a woman is English artist Mary Hoare's portrait of Lady Dungarvan, later the Countess of Ailesbury (née Susanna Hoare, Mary Hoare's cousin). The exhibition text indicates that Mary Hoare received training as a pastel painter alongside her father, but since she was married at age seventeen, she never completed her training or set up a studio of her own. Therefore, the individuals in her portraits appear with a certain stiffness, and the face of her cousin is "doll-like." Nonetheless, there is a certain charm to the portrait, perhaps due to its amateurishness.

Additional works in this exhibition include the portrait of William Burton Conyngham by German painter Anton Raphael Mengs. According to the information provided, Mengs worked with both oil and pastel paints, and he was known as a painter of historical subjects. Mengs's portrait of Conyngham shows the latter as an Irish gentleman on the "Grand Tour" of Europe. Conyngham's red velvet cloak is the work's main attraction and was accomplished through streaks of dry pastel. Another work on display is the "Portrait of a Man" by French artist Joseph Vivien; however, not much is known about the subject of this painting. The exhibition text informs us that Joseph Vivien was one of the first artists to make use of pastels during the earlier part of the eighteenth century, and it is noted that Vivien, who also trained in oil painting, graduated from the French Royal Academy in 1701 as the first "painter in pastel." Vivien's skillful use of colors can be seen in the portrait on display, which was painted on blue paper, with layered pink pastel for the skin and grey pastel for drapery. The

aforesaid Mary Hoare's father, William Hoare of Bath, England, is another artist featured in the exhibition. The subject of his portrait is Henry Hoare "the Magnificent" (the father of Susannah Hoare), and it is easy to recognize the creases in Henry's blue velvet jacket and the embellishment of the brocade fabric that makes up his vest. Compared to his daughter, William appears to have been better skilled or at least better trained. He ran a successful portrait-making business and, according to the exhibition's commentary, created relatively faithful portraits of tourists visiting Bath, England. Henry Hoare kept an extensive collection of William's and Mary's works at his country house, Stourhead, in Wiltshire and Somerset.

Two of the portraits in the exhibition use a different type of medium, namely, vellum or fine parchment. The first portrait using this medium is that of John, Lord Mountstuart, the future 4th Earl and 1st Marquess of Bute. It is a full-length portrait commissioned by his father in honor of his upcoming tour of Europe. The artist, once again, is the abovementioned Jean-Etienne Liotard. Liotard utilized vellum because of its smoother texture in comparison to paper. As a full-length portrait, this work gives more details of the room, including a Chinese screen on John's right and his reflection on the mirror to the left. The other vellum portrait is Englishman Francis Cotes's work featuring the Gulston brothers: the older brother, Joseph (13 years), is wearing a "Van Dyck" costume inspired by the fashion of the previous century; meanwhile, the younger brother, John (4 years), is wearing a dress, a typical attire for a very young boy at that time. It seems likely that, because of the age of his subjects, Cotes painted this portrait in two separate pieces as it is possible to see the connection of the two formerly separate sheets of paper.

Eighteenth-Century Pastel Portraits primarily offers what one might expect. It consists of pastel portraits that are pleasant to view, and detailed labels that describe the subjects of these portraits and introduce the artists who painted them. There is a panel that provides insight on why pastels grew to become the medium of choice when creating portraits. However, the exhibition omits information that could further explain the rise in popularity of these pastel portraits. For example, the Rococo style is closely associated with pastel, but it is not just known for its use of pastel: it is famous for its incredible detail and for being very light and airy. Pastel portraits and the Rococo style were rather opulent and closely associated with the wealthy elite. This can be seen in the portraits presented, as their subjects were either members of the nobility or well-to-do private citizens. The latter is not surprising as sources describe pastel portraits as being preferred by the newly wealthy, and some of the portraits show individuals whose families had recently joined the ranks of the nobility.

Was this exhibition worth the visit? Yes, absolutely. While it has since ended, I enjoyed it immensely. The portraits were delightful to behold, and the exhibition did provide insight into the respective portrait painters and the individuals depicted. However, if one had expected an in-depth discussion of the

social context of the popularity of pastel portraits during the eighteenth century one would have been disappointed.

ABOUT THE REVIEWER: *Shannon Deana Landreth of Fontana, California, earned her A.A. in History at Chaffey College in Rancho Cucamonga, California (2013), her B.A. in History at California State University, San Bernardino (CSUSB) (2015), and her M.A. in History at California State University, Fullerton (CSUF) (2020).*

Lords and Ladies in Black and White [exhibition].

Curated by Gareth O'Neal. Salz-Pollak Atrium Gallery, Pollak Library, California State University, Fullerton (CSUF), Fullerton, California. July 13, 2019, to September 15, 2019.

The idea of being forgotten by family and friends after our death, as the image of ourselves in the prime of life fades from memory, is a chilling one. Nowadays, the solution is as easy as the "click" of a camera which captures a moment in our life in an instant. However, what if you could be immortalized not just with a photo but with a piece of art? In certain parts of Europe, members of affluent families who died between the thirteenth and seventeenth centuries were memorialized by images of their likeness in brass (as well as stone or wood), and while these images remain *in situ* (unless they were destroyed during subsequent periods of iconoclasm), wax-crayon-on-paper copies of these images, so-called "brass rubbings," were made during the nineteenth and twentieth centuries. Memorializing a person's image in brass may seem like an exaggeration to us, especially when compared to the modern-day excessive use of cameras to capture photos of individuals, but these brasses did not just commemorate the dead: they were a means to solicit prayers for them as well.

Lords and Ladies in Black and White, an exhibition at the Pollak Library on the campus of California State University, Fullerton (CSUF), showcases the history of brass rubbings and explains how the original brasses memorialized the dead. Monumental brasses are etchings made in metal sheets of a copper-and-tin alloy called "latten" which are then fixed onto the floor, a wall, or a tomb lid in a church. This method of commemoration was less expensive, lasted much longer, and was less prone to damage than a tomb sculpted out of stone. *Lords and Ladies in Black and White* is not a large exhibition (due to the limited size of the Salz-Pollak Atrium Gallery), but it contains more than enough information and examples to allow visitors to educate themselves quite easily about this art form.

In his design of the exhibition, Gareth O'Neal, the curator and a CSUF graduate student in History, clearly intends to highlight the creation of the brasses and their use for understanding medieval and early modern European history. When entering the gallery, the dimmed lighting suggests a somber attitude, which fits with the theme of memorializing the dead, and this is further enhanced by audio recordings of period music, particularly church music from several centuries. Beginning on the left side when entering the exhibition, visitors learn about the concept of monumental brasses and their origins. The earliest ones were made in the area of today's Belgium during the thirteenth century,

and the art form eventually became popular in England where up to 250,000 brasses are estimated to have been created, of which now only about 8,000 remain. The brasses feature the seals, badges, and heraldry of nobles, clergy, scholars, and politicians. The etchings bear witness to how these individuals were attired during the various phases of England's history, including the Hundred Years' War, the Wars of the Roses, and the English Civil War. The introductory display case contains four replicas of brasses (or of details from larger brasses), including the *St. John Eagle* from the Church of St. Peter and St. Paul of Northleach in Gloucestershire, possibly the emblem of a clergyman, much like another badge also on display, the *St. Mark Lion and St. John Eagle*, a lion combined with an eagle. The next replica is a *Sheep Footrest and Woolpack* from the same region, showing that even merchants used this art form to memorialize their trade. The fourth replica is a seal, *Sons of Elizabeth Scrope*, from the Church of St. Andrew and St. Mary of Stoke Rochford in Lincolnshire, which memorializes the lady's sons as if it were a miniature portrait, showing to visitors that these brasses were not just symbols of one's profession but truly ways to memorialize individuals.

The exhibition then proceeds to relate the history of the brasses and covers the culture behind funerary monuments. As noted throughout the exhibition, all of those depicted are shown as young, in the prime of life, which is not to suggest that they died young, but to display how they would appear at the Resurrection, a key aspect of the Christian faith. Visitors learn that many monumental brasses feature inscriptions that ask parishioners to pray for the souls of the deceased, which would shorten the latter's time in Purgatory. Ensuring that the deceased's living descendants would pray for those departed thus became an important aspect of the Christian life. However, when it came to these brasses, there later arose quite a bit of controversy in the form of a movement known as iconoclasm, since the second of the biblical Ten Commandments states: "Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth. Thou shalt not bow down thyself to them, nor serve them." (Exodus 20:4-5a) Because of this, during the Reformation and the European wars of the sixteenth and seventeenth centuries, many brasses were destroyed. There was, however, a "Victorian" renaissance for these monumental brasses in the nineteenth century. When Gothic architecture was revived, this art form, too, attracted the attention of academics and amateurs. In the 1960s and 1970s, brass rubbing became a popular leisure activity, only halted due to concerns about erosion. Since then, replicas of the original brasses have been used to keep the practice of brass rubbing alive and to promote interest in English medieval and Renaissance culture.

The highlight of *Lords and Ladies in Black and White* are nine literally larger-than-life brass rubbings of the funerary monuments of various lords (secular and ecclesiastical) and ladies that truly show the artistic grandeur that these brasses

could display. *Sir Robert (or William) de Septoans* is the first on the left, depicted in chainmail armor, longsword in the scabbard, his shield on the side, and his hands in the prayer position. The theme of soldier continues with the next piece, *Sir John D'Aubernon*, another knight in full-body chainmail, sword on the hip, and with a lion at his feet who, while portrayed as pacified, is nonetheless biting Sir John's lance. The curator notes that this piece is unique due to the two weapons showing. Next is *Sir Thomas Bullen, Earl of Wiltshire and Ormond*, a nobleman (incidentally, the father of Anne Boleyn, the second wife of King Henry VIII of England) dressed up with feathers in his hat and a large piece of jewelry on his neck as well as a griffin resting at his feet. To his right, visitors encounter *Lady Margret Cheyne*, the wife of a noble, attired in a simple dress and cloak, and depicted beautifully with two angels beside her. The next rubbing features a couple, namely, *Thomas and Edith Fowler*, the only brass depicting a husband and wife in any college chapel in Oxford or Cambridge. Following them is *Eleanor de Bohun, Duchess of Gloucester* (a daughter-in-law of King Edward III of England), depicted under a decorative canopy and wearing a widow's garb as her husband (Thomas of Woodstock, Earl of Gloucester) had been assassinated. To her right, visitors can see *Dr. Walter Hewke* who is wearing a liturgical cope, a cape-like vestment which is decorated with the twelve apostles. Next is *Robert de Waldeby, Archbishop of York*, the second-highest ecclesiastical dignitary in England, fully garbed in priestly vestments. The final piece is *Thomas Goodrich, Bishop of Ely*, who appears in full episcopal vestments and carries a pastoral staff. These nine brass rubbings, which are the exhibition's main attractions, permit visitors a glimpse into pre-modern English (high) society and its culture of memory.

In addition to this main display, the exhibition features a stained-glass recreation (from a window in Hereford Cathedral), which brings some appropriate light into the gallery. In the middle of the room, visitors can see the tools needed to create a brass rubbing, and the included instructions suggests that the process is quite easy (if one has a steady hand and considerable patience, and as long as the paper is carefully affixed to the brass plate and cannot shift). That same display of the tools also contains a brass rubbing "in progress." To make a brass rubbing, rubbing paper is firmly affixed to the brass, then a solid wax crayon is rubbed over the paper (and, thus, the underlying brass) in one direction, and finally a special eraser is used to get rid of smudges. The exhibition's final display shows replicas of so-called "grotesques" and explains that some individuals chose to not have themselves depicted but, rather, a personification or reminder of Death Itself. Such brasses are also referred to *memento mori* (Latin for "Remember that you must die"), thus reminding viewers of the vanity of worldly pleasures when compared to the eternity of the afterlife.

Related exhibitions pertaining to the cultural history of the nobility in pre-modern and early modern Europe have recently been featured at Santa Ana's Bowers Museum and Los Angeles's Getty Center. The Bowers Museum housed

the *Knights in Armor* exhibition, featuring a sizable collection of full-body armor and smaller accessories made between the fourteenth and seventeenth centuries. The *All That Glitters: Life at the Renaissance Court* exhibition at the Los Angeles's Getty Center illustrated the world of the nobility as reflected by luxury art, manuscripts, and textiles that were indicative of the nobility's wide array of "worldly" passions. All these displays of culture in pre-modern and early modern Europe show that these historical periods were rich with artifacts that showcase various aspects of life.

Lords and Ladies in Black and White successfully communicates the late medieval and early modern practice of how individuals (who could afford it) chose to be memorialized. The rubbings made from their original funerary monuments may not be widely known, but they are well worth the visit, and the history behind this art form, including its extension into the nineteenth and twentieth centuries, is fascinating. The brass rubbings in this exhibition belong to the Roberta "Bobbe" F. Browning Collection, a 52-piece treasure housed in CSUF's University Archives and Special Collection.

ABOUT THE REVIEWER: *Andres Munoz-Ramirez of Anaheim, California, is currently pursuing a B.A. in History at California State University, Fullerton (CSUF), where he is a member of the Theta-Pi Chapter of Phi Alpha Theta (History Honor Society). He is a member of the University Honors Program and the Mellon Mays Undergraduate Fellowship.*

Lost at Sea: The Explorations of Dr. Robert Ballard [exhibition].

Curated by Robert Ballard. Pacific Battleship Center/U.S.S. *Iowa* Battleship Museum, Los Angeles, California. October 31, 2018, to present.

Although a noted oceanographer and geologist, Dr. Robert Ballard has made significant contributions to the preservation and retelling of pivotal moments in maritime history. The first of these contributions was his 1985 discovery of the wreck of R.M.S. (Royal Mail Ship) *Titanic*. Since then, Ballard has led a multitude of oceanographic expeditions to discover the locations of various other shipwrecks, including the German battleship *Bismarck*, the warships of Guadalcanal, and the U.S.S. (United States Ship) *Yorktown*. Significant pieces of maritime history, recreated in a museum to share both stories and historical treasures with new generations of visitors, are the focus of the *Lost at Sea* exhibition at the U.S.S. *Iowa* Battleship Museum in San Pedro, California. Curated and sponsored by Ballard himself and his Ocean Exploration Trust, this exhibition provides visitors with an interdisciplinary blend of history and oceanography that reconnects famous shipwrecks with the historical events that capture the human imagination.

Once you arrive at the U.S.S. *Iowa* Battleship Museum, the first thing you will notice is the awesome size of the battleship and a group of dedicated docents who take great pride in preserving the history of the battleship. While purchasing tickets, you will see banners for the *Lost at Sea* exhibition and receive a wristband for entry into the exhibition, should you choose to view it. After a

tour through the battleship *Iowa* you will find the exhibition tucked away at the stern of the ship. Small in comparison to other museums and exhibitions related to shipwrecks like the Great Lakes Shipwreck Museum (Paradise, MI), and the Titanic Exhibition (Las Vegas, NV), this exhibition covers several shipwrecks within the scope of naval history from World War I to the Cold War. After viewing a map of Ballard's famous shipwreck discoveries, visitors will enter the exhibition itself.

The *Lost at Sea* exhibition begins as a historical journey back to World War I, namely, the 1915 sinking of R.M.S. *Lusitania*. The first thing to catch the visitors' eyes are the military recruitment and propaganda posters encouraging men to enlist and telling people to ration bread to defeat the U-boats. These are followed by an enlarged photograph of the promenade deck of R.M.S. *Lusitania* with a glass case in front that contains a World War I-era life vest, the replica of an ocean-liner deck chair, advertising, and an enlarged photograph of the *Lusitania's* last captain, William Turner. When visitors look to the other side of the display, they will see images of another ocean liner lost at sea as a result of war.

Opposite the *Lusitania* display is a wall featuring the story of H.M.H.S. (His Majesty's Hospital Ship) *Britannic*, better known as the forgotten sister ship of the famous R.M.S. *Titanic*. This display features images of H.M.H.S. *Britannic* as a hospital ship during World War I, mentioning that she was originally intended to sail as R.M.S. *Britannic*. Also included are images of Ballard's undersea exploration of the wreck and oceanographic maps of the ship at the bottom of the Aegean Sea. In addition, this display features an array of historical images from the ship's captain, advertisements from the White Star Line, photos of the hospital ship ward room, and a notation on the ship's company of nurses. One story that stands out is that of nurse Violet Jessop who was not only a survivor of the sinking of the *Britannic* but had previously survived the sinking of the *Titanic* and was aboard R.M.S. *Olympic* (the *Titanic's* and *Britannic's* sister ship) when it collided with a warship in a harbor. Moving to the right, there are images relating to both the sinking of the *Lusitania* and the sinking of the *Britannic* by German submarine warfare. While this portion of the display relates how each ship met her demise, it may confuse visitors who are unfamiliar with these ships and the stories of their sinking. As the exhibition continues, visitors journey from World War I to World War II. Here begins a display featuring one of Ballard's most notable discoveries: the wreck of the German battleship *Bismarck*.

As this is one of Ballard's famous shipwreck discoveries, this portion of the exhibition goes into depth concerning the story of the *Bismarck*. The first thing you notice is an enormous photograph of the *Bismarck's* forward superstructure and gun turret next to a small-scale model of the ship. This is followed by a display featuring the *Bismarck's* victory over the Royal Navy's battlecruiser H.M.S. (His Majesty's Ship) *Hood* in the 1941 Battle of the Denmark Strait. Featured are a small-scale model as well as images of H.M.S. *Hood*, period navy hats, a radio recording from the 1960 British war movie *Sink the Bismarck*,

detailed photographs, and images relating to the sinking of the *Bismarck*. The display also features images of the *Bismarck*'s shipwreck and video displays of the shipwreck's exploration. Also shown, under the heading "Iron and Blood," is a video of World War II documentary footage of the Battle of the Atlantic and the demise of the *Bismarck*. This footage serves to tell the story of the *Bismarck* but is also a link to the Battle of the Atlantic and another of Ballard's discoveries.

Documentary film images from the Battle of the Atlantic usually show submarines and sinking ships. The *Lost at Sea* exhibition features a display of just how close the battle came to the United States of America, with a map of German U-boat attacks and shipwrecks along the East Coast and the Gulf Coast of the United States. This section of the exhibition is called "World War II and the Homefront: Enemies at America's Doorstep" and focuses on Ballard's discovery of the wreck of the U-166 off the Gulf Coast of the United States near the Mississippi River. Here visitors will see photographs of the sunken submarine in its current condition, a sonar map of the wreck, and a brief history of the submarine's successes on the Gulf Coast in 1942. This is supported by the information that, off the coast of the United States, U-boats sank or damaged 397 ships, resulting in the loss of more than 5,000 lives. Directly below the map of the wreck and the pertaining statistics, you may watch a brief video of Ballard on his voyage to locate the wreck. Following this, visitors move from the Atlantic theater to the Pacific theater of World War II.

The exhibition then takes visitors to the 1942 Battles of Midway and Guadalcanal, regarded as the naval battles that turned the war in the Pacific in favor of the Allies. This section combines Ballard's location of the aircraft carrier U.S.S. *Yorktown* near Midway Island and the location of various American and Japanese warships sunk off Guadalcanal Island. This is further supplemented by the exploration of (future U.S. President) John F. Kennedy's PT-109. This portion is the most thorough part of the exhibition, showcasing World War II artifacts (including a Japanese rifle), photographs and videos from both World War II and the shipwreck explorations, as well as posters and quotations from notable World War II figures. Since the exhibition is located on a warship that was critical to the U.S. Navy's success during World War II, it makes sense that this portion offers the most details. As the U.S.S. *Iowa* was also an active warship during the Cold War era, it makes sense that the exhibition now moves to that historical phase and Ballard's first shipwreck expeditions.

In a corner of the exhibition, one comes across the sinking of the nuclear submarines U.S.S. *Thresher* (1963) and U.S.S. *Scorpion* (1968). In addition to the photographs and models of the submarines and their wrecks, there are maps of their locations and notations from the National Geographic Society. In one of these lengthy notations, one reads about the link between the discovery of these wrecks and Ballard's discovery of the *Titanic* in 1985. The notation starts off with a mention of James Cameron's 1997 movie *Titanic* and notes that Ballard's expedition to locate the *Titanic* was originally a cover story for a covert mission

assigned to him by the U.S. Navy to locate the *Thresher* and the *Scorpion*, with the remaining time to be spent locating the *Titanic*. It also mentions that Ballard's location tactic concerning the debris field used to locate the *Scorpion* and the *Thresher* was the same tactic that ultimately led to the discovery of the *Titanic*. Although the *Titanic* wreck is the most famous of Ballard's discoveries, this is its only mention as one of Ballard's accomplishment in the whole exhibition. If more detail were given to the *Titanic*, this exhibition would be a complete collection and journey of notable moments in naval and maritime history in addition to Ballard's contributions to preserving these moments in time.

Those interested in military and naval history, as well as undersea exploration, will appreciate the *Lost at Sea* exhibition. It constitutes a unique and fascinating interdisciplinary combination of history and oceanography. Highlights include extensive collections of pictures, posters, and maps, as well as images of shipwrecks and of the expeditions to locate them. For military historians, there is also documentary footage and archival material concerning all these warships and their demise. However, since the exhibition is supposed to showcase Ballard's expeditions, his most famous discovery, the *Titanic* shipwreck, should have deserved more attention. Also absent is information regarding his quest to locate shipwrecks in the Black Sea. As the exhibition is placed aboard a museum battleship, it makes sense that the expeditions featured are of particular significance to naval military history. As visitors leave the exhibition, they pass by a continuously playing video of flowers drifting on the ocean in memory of lives lost at sea with quotations from Ballard himself: "You never go to Gettysburg with a shovel and you don't take belt buckles off the Arizona. These are sites that are very treasured by American history. They should be respected accordingly." This is followed by an advertisement from the Ocean Exploration Trust that reads: "Everyone is an explorer. How could you possibly live your life looking at a door and not open it?" Dr. Robert Ballard's explorations have opened doors for scientists and historians alike to explore new frontiers and to journey into maritime worlds and the naval past. *Lost at Sea* is recommended to all who are interested in learning more about these endeavors.

ABOUT THE REVIEWER: *Michael James Thomas of Laguna Beach, California, earned his A.A. in Humanities and Languages at Irvine Valley College in Irvine, California (2010), and his B.A. in History at California State University, Fullerton (CSUF) (2012). He is currently pursuing an M.A in History at CSUF, focusing on British naval history. He is a member of CSUF's Theta-Pi Chapter of Phi Alpha Theta (History Honor Society) and serves as one of its board members-at-large.*