

Reviews (Exhibitions)

Calle Principal: Mi México en Los Ángeles [exhibition].

LA Plaza de Cultura y Artes.
Los Angeles, California. Permanent exhibition.

For generations, Mexican culture has exerted widespread influence across the United States through its contributions to food, music, history, and popular culture. The state of California is replete with ties to Mexican culture, with many of its city and street names deriving from the Spanish language or prominent Hispanic figures, such as Alvarado Street, named after the Mexican-era California Governor Juan Bautista Alvarado (1809-1882). The city of Los Angeles is rich in Mexican culture, and for anyone wondering why that is, *LA Plaza de Cultura y Artes* staff and their senior curator Karen Crews Hendon provide detailed exhibitions, such as *Calle Principal: Mi México en Los Ángeles*, which seeks to provide a meaningful understanding for the city's history and its deep Mexican roots.

Calle Principal: Mi México en Los Ángeles is a permanent exhibition located on the second floor of *LA Plaza de Cultura y Artes*. The exhibition is primarily geared toward families and the youth, aiming to provide an interactive educational experience. It recreates *Calle Principal* (Main Street) which is the city's location where *LA Plaza de Cultura y Artes* can be found, and which was a significant enclave of Mexican and Mexican American communities during the 1920s. The exhibition features models of both imagined and real locations, including a train station, *La Plaza Olvera*, and some colorful storefronts. Likely due to its status as a permanent exhibition, *Calle Principal: Mi México en Los Ángeles* features a thoughtful and logical layout, and its content is accessible to visitors of all ages. Visitors are able to navigate the space quite freely without any particular markers telling you where to start, continue, or finish.

Making connections is a prominent theme in this exhibition. The entrance features the image of a train station, and directly to the left of this, visitors find a corner space titled "My Origins" where they are invited to answer the question "Where do you come from?" A colorful map of all seven continents is presented, each equipped with blank tags for visitors to write on and share their individual or family origin story with others who visit the exhibition after them. Proceeding to the right side of the entrance, visitors encounter the "Plaza Olvera" setup, which features a brief description of what this particular plaza was used for during the early 1900s. Suspended directly above the description are clean-cut rectangular pieces of acrylic with individual illuminated words that describe various topics that Mexican and Mexican Americans would discuss in the plaza during this time period. The words are featured in both English and Spanish, and they include: *libertad* (liberty), *discriminación* (discrimination), *comunidad* (community), *identidad* (identity), *justicia* (justice), *igualdad* (equality), *lucha* (struggle), and *inmigración* (immigration). Visitors facing this setup notice a message to the right, asking: "What is important to you? Choose a word from the signs above and share out

loud why this word matters to you.” Push-buttons below this provide an additional experience. Once pushed, one word lights up as the others dim, and audio describes the highlighted topic that was important to these communities in the 1920s. Connections can easily be made through the option to participate in these welcoming activities.

The concept of assimilation is also touched upon in this exhibition. The first storefront is that of a “Department Store,” featuring common articles of clothing worn by American men and women during this time in history. The walls are covered with a period-appropriate olive-colored, small geometrically patterned wall paper, and dark walnut shelves showcase some neutral-colored hats worn by women and men back then. A description of this display indicates how common it was for Mexicans who were new to the city to try to fit in by simply wearing trendy American clothing after relocating to the area. Doing so helped them to have better luck when searching for jobs. Right outside the storefront window, visitors encounter a life-sized black-and-white cardboard cut-out of young Mexican boys sitting on wooden crates with “five cents” written on them. The cut-out represents Mexican and Mexican American boys shining shoes on Main Street and throughout the city to help provide money for their families prior to a law passed in 1938 which banned children from working during school hours. A question written on this set-up asks: “How do you help your family?” This is a further attempt to build connections between visitors and the content presented in this exhibition.

In addition to assimilating to American culture through its fashion trends, Mexicans who were making changes and adjusting to their new lives in America wanted to share these experiences with their loved ones. “Plaza Studio” is another storefront featured in this exhibition. It is designed as a classic photo studio that features the beautiful and traditionally styled oil-painted backdrop of an outdoor landscape with an antique wooden chair and stool, a burgundy Persian rug laid out in front of the backdrop, and what resembles a vintage Kodak Anastigmat f.7.7 camera. The setup demonstrates and explains the rather limited types of technology available at this time to share a visual representation of one’s life. The question written on this installation asks: “How do you keep in touch with family and friends when you move away from home?” While visitors who answer this question reflect on how they keep in touch with family and friends in today’s world, they are essentially building more connections with the exhibition.

Preserving and maintaining Mexican culture and identity despite assimilation is another idea explored in this exhibition. Across the way, tucked in a corner, is a storefront called “Music Store.” This part of the exhibition highlights a popular style of songs in Mexican music known as *corridos*. In Mexican culture, this style of song has been used to tell stories for centuries. Songs range from happy experiences to sad experiences and to everything in between. This setup highlights the musical elements to look for in a *corrido*, such as rhyme schemes and verses. Additionally, there is a table with push-buttons and headphones. When pushing

these buttons, one can listen to different audio clips that represent the many styles of songs within the *corrido* genre. Mexicans and Mexican Americans continued to value this music even after moving to the United States because it helped them feel more in touch with their culture.

Librería Lozano is a setup featuring a book store. In this part of the exhibition, the types of media sources available to Mexican and Mexican Americans during the 1920s are explored. Newspapers like *El Herald de México* and *La Opinión* were very popular for keeping up with topics that affected the Mexican and Mexican American communities. Also featured in this setup is a beautiful traditional dark walnut-shelved wall with children's books on display, including *Pedro: The Angel of Olvera Street* by Leo Politi (first published 1946) and *Separate is Never Equal: Sylvia Mendez and Her Family's Fight for Desegregation* by Duncan Tonatiuh (first published 2014). These books, too, serve as a connection between present-day visitors and the city's and region's history.

Much like the culturally rich exhibitions on display at *LA Plaza de Cultura y Artes*, the Los Angeles Area is also home to the *Museum of Latin American Art*, which focuses more on art itself and prides itself on displaying more than 1,300 works of art. In contrast to *LA Plaza de Cultura y Artes*, which focuses on Mexican and Mexican American history in the Los Angeles area, the *Museum of Latin American Art* showcases a large body of modern and contemporary art from Latinx American artists. Both the *Museum of Latin American Art* and *LA Plaza de Cultura y Artes* have recently featured temporary exhibitions on Afro Latinx culture and artists, and both museums proudly support and provide insight into Latinx culture, offer educational services such as guided school tours and workshops, and feature some wonderful online exhibitions (especially important in a world affected by the COVID-19 pandemic).

Calle Principal: Mi México en Los Ángeles is highly effective in building connections for audiences of all ages with the evolving history of Mexican and Mexican American communities in the Los Angeles area. It definitely is more of a light-hearted representation of the historical events that took place in this region during the earlier part of the twentieth century, but one that can be enjoyed by families and youth. The exhibition's interactive nature with its thoughtful images, purposeful furniture, meaningful books, and detailed audio, as well as the creative connection notes provided at the very beginning set the tone for an experience that is nothing less than satisfying. I believe that the exhibition would be most enjoyed by families with school-aged children, anyone with an interest in Mexican American or Chicana/Chicano history, those interested in the history of Los Angeles, and individuals who are possibly seeking answers to questions about their Mexican American identity.

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Dimensions in Testimony [exhibition]

Curated by the USC [University of Southern California] Shoah Foundation.
Holocaust Museum LA, Los Angeles, California. July/August 2021 to present.

Sitting in a small, darkened room, I pressed the button on the microphone and asked my first question, “What happened the day the Nazis sent you to the ghetto?” The person in front of me began to answer my question, telling her audience about the day her world changed forever. She shifted in her seat, adjusted her blouse, and shared the memories of her lost family and homeland, and of the events she had never dreamed would occur. Incredibly, this was not an exchange with a person—in the flesh—with me in the same room. The image on the screen was able to answer any of my questions about her experiences during World War II, deciphering the various wording and phrases to share the information, using pre-recorded interviews and the latest technology to find the correct keyword and enable the image to tell her story, all within seconds. Renee Firestone is one of the more than two dozen Holocaust survivors who agreed to be interviewed for the *Illinois Holocaust Museum and Education Center’s Dimensions in Testimony* project, conducted in partnership with the University of Southern California’s *Shoah Foundation*. This project, using technology from the *USC Institute for Creative Technologies*, allows anyone to hear a survivor’s testimony, see their reactions in the storytelling, and feel the emotion that is shared. The *Holocaust Museum Los Angeles* is the latest museum to acquire this permanent exhibition, becoming the eighth such museum to host this important means of maintaining the historical record of the genocide of the Jews. The words of the very people who survived and thrived thwart the goal of the Nazi regime, namely, the annihilation of the Jewish people.

The *Dimensions in Testimony* exhibition opened in July of 2021 in conjunction with the museum’s reopening after its forced closure due to the Coronavirus pandemic. The exhibition is a “collection of interactive biographies” that uses natural language technology to transform a one-way recording into a conversation-like experience. To create these biographies, interviewees were recorded in a green screen environment and asked up to 2,000 questions about their lives, while dozens of cameras recorded every word and movement, from multiple angles. During the filming, interviewees were expected to sit for multiple days of questions, wearing the same clothes (for continuity), and asked to share personal memories about their lives before Hitler’s Nazi regime took power. In these interviews, they talk about daily life in their communities, what happened when their country or area was invaded, and the treatment they received under Nazi rule. They share the stories that have become synonymous with the Holocaust: Jews forced into cattle cars, abused, and sent to their deaths in camps designed for murder, medical experimentation at the hands of Nazi “doctors,” and forced labor. Survivors remember and mourn their murdered family members. For the filming, survivors were invited to bring their families and support systems with them because of the nature of the remembered trauma. The survivors’ mental

and physical health was the top priority, and every effort was made to support them during the filming.

Every person involved with the filming of *Dimensions in Testimony* shares the desire for the experience to be educational and beneficial for both the viewer and the survivor. Each question was coded for search terms, and the team painstakingly matched every word and phrase to a corresponding answer or video clip. In the exhibition, once participants ask their questions using a specialized microphone, the technology finds the most appropriate answer from the bank of video clips and plays the respective video clip. As seen on an interview with CBS newsmagazine *60 Minutes*, the quality control for the initial interviews primarily fell to school children of the Los Angeles Unified School District as they were the first individuals to interact with the images – on their computers – in a supervised setting. Students of appropriate ages were able to ask questions in various manners and verbiage to test out the accuracy of the software that finds the corresponding response, as well as providing numerous examples of how questions could be phrased, and from there adjustments were made as needed.

Because the staff at the *Shoah Foundation* are committed to providing the most accurate information about Holocaust survivors, they periodically review the recording logs that are generated with each visit to a *Dimensions in Testimony* exhibition and make improvements to the search-term matches. This ensures that, with each question asked, the experience can be improved for subsequent visitors. The images created are two-dimensional video images that generate the experience of a back-and-forth conversation, which encourages participants to take an active role in the learning. It also allows viewers to hear the details of a survivor's life in the individual's own words and helps to document the horrors of the genocide experience for use in educational settings. The reality is that there is only a small percentage of Holocaust survivors still living today, and the need to record their eyewitness testimony has never been more acute. Attacks on Jews and synagogues, as well as anti-Semitic epithets and tropes, are still common throughout society, reinforcing the need to make Holocaust education a priority. This use of technology gives future generations the opportunity to interact with someone who witnessed a level of evil beyond what anyone believed could be possible.

The project commenced in 2012 and began interviewing survivors in 2014, and there is now a diverse group of survivors' experiences represented: concentration camp survivors, those who stayed alive in hiding, children, religious and non-religious Jews alike, and camp liberators. Over twenty-five interviews have been conducted so far, and they continue today with funding for the project provided by generous donors to the *USC Shoah Foundation*.

The *Holocaust Museum of Los Angeles* sits atop the Pan Pacific Park, enabling visitors to take in the expansive views of Southern California. At the time of writing this review, due to COVID-19 protocols, visitors need to make a reservation for the museum itself, as well as for a time slot for the *Dimensions in*

Testimony exhibition, on the museum's website (<https://www.holocaustmuseumla.org/>). Situated just next to the museum is an interactive memorial to the more than 1.2 million children who were murdered during the Holocaust that is incredibly impactful. Upon entering the museum, visitors immediately notice the starkness of the interior. Bare concrete floors, industrial lighting, and an overall feeling of coldness prepare visitors for the journey upon which they are about to embark. As one moves through the exhibits on the history of the Nazis' rise to power in Germany, rectangular metallic plates with *Los Angeles Times* stories line the walls, providing a storyline of the persecution of the Jews of Europe, which helps the viewer understand the exhibits by offering context. These newspaper pages, each with the news of the respective day, feature a yellow triangle highlighting a story about the persecution of Jews in Germany or a story related to Hitler's rule. Visitors are able to discern that the stories of the United States not knowing about what the Jews were undergoing in Germany are simply false. One after another, these metallic plates tell the story that no one wants to tell or hear, that the world was informed as to what was happening to the Jews and chose to do nothing about it. These objects make a powerful statement about what was happening in the world at that time and causes one to think about parallels in the present.

The museum's lighting and design enhance the visitor's experience and encourage a sense of being in the spot where these moments in history took place. Brightly lit at the beginning, the museum becomes dimmer the further one progresses, and there is an almost imperceptible narrowing of the halls and building, giving the impression of being closed in. The museum tour begins with the history of the Jewish people in Europe, with religious and cultural artifacts that show the rich heritage that the Jews created throughout Europe over hundreds of years. Visitors see a Torah that belonged to generations of observant Jews across from a display of handmade dolls that were typical of a certain region. The diversity of the Jewish people and their families across Europe is evident. From there, visitors witness Hitler's rise to power and the accompanying persecutions and violent attacks to which the Jews were subjected. The construction of the first labor camp is documented as well as the invasion of Poland, the ghettoization of the Jews, and the German invasion of Russia. Visitors are then presented with the initial mass murder perpetrated by the Nazis, namely, the Tiergartenstrasse 4 (T4) Program, which murdered those who were considered undesirable by the state, primarily those with physical or mental disabilities. Visitors also are educated on the "Einsatzgruppen," the mobile killing units that are responsible for more than 2 million deaths with their "Holocaust of Bullets." Visitors witness the United States' entry into the war, the reality of the Wannsee Conference, where the Nazis' "Final Solution" to the Jewish question was discussed, and the resulting construction of death camps. Visitors can access several stations that give shocking information, video footage, and documentation of each of the death camps that were constructed. Artifacts in this area include two concentration camp uniforms

as well as a model of the camp at Sobibor (east Poland) built by a prisoner who was involved in the revolt against the Nazis at the camp.

The museum then focuses on those who documented the persecution, resisted, worked to save Jews, and bravely stood up to the authorities and even sacrificed their own lives to save others. Here is information on well-known heroes such as Oskar Schindler, but also on lesser-known individuals who risked it all to protest atrocities and to save Jews: the White Rose student group (at the University of Munich) who were executed for treason; Sempo Sugihara, the Japanese diplomat who issued thousands of transit visas to Jews to save them; and the thousands of partisans who disrupted anything the Nazis were trying to do. The next area covers the liberation of the camps, the end of the war, and the subsequent war-crimes trials, and provides artifacts related to life in Displaced Persons camps. Visitors are next shown large, detailed photographs of artifacts that are housed at other Holocaust museums, such as shoes, hairbrushes, and other items of daily life. The museum eventually comes full circle, and visitors are faced with a bank of television monitors, arranged as though they are leaves on a large tree, that play testimonies of the survivors of Nazi persecution and their families.

The *Dimensions in Testimony* exhibition is placed near the aforementioned model of the camp at Sobibor and housed in an enclosed room. Entering the darkened room, one notices that there are sample questions on a sign on the wall to help participants who may have trouble thinking of what to ask. The instructions are simple: while holding the button down, speak your question clearly into the microphone, and Renee will answer the questions. Renee Firestone (née Weinfeld, b. 1924) tells the story of her upbringing in Czechoslovakia under Hungarian occupation; her parents, brother and sister, and the town they lived in; and their forced placement in a ghetto. Renee and her family were part of the mass deportations in the summer of 1944 that overtook all parts of Hungary and the areas it occupied, and her family was deported to Auschwitz-Birkenau where her mother was murdered upon arrival. Renee and her sister became part of the forced-labor detail. Her sister was murdered there, and Renee was sent on a death march as the Red Army got closer to the camp. She was liberated by the Russians in January of 1945 and returned to Prague to find her brother and father, who had tuberculosis and died within months of liberation. Renee met her husband in Prague, and they emigrated to the United States in 1948, where Renee found success as a fashion designer.

The exhibition is curated by the *USC Shoah Foundation*, and the *Dimensions in Testimony* project was conceptualized by Heather Maio of *Conscience Display*. Pinchas Gutter, a survivor of six concentration camps, was the subject of the pilot testimony, and his interview was the start of a project that has encompassed 27 interviews with placements at eight museums around the United States. The first of these permanent exhibitions was at the *Illinois Holocaust Museum and Education Center*, which has been an important partner alongside the Shoah Foundation in getting this project off the ground. With 27 survivor interviews and only eight

museums currently housing a *Dimensions in Testimony* exhibition, there is certainly room for growth in adding more locations where it can be viewed.

I recommend anyone spending time in the Los Angeles area visit the *Holocaust Museum Los Angeles* and specifically the *Dimensions in Testimony* exhibition. The museum itself is small but provides a good introduction to the history of the Holocaust for the visitor who is not well acquainted with it. Several artifacts from various camps offer visitors the chance to see what camp inmates were forced to wear, letters written to the resistance, and items that were sent to camps and never used because their owner had been murdered on arrival. The museum boasts a great deal of interactive stations, making it easy for visitors to navigate the museum on their own, without the need for a guide. *Dimensions in Testimony* is an exciting addition to the museum and one that should not be missed. Being able to have a conversation with someone who witnessed such a turbulent, violent time in history is something that is indescribable, and the interview/conversation format is an exceptional way to learn more about one of the worst genocides in history.

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Stories of Cinema [exhibition].

Organized/curated by Bill Kramer, Doris Berger, Jenny He, J. Raúl Guzmán, Dara Jaffe, Ana Santiago, and Sophia Serrano, with support from Esme Douglas and Manouchka Kelly Labouba, the Academy Museum Inclusion Advisory Committee, and the Academy Branch Task Forces.

Academy Museum of Motion Pictures, Los Angeles, California.

September 30, 2021, to present.

Hollywood: the central destination for movies, celebrities, fame, and fortune, and for those lucky enough to “make it there.” The possibilities of what can happen captures the attention of many who try their hand in the entertainment industry. Beyond the hopeful faces of those trying to succeed, we have the faces of those who are more recognizable due to their work, who are honored with fame and with the awards that their talent has earned them. It is strange then that, for the longest time, there was no specific place focusing on this form of entertainment that is a hallmark of Los Angeles culture. Recently opened (on September 30, 2021), the *Academy Museum of Motion Pictures* fills this void. Located on the corner of Wilshire and Fairfax, a neighbor of LACMA and the La Brea Tar Pits, this new museum now invites curious patrons to its newly completed building. At the time of writing this review, due to COVID-19 protocols, masks are required to enter, as well as proof of vaccination upon entrance, which is explained when you purchase tickets on the museum’s website. Tickets are timed for entrance.

Upon entering the modern building's lobby, you have *Fanny's Café* to your right, in case you find yourself hungry for more than just the knowledge provided. The floor-to-ceiling glass windows allow you to watch people coming and going. On the right, just before the café, there are stairs that lead down to the atrium of the museum's theatre. On the far left, one can find the gift shop. Closer to the entrance, on the left, you can find the first portion of the *Stories of Cinema*, named the Spielberg Family Gallery, where you can find a multitude of screens featuring movie clips that one might recognize. An assortment of films from *Workers Leaving the Lumière Factory* (1895) to *The Nightmare before Christmas* (1993) offer a cinematic representation from the beginning of this entertainment format to modern films. In the vicinity of these screens, there are a few scattered seats that allow visitors to watch multiple screens at once. The movie display constantly changes on the different screens, giving an idea of how diverse and varied the cinematic world can be. Right before the first section of the *Stories of Cinema* exhibition, there is a staircase covered in red carpet that leads to the second floor. For anyone who may struggle with stairs, there are also elevators behind the red-carpet stairs that can be used. Between the first and second floor, accessible via the elevators, is the *Barbra Streisand Bridge* which connects the museum portion to a second building with a greater theatre. *Stories of Cinema* continues on the second and third floor of the museum, and houses exhibits from a wide range of aspects pertaining to movie production throughout film's illustrious history.

In the second portion of *Stories of Cinema*, we get the first glimpse of social issues that are prevalent in our time. The entryway highlights issues like "Black Lives Matter," the "#MeToo" movement, climate change, racism, and workers' rights. The descriptions and carefully selected portions of films that are used here engage patrons in topics that are very important to consider and also cater to a wide range of patrons.

Beyond the entryway, visitors encounter an element that is used in every movie: costumes. While very subtle in some cases, like a wig, there is a lot more to the art of costuming.. The displays feature the head plaster casts of various actors (from Clark Gable to Charlize Theron) that served as medium for various applications of prosthetics (like bigger ears, nose plugs, etc.), makeup, and headpieces that could potentially be used in a film production. There are multiple interviews with various professionals who had a hand in costuming, and they are all diverse—from the male Asian makeup specialist of *Bombshell* (2019) to the two Black women who co-directed the costumes department for the film *Dolemite Is My Name* (2019). In the same sense, the curators demonstrate the awareness of Hollywood's unfortunate history by offering disclaimers concerning the racism that can be seen in some of the pieces on display. These are part of the history of film, and even if they reflect an unfortunate reality, the museum curators did not shy away from explaining things like "blackface" or "minstrel" shows. In the same room, there are costumes on display that were worn by actors in various films.. Following this room of costumes, visitors are treated to the various steps that have

to be taken to make a movie. *The Wizard of Oz* (1939) is used as the primary example for the various techniques used to shoot a film, from the painted scenery for cinematography to the incorporation of music. Original set pieces from the film are used in this portion of the exhibition.

There are a few more rooms where various elements of movie production come to life, including the “live” sound effects and music used in *Jaws* (1975) to generate a feeling of suspense. Patrons can also learn about the developments in techniques and the various photos and storyboards that outline a film. Part of the appeal of films are the actors who give life to their characters on screen. The exhibition explains how they are chosen, and how connections are established between actors and casting directors. The person responsible for bringing together the efforts of a film’s various departments is the director. At present, the museum’s focus is on director Spike Lee, on the works he has created, and on his impact on the industry. The exhibition’s “director” portion will rotate to include other exemplary individuals at different times.

On the third floor of *Stories of Cinema*, patrons are introduced to additional aspects in the evolution of film. Here, they can learn about the extent to which animation is used, and how far it has come along, from the first Walt Disney animations to more complex works like *Frozen* (2013) and *Moana* (2016) to name but a few. Beyond such animated movies, there is also a description of the animation used for James Cameron’s *Avatar* (2009).

On this floor, there is an even greater collection of costumes than on the second floor. You can find yourself looking at R2-D2 from *Star Wars* (1977) to the costumes of the Dora Milaje (Wakanda’s women special forces) from *Black Panther* (2018). An interesting addition to the third floor is the Pedro Almodovar exhibit, which focuses on this revolutionary Spanish director (b. 1949) who has transformed the Spanish film scene from female leads to LGBTQ+ aspects. You can find the posters of his films along the walls, and inside this section there are several screens that show clips from his movies that are selected to correspond to the emotions that are referenced before each clip.

On the fourth floor, visitors enter the world of famed Japanese filmmaker Hayao Miyazaki (b. 1941) and his creations. Along the wall that holds this exhibit, there are various patches of (artificial) greenery and some of his titular characters. Entering through a tunnel that looks like a forest, visitors encounter the story of Miyazaki’s inspiration and the original storyboards of some of his beloved films, such as *My Neighbor Totoro* (1988). Following the screens and story boards, there is a hallway featuring a willow tree with lights that makes it seem as if you have stepped into one of Miyazaki’s films.

All in all, the *Academy Museum of Motion Pictures* is the answer to the previous lack of historical presentation in a city that is the epicenter of the film industry – a suitable parallel to L.A.’s *Grammy Museum*, which opened in 2008 and focuses on the history of Grammy-winning music. The *Stories of Cinema* exhibition offers a wealth of information, but it is manageable and appealing to visitors. Its various

levels and the division into sub-exhibitions means that there is considerable flexibility to present various aspects of the subject matter, and since the films and artists that are showcased here will change over time, the museum is sure to find an audience among the different age groups. A place that can be explored with the family or alone, there is much to enjoy at the *Academy Museum*. I found that the seats available in various portions of the exhibition are a good addition to watch the material that is shown. It gives patrons, like me, the opportunity to rest and enjoy the various clips that are shown at different points. It also allows for a more interactive experience for more pronounced progress in film, such as music effects that could be seen in *Indiana Jones: Raiders of the Lost Ark's* scene with the boulder. Problematic issues in the history of film, such as the lack of diversity and racism, are acknowledged in this museum, which adds to its didactic appeal. The *Academy Museum of Motion Pictures* is a place I recommend for its wide range of subject matters, which will intrigue anyone, as well as its wide-ranging clips and visuals, which will attract and hold the attention of its visitors. The great thing about this exhibition is that it is not constrained to a single genre but includes a wide range of movies that many can recognize through a multitude of movie eras. Rejoice movie fanatics and everyday purveyors of film, for this place will get you excited.

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