

Reviews (Exhibitions)

The Art of Moviemaking: The Godfather, Stories of Cinema.

Curated by Sophia Serrano with assistance from Esme Douglas, in collaboration with Paramount Pictures and American Zoetrope.

Academy Museum of Motion Pictures, Los Angeles, California.

November 3, 2022, to January 5, 2025.

[online.](#)

Like most excursions in Los Angeles, the act of actually arriving at the Academy Museum of Motion Pictures is a complex task. Filled with trappings of classic LA stereotypes such as limited and overpriced parking, bumper-to-bumper traffic going down Wilshire Boulevard, and being stuck on the 101 freeway for thirty minutes but somehow moving just a half mile, by the time you arrive at the Academy Museum you are likely exhausted before even stepping inside. As you make your way up the stairs to the “Stories of Cinema” area of the second floor, you might even be tempted to start thinking about (and dreading) the return part of your trip. However, when you finally do make it to the *Art of Moviemaking* exhibition space, slowly wading through the sea of people, you are seemingly guided by the faint sound of the opening score to Francis Ford Coppola’s *Godfather* movies. Once you finally reach the back of the second floor and arrive at *The Godfather* exhibition space and hear the booming sound of the first film’s famous opening line, “I believe in America,” you already know it was worth the journey there.

Projected onto a simple black backdrop, the first glimpse of *The Godfather* exhibition is a revolving selection of brief clips from the first two films. Iconic lines like “I’m gonna make him an offer he can’t refuse,” “keep your friends close but your enemies closer,” and “it’s not personal, it’s strictly business” swirl in the air, reminding you of the incredible fact that—yes—all three of these oft spoken phrases in everyday life indeed come from the first two movies. Muted, understated, and with a feeling of intentional simplicity, the space’s entrance, with its plain backdrop and focus on the films’ score and dialogue, is the perfect entrance. This, dramatized with the space’s broody and dark lighting, instantly transports you to a postwar Little Italy neighborhood.

Immediately to the right of this, there is a row of seven dress forms standing in front of an antique floral wallpaper, seamlessly matching the style of any kitchen in the films. As a result of this subdued setup, one’s eye is instantly drawn to the stunning costumes. The recognizable selection of formalwear, like Kay Adams’s vermilion-colored polka-dot dress in the first *Godfather* film and Mama Corleone’s indigo “mother of the bride” dress in *Godfather: Part II*, notably contrasts the dreary yet familiar wallpaper. The costumes are in such pristine shape that their meticulous detail—every stitch of fabric or clean hem—is all the more apparent. As they do in the films, these costumes’ deep and rich colors directly oppose the otherwise plain surroundings, allowing you to focus solely on the formalwear.

Directly behind the area designated to costume design is a collection of assorted memorabilia, many of which are no larger than a standard 5x7" print. Were there not the small white placard on the wall that reads "executives and producers," the focus of this particular area could be unclear to most guests. This, however, works in the exhibition's favor as the "hodgepodge" works in tandem with one another to create a three-dimensional family scrapbook on the wall. Rather than follow the standard or even rigid confinement of a gallery wall, which is most often made up of extravagant, gold, and Art Deco-style frames, the curator's choice to pick sleek black fiberboard frames continues the exhibition's artistic decision to have these artifacts feel as if they are part of the family home. A mishmash of a ticket to *Part I*'s world premiere in 1972, a studio placard used in the filming of *Part II* just one year after the first film's release, and candid photos of the film crew atop locations central to *The Godfather* like Ellis Island, Sicily, and Little Italy form an unexpected, subdued environment. This only furthers the familial feeling so palpable throughout the exhibition.

What follows this is arguably the biggest, most recognizable artifact from the trilogy: Don Corleone's desk. Though blocked behind stanchions and rope barriers and under the watchful eye of a gallery attendant, the grand wooden desk and its accompanying office commands a presence all its own. The desk is perfectly recreated to match one of its many appearances throughout the films, with everything from the angle of the drawn shades to the rugged leather chair in such detail that the visitors studying it draw to a collective hush. One creative decision that speaks again to the brilliance of the curatorial team is the office's lighting design. While the famous tenebrous lighting in *The Godfather* amplifies the film's themes of moral ambiguity, greed, and power, I assumed that the harshness of the lighting would create issues when taking a photo. However, the curator managed to light this space to cast a spotlight on the desk while still making its surroundings visible and dark. This speaks to the incredible attention to detail from the curatorial team, who almost certainly had it in mind to cast the lighting in such a way that it would be lit perfectly in person and on one's camera. Simple details like having ideal lighting for photo-ops continue *The Art of Moviemaking's* goal of making you feel like you are genuinely walking onto the set of these famous films. Traditional museum rules like no photography and having a set amount of time to observe the exhibition's top acquisitions simply do not exist, making the film's authenticity much more apparent.

Just a few steps to the right is a second set of compiled clips from *The Godfather*, roughly around the same length as those shown at the exhibition's beginning. However, this is not just another highlight reel from the films; rather, they are the screen tests and auditions of legendary cast members like Al Pacino, Robert de Niro, Diane Keaton, and Robert Duvall. The montage is similarly depicted on a simple black wall and could easily be unassuming footage of a casual conversation. That is, until these clips are joined by the sound of a 1996 interview between Marlon Brando and Francis Ford Coppola. The unmistakable raspiness

of Brando's voice shares his intimate feelings with the director as if he were either forgetting or not caring that his words would inevitably be shared. Shocking statements like how Brando had not yet played a character of Italian descent, that Paramount Pictures explicitly forbade Brando from being part of the *Godfather* films, or that Coppola only took the role as director to pay off hundreds of thousands of dollars in gambling debt are shared with those that stand and listen.

Even though these stories have been told so many times that they are largely considered Hollywood lore, one still walks away thinking that it is a miracle the first film was made at all, considering all that went wrong before and during production. However, that is what makes this exhibition so successful. It is curated and arranged in such a way that one almost forgets that *Part I* and *Part II* are widely regarded as the most influential movies of the past century, that they won a collective total of nine Academy Awards out of nearly thirty nominations, or that they were two of the most successful movies at the box office in their respective years. The consistent simplicity throughout the exhibition compels you not to think of the films as cinematic classics but as a story about a family caught in a rapidly changing world. *The Art of Moviemaking* challenges one's expectations, and while it features incredible props like the makeup and dentures used to shape Brando's jaw to one similar to that of a bulldog or the head of Jack Woltz's beloved horse, *Khartoum*, the exhibition ultimately uses its subdued nature to allow the power of *The Godfather's* narrative to speak for itself. Using core features of filmmaking to lead visitors through the exhibition, guiding museum patrons from "casting and performance" to "special effects" and "cinematography," *The Art of Moviemaking: The Godfather* invites those who are interested to look at the film trilogy through the eyes of those who made them. The exhibition thrives regardless of the impossible task of encapsulating the brilliance of the *Godfather* films. In fact, it more than rises to the occasion – it triumphs. By the time you finish your time in the exhibition, you will not even be thinking about the drive home.

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The Banning Museum. / The Drum Barracks Civil War Museum.

401 East M Street and 1052 N. Banning Blvd., Wilmington, California 90744.
[online](#) and [online](#).

From the arrival of Indigenous peoples like the Tongva to the later settlements of the nineteenth and twentieth centuries, the Los Angeles Basin has changed greatly throughout its history. It is a place that would be unrecognizable to the people from its past if they were to see it now, and equally to those who are here today if they could see it as it once was. Among the more overlooked portions of this great

change is the city of Wilmington, nestled between Long Beach, San Pedro, and Carson. Among the pot-marked streets, oil tanks, and port facilities sit two museums just down the street from one another that preserve intertwined aspects of Wilmington's – and by extension Los Angeles' – lesser known history.

Situated in the middle of a public park, with its Greek-Revival facade facing southwards toward the Port of Los Angeles, stands the home of Phineas Banning, one of the founders of Wilmington, and the man Los Angeles historians have dubbed the "Father of the Port of Los Angeles." Originally from Wilmington, Delaware, a twenty-one-year-old Banning arrived in San Pedro, California in 1851, sailing the Atlantic and the Pacific and traversing the isthmus of Panama in the process. Though Banning was not the most well-off new arrival to California, he was ambitious and was willing to make connections in various industries and within the new Anglo-centric political structures transplanted from the east, working his way up from being a clerk to a stagecoach driver to operating his own stagecoach routes out of Los Angeles. In the aftermath of the Civil War, in which Banning served as brigadier general of the local militia and thus forever referred to himself as General Banning, he then sought to dredge the shallow harbor to create a deep-water port for the city of Los Angeles, a port that, through further development after his death in 1885, has become one of the world's largest and busiest. Entering the Banning Museum after meeting with a tour guide in the visitor center located behind the mansion reveals a lovingly restored interior, furnished in accordance with the personal testimonies of the Banning family who called this building, built by Banning in 1864, home.

In stepping into the house from the front porch, Banning's personal office shows his business and political side, where the tour guide will point out Banning's signature on the certificate from the California Legislature denoting its ratification of the Thirteenth Amendment to the Constitution of the United States, as well as noting the fact that he maintained many business connections to more developed cities such as San Francisco, where many building supplies for his business and furnishings for his family's home had to be shipped from. The nearby parlor and sitting rooms, along with several bedrooms upstairs, show a more personal side to Banning, providing an opportunity to discuss Banning's children and grandchildren, who continued to live in the house well into the 1920s, before it was acquired by the City of Los Angeles in 1927. Since its acquisition, the Banning family has donated many of the house's original furnishings for display.

In addition to showcasing the life and contributions of Phineas Banning, the property of the Banning Museum includes a stagecoach barn to display various types of buggies, wagons, and coaches, a well-maintained rose garden, and a modern exhibition on the development of the Port of Los Angeles funded by a grant from the Annenberg Foundation. The museum hosts several annual events, with the most noteworthy to museum staff being Victorian Christmas, which provides an opportunity for reenactors to present themselves in a more festive

manner and to delve into the Victorian-era Christmas traditions that heavily influence modern Christmas customs to this day.

In his narration of documentarian Ken Burns's popular television series on the Civil War, historian David McCullough proclaimed that "[t]he Civil War was fought in 10,000 places, from Val Verde, New Mexico, and Tullahoma, Tennessee, to St. Alban's, Vermont, and Fernandina on the Florida coast. More than three million Americans fought in it, and over 600,000 men, 2% of the population, died in it." While California's soil was not stained with the blood of Union or Confederate soldiers, it did play an unsung role in the Union's war effort – though its state politics were just as divided among the North and the South as the nation itself. The Golden State's role in the Civil War, largely unknown even to most locals, is well respected at the Drum Barracks Civil War Museum, located half a mile down Banning Boulevard from the Banning Museum. When news of the barrage on Fort Sumter reached Los Angeles, many settlers from the southern states celebrated and expressed a desire for their own state, or at least its southern portion, to secede from the Union. Indeed, in 1859, the California Legislature had already approved a plan to divide the state into two, but with the secession crisis spiraling out of control, the last thing the U.S. Congress wanted was to divide another state. But ambitious secessionists foresaw another great power spanning from sea to shining sea – one with Stars and Bars rather than Stars and Stripes.

Such proposals worried Banning, a staunch Unionist, and he urged that an encampment be installed near the Port of Los Angeles. Along with the city's mayor, Benjamin Davis Wilson, Banning agreed to offer sixty acres in Wilmington for the establishment of such an installation. The outpost was established in 1862 as the Drum Barracks, in honor of Colonel Richard Drum, the assistant adjutant of the Army's Department of the Pacific, which was stationed in San Francisco. There is no evidence that Colonel (later Brigadier General) Drum himself ever set foot in the Drum Barracks, which was also referred to as Camp Drum. During the Civil War, the Drum Barracks was home to the California Column, a volunteer force of both infantry and cavalry that fought Confederate forces (mostly from Texas) in the Arizona and New Mexico Territories, most notable being the Battle of Picacho Pass, the furthest battle fought west of the Mississippi River during the Civil War.

While the Civil War was the deadliest conflict in the history of the United States and the largest war waged on the North American continent, life at the Drum Barracks was as routine and as quiet as a soldier's life could be at that time. If one were to observe the daily events at the Drum Barracks during the war, it would consist of soldiers marching, drilling, and standing sentry duties. The camp, however, did have an unusual living feature in the form of camels. During the 1850s, the U.S. Army purchased and took delivery of dozens of camels imported from the Ottoman Empire in an experiment to determine the usefulness of using the cantankerous yet rugged animals in the American West. During the war, many of the camels that had remained in the Union and were not confiscated by the Confederates in Texas were in California, including at the Drum Barracks. The

museum itself actually possesses a number of items relating to the Camel Corps, including the only verified photograph of a camel at the Drum Barracks. By the end of the Civil War in 1865, some 17,000 Californians had served in Union blue, not only in volunteer regiments out west such as the California Column but in the eastern theater as well. Of those, records show that some 8,000 of these men passed through the Drum Barracks during the war.

After the war, the Drum Barracks would remain in service until being decommissioned by the Army in 1871. Banning and Wilson purchased the land and the buildings back from the U.S. government and repurposed the site for other uses, especially as Banning focused on expanding the port facilities and dredging operations in Wilmington and San Pedro. Eventually, most of the barracks' buildings were demolished or dismantled for their building materials, and much of the site was made unrecognizable by the construction of new housing developments, leaving only one of the original Army barracks within the neighborhood that grew around it.

By the 1960s, the Junior Officers' Quarters, the last surviving wooden structure from the Drum Barracks, was facing its own destruction when the citizens of Wilmington came together to save the landmark, making it the new home of a museum dedicated to the history of the Drum Barracks during the Civil War. Today, the building houses exhibits on the role of California during the war and the period's technological advancements, and some of the rooms have been restored to how they would have appeared to the men assigned to the Drum Barracks. These include the Officers' Parlor, the library, and the sleeping quarters upstairs. A gift shop provides souvenirs and programs to support the museum's ongoing activities. All visitors are guided through the museum by docents dressed in Union uniforms, and the museum also displays a model diorama to show visitors how the installation would have appeared during the war.

As with the Banning Museum, no photography is permitted inside the museum, but it is allowed for the outside of the building. Just outside the museum, adjacent to the parking lot, stands a cannon, which is protected by a canvas tarp outside of museum visiting hours. The volunteer staff will also mention to those interested the existence of another surviving structure from the days of the Drum Barracks: the powder magazine. This brick-and-mortar structure's walls were built in such a way that, if there were ever to be an explosion, the force of the explosion would be directed toward the roof rather than blowing the walls out. When the barracks were decommissioned, the powder magazine was used for a variety of purposes over the years, with several buildings being built and later torn down around it. At one point, it served as cold storage for a general store and was later encompassed within a house, but today, the powder magazine, located on the corner of Eubank Avenue and Opp Street, is fenced off. Numerous carvings can be seen on every corner of the structure, among them the initials of William S. Banning, the son of Phineas Banning, who also carved the date 1874 alongside his initials. A small neighborhood can also be found directly across the street from the

Drum Barracks Civil War Museum, complete with signage on the history of the local area and a painted statue of a camel at rest, a reference to the camels that were present at the Drum Barracks and the wider history of the pre-war Army use of camels in forging new overland routes to southern California.

In essence, while the Los Angeles of the 2020s is a completely different environment from the Los Angeles of the 1860s, both the Banning Museum and the Drum Barracks Civil War Museum are two institutions that work together to preserve this important yet often overlooked aspect of Los Angeles' long, complicated, and diverse history. With the Banning Museum remains the story of a man and a family typical of the kind of merchants who were in California during its early statehood period, as well as the way in which a small, shallow harbor in a marshy region became one of the world's largest shipping ports. The Drum Barracks Civil War Museum alludes not only to the significance of this outpost on the far corner of the Pacific but to the Golden State's wider contributions to the nation during its most tumultuous hour. But, in their own way, the two museums share the same mission of preserving an overlooked past. A visit is recommended.

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Defining Courage.

Go For Broke National Education Center, Los Angeles, California.
Permanent exhibition.
[online.](#)

The *Defining Courage* exhibition at the Go For Broke National Education Center (GFBNEC) in Los Angeles offers an engaging and inspirational interpretation of Japanese Americans and their experiences during World War II. With innovative approaches to interpretation and education on topics such as war, loyalty, propaganda, incarceration, and sacrifice, it encourages visitors to reflect upon the experiences and the meaning of courage. The GFBNEC, formerly the Nishi Hongwanji Buddhist Temple, is a historic building where local Japanese Americans once stored their belongings before incarceration, an appropriate setting to share the history of Japanese Americans during World War II. *Defining Courage* is a participatory museum with hands-on learning in an educational environment. According to their website, GFBNEC's mission is "to educate and inspire character and equality through virtue and the valor of our World War II American veterans of Japanese ancestry." Exploring courage through the lives of Japanese Americans during World War II, the *Defining Courage* exhibition brings this mission to life and encourages visitors to act with courage.

Upon entering the National Education Center and on its second floor, visitors notice one of many keywords throughout the exhibition: *loyalty*, introducing the

history of members of the 100th Infantry Battalion, the 442nd Regimental Combat Team, and the Military Intelligence Service members who demonstrated their loyalty to America despite facing racism and violations of their civil liberties. The panel provides cards visitors can pull out and take home to read about World War II veterans and places where Japanese Americans lived. Each card provides a picture of a veteran on the front and a description on the back. At the exhibition's main entrance, the phrase "Instructions to All Persons of Japanese Ancestry" is largely displayed with visuals of Pearl Harbor. The "instructions" represent the executive order notice Japanese Americans received and set the tone for the exhibition interpreting the history of Japanese Americans in World War II. The next room displays different-size suitcases and household items with projections of film clips and voices from oral histories to demonstrate the experiences of families and their feelings regarding incarceration and having to sell or leave behind their belongings. The curators and historians use sound as a great resource, incorporating oral histories and film clips to convey personal experiences and the impact of war and incarceration on Japanese Americans.

The exhibition engages visitors to interpret the cause of the war and prejudice with the next display panel, "National Insecurity." "National Insecurity" includes photographs of historical events such as Pearl Harbor with the incarceration of Japanese Americans and the September 11 attacks with racism targeting Muslims in America. A powerful question moves the visitor to reflect on national insecurity: "It has happened before; it is happening now; when it happens again, how will you respond?" Proceeding to the largest room of the exhibition, visitors find another keyword, *propaganda*, with displays of political posters and cartoons that were distributed throughout American society during World War II. This portion of the exhibition demonstrates the power behind propaganda and how it conveys a specific message to the viewer. The propaganda and photography displays are effective in portraying the impact of prejudice against Japanese Americans. Visitors will find an interactive table in this area with photographs as an engaging approach that encourages them to see for themselves how the meaning of a person or event is changed when a photograph is cropped. By lifting a cover piece, visitors reveal the entirety of the photograph and its true meaning.

The middle of the room includes the Hanashi Oral History Program, which provides visitors with an opportunity to sit down and listen to oral histories through headphones. The oral histories document the lives and experiences of Nisei (second-generation Japanese American) veterans of World War II. The Hanashi Oral History Program gives audiences a chance to look into the experiences before, during, and after the war. Including oral histories is an impactful approach because of their accuracy in providing first-hand experiences. Oral histories from the Hanashi Collection offer a high level of detail and insights into the experiences, making them a valuable and educational resource. Based on the information available on its website, the GFBNEC holds a large collection of over 1,200 audiovisual histories. GFBNEC hosts the Hanashi Oral History

Collection through the Japanese American Military History Collective, a partnership with the Japanese American Service Committee, Military Intelligence Service Veterans Club of Hawai'i, and Nisei Veterans Memorial Center. Throughout the middle section of the exhibition, visitors find the keywords *loyalty*, *sacrifice*, and *courage* as they relate to veterans' histories. The collection is an integral feature of the exhibition as it provides the opportunity for a historically underrepresented group of people to tell their stories.

Panels honoring Japanese American members of the 100th Infantry Battalion, the 442nd Regimental Combat Team, and the Military Intelligence Service, along with Medals of Honor, are found throughout the exhibition. Displaying their bravery and loyalty is a respectful act by the leadership at GFBNEC. To demonstrate this honor and the meaning of courage, an interactive display with tags hanging from the ceiling and walls is an engaging approach that inspires visitors to explore and reflect on the meaning of courage by writing down a time when they or someone they know demonstrated courage. The effectiveness of this approach inspires visitors to read other people's stories and make connections between the courage of Japanese Americans and their own lives. After passing through the archway of courage tags, visitors encounter the next section, "An Interactive Journey." Here, electronic visuals housed in suitcases guide visitors through a narrative journey based on different choices, leading to information on locations of concentration camps, complete with photographs and oral histories. On the other side, another interactive activity includes weaving fabric into a display to determine whether a visitor disagrees or agrees to a statement written on a board. The statement on display reads, "The civil rights violations that happened to the Japanese Americans during World War II can happen again today to another group of Americans." Different colors of fabric are found on the board for visitors to choose from and match with their views, whether they agree or disagree, creating a woven pattern on the display. Visitors are encouraged to reflect on the actions of the past and make connections to the present.

To create an educational and inspiring exhibition like *Defining Courage*, curators and historians must put a tremendous amount of effort into the research, development, and design of the exhibition for interpretive context, imagery, and interactive hands-on learning to be successful. The visual quality is clear and interpretive rather than solely informative. The text—and the information it contains—is conveyed through various interactive methods. The overall presentation of the exhibition takes a visitor on an interactive journey through courage and time while learning about Japanese Americans and veterans of World War II. The interpretive panels and interactive displays demonstrate how public history can reshape our views of the past and inspire our future. Although powerful imagery, sounds, and voice clips may provoke strong emotions in visitors, the honorable acts, loyalty, sacrifice, and courage of the veterans and Japanese Americans are strongly displayed throughout the exhibition. The exhibition is available for anyone who wishes to come visit; however, field trip

tours are recommended for young students of grades 5 and up. In addition, the museum has educational resources for teachers such as lesson plans designed for grades nine through twelve. The *Defining Courage* exhibition is exemplary of participatory museums that encourage visitors to enjoy learning but also be emotionally and educationally impacted by the real histories of people in our communities who exemplify courage.

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Eugène Atget: Highlights from the Mary & Dan Solomon Collection.

The J. Paul Getty Museum, Los Angeles, California.
August 1, 2023, to November 5, 2023.
[online.](#)

Entering the twenty-first century, our technology has undergone exponential change, and cameras show how far the practice of photography has come. Photography allows people to capture images from their everyday lives, whether a beautiful sunset or a grocery list. Photography as an art medium has allowed people to capture and enhance the focus on the subject. With digital cameras, phones, and even the reemergence of the Polaroid camera, capturing the unique movements in one's life is easier than ever. So, how was photography approached and utilized in twentieth-century Paris? A pioneer in his field, the Parisian photographer Eugène Atget captured the underrated essence of photography.

In a small room located in the photography collection in the west pavilion of the Getty Center lies the "Eugène Atget" exhibition. First, viewers are welcomed to a small room with photographs on each wall and a glass table in the center displaying two albums, signifying a specific subject that Atget focused on throughout his career. The room is softly lit, creating a sense of intimacy and calmness, reminiscent of the atmosphere Atget captured when documenting Paris before dawn. This lighting invites viewers to think in his place, observing the soft light that diffuses across and on Parisian architecture, parks, and living quarters. In the center of the room, a glass display showcases two albums that Atget used to exhibit his photographs to potential customers interested in his pictures.

The room is inviting, and one feels like a buyer interested in purchasing a small slice of Parisian life. Though this collection of Atget's works is stunning, the modern person is not the intended audience for these photographs. Though these photos may be simple or plain to the average person, they are still valuable to artists and photographers. His works were intended as visual source material for working artists. Atget would be a modern equivalent to Stock Images — that is how valuable he was as a source. His photographs of parks, statues, and homes of

Parisians, including the horse-drawn carriages, were essentially a template for artists to use and insert their own characters. Though his photographs were simple, artists could use them to create something entirely new.

Atget worked alone, capturing and developing these quiet moments with his bulky camera. In each photograph, bustling people or horsed carriages are present, yet despite this, Atget flawlessly captured the quietness of Paris in black and white, evoking a sense of calmness and tranquility. He focused on specific aspects of Paris from nature to architecture. Each wall features a section that highlights Atget's interest at the time. His work *Trianon* (1923–1924), a matte albumen silver print, exemplifies what Atget captured in his career: quiet ambiance, the soft light that falls on the leaves, and how it encompasses the busts in an earthly glow. It not only manages to capture the smooth richness of nature but also the shadow of Atget and his camera. This photograph allows viewers to see what Atget saw when he was documenting nature in and around Paris.

While nature was one of Atget's foci, he also focused on the living quarters of working-class Parisians. *Interior, Mr. A's Home, Industrialist, Rue Lepic* (1910), an albumen silver print, is more than a simple photograph of a room; Atget would sell or advertise it to artists as a template for domestic scenes, thus allowing them to use their imaginations to create their own domestic scenes from the photograph. Although Paris is one of the many places where famous artists and businesses have flourished, it also has desolate areas ridden with poverty. The photograph *Poterne des Peupliers* (1913), a gelatin silver chloride print, is one of Atget's more solemn photographs. It is a quiet photo with a stillness that allows viewers to reflect on their livelihood. The photograph is of a makeshift home in a military zone on the outskirts of Paris on the eve of the First World War. The picture is filled with sheets of metal and trash, giving it a lived-in character yet radiating a quiet stillness. Atget's liberal political views and his documenting of these working-class and impoverished areas made him highly sympathetic to the inhabitants. Though he recorded these poor scenes, he was capturing the true essence of photography, which is not about the beauty but the reality of our world.

As Atget moved forward, he focused more on Paris's sex workers. Still documenting the working class of Paris, the photograph *La Villette, rue Asselin* (1921), a gelatin silver chloride print, is a photograph of a sex worker. The woman poses in a chair in front of a cement pillar, most likely the entrance to her home. She has a finger on her cheek, resembling a thinking pose, and due to the look on her face, Atget might have instructed her to pose or be in a natural state of reflection. When Atget began documenting sex workers, it was most likely an extension of his earlier documentation of tradespeople and vendors; in fact, it was most likely a commission by an artist for use as a source material. However, it was not seen through. Atget took these photographs with such gentleness; they are phenomenal examples of what he was trying to accomplish.

The following work deserves particular recognition: *Boulevard de Strasbourg* (1912), a gelatin silver chloride print. It is a simple photograph of a window shop

with mannequin busts decorated with frilly fabrics, most likely corsets for women. It is a haunting photograph that gives off an obscure aura. The Surrealists were fascinated by Atget's window shop photographs. They were a group of artists who witnessed the First World War and created a new wave of art and expression to deal with the trauma of it. Atget's works were praised by the Surrealists and caught the attention of the Surrealists, which made Atget's work fulfill its purpose. The Surrealists included some of the most notable artists of the day, such as Max Ernst, René Magritte, Salvador Dalí, and Joan Miro. Though neither explicitly identified as a Surrealist, both Frida Kahlo and Pablo Picasso are also associated with the movement and their works contained qualities of it. All these were famous artists who received recognition for their influential and groundbreaking works. Consequently, Atget's photographs should be given similar attention. His photos were so important that the art pioneers recognized the untapped potential they possessed. Even the most straightforward photos created by Atget showcase the importance of each of his subjects, whether it be the quiet areas of Paris, the stillness of living quarters and window shops, or the nature of Parisian parks welcoming the sun's warmth.

Each of Atget's works is special, highlighting his dedication to capturing these moments that most people skip over when photographing. Atget saw beauty in these simple subjects and knew they could be used as source material for artists to elevate their works. He worked alone: dragging his heavy camera to the center and to the outskirts of Paris, capturing and developing the photographs by himself, and dedicating the time necessary to do so.

The number of photographs in the collection is a notable aspect of the "Eugène Atget" exhibition at the Getty Center. On the exhibition walls, thirty pictures capture a variety of Atget's interests, be they quiet Parisian parks or the homes of the working class. The overall collection, however, is quite sizeable, featuring two albums and over two hundred photographs, which stem from the acquisition of Mary and Dan Solomon's collection of Eugène Atget's works. They collected the pictures that were still in good condition to display. Those with a keen eye will notice that each photo has three different chemical prints, which is most likely due to Atget's experience and experiments with various chemical processes.

Atget worked diligently and created photography that influenced and inspired practices within the field. His works reflect the need to document the world around us. The seemingly simple subjects that Atget captured can reveal complexity to those who delve into the deeper meaning behind his need to document slices of Parisian history. The Getty Center's acquisition of the Mary and Dan Solomon collection of Eugène Atget's photographs is one of the best things that could happen to the history of photography. Bringing this collection to modern audiences showcases that photography is more than getting that perfect shot. It is about capturing the small details of life and its surroundings. That was Atget's true purpose: to present his works to audiences and artists, inspiring them to elevate their imaginations. Through his domestic scenes of Paris, he created

something phenomenal. The “Eugène Atget” exhibition at the Getty Center (though now closed) should have been a pilgrimage for all who love and enjoy photography. Even if you are not a photography lover or fanatic, exploring this exhibition would have allowed you to appreciate the world in new ways.

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The Gold Emperor from Aventicum.

Curated by Jeffery Spier and Jens Daehner.
Getty Villa Museum, Pacific Palisades, California.
May 31, 2023, to January 29, 2024.
[online.](#)

How often do you think about the Roman Empire? Its architecture, art, and social and cultural history have influenced our modern world. The Getty Villa Museum offers a glimpse into the history of ancient Rome and Greece. It first opened its doors to the public in January 1974; however, it then underwent renovations until 1996. It includes a vibrant and tranquil garden, providing visitors an immersive experience throughout their visit. Just north of Santa Monica, the Getty Villa displays ancient Greek and Roman art in a recreation of a Roman country home. This museum is modeled after the *Villa dei Papiri* in Herculaneum, Italy, which was buried by the eruption of Mt. Vesuvius in AD 79. Most of the museum’s architectural and landscaping details are elements derived from various ancient Roman houses. Artworks throughout the museum are popular with the public because they provide insights into daily life in the ancient world.

The Getty Villa experience begins once you exit the parking lot and are immediately met with a quote from J. Paul Getty: “To me, my works of art are all vividly alive. They are the embodiment of whoever created them—a mirror of their creator’s hopes, dreams, and frustrations.” Continuing the scenic pathway, visitors see each reconstructed building, and their eyes are drawn toward the Barbara and Lawrence Fleischman Theater, an outdoor classical theater based on ancient prototypes. This theater sits in the middle of the pavilion. Just inside the original main entrance, visitors are transported back to this period as they approach the atrium, a common feature of Roman villas. What intrigues visitors is the immense attention to detail in the interior and exterior peristyle, which replicates walkways, wall paintings, sculptures, and details such as the Doric columns, all known to be from the ancient Mediterranean. Visitors can visit many galleries that feature works that highlight ancient Greek and Roman antiquities.

In addition to the permanent galleries, the Getty Villa also displays temporary exhibitions such as *The Gold Emperor from Aventicum* (reviewed here, but now closed). The focus of *The Gold Emperor from Aventicum* exhibition is a life-size gold bust depicting the emperor Marcus Aurelius, found at Aventicum. This Roman city was built on the site of the Celtic settlement and served as a regional capital.

Around 100 BC, the region that is now known as Switzerland was inhabited by Celtic tribes called the Helvetii. As the Romans expanded their empire, this territory became a Roman province. Thus, its Celtic inhabitants became Roman subjects and assimilated into Roman culture. Little is known about the early Celts, and most of the modern knowledge is completely dependent on ancient Greek and Roman historians and archaeological discoveries. Based on unearthing objects from the region, historians can determine that the Celtic social and cultural life changed drastically, and by the second century, the city had already constructed a series of buildings, which included an amphitheater, temples, and baths. Wealthy citizens meanwhile decorated their homes with luxurious wall paintings and floor mosaics, which are highlighted throughout the exhibition.

As visitors approach the exhibition, their attention shifts to the middle of the gallery. The spotlight is on an enclosed glass case holding a gold bust in a dimly lit room. Everything else seems to disappear as visitors gaze upon the bust. It depicts Marcus Aurelius (AD 121–180), a highly respected Roman ruler who spent his years fighting as a successful general against Germanic tribes on the northern border of the Roman Empire. The bust weighs about three-and-a-half pounds, is made from a single sheet of metal, and decorated on the breastplate is a winged head of the Gorgon Medusa. Medusa's symbolism has changed throughout ancient Greek and Roman antiquity. On the breastplate, it serves as a symbol of protection. The golden bust was discovered in an archeological excavation at Aventicum (near modern-day Avenches) in 1939, and workers found the sculpture in excellent condition, hidden in a sewage pipe. Upon further investigation, the bust is estimated to be from around AD 161–180. A photograph of the exact moment of discovery is shown behind the exhibit. Historians believe that it was hidden during an invasion by Germanic tribes in the late third century AD. It was attached to a wooden structure that would be carried in ceremonial processions.

The best approach for viewing this exhibition is to begin from right to left. To the right, the exhibition calls attention to limestone plaques with inscriptions of the Celts and the Camillus Family, a prominent family in Aventicum. The Camilli adopted Latin personal names and became Roman military officers, high civic officials, and priests and priestesses of the imperial cult. Featured in this part of the exhibition are Latin limestone inscriptions of surviving Celtic traditions. These inscriptions are dedications to the Celtic goddess Aventia, financial administrator Titus Tertius Severus, and tribal leader Caius Valerius Camillus. The inscription for Caius Camillus, AD 24–50, posthumously honors him for his civic service on behalf of the Celtic tribal community. Another well-preserved inscription from AD 200 serves as a dedication to the Celtic goddess Aventia and Titus Tertius Severus. The goddess Aventia was a patron deity of the city of Aventicum, and historians believe that she was most likely a water goddess associated with a spring, while Titus Tertius Severus served as a financial administrator for the city. Limestone inscriptions cover most of the exhibition's right and back walls.

In ancient Greek and Roman culture, the floors of public and private buildings were decorated with mosaics, which were composed of colorful stone cubes. Mosaics were symbols of wealth and status. This was also the case in Aventicum. Two mosaic floors were discovered in the city around 1786. The Swiss artist Joseph Emmanuel Curty (1750–1813) is responsible for carefully replicating two mosaics that did not survive. Mosaics were built into the foundations of buildings, and over time, these could be destroyed through natural disasters, looting, or simply by sitting underneath soil and vegetation for centuries. By now, the visitors have made their way toward the left side of the exhibition, which displays two mosaic drawings as well as a surviving fragment depicting a dolphin. Both drawings were made in ink and watercolor around 1786. The first drawing illustrates an array of geometric patterns, florals, and birds around a group in the center. Scholars assume that the group in the center is depicting personifications of the winds. The second drawing is covered in a mazelike pattern. Inside the square panels of the drawing are animals and a human head. Lastly, a Roman mosaic from AD 150–250 depicts a dolphin in tri-colored stone cubes along with a charcoal border.

The main purpose of the *Gold Emperor from Aventicum* is to present the gold bust with other objects from the site, which provides a view of the provincial capital. The ancient works on display in this exhibition are on loan from the Musée romain d'Avenches (the Roman Museum in Avenches) and the Musée cantonal d'archéologie et d'histoire (the Cantonal Museum of Archeology and History), both located in Switzerland. Jeffrey Spier, the Getty Villa's Anissa and Paul John Balson II senior curator of antiquities, curated this exhibition along with Jens Daehner, associate curator of antiquities. To anyone who is interested in learning more about ancient Roman and Greek civilization, I would recommend visiting the Getty Villa in its entirety. This museum serves as a historical avenue for all visitors who choose to embark on a historical journey while enjoying a nice stroll around a recreated Roman country home. *The Gold Emperor of Aventicum* might have been a tad underwhelming for the frequent visitor due to the limited objects on display as well as the lack of interactive programs that other permanent or temporary exhibitions provide such as *The Horse and Rider from Albania*. Nevertheless, for first-time visitors, it was a fantastic way to see how this golden bust as well as the featured exhibits shed light on the wealth and power of the Roman Empire in Northern Europe. The Getty Villa offers several temporary exhibitions throughout the year, which highlight this incredible period where art and culture flourished, complementing the museum's own collections of Greek and Roman art that are readily available to any visitor seeking to visit the Getty Villa Museum in the Pacific Palisades.

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Keith Haring: Art is for Everybody.

Curated by Sarah Loyer.
 The Broad, Los Angeles, California.
 May 27, 2023, to October 8, 2023.
[online.](#)

To understand Keith Haring's artwork is to understand the difficulty and transparency of exploration. *Keith Haring: Art is for Everybody* explores the tribulations of Keith Haring's personal life and the societal pressures of the late 1970s through the 1990s. The opening webpage for *Keith Haring: Art is for Everybody* indicates that the exhibition was curated by Sarah Loyer, The Broad curator and exhibition manager. Additional art and documentation were provided by the Keith Haring Foundation, which was created to raise funds for HIV/AIDS research. This exhibition comprises ten galleries and over one hundred twenty works and archival materials.

The queue for The Broad begins outside between the vault-like walls and vast windows of the museum. As you enter this structure on Grand Avenue, you are met with organic and cavernous charcoal walls and a reliance on natural lighting. The escalator at the center of the lobby leads to the free-admission contemporary art collection curated by Edythe Broad, Eli Broad, and Joanne Heyler. The first floor is dedicated to a gift shop and revolving temporary exhibitions.

On the first floor before the gift shop, you are met with booming synth-based eighties music that was curated from Haring's personal playlists and a floor-to-ceiling wall of vintage subway art posters. You can view Haring's journals, subway maps with the *Radiant Baby* drawn on them, his fingerprints from his arrest for subway graffiti, and a copy of *Art in Transit*, a publication of his subway drawings. This sets the precedent for what many viewers might already know about Haring and his work. It is imperative to note that the page provided by his journal is about the responsibility of artists to create art for the public. In his journal, he states, "Art is for everybody. To think that they [the public], do not appreciate art because they do not understand it and to continue to make art that they do not understand and therefore become alienated from may mean that the artist is the one that doesn't understand or appreciate art and is thriving in this 'self-proclaimed knowledge of art' that is actually bullshit."

The title of this exhibition, *Art is for Everybody*, is seen at the forefront of this quotation. Haring's point of accessibility to the public is one of the most important ideals he shares through this exhibition and his work: He dedicated most of his artwork to public spaces, his work remained affordable, and he contributed to many societal and political efforts in his community. This quote illustrates not only his purpose as an artist but also emulates the point of accessibility Edythe and Eli Broad had envisioned for their museum.

To provide further background on Keith Haring, his personal foundation utilizes a biography written by Haring himself at <https://www.haring.com/>. Born in 1958 in Reading, Pennsylvania, Haring was always drawn to the arts and

knew from an early age that he wanted to be an artist. His career as an artist began in Pittsburgh, Pennsylvania, at the Ivy School of Professional Art for commercial artistry. Soon into his education, he discovered that his passion for art was based heavily on fluidity and self-expression. He moved to New York City and studied at the School of Visual Arts (SVA). Haring began surrounding himself with like-minded peers, local artists, and mentors who believed in the exploration of oneself and different artistic mediums. Haring notes that the exploration of sexuality, and the popularity of his art began to rise cohesively. His icons, such as his *Radiant Baby*, his *Barking Dog*, penises, and sexually explicit figures, were extremely popularized in the New York art scene in the late 1970s.

Entering the first gallery of the exhibition *Art is for Everybody*, visitors are ushered into a neon-colored room with pop-art sculptures of Lady Liberty, a Corinthian column, and large abstract paintings of Haring's famous characters. The walls are painted with vibrant orange and pink stripes, accentuating the pop-art feel of his characters and his sculptures alike. Haring's art spread across the walls of New York subways, drawings in a sketchbook outside of the Museum of Modern Art, and posters he sold out of the Pop Shop in Soho. His identity as an artist began in New York, so it is imperative that the exhibition *Art is for Everybody* feel as if you have gotten out of a taxi in Times Square for the first time.

This second gallery is dedicated to Haring's 1982 exhibition at the Tony Shafrazi Gallery in New York. Haring's artwork introduces his contemporary style and creativity while providing more insights into twenty-two of his untitled works. An important exhibit in this gallery is *Untitled (1982)*, a floor-to-ceiling acrylic painting on Tarpaulin. Haring has thirty paintings labeled *Untitled (1982)*; this specific work portrays two outlined figures dancing in front of a bright red heart. His use of stark black lines portrays the motion of dance, and the heart's importance is stated clearly through its sole use of color in his painting. The notion behind *Untitled (1982)* is spreading love and uniting with others. Haring wanted to spread love and bring communities together through his artwork, and he was not shy with his usage of symbols throughout these different mediums.

Walking into the next two galleries, we see the political ideologies and social causes that were important to Haring through his work. *Glory Hole (1980)* is the first painting introduced. Haring painted a figure standing with an erect penis through a wall with hands underneath reaching upwards toward the erection. Black and red lines flow outwardly from the penis to emphasize its importance to the piece. This painting is a creative depiction of politics in 1980 and how Haring viewed capitalism in his society. The hands are grasping up at the erection to reflect what people in positions of power are giving out to the people. This is a statement piece with a comical take on political figures.

Haring openly rejected the movement of conservatism and nationalism in the United States. In his 1980 collages, Haring used newspapers to write out "Reagan Slain by Hero Cop" and "Reagan: Ready to Kill," which are both seen in this gallery, amongst other collages. Haring used this art to invoke conversations about

leadership the United States. These headlines were shocking and immediately grabbed the attention of anyone viewing them. Haring's art has always been attention-grabbing. His work was progressive, sexual, and extremely desirable in the New York art scene. In Haring's heart, activism was at the center, and this discernment is vital to understanding how one should digest his work.

Progressing through these galleries, viewers can define what Haring believed was significant and relative to his livelihood. Each piece of art mounted on the walls of these galleries shows the shaping of an individual's mind. The connection between his mortality, his community involvement, and his art is very apparent as you cross the threshold into his later work as an artist.

Another medium Haring experimented with at the SVA was language. He collaborated with classmates to produce videos of words, sounds, and letters to create new materials. There are three vintage televisions playing loops of different video projects that were directed and produced by Haring. *Painting Myself into a Corner* is a famous time-lapse of Keith Haring painting while listening to Devo, an American new wave band. This 1979 performance is dedicated to the motions Haring used to complete this painting, proposing that the actual art is his movement and fluidity and not just the painting itself.

Haring began to explore diverse cultures and their artistry during his navigation of symbols and societal pressures. He and his friend Kermit Oswald collaborated to make wooden sculptures, most notably *Untitled (Totem)* (1983). He was inspired by Indigenous cultures and their use of totems and symbolism in everyday life. Haring created totems with symbols relative to nationalism, capitalism, nuclear war, and mass media using his famous symbols. Japanese culture was a notable influence on Haring's artwork as well. He held an exhibition at the Galerie Watari in Tokyo to learn about Japanese culture and artistry. Japanese linework and calligraphy inspired new figures in Haring's collection, which is keenly reflected in his 1983 art. He passionately produced works about the nuclear war and the bombings of Hiroshima and Nagasaki. *Anti-Nuclear Rally* (1982) is a poster that Haring printed in protest during the *United Nations Second Special Session on Disarmament*. The Broad emphasizes Haring's community work as an activist; however, he never directly acknowledged the privileges he held as a white male artist. His use of other cultural influences, symbology, and rejection of conservatism are widely discussed because of cultural appropriation.

Michael Stewart - USA for Africa (1985) was painted to address the issue of systemic racism in New York City and South Africa. Michael Stewart was an artist studying at the Pratt Institute in Brooklyn. He was arrested for subway graffiti and sustained injuries from the arresting officers that led to a thirteen-day coma and Stewart's eventual death. The painting depicts the choking of Stewart by white arms, with a green hand stemming from the cash symbol grabbing Stewart's neck. A globe is bleeding in the background, with a river of blood flowing to the foreground of the painting. Arms have risen out of the blood toward Stewart, upside-down crosses, and two skeletons holding the keys to Stewart's handcuffs

are very prominent in the painting. Haring also marked two x's on New York and South Africa to indicate the locations of this suffering on the bleeding globe. Haring's art is violent and controversial, but it is necessary for understanding the impact that social movements have on artists. Haring created pieces that provoked the inescapable conversation that change needs to happen.

The Broad presents his more famous works and the decline of his health due to his HIV/AIDS diagnosis in the last galleries. *Ignorance = Fear* (1989) was a poster created for the HIV/AIDS activist movement ACT UP in New York. Figures covering their ears and mouths with x's on their chests are sandwiched between blue banners that say "Ignorance = Fear" and "Silence = Death." The linework used to surround these figures emulates a panicky or worried nature. This painting is in response to President Reagan and the government ignoring the AIDS epidemic and the silencing of minority communities that were directly impacted.

Haring identified and collaborated with his New York art community; this is seen through the archival materials and televisions in certain galleries. Polaroids of Haring and friends, invitations to events, and pictures of him with community members are all used to signify his involvement and appreciation for New York City. Community was imperative to Haring's ideas of how people connected with his artwork. From his peers at SVA to Jean-Michel Basquiat, Haring was extremely collaborative and adaptable with the stylization of his work.

Haring mentored the famous artist Andy Warhol. *Andy Mouse* (1985) is an exhibit dedicated to Warhol. This painting's background is green, with the American dollar sign drawn in between caricatures of Warhol's face on Mickey Mouse's body. Haring drew Warhol's signature face and glasses upon Mickey Mouse as an ode to Warhol's contemporary style. He painted this as an interpretive piece created out of Warhol's identity as an artist. Haring and Warhol created art in the same historic New York environment. They were both driven by social movements and personal interests. The Broad houses several artworks by Warhol in their permanent collection upstairs. On their website, they offer a catalog of Warhol's works that are exhibited on the upper level. Like Haring's temporary exhibition, Warhol relied on political and social activism as well as the popular culture of his time. *Two Marilyns* (1964) is a silkscreen that features Marilyn Monroe's face appearing twice on canvas. The two visages are made to look like a newspaper headline in Warhol's pop-art style. Marilyn's face and hair are brightly colored in contrast to the neon orange background. This work was created after her sudden death in 1962. As a result, Warhol faded half of her face to resemble her fading out of popular culture.

Art is for Everybody is an impressive homage to the life of Keith Haring and his contributions to the contemporary art world. The progression of his life is seen through ten galleries that thoughtfully bring together narratives that were of great interest to him. Furthermore, the exhibition sobers its audience to the disastrous social and political climates that affected minority populations in New York history. I would recommend this exhibition to anyone who is curious and desires

to interpret art and historiography themselves. I would also extend a recommendation to anyone interested in contemporary art and historical accessibility. Although this was a temporary exhibition at The Broad in Los Angeles, it is now a traveling exhibition that is truly remarkable and well worth visiting should it arrive at a museum near you.

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Printed in 1085: The Chinese Buddhist Canon from the Song Dynasty.

Curated by Li Wei Yang.
The Huntington Library, San Marino, California.
April 29, 2023, to December 4, 2023.
[online.](#)

The Huntington Library boasts a collection of over 500,000 rare books. One of its oldest texts is over 900 years old and a testament to the earliest known practice of printing, which originated in China with the use of carved wooden blocks and ink. Wood block printing and the expansion of Buddhism played an incredible role in the dissemination of information throughout early China, and by extension, for present-day scholars and museum goers. The text that is owned by the Huntington Library is the forty-fifth volume of *The Scripture of the Great Flower Ornament of the Buddha*, which is part of the 5,850-volume *Great Canon of the Eternal Longevity of the Chongning Reign Period*. This massive printing project has a long history behind it that is interwoven with the popularity of the Buddhist religion in Asia. During the Han Dynasty (206 BCE–220 CE), Buddhist teachings made their way to China via Indian and Central Asian missionaries who were carrying manuscripts with them to share the teachings of the Buddha Siddhartha Gautama. Over time, Buddhism became a major religion in China. Emperor Taizu of the Song dynasty (960–1279 CE) set out to create the first Chinese Buddhist Canon by consolidating all collected Buddhist teachings into one single book.

The task of this early instance of mass production was taken on by the monks and artisans of the Dongchan Temple in Fuzhou, China. The abbot of the temple overseeing the project was Chonzen. The artisans and monks worked to cut and ink over 165,000 woodblocks in order to print the 5,850 volumes of the *Great Canon. The Scripture of the Great Flower Ornament of the Buddha* that is in the possession of the Huntington Library was printed by this very group almost a millennium ago, in 1085. The Dongchan Temple and the original wood blocks used to print the canon have been lost to time; luckily, *The Scripture of the Great Flower Ornament of the Buddha* and a few other volumes have survived and are held in various private collections around the world. Amazingly, this text preserves the names of the artisans and monks who printed it: the names Gen Ki, Chen Zheng, Fu, and Fang can be found printed either at the very end of the book or between columns of the

text. As described on one of the placards in the exhibition, the text bearing the printers' names probably had to do with quality control on the massive project of printing the Chinese Buddhist Canon.

The entire lower level of the library exhibits a number of other rare books. The Library Exhibition Hall is dimly lit with warm light to help preserve the many texts on display. Some of these other rare texts owned by the Huntington Library are the *Gutenberg Bible*, produced by Johannes Gutenberg, who introduced Europe to movable metal type for printing (1455); a manuscript of *The Canterbury Tales* by Geoffrey Chaucer (1343–1400); and a manuscript of *Walden* written by Henry David Thoreau. *The Scripture of the Great Flower Ornament of the Buddha* is exhibited in the West Hall on its own, and with good reason: the accordion-style folding of the book when expanded out in full is thirty-one feet in length. The text is exhibited in a specially designed case that allows the book to be displayed in full, taking up almost the entire length of the West Hall. The protective case that houses the text consists of a clear box surrounding the entire text. The print itself is supported by a clear acrylic mold, enabling viewers to see the print on the reverse side of the single piece of paper, which occupies about a third of the surface. The case also holds several placards that provide additional information about the print, including the surprising aspect that finding a printing from this time period with print on both sides is unusual. This is because most paper at the time would have been too thin to tolerate double-sided printing. Consequently, scholars have hypothesized that the paper used must have been produced from hemp, mulberry, or other possible fibers. The museum provides pamphlets for visitors, which contain supplementary historical information on early Chinese printing practices and the cultural relevance of Buddhism in Chinese culture. This information is printed in English on one side and Mandarin on the other. The pamphlet also displays a panoramic image of the text and is folded in the same accordion style as *The Scripture of the Great Flower Ornament of the Buddha*.

All four surrounding walls feature various pieces of information on the *Script of the Flower Ornament*. Both the north and south wall display an excerpt from the texts. On the north wall is an English translation, and a Mandarin translation of the same text can be found on the south wall; the excerpt speaks about living joyfully, paying reverence to the various Buddhas, and salvation granted to all of those afflicted by karma. The west wall displays four large placards supplying additional information so that patrons better understand the historical significance that this text holds. The first placard moving from left to right goes over the large-scale printing process that took place at the Dongchan Temple and how the temple had a large number of devoted Buddhists who were able to monetarily support the massive task of creating the first Chinese Buddhist Canon. The next placard describes the contents of *The Scripture of the Great Flower Ornament of the Buddha*, explaining one very well-known theme in Buddhism that revolves around the concept of a universal oneness in which all beings are part of a whole. The next placard discusses a concept known as the "Cult of the Canon," the widely held

idea in Buddhism that the acts of collecting, reading, and duplicating the Buddhist texts build merit. In Buddhism, it is believed that building merit will lead to a better next life. These merit-building activities were something that people across all socioeconomic backgrounds participated in. The fourth placard shares the history of Buddhism in China and how the people of China have been translating the teachings of the Buddha from the original Indian and Central Asian texts since the first century. The east wall holds an aspect of exhibitions that often goes unseen, and that is information on how the Huntington Library managed to acquire such a rare text. It displays a series of six letters spanning from 1964 to 1988. These letters were gifted by the Dibner family and are part of the Bern Dibner Personal Collection. The correspondences displayed are between Professor R. C. Rudolph, a UCLA professor in the Department of Oriental Languages, and various other scholars, but the majority of the letters are between R. C. Rudolph and Bern Dibner. Rudolph and Dibner seem to have struck up a friendship over their shared passion for rare books. The first letter explains that Dibner owned the Burndy Library in Connecticut. Subsequent letters explain how Rudolph acquired *The Scripture of the Great Flower Ornament of the Buddha*. A letter from H. G. H. Nelson from the British Museum in London, addressed to Professor Rudolph, explains how a package for Rudolph has arrived in good condition, including one item referred to as “a piece of Sung printing.” A 1984 letter from Rudolph to Dibner discusses several items in the professor’s collection that seem to be up for sale, including what Rudolph refers to as the “Sung Edition of Buddhist Canon.” The following document seems to be an itemized list of texts, and the first item is noted as unusual for having printing on both sides. The final letter is from Rudolph to Dibner’s family after his passing, speaking of his deep admiration for Dibner. In 2006, Dibner’s family gifted *The Scripture of the Great Flower Ornament of the Buddha* as well as these personal letters regarding the print to the Huntington Library.

The *Printed in 1085* exhibition provides an incredible learning experience by showcasing such a historic and rare piece of literature. Though not everyone is able to read the text itself, the exhibition provides a wealth of information on this nine-hundred-year-old print and the cultural significance it represents, as well as the history of print itself. The layout of the exhibition puts the print in the center of the room, allowing visitors to get a 360-degree view of the text. The print is surrounded by information demonstrating its importance and significance, such as the lesser-known history of wood block printing in China as well as the interdependent relationship between the practice of wood block printing and the dissemination of Buddhist teaching that would allow them both to ultimately flourish. All the information on the history of the print in this review was sourced directly from the pamphlet, placards, letters, and the print itself, all part of the *Printed in 1085* exhibition. Just ten feet away, there are a number of texts displayed in the Library Exhibition Hall, incredibly preserved pieces of literature, such as the *Gutenberg Bible* and *The Canterbury Tales*. While these works also hold great cultural significance, they unfortunately receive only small placards of information,

providing a fraction of their stories. It would be incredible to see those pieces in a larger, dedicated exhibition, much like *Printed in 1085*. It is one thing to simply view such a rare artifact, but it is another to experience it. Being able to learn what scholars have discovered about the history of *The Scripture of the Great Flower Ornament of the Buddha* and all the intricate details about the printing process made this a worthwhile visit, and I would have recommend this (now closed) exhibition to anyone who appreciates history.

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