LETTER FROM THE DIRECTOR AND PRESIDENT

ACADEMY MUSEUM OF MOTION PICTURES

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Jacqueline Stewart,
Chief Artistic and
Programming Officer

Dear Members of the Press,

I am so pleased to share with you the new Academy Museum of Motion Pictures! Los Angeles is the global center for moviemaking, and we have long desired (and deserved) a movie museum that honors this legacy. We open on September 30, 2021, and we are looking forward to welcoming visitors from Los Angeles and beyond to what promises to be the world's premier movie museum.

The Academy Museum brings together the Academy's unparalleled cinematic collection—the largest film-related collection in the world—and the expertise of the world's most accomplished film artists, our Academy Members. Our opening exhibitions and programs tell the celebratory and manifold stories of moviemaking—the technology, artists, history, and social impact of our history and present—without shying away from critical perspectives that only stand to enrich our future. These conversations are long overdue.

Our three-floor core exhibition, *Stories of Cinema*, features spectacular galleries devoted to Spike Lee, Bruce Lee, Thelma Schoonmaker, *The Wizard of Oz*, *Citizen Kane*, Pedro Almodóvar, and *Real Women Have Curves*. In addition, *Stories of Cinema* features dynamic galleries exploring costume design, production design, sound, visual effects, animation, cinematography, and much more. Visitors will discover characters and props from hundreds of films including *Jaws*; *Star Wars*; *North by Northwest*; *Black Panther*; *Alien*; *The Big Lebowski*; *Blade Runner*; *Toy Story*; *Crouching Tiger*, *Hidden Dragon*; *Mad Max*: *Fury Road*; *Dolemite Is My Name*; and so many more.

In two of our temporary exhibitions, visitors will discover a stunning collection of pre-cinematic inventions including magic lanterns and zoetropes and delve into the first United States retrospective of the peerless Japanese film artist and animator Hayao Miyazaki. In *The Oscars® Experience*, visitors can simulate what it's like walking onto the stage at the Dolby Theatre to accept an Oscar®.

And, this is just in our galleries! Our two theaters and education studio will offer daily screenings, discussions, and public programs. Our Academy Museum Store will feature an unmatched collection of film-related items from Academy Members and LA-based artists, including an Amoeba pop-up featuring iconic film soundtracks, a Spike Lee pop-up store, Miyazaki chairs from Modernica, jewelry designed by costume designer Ruth E. Carter, special Oscars® merchandise, and an exceptional selection of cinematic books, catalogues, and toys for film lovers of all ages.

The Academy Museum of Motion Pictures is sure to be the world's new destination for the movies. Thank you for joining us to celebrate this momentous occasion!

All my best,
Bill Kramer
Director and President,
Academy Museum of Motion Pictures

LEADERSHIP AND TEAM BIOGRAPHIES

The Academy Museum of Motion Pictures team comprises some of the most thoughtful and engaging leaders in the worlds of film, culture, and education. Non-profit and museum specialists, scholars, curators, programmers, community builders, archivists, and movie lovers all committed to sharing the diverse, fascinating history of film and cultivating its future. The museum is made possible through a deep and meaningful collaboration with Academy Members—some of the world's leading film artists and professionals—who help to develop museum exhibitions and programming. Together, we dedicate ourselves to inclusivity in service of representation, understanding in service of connection, and celebration in service of joy. The history of film is not simply the history of its making, but also the history of those who work to share its stories with the world.

LEADERSHIP
EDUCATION AND PUBLIC ENGAGEMENT
FILM PROGRAMS

LEADERSHIP

BILL KRAMER

Director and President

Bill Kramer, Director and President of the Academy Museum of Motion Pictures, oversees all aspects of the project's management, design, physical development, curation, fundraising, and creative direction. This position is a return to the museum for Kramer. He previously served as the project's Managing Director for Development and External Relations, successfully raising $250 million to move the project into construction and managing the project's public approvals and planning process. Kramer has also served as the Vice President for Development and Planning at the Brooklyn Academy of Music, has led capital and comprehensive campaigns for the Southern California Institute of Architecture and the California Institute of the Arts, and has served in senior fundraising and external relations positions at the Sundance Institute, Columbia University School of the Arts, and the Rhode Island School of Design. Kramer holds a Master of Urban Planning and Public Administration degree from New York University and a Bachelor of Business Administration degree from the University of Texas at Austin.

BRENDAN CONNELL, JR.

Chief Operating Officer
and General Counsel

Brendan Connell, Jr., COO and General Counsel at the Academy Museum of Motion Pictures, joined the executive leadership team in 2018. As COO, Connell has established the day-to-day administrative, financial, and operational functions of the museum. He has also led the teams responsible for the restoration and expansion of the Saban Building, the construction of the sphere building, the planning, design, and installation of the museum's exhibitions, and the care of its collections. As General Counsel, Connell oversees the wide range of legal issues the museum faces and is responsible for the museum's compliance with various laws and regulations as well as for its risk management and insurance programs. He joined the Academy Museum from the Solomon R. Guggenheim Museum in New York City, where he worked for 18 years and, most notably, led the effort that resulted in the museum building being inscribed on the UNESCO World Heritage List as part of *The 20th-Century Architecture of Frank Lloyd Wright* collection. Prior to joining the Guggenheim, Connell was Legal Director at Volunteer Lawyers for the Arts, the nation's largest legal services organization for artists. Connell graduated from Dartmouth College and received his JD from New York University School of Law.

EDUCATION AND PUBLIC ENGAGEMENT

JACQUELINE STEWART

Chief Artistic and Programming Officer

Jacqueline Stewart is a scholar, educator, programmer, author, film archivist, and host of *Silent Sunday Nights* on Turner Classic Movies (TCM). She joins the Academy Museum from the University of Chicago, where she is Professor in the Department of Cinema and Media Studies, and has served as Director of the Arts + Public Life initiative and the Gray Center for Arts and Inquiry. She is chair of the National Film Preservation Board (NFPB), where she led the drafting of reports on diversity, equity, and inclusion on the National Film Registry and in the film archival profession. Stewart was inducted into the American Academy of Arts and Sciences in 2018. She has served on the Boards of the Society for Cinema and Media Studies (SCMS), and the Association of Moving Image Archivists (AMIA). She currently serves on the curatorial advisory committee for the Academy Museum's upcoming exhibition *Regeneration: Black Cinema 1898–1971*, and in 2015 she cocurated *Pioneers of African American Cinema* for Kino Lorber. She earned her PhD in English from the University of Chicago and her BA in English from Stanford University.

AMY HOMMA

Senior Director, Education and Public Engagement

Before joining the Academy Museum, Amy Homma served as the Acting Deputy Director of the Arts & Industries Building at the Smithsonian Institution in Washington, DC, where she created innovative pan-institutional and multidisciplinary public programs, including a 12-hour conversation series that brought together noted writers, musicians, scientists, technologists, and other experts in numerous arenas. She also piloted new technologies and online experiences for visitors across multiple Smithsonian museums. As Director of Digital Learning at the Hirshhorn Museum and Sculpture Garden, she created a diverse range of education programs for all ages focused on learning, collaboration, and experimentation and established an internationally recognized education studio with distinctive arts programming, including the museum's signature teen program. Homma also initiated a partnership with the National Museum of Natural History to demonstrate the power of teaching art and science together and oversaw the development of education efforts for teachers, families, schools, youth, and adults. Homma received her BA from the University of Wisconsin-Madison with a concentration in East Asian Art History and her MA in Teaching from The George Washington University.

TUNI CHATTERJI

Manager, School and Teacher Programs

Prior to joining the Academy Museum, Tuni Chatterji spent over three years as the Production Specialist of the Oral History Projects department at the Academy of Motion Picture Arts and Sciences. Chatterji is an artist and filmmaker and has many years of experience as an arts educator, video editor, and project manager. She has served on the board of Los Angeles Filmforum since 2017. Chatterji's creative work engages the phenomena of the natural world through cinematic experiences. She received a Fulbright to Bangladesh to make *Okul Nodi*, an experimental documentary about Bhatiyali, the boatman's song of Bengal. Her films have been screened at venues such as MOCA, MoMA, UCLA, the Dhaka International Film Festival, Los Angeles Filmforum, and the Rotterdam International Film Festival. Chatterji received her BFA in Painting from the University of Tennessee, Knoxville and her MFA from CalArts in Filmmaking.

STEPHANIE SAMERA

Manager, In-Gallery Programs

Stephanie Samera first discovered her passion for museums as a volunteer at the Florida Museum of Natural History in Gainesville. She has since worked as Lead for Gallery Learning for the docent program at the Columbus Museum of Art, Ohio, and as Manager of Group Services at the Museum of Modern Art (MoMA). She previously held roles at the Franklin Park Conservatory and Botanical Gardens in Ohio, the Seattle Art Museum, and Madame Tussauds Wax Museum. In addition to her extensive work with museum docents and visitor experience, she holds a BS in Anthropology from Florida State University and an MS Ed from Bank Street College of Education, with a focus in Leadership in Museum Education.

EDUARDO SÁNCHEZ

Manager, Public Programs

Before joining the Academy Museum, Eduardo Sánchez was a content specialist with the Los Angeles County Museum of Art (LACMA) where he implemented public programs and education projects with schools and teachers, focusing on art of the Ancient Americas. His work crossed over into collaborations with other curatorial departments such as Latin American art, Costumes and Textiles, and South and Southeast Asian art. He cocurated the exhibitions *Bari Kumar: Remembering the Future* (2015) and *Rufino Tamayo: Innovation and Experimentation* (2019) at the Charles White Elementary School Gallery, an extension of LACMA located at Charles White Elementary School in MacArthur Park. He received his BA in History from California State University, Los Angeles.

JULIA MARINA VELASQUEZ

Manager, Youth Programs

Julia Marina Velasquez joined the Academy Museum from the Los Angeles County Museum of Art (LACMA), where she was an Education Coordinator for Youth and Family Programs. There she managed a drop-in art-making studio, created educational programs for all ages, and advocated for inclusivity with staff and visitors. She also assisted in developing the South LA Youth Internship Program and made meaningful connections with youth, schools, and community members. Her interest in museum education started when she was a high school intern at LACMA. Her work centers youth interests, empowerment, and leadership, by helping create a space for youth, by youth. She continues to develop collaborative and accessible spaces that center language justice, representation, and equity with strong advocacy for visibility. She has also led art workshops at the Hollywood Bowl and was an Herbarium Curatorial Assistant at the University and Jepson Herbaria. She calls South Central LA home, is a proud community college re-entry transfer student, and received her BA in Anthropology from UC Berkeley.

LOHANNE COOK

Public Program Specialist

With a passion for film and education, Lohanne Cook found joy in curating conversations early in her career through an internship with the Newport Beach Film Festival, where she later served as the Director of Seminars, Awards, and Industry Relations. She has partnered with film festivals and organizations to produce engaging programs including American Cinema Editors (ACE), The Chimaera Project, New Filmmakers Los Angeles (NFMLA), San Francisco International Film Festival (SFFILM), and *Variety* magazine's 10 Cinematographers to Watch. Ultimately, Cook seeks to bring filmmakers and film enthusiasts together to learn, create dialogue, and celebrate the art and craft of film. She holds a BA in Communications with an emphasis in Entertainment Studies from California State University, Fullerton.

CAITLIN MANOCCHIO

Coordinator, Education Department

Before joining the Academy Museum, Caitlin Manocchio served as the Public Programs Coordinator for The Walt Disney Family Museum in San Francisco. In her role, Manocchio focused on creating a diverse slate of in-person and virtual programs, including the museum's virtual Happily Ever After Hours series. She also served as a

Research Consultant for the Academy of Motion Picture Arts and Sciences' 2020 program, ACCESSABILITY/VISABILITY: Breaking Down the Barriers for People with Disabilities in Media, in partnership with the Ruderman Family Foundation. Manocchio is passionate about creating programs highlighting filmmakers with diverse abilities. As a result, she is incredibly excited to help oversee the Academy Museum's accessibility programming. She previously worked in the Preservation and Foundation Programs Department at the Academy while pursuing her MA in Cinema and Media Studies from UCLA and after completing her BA in Film Studies from Chapman University's Dodge College of Film & Media Arts.

BERNARDO RONDEAU

Senior Director, Film Programs

Bernardo Rondeau's work focuses on presenting a global spectrum of cinematic perspectives and practices across histories to expand beyond conventional narratives and build on the ever-expanding film canon. He served as Associate Curator of Film Programs for the Los Angeles County Museum of Art (LACMA) where he curated year-round film series and screenings such as the first-ever Los Angeles retrospectives of Bong Joon-ho, Béla Tarr, Arnaud Desplechin, and Lee Chang-dong. After joining the Academy Museum, his programming supported the *Hollywood Costume* exhibition and highlighted the unique holdings of the Academy Film Archive. He holds an MA in Cinema and Media Studies from the University of California, Los Angeles's School of Theater, Film and Television, where he cofounded The Crank—a graduate-student organization that programs public screenings of archival prints—and where he serves as an adjunct professor.

KIVA REARDON

Film Programmer

Kiva Reardon joined the Academy Museum from the Toronto International Film Festival (TIFF) where she was the Lead Program of Contemporary World Cinema. Previously, she programmed for the Hot Docs Canadian

International Documentary Festival and worked with the International Film Festival Rotterdam (IFFR), hosting their TV show and podcast. In 2013, Reardon founded *cléo journal*, a digital publication dedicated to creating space for feminist voices in film criticism. The journal ran until 2019 and published a print compendium. Her film writing has appeared in numerous outlets, and she has spoken at the British Film Institute (BFI), the National Gallery of Canada, and on panels around the world. She holds an MA in Cinema Studies from the University of Toronto.

ROBERT RENEAU

Specialist, Film Programs

Robert Reneau was the Planning and Research Coordinator for the Academy's Programming Department before moving to the Academy Museum. He wrote the screenplays for *Demolition Man* (1993, with Daniel Waters and Peter M. Lenkov) and *Action Jackson* (1988) and received a CableACE nomination (with Walter Hill) for the *Tales from the Crypt* teleplay "The Man Who Was Death." He has also written the liner notes for numerous CD releases of such film scores as *Butterfield 8*, *Cleopatra Jones*, *Double Indemnity*, *The Hunt for Red October*, *Jaws, Rosemary's Baby*, and *Three Days of the Condor*. He holds a BA in English Literature from the University of California, Los Angeles.

HYESUNG II

Film Programs Coordinator

Before joining the Academy Museum, Hyesung ii worked as a Production Coordinator for Roy and Edna Disney CalArts Theater (REDCAT). Previously, she worked with LACMA9 Art+Film Lab, presenting outdoor film screenings and community engagement activities in nine different communities of Los Angeles County. Originally from Korea, she has worked as a line producer for Korean television, and as a part of Korean filmmaker Hong Sang-soo's directing team. As an artist and filmmaker herself, she has curated and participated in exhibitions in Seoul, Los Angeles, Mexico City, New York, and Berlin. She holds an MFA in Film/Video from California Institute of the Arts (CalArts).

CURATORIAL

ACADEMY MUSEUM CURATORS

DORIS BERGER

Senior Director, Curatorial Affairs

Doris Berger is a scholar, curator, and author. She oversees the Academy Museum's curatorial department, shapes the exhibition program with the leadership team, and curates exhibitions. She was previously a Getty postdoctoral fellow, a curator at the Skirball Cultural Center, and the director of the Kunstverein Wolfsburg, Germany, where she organized numerous exhibitions and public programs. She curated the touring exhibition *Light & Noir: Exiles and Emigres in Hollywood, 1933-1950* (2014–17) at the Skirball. At the Academy Museum, she developed the inaugural exhibition *Stories of Cinema* with the curatorial team, curated the Academy Awards History galleries, and cocurated the temporary exhibition *Backdrop: An Invisible Art*. Berger is also cocurating the upcoming exhibition *Regeneration: Black Cinema, 1898–1971* together with guest curator Rhea Combs. She wrote the book *Projected Art History: Biopics, Celebrity Culture, and the Popularizing of American Art* (Bloomsbury, 2014) and has published essays in German and English in catalogues, books, and journals. Berger earned a PhD in Cultural Studies (focus on art and film history) from the University of Art in Braunschweig, Germany, and an MA in Romance Studies and Art History from the University of Vienna, Austria.

JENNY HE

Exhibitions Curator

Jenny He toured filmmaker Tim Burton's exhibitions to 11 institutions including the Museum of Image and Sound (São Paulo, 2016) and the Mori Arts Center (Tokyo, 2014–15), after co-organizing the Museum of Modern Art's (MoMA) 2009 Tim Burton retrospective, the third-highest attended exhibition in MoMA's history. At MoMA, she curated over thirty film series and gallery exhibitions, including *Crafting Genre: Kathryn Bigelow* (2011), named one of the best art shows by *The Village Voice; Lillian Gish* (2010); and cocurated *Pixar: 20 Years of Animation* (2005–06). Her essays have been published in catalogues including *Colour in Time*, on color in design and film; and *Modern Women*, on women artists. She has served as the Programming Director for the South Asian International Film Festival, and on film festival juries including CAMERIMAGE, the International Film Festival on the Art of Cinematography. For the Academy Museum, He curated the multi-channel presentation on view in the Spielberg Family Gallery as part of the *Stories of Cinema* exhibition, galleries devoted to filmmaker Pedro Almodóvar and composer Hildur Guðnadóttir, as well as galleries titled Impact/Reflection; Inventing Worlds and Characters: Animation, Effects, and Encounters; and The Future of Cinema. She holds a dual BA in Film Studies and Earth/Environmental Sciences from Wesleyan University.

NATHALIE MORRIS

Collections Curator

Nathalie Morris is a writer, curator, and film historian. She joined the Academy Museum after 12 years as Senior Curator of Special Collections at the British Film Institute (BFI). During her time at BFI she curated over thirty exhibitions including *India on Film: The Art of Indian Cinema* (2017), *Paul Robeson: Black Star* (2016–17); and *Fashioning the Future: Sci-Fi and Film Costume* (2014). For the Academy Museum, Morris cocurated the temporary exhibition *Backdrop: An Invisible Art* and is responsible for the overall development of the museum's collection. She has written extensively for books, journals, magazines, and home entertainment labels, and is currently coediting *Romantic Imaginations: The Cinema of Powell and Pressburger* (Palgrave, 2022). She has an MA in Film with Archiving and a PhD in Silent Film, both from the University of East Anglia, UK.

JESSICA NIEBEL

Exhibitions Curator

Jessica Niebel organized internationally touring exhibitions including *Anime! High Art–Pop Culture* (2008); *Jim Rakete: The State of Things* (2011); *And the Oscar Goes to... 85 Years of the Best Picture Academy Award* (2012); and *Theaters: Cinema Photography by Yves Marchand and Romain Meffre* (2014) as curator at the Deutsches Filminstitut & Filmmuseum in Frankfurt, Germany, where she was a member of the museum's award-winning film programming committee and edited numerous exhibition catalogues. For the Academy Museum, Niebel organized its inaugural temporary exhibitions *Hayao Miyazaki* (with Assistant Curator J. Raúl Guzmán) and *The Path to Cinema: Highlights from the Richard Balzer Collection* (with Assistant Curator Ana Santiago). Niebel holds a master's degree in media studies from the Philipps University of Marburg, Germany and studied media production at the University of Southern Queensland, Australia.

GARY DAUPHIN

Associate Curator,
Digital Presentations

Gary Dauphin's writing on film and art has appeared in *Artforum*, *Bidoun*, *The Village Voice*, *Vibe*, and other publications, and he has served on juries at multiple film festivals including Urbanworld and the International Short Film Festival Oberhausen. He recently relaunched caamuseum.org, the website of the California African American Museum, and also led the museum's web product and editorial operations. For the Academy Museum, he is working on digital projects on the museum's app and website, such as Hollywood Past & Present, the Academy Awards History Timeline, blogs,

audio tours, and AR projects. He was founding Editor-in-Chief of *AOL Black Voices* and has held senior digital roles at BlackPlanet.com, Africana.com, USC's Annenberg School for Journalism, and KCET. His digital work has been nominated for two Webby Awards and he has won two Los Angeles Press Club Awards. He is also the cofounder of CARGA 1804, a Caribbean-focused arts collective, which has shown video and mixed media work in Mexico City, Los Angeles, New York, and Portland. Dauphin holds a BA in Film Studies from Yale University.

J. RAÚL GUZMÁN

Assistant Curator

J. Raúl Guzmán is a writer, curator, and scholar. He is part of the curatorial team for the inaugural temporary exhibitions *Hayao Miyazaki* and *The Pixar Toy Story 3D Zoetrope* with Jessica Niebel, and worked on Installation: Pedro Almodóvar, part of the museum's *Stories of Cinema* exhibition. He is also part of the curatorial team for the upcoming temporary exhibition *Regeneration: Black Cinema 1898-1971*. Before joining the Academy Museum, he served as Assistant Director of the New York-based Cinema Tropical, where he organized film series copresented with the Solomon R. Guggenheim Museum, Museo del Barrio, and the Museum of the Moving Image, among others. In 2015, he was selected as a Smithsonian Institution Latino Museum Studies Fellow. Previously he was a commercial and TV art director. Guzmán received his BA in History from the University of California, Los Angeles and studied at the National Autonomous University of Mexico. He holds an MA in Latin American and Caribbean Studies from New York University and an MA in Museum Studies from Johns Hopkins University.

DARA JAFFE

Assistant Curator

Dara Jaffe is a film historian and curator. She joined the Academy Museum in 2013, where she assisted on the *Hollywood Costume* exhibition (2014–15) and the multifaceted project *From Latin America to Hollywood: Latino Film Culture in Los Angeles 1967-2017* (2017). For the Academy Museum's inaugural exhibition *Stories of Cinema*, Jaffe curated the Director's Inspiration: Spike Lee gallery and The Art of Moviemaking: The Wizard of Oz gallery, as well as spaces dedicated to Oscar Micheaux and *Citizen Kane* and worked on sections exploring the vital crafts of acting, casting, makeup and hairstyling, and animation. In her spare time, Jaffe is a visual artist, whose liquid light projections have been featured at historic Los Angeles venues such as the Troubadour and the El Rey Theater, as well as LA Pride Festival. Jaffe holds an MA in Film Studies from Wesleyan University, where she previously received her dual BA in Film Studies and American Studies.

ANA SANTIAGO

Assistant Curator

Ana Santiago worked for several years as a research assistant at Vassar College. She completed various internships including at the Museum of Photographic Arts in San Diego before joining the Academy Museum's curatorial team in 2016. For the museum's inaugural exhibition *Stories of Cinema*, she curated spaces focused on the work of Thelma Schoonmaker and Bruce Lee in the Significant Movies and Moviemakers gallery, as well as worked on areas highlighting the crafts of casting, acting, and makeup and hairstyling. Together with Exhibitions Curator Jessica Niebel, Santiago curated the museum's opening temporary exhibition *The Path to Cinema: Highlights from the Richard Balzer Collection*, which showcases the world's most renowned collection of pre-cinema technology. Santiago graduated with a dual BA in Film and Art History from Vassar College.

SOPHIA SERRANO

Assistant Curator

Before joining the Academy Museum, Sophia Serrano was a research assistant at the Getty Research Institute, where she worked on the Art on Screen initiative, the exhibition *The Metropolis in Latin America, 1830–1930* (2017–18), and the publication *Video Art in Latin America*. She is also a lecturer at Loyola Marymount University, where her courses focus on global cinema and political filmmaking. She is returning to the Academy Museum after previously working as a research intern for its PST: LA/LA project *From Latin America to Hollywood*. For the Academy Museum's inaugural exhibition *Stories of Cinema* she curated the galleries on *Real Women Have Curves* and Emmanuel Lubezki as well as galleries devoted to screenwriting, costume design, production design and cinematography. She also worked on the core exhibition's Effects and Encounters galleries in Inventing Worlds and Characters. Serrano earned a PhD as well as an MA in Cinema and Media Studies from the University of Southern California.

ESME DOUGLAS

Research Assistant

Esme Douglas worked as a research assistant for the Annenberg Inclusion Initiative at USC, the leading think tank dedicated to studying diversity and inclusion in entertainment, assisting with studies on the career trajectories of female filmmakers and behind the camera representation in television, among others. She previously worked in the editorial department at *Entertainment Weekly*, as a trainee in the field department at *Full Frontal* with Samantha Bee, and as an artist support intern in the documentary film program at Sundance Institute. She has written about film and media for outlets like *Entertainment Weekly*, *The New Inquiry* and *Hello Giggles*.

Douglas earned a BA in Film and Television Production from the University of Southern California.

MANOUCHKA KELLY LABOUBA

Research Assistant

Manouchka Kelly Labouba is a researcher, scholar, and independent filmmaker. Prior to joining the museum, she was an independent researcher for the Academy's Oral History Projects, for which she conducted filmed interviews of Abderrahmane Sissako and Agnès Varda. She also did research on Black films and filmmakers for the Academy's Cultural Equity and Inclusion Project. As a filmmaker, she made history in her home country of Gabon (Central Africa) with her award-winning 40-minute directorial debut *Le Divorce* (2008). With that movie, she not only became the first woman to direct a narrative film in Gabon, but also the youngest director, regardless of gender, in Gabonese history. She is a University of Southern California alum with a PhD in Cinema and Media Studies and an MA in Critical Studies. She also holds an MA in Arts and a BA in Cinema and Media Studies, both from the University of Bordeaux (France).

EMILY RAUBER-RODRIGUEZ

Research Assistant

Emily Rauber-Rodriguez is a PhD candidate in Cinema and Media Studies at the University of Southern California (USC) School of Cinematic Arts, with a certificate in Cinematic Arts Archiving and Preservation. Rauber-Rodriguez has presented research at the Society for Cinema and Media Studies, the Centre for Media and Celebrity Studies, San Diego Comic-Con, WonderCon, and Dragon Con, and her work has been published in *The Velvet Light Trap*. She started at the Academy Museum as an Academy Gold curatorial intern and has also served as a Cultural Equity and Inclusion project intern at the Academy Film Archive. She previously earned an MA from USC in Cinema and Media Studies, and a BA in Film Studies and Psychology from Barnard College, Columbia University.

GUEST CURATORS

RHEA L. COMBS

Director of Curatorial Affairs,
Smithsonian National Portrait Gallery

Rhea L. Combs is a guest cocurator of *Regeneration: Black Cinema, 1898–1971* along with Academy Museum Senior Director of Curatorial Affairs Doris Berger. Combs was previously Supervisory Curator of Film and Photography at the National Museum of African American History and Culture (NMAAHC). Her writings have been featured in anthologies, peer reviewed academic journals, and exhibition catalogues on a range of topics including African American women filmmakers, popular culture, Black visual aesthetics, and the history of photography. Some previous exhibitions she curated include: *Watching Oprah: The Oprah Winfrey Show and American Culture* (2018–19), and *Now Showing: African American Movie Posters* (2019–21). Dr. Combs holds a BA from Howard University, an MA from Cornell University, and a PhD from Emory University.

SHARI FRILOT

Chief Curator,
New Frontier at Sundance

Shari Frilot joins the Academy Museum as a guest curator for *New Technology and Expanded Cinema*. She is currently Chief Curator, New Frontier at Sundance—a program that she conceptualized and launched—and a Senior Programmer of the Sundance Film Festival, focused on American narrative features and movies that experiment and push the boundaries of conventional storytelling. Frilot previously served as Co-Director of Programming for Outfest and Festival Director of MIX NYC: The New York Queer Experimental Film Festival.

ABOUT THE ACADEMY

The Academy of Motion Picture Arts and Sciences is the world's preeminent movie-related organization with a mission to recognize, honor, and uphold excellence in the motion picture arts and sciences, inspire imagination, and connect the world through the cinematic medium. Comprising 10,000+ accomplished individuals working in cinema, the Academy collaborates with creative leaders to build cultural, educational, and technological progress, and preserve motion picture history; recognizes outstanding achievements through its Oscars® show, the world's most prestigious entertainment event; encourages cooperation on technical research and improvement of methods and equipment; provides a common forum and meeting ground for various motion picture-related crafts; represents the viewpoint of actual creators of the motion picture; and fosters educational activities for the professional community and the public.

The Academy was founded in May 1927 as a nonprofit corporation. Its original 36 members included production executives and film luminaries of the time. From its inception, the Academy held a vision to create a museum to tell the story of cinema, and in 2012, the Academy hired Renzo Piano Building Workshop as the architect for the new Academy Museum of Motion Pictures. Though established by the Academy, the museum operates under the leadership of its own Board of Trustees and Director and President Bill Kramer. The dynamic exhibitions draw on the Academy's vast and growing collection of objects related to the history of cinema and the moving image holdings of the Academy Film Archive.

Since 1975, the Academy has been headquartered at 8949 Wilshire Boulevard in Beverly Hills, in a seven-story building that includes the 1,010-seat state-of-the-art Samuel Goldwyn Theater. Over the course of its history, the Academy has worked to extend the lifespan of existing structures, seeking to preserve and celebrate the unique cultural record of Los Angeles. The Margaret Herrick Library is housed in the historic building that was originally the Beverly Hills Water Treatment Plant on South La Cienega Boulevard. The Academy Film Archive, the Academy's Science and Technology Council, and the 286-seat Linwood Dunn Theater are located in the former Don Lee Mutual Broadcasting studios building on Vine Street in Hollywood.

Membership in the Academy is by invitation of the Board of Governors and is extended to those who have distinguished themselves in the motion picture industry. Members representing the many professional areas within the motion picture industry are organized into 17 branches: Actors, Casting Directors, Cinematographers, Costume Designers, Directors, Documentary, Executives, Film Editors, Makeup Artists and Hairstylists, Marketing and Public Relations, Music, Producers, Production Design, Short Films and Feature Animation, Sound, Visual Effects, and Writers. Content relating to each of these branches is featured in the Academy Museum's core exhibition *Stories of Cinema*, a celebratory, multifaceted telling of the history of motion pictures.

ACADEMY MUSEUM GUIDE

ACADEMY AWARDS

HOURS

The Academy Museum is open 7 days per week, 365 days per year.

General Admission

Sunday.....10am–6pm
Monday.....10am–6pm
Tuesday.....10am–6pm
Wednesday 10am–6pm
Thursday.....10am–6pm
Friday 10am–8pm
Saturday.....10am–8pm

PRICING

General Admission

Adults $25
Seniors (age 62+) $19
College Students $15
Children (age 17-) .....FREE
Members .....FREE

Free general admission for visitors 17 years of age and younger provided by an endowment in honor of Sid Ganis.

California EBT Cardholders receive free general admission.

The Oscars® Experience

Per Person $15

Only available with a general admission ticket.

AcademyMuseum.org @AcademyMuseum

The Academy Museum's mission is to advance the understanding, celebration, and preservation of cinema through dynamic and accessible exhibitions, screenings, programs, initiatives, and collections.

Movies both reflect and shape our culture, influencing how we view ourselves and others. While there is much to celebrate about the power of cinema, there is also a long history of excluding diverse voices from the development of this art form. This has enabled and perpetuated damaging stereotypes based on race, ethnicity, nationality, gender identity, sexual orientation, religion, and abilities. These stereotypes were wrong in the past and are wrong now.

The Academy Museum pledges to address the history of cinema in truthful and inclusive ways. We hope you will join us as we work to build empathy, accountability, and a more equitable future through the lens of cinema.

5

Tea Room

Dolby Family Terrace

Restrooms

4

Hayao Miyazaki

The Pixar Toy Story 3D Zoetrope

Restrooms

3

Stories of Cinema ③

The Path to Cinema

The Oscars® Experience

Restrooms

2

Stories of Cinema ②

Backdrop: An Invisible Art

Netflix Lounge

Restrooms

T

David Geffen Theater

Restrooms

L

Stories of Cinema ①

Fanny's

Academy Museum Store

Exit

LL1

Ted Mann Theater and Lobby

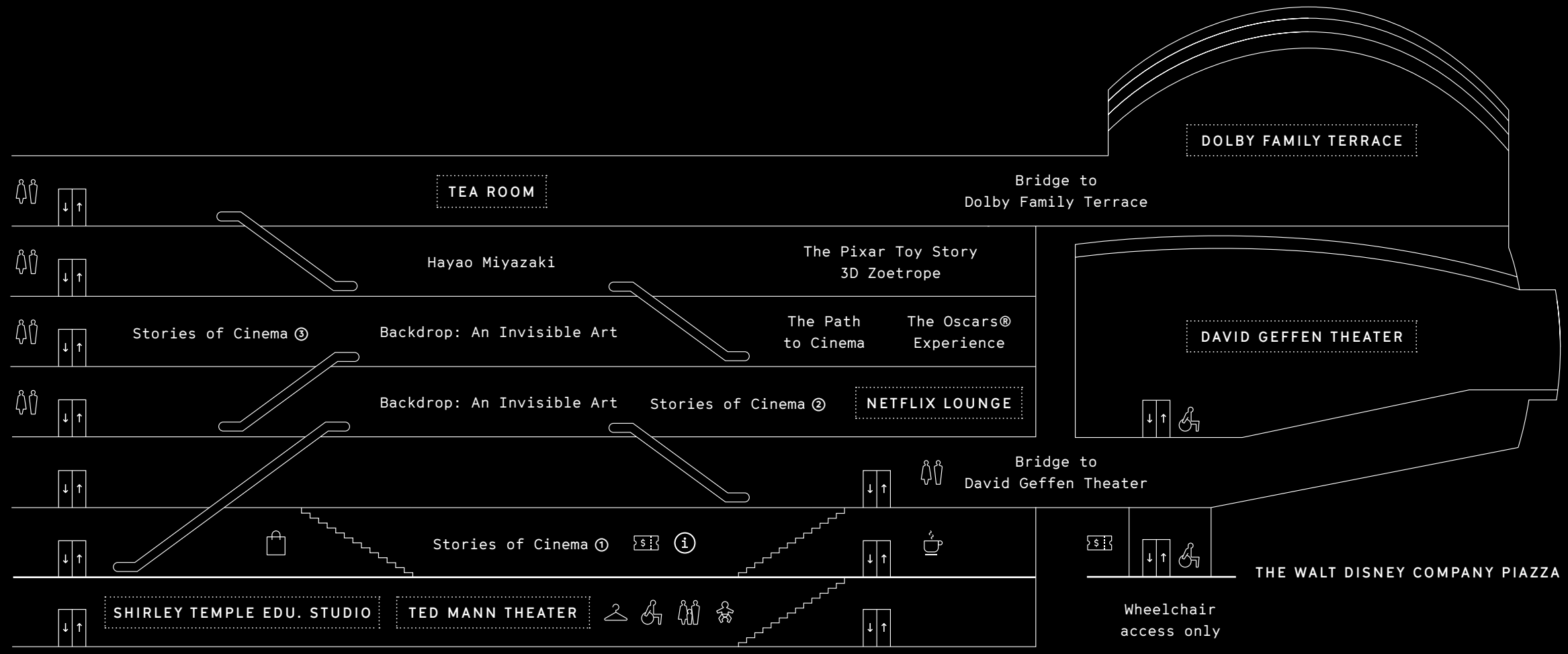
Shirley Temple Education Studio

Coat Check

Restrooms

PARKING

Public parking is available nearby at LACMA's Pritzker Parking Garage (off 6th Street), at the Petersen Automotive Museum (just south of Wilshire Boulevard), and at other parking garages in the area.



Restrooms

Family Restroom

Nursing Room

Accessible

Stairs

Escalators

Elevators

Coat Check

Admissions

Information

Academy Museum Store

Fanny's

LAND ACKNOWLEDGMENT

The Academy Museum of Motion Pictures acknowledges the Tongva people as the traditional caretakers of the water and land on which we program, curate, educate, convene, and discuss.

We honor and pay respect to Tongva ancestors and the Tongva community today, which continues to nurture this land and water through traditional practices, activism, art, and education. We also acknowledge their continued work to safeguard cultural resources.

MUSEUM GUIDELINES

You are welcome to take photos throughout the museum except in spaces marked No Photography.

Please note that taking photos is not permitted in some exhibition spaces.

Food and drink are not permitted in the galleries, except for water bottles with a closed lid or cap.

Proper clothing, including shirts and shoes, is required throughout the museum. Any clothing with graphics that could be construed as harassing or offensive are not permitted.

As a courtesy to other museumgoers, please refrain from speaking on mobile phones in the gallery spaces and switch ringers to silent or vibrate mode.

Please check all large bags, including backpacks and purses, at the coat check in the lower lobby.

The museum is a smoke-free location. Use of tobacco, or other products including smokeless devices, is prohibited in the museum and within 30 feet of a main exit, entrance, or window.

HAVE A QUESTION?

Visitor Experience Associates (VEAs) are available throughout the galleries and public spaces to help.

ACCESSIBILITY

The museum is fully accessible to visitors using wheelchairs and other visitors who need to avoid stairs. Manual wheelchairs may be checked out free of charge on a first-come, first-served basis at the coat check in the lower lobby.

Service animals as defined under the ADA, on a leash and under their owner's control, are welcome at the museum.

Braille and large-print versions of our visitor guide and gallery labels are available at the Winkler Welcome Center.

AD))

Audio description devices are available for select films on a first-come, first-served basis. To request a device, ask a Visitor Experience Associate.

Assisted Listening Devices are available for use throughout the museum. To request a device, ask a Visitor Experience Associate.

American Sign Language interpretation is available for guided tours and programs upon request. Additionally, public ASL tours are offered the last Saturday of every month at noon and 2pm, meeting at the Winkler Welcome Center.

SF

Sensory Guides are available at the Winkler Welcome Center to help you find quiet, less crowded spaces at the museum. Check the program calendar for quiet mornings at the museum and accommodative screenings.

Academy Museum accessibility initiatives are made possible in part by the Ruderman Family Foundation.

ACADEMY MUSEUM STORE

Visit the Academy Museum Store for an exclusive selection of cinematic treasures and merchandise designed and produced by Academy Members and Los Angeles-based partners. Products include Oscars® memorabilia, clothing, furniture, accessories, vinyl records, items for the office and home, posters, maps, illustrations, toys, games, and other movie-related collectibles. In addition, the Academy Museum Store offers one of the most comprehensive collections of movie books and catalogues in Los Angeles.

FANNY'S

Fanny's, the Academy Museum's restaurant and café, is named for the legendary vaudeville and film star Fanny Brice. Fanny's features small group and communal tables, an art deco bar and lounge, and a prepared foods market. Fanny's is open seven days each week for breakfast, lunch, and dinner, with brunch on the weekends.

MEMBERSHIP

Join today and enjoy exceptional benefits including complimentary general admission, members-only expedited check-in, invitations to special screenings, discounts at our store, and more. Ask a staff member how to join or visit academymuseum.org/membership.

MUSEUM APP

Download the Academy Museum app to enhance your visit! Access exclusive content including augmented reality experiences that bring objects to life, commentary by well-known movie artists, and audio tours made to delight and inspire visitors.

Download our App

Academy Museum digital engagement platform sponsored by Bloomberg Philanthropies.

6067 Wilshire Boulevard, Los Angeles, CA

©Academy Museum Foundation

ACADEMY MUSEUM STORE

Located on the first floor of the Saban Building, the Academy Museum Store will offer film-related merchandise designed and produced exclusively for the store. Visitors will find clothing, furniture, accessories, vinyl records, items for the office and home, posters, maps, illustrations, toys, games, and movie-related collectibles. In addition, the Academy Museum Store will offer the most comprehensive collection of cinema books and catalogues in Los Angeles.

An extension of the museum's mission to showcase the diverse stories of the art and artists of moviemaking, the Academy Museum Store is honored to work with several Academy Members who are complementing their cinematic work by designing and developing exceptional one-of-a-kind items for the store. Highlights include a jewelry line developed by costume designer Ruth E. Carter; a Pedro Almodóvar collection that highlights the poster artwork from his films; a line of items designed by director Spike Lee; a special poster collection designed by graphic design agency Gravillis; and a limited edition clothing collection inspired by *The Wizard of Oz* created by costume designers Arianne Phillips, Arjun Bhasin, Sharen Davis, and Sandy Powell. Phillips also partnered with fashion designer Jeremy Scott to design a bespoke capsule collection of clothing and accessories also based on *The Wizard of Oz* that will be produced by Moschino.

The museum is thrilled to work with many diverse and inspiring Los Angeles- and California-based partners on the creation of merchandise and collectibles, including a selection of vinyl film scores and soundtracks curated by Amoeba Music; a Brain Dead x The Jim Henson Company co-branded collection of apparel and accessories inspired by *The Dark Crystal*; limited edition Modernica x Studio Ghibli chairs celebrating the fantastical worlds and characters from Hayao Miyazaki's films; as well as collaborations with illustrator Konstantin Kakanias, designer Susan Kare, ceramist Wayne Perry, candle maker Flores Lane, design collective Poketo, and more.

The Academy Museum Store will also feature collaborations with other cinematic partners including the Bruce Lee Foundation on a collection that celebrates Bruce Lee's seminal career and Hayao Miyazaki's Studio Ghibli on a special collection that will include original film posters, prints, apparel and accessories, home and kitchen items, stationery, games, toys, and books—all of which celebrate Miyazaki's films.

FANNY'S

Fanny's, the museum's restaurant and café, is a striking two-story, 10,000-square-foot space in the Saban Building conceptualized by the late architect Osvaldo Maiozzi. Named after Fanny Brice—the legendary movie, vaudeville, theater, and radio star portrayed by Barbara Streisand in her Oscar®-winning role in *Funny Girl* (1968)—the restaurant features a chef-designed open kitchen, elegant bar, and captain-based service style that nods to a bygone era. It was brought to life by restaurateurs Bill Chait and Carl Schuster, with support from philanthropist Wendy Stark (the granddaughter of Brice) and Wolfgang Puck Catering.

Designed by LA-based Commune Design, Fanny's blends contemporary style with old Hollywood inspiration, as embodied by iconic restaurants like the Brown Derby and Perino's, as well as studio backlots and the 1939 Streamline Moderne architecture of the museum's Saban Building. Fanny's dining area features small group and communal tables, as well as a prepared foods market that leads into the main dining room. There, an art deco-style bar and lounge area is punctuated by a series of curved booths. Juxtaposing the industrial architecture of the Renzo Piano building, Fanny's opts for warm natural materials including maple wall paneling, marble, zinc, and leather and mohair upholstery. The space features work by local artists including custom light fixtures by Atelier de Troupe and Pojagi-inspired sheer curtain panels by textile artist Adam Pogue. A wraparound mural by Los Angeles artist and illustrator Konstantin Kakanias celebrates film and music legends from classical Hollywood to present day.

HISTORY AND ARCHITECTURE

Pritzker Prize–winning architect Renzo Piano has said that had he not become an architect, he would have been a filmmaker instead. Through his work for the Academy Museum, he found the opportunity to embrace both impulses. Realized through his unique design vision, visitors enter the historic Saban Building where they encounter cinema's HISTORICAL PAST, then cross a bridge into the inventive sphere building where they encounter its FUTURE.

A MOVIE THEATER IS

THE 300,000-SQUARE-FOOT MUSEUM CAMPUS at Wilshire and Fairfax features TWO BUILDINGS: a major renovation and expansion to the landmarked Streamline Moderne 1939 May Company building, now renamed the Saban Building in honor of benefactors Cheryl and Haim Saban, and a soaring new glass-and-concrete spherical addition to the north, featuring a TERRACE WITH SWEEPING VIEWS OF THE HOLLYWOOD HILLS.

A PLACE WHERE YOU INVITE

In creating the design for the new Academy Museum, Renzo Piano Building Workshop drew upon several central motifs. Exploring EXPRESSIONS OF TRANSPARENCY, the Saban Building's north façade was refaced with glass and its interior given a fresh open design. In this way, the museum serves as an extension of the surrounding neighborhood, accessible to those looking in, visiting, or passing through. This openness is exemplified in the central pedestrian "street" that connects the museum's campus to LACMA and in the museum's piazza, an open area for all visitors to enjoy.

PEOPLE TO TAKE OFF

RENZO PIANO

Renzo Piano Building Workshop also embraced the DYNAMISM OF CONTRASTS—visitors move through spaces that expand and contract, passing from light into shadow. The museum reflects graceful exchanges between indoor and outdoor spaces, as well as between the solidity of STEEL and CONCRETE juxtaposed with the lightness of GLASS.

1927

ACADEMY FOUNDED
ON MAY 11

1929

THE FIRST ACADEMY
AWARDS CEREMONY WAS
A MAY 16 BANQUET AT
THE ROOSEVELT HOTEL'S
BLOSSOM ROOM WITH
270 ATTENDEES

1939

THE MAY COMPANY
OPENED ON WILSHIRE
BOULEVARD DESIGNED
BY ALBERT C. MARTIN
AND SAMUEL A. MARX

1975

THE ACADEMY DEDICATED
ITS HEADQUARTERS AT
8949 WILSHIRE BOULEVARD
ON DECEMBER 8

1992

THE STREAMLINE
MODERNE FAÇADE IS
DESIGNATED A CITY
OF LOS ANGELES
HISTORIC-CULTURAL
MONUMENT (#566)

2012

RENZO PIANO BUILDING
WORKSHOP SELECTED
AS THE ARCHITECT FOR
NEW ACADEMY MUSEUM OF
MOTION PICTURES

2015

CONSTRUCTION
BEGINS

2020

MUSEUM AWARDED LEED
GOLD CERTIFICATION

2021

SEPTEMBER 30
MUSEUM OPENING

DESIGN ARCHITECT

Renzo Piano Building Workshop (RPBW) with an early contribution to the design concept by Studio Pali Fekete architects.

RPBW is an international architectural practice with offices in Genoa, Paris, and New York. It is led by 11 partners, including founder and Pritzker Prize–laureate Renzo Piano. The company employs nearly 130 people.

Since its formation in 1981, RPBW has successfully undertaken and completed more than 120 projects across Europe, North America, Australia, and East Asia. Among its best-known works are: the Menil Collection in Houston, Texas; the Kansai International Airport Terminal Building in Osaka; the Kanak Cultural Center in New Caledonia; the Beyeler Foundation in Basel; the Rome Auditorium; the Maison Hermès in Tokyo; the Morgan Library & Museum and The New York Times Building in New York City; and the California Academy of Sciences in San Francisco. Recently completed works include the Shard in London and the new Whitney Museum of American Art in New York. The quality of RPBW's work has been recognized by more than 70 design awards, including major awards from the American Institute of Architects (AIA) and the Royal Institute of British Architects (RIBA).

SABAN BUILDING

Heralded upon its completion in 1939 as the western gateway to Miracle Mile, the restored Saban Building, then called the May Company building, remains the city's grandest remaining example of Streamline Moderne architecture. By 1992—the year it was named a Los Angeles Historic Cultural Monument—many of its features had become damaged or deteriorated. In February of 2015, the Academy of Motion Picture Arts and Sciences hired international experts from John Fidler Preservation Technology to implement a conservation treatment program to rehabilitate the exterior of the May Company building for reuse as the Academy Museum of Motion Pictures and to ensure the building retained its historical significance.

Built of concrete, steel, and glass, as well as selectively fitted with new limestone sourced near the building's original quarry in Austin, Texas, the Saban Building honors the original Wilshire façade. The iconic gold half-cylinder at its southwest corner comprises 350,000 gold-leaf mosaic tiles, a third of which have been replaced with new tiles from Orsoni in Venice, Italy, the original manufacturer of the building's tiles. On the opposite façade, a new glass curtain wall shifts the focus to the sphere building to the north. Each column of the original and now restored May Company building was created by pouring concrete into a wood mold formed around each of the structure's steel beams. Discovered in the restoration process, these columns are now an architectural highlight of the building. Today, the Saban Building houses the museum's gallery spaces, the Sidney Poitier Grand Lobby, Shirley Temple Education Studio, Debbie Reynolds Conservation Studio, Ted Mann Theater, Fanny's restaurant and café, and the Academy Museum Store.

SPHERE BUILDING

The 26-million-pound structure of the sphere building reaches 45 feet and features 1,500 flat, laminated, shingled glass panels comprising 146 different cut shapes. Designed with a sophisticated earthquake isolation system, the sphere is balanced atop four concrete plinths fitted with base isolators. The façade is encased in curved architectural concrete panels, with a veil of glazing and articulated steel stairways. Curved steel tubes rise above the concrete while secondary struts and bracing create a tensioned gridshell structure that supports the domed glass roof. The roof's glass was sourced from Saint Gobain in Steyr, Austria, and the dome's fabricator and installer was Gartner, of Gundelfingen, Germany. The sphere building houses the David Geffen Theater and the Dolby Family Terrace. Visitors may access it from the Saban Building via two pedestrian bridges: The Wasserman Bridge at the Theater level and the Barbra Streisand Bridge on the fifth floor.

THE WALT DISNEY COMPANY PIAZZA

Visitors arriving from the museum's north entrance encounter The Walt Disney Company Piazza, where they may pass beneath the magnificent sphere building. The piazza is enlivened with landscaping designed by artist Robert Irwin, featuring dwarf southern magnolia trees and karo shrubs, California fan palms, vinca minor, Mexican fan palms, and LA's iconic jacaranda trees. During the day, the piazza will be an active public space; in the evening, it transforms into a dynamic event space for red carpet arrivals and private outdoor receptions.

THEATERS

The David Geffen Theater and Ted Mann Theater will both host an array of live performances, lectures, panels, and other events that will attract renowned film industry leaders. Dolby is the exclusive audio and visual sponsor of the theaters. Both theaters are equipped to present film in the ultra-vivid color of Dolby Vision and the immersive sound of Dolby Atmos.

DAVID GEFFEN THEATER

SEATS
1,000

SCREENINGS
35mm, 70mm, nitrate, digital laser projection

The 1,000-seat David Geffen Theater located in the sphere building will feature daily screenings and major film events, including previews, premieres, and special presentations. In addition to being equipped to screen 35mm, 70mm, and digital laser projection, the Geffen Theater is one of a handful of theaters in the United States with nitrate capabilities. The Geffen Theater's stage can accommodate a 60-piece orchestra; its seating layout can be arranged to accommodate a sound booth; and catwalks can be rigged with theater lighting.

TED MANN THEATER

SEATS
288

SCREENINGS
16mm, 35mm, 70mm, digital laser projection

The 288-seat Ted Mann Theater, located in the Saban Building, will offer daily screenings including retrospectives, a global cinema series, Saturday morning matinees for families, and more. The Ted Mann Theater screens 16mm, 35mm, and 70mm films as well as digital laser projection.

Visit academymuseum.org/press for image credits.

EXHIBITION DESIGNERS

Founded in 2004 by Kulapat Yantrasast, WHY Architecture is a multi-disciplinary team of 40 creative architects and designers based in Los Angeles and New York City. Considered thought-leaders in the fields of cultural and civic architecture, WHY comprises five interdependent studios—Ideas, Objects, Buildings, Landscape, and Museums—which work together to test new ideas and expand conceptions and definitions of "architecture."

The workshops enable WHY to work across sectors and combine different forms of expertise, generating unique and progressive solutions for projects ranging from museums and galleries to luxury residences, mixed-use developments, and community arts centers. The arts play an important role in WHY's thinking, and the team applies their experimental and human-centered approach to a broad spectrum of artistic projects. The firm is also known for its deep engagement with issues of cultural diversity and historic inequities, leading to commissions to renovate iconic spaces. WHY's capacity to work across scales and disciplines is fueled by a fundamental curiosity about people and places.

SUSTAINABILITY

In October of 2020, the Academy Museum was awarded a LEED Gold Certification by the U.S. Green Building Council. As the world's most widely used green-building rating system, LEED provides a framework for healthy, highly efficient, cost-saving green buildings. More broadly, the museum marks the Academy of Motion Picture Arts and Sciences' third adaptive reuse project. Through materials manufacturing and transport, the intent is to extend the lifespan of existing structures, reduce waste, and conserve resources.

Designed and built to be environmentally responsible, the Academy Museum features high-performance indoor environmental systems, solar power systems, waste reduction programs, easy public transportation access, ride-share pickup and drop-off, bicycle racks, flow-conscious water fixtures, a stormwater reuse system for landscaping irrigation, use of natural ventilation on its bridges and Dolby Family Terrace, maximized natural daylighting, and high-efficiency LED lighting, Green Building Education content available onsite and online, Green Cleaning & Integrated Pest Control Programs, and Lighting and Building Management Controls. Additionally, the Dolby Family Terrace uses radiant heating and cooling and solar-tracked automated shading and ventilation.

EXECUTIVE ARCHITECT
Gensler, Los Angeles, CA

GENERAL CONTRACTOR
MATT Construction

PROJECT MANAGER
Paratus Group, New York, NY

LEED CONSULTANT TEAM
Atelier Ten

EXHIBITION DESIGN
WHY Architecture: Kulapat Yantrasast, Brian Butterfield, and Jarrod Beck

BUILDING CONSERVATION EXPERTS
John Fidler Preservation Technology Inc.

ACOUSTICIAN, AUDIO VIDEO, AND PROJECTION
Jaffe Holden Acoustics

ASSISTIVE LISTENING SYSTEMS
ATK Services

CIVIL ENGINEER
KPFF Consulting Engineers

EXHIBITION AUDIO VISUAL
Electrosonic, Inc.

MAP AND BRAND DESIGN
Vēdros Studio

EXHIBITION AND WAYFINDING GRAPHIC DESIGN
IN-FO.CO

EXHIBITION CONSTRUCTION
Alain Hirsch Construction Corp.

EXHIBITION FABRICATION
Cinnabar California, Inc.

EXHIBITION CASEWORK
Zone Display Cases

EXHIBITION LIGHTING
Available Light

EXHIBITION LIGHTING INTEGRATOR
Clearwing Systems Integration

THE OSCARS® EXPERIENCE PRODUCER
HYPNO

FAÇADE CONSULTANT
Knippers Helbig

GEOTECHNICAL ENGINEER
Shannon & Wilson, Inc.

GLASS FABRICATOR
Saint-Gobain, Steyr, Austria

HISTORIC PRESERVATION
Historic Preservation Resources Group

LANDSCAPE ARCHITECT
LRM Landscape Architects

EXHIBITION LIGHTING CONTROLS
Barbizon Lighting Company

LIGHTING DESIGN
Buro Happold

MECHANICAL, ELECTRICAL, PLUMBING
Buro Happold

PALEONTOLOGICAL
La Brea Tar Pits and Museum

SECURITY
Layne Consultants International

STRUCTURAL ENGINEER
Buro Happold

THEATER DESIGN
ARUP

RESTAURANT DESIGN
Commune Design

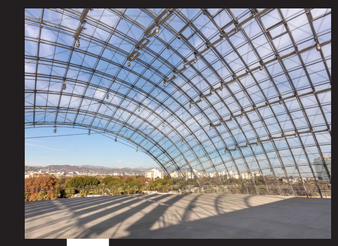
FIRE/LIFE SAFETY CONSULTANT
Simpson Gumpertz & Heger

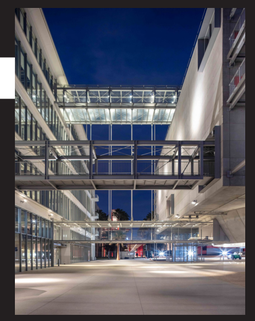
VERTICAL TRANSPORTATION
HKA Elevator Consulting

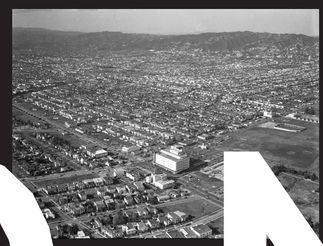
ROOFING AND WATERPROOFING
Simpson Gumpertz & Heger

SIMULATION STUDIES
Rowan Williams Davies & Irwin, Inc.

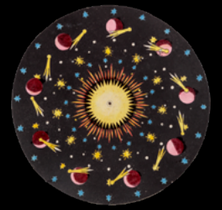
ACADEMY MUSEUM OF MOTION PICTURES







MUSEUM COLLECTIONS



01.
Ensemble worn by Salma Hayek in *Frida* (2002), designed by Julie Weiss

02.
Aries 1B spaceship model from *2001: A Space Odyssey* (1968)

03.
Balzer Collection
Phenakistiscope Slide

04.
Life mask of Grace Kelly

MUSEUM

COLLECTIONS

ACADEMY MUSEUM
COLLECTIONS

The Academy of Motion Picture Arts and Sciences has been collecting film-related items since 1927 and has the largest collection of its kind in the world—over 13 million photographs; 250,000 film and video assets; 71,000 screenplays; 67,000 posters; and 137,000 pieces of production art. The collections also include nearly 1,800 special collections of film legends such as Saul Bass, Patricia Cardoso, Katharine Hepburn, Alfred Hitchcock, Eiko Ishioka, Hattie McDaniel, and Kimberly Peirce. These collections contain production files, personal correspondence, clippings, contracts, manuscripts, scrapbooks, and storyboards, among other items. Since 2008, the Academy Museum has been actively collecting three-dimensional objects, and today its holdings number approximately 8,000 items including cameras, projectors, magic lanterns and pre-cinematic optical toys, visual effects devices, costumes, backdrops, makeup and hair-styling tools, and more. All of the Academy's collecting divisions work collaboratively to acquire, preserve, digitize, and exhibit a broad and diverse range of film-related materials.

05.

06.

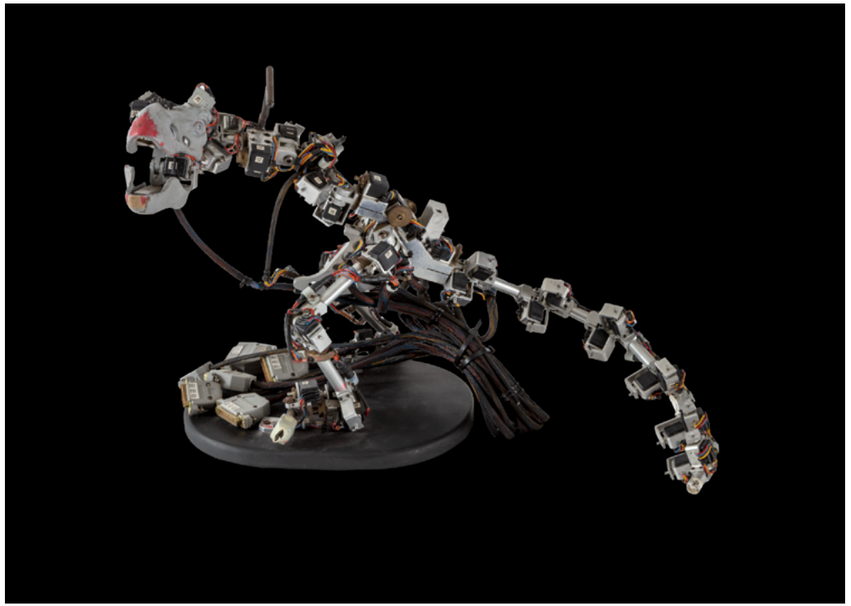
07.

MOTION PICTURE TECHNOLOGY

Technology that made it all possible. The Academy's collection includes examples of pre-cinema devices; early and modern motion picture cameras and projectors; sound, editing and lighting equipment; and other landmark inventions that have advanced the art of filmmaking.

HIGHLIGHTS

- Triunial magic lantern (1891)
- Steam-driven praxinoscope (1904)
- Phantasmagoria lantern (c.1821)
- Three-strip Technicolor Camera
- Eiffel Tower magic lantern (c.1890)
- Keller-Elektro-Mechanik (KEM) Flatbed Editor
- Lumière Cinématographe (c.1897)
- Peacock Sciopticon



08.

RECENT ACQUISITIONS

The Academy Museum and the Academy are continuously acquiring objects significant to the telling of film history.

HIGHLIGHTS

- The Richard Balzer Collection of 9,000 pre-cinematic optical toys and devices
- Spacesuit worn in Stanley Kubrick's *2001: A Space Odyssey* (1968)
- T-Rex Dinosaur Input Device from *Jurassic Park* (1993)
- May Queen gown worn by Florence Pugh in *Midsommar* (2019)
- Pitoy Moreno-designed gown worn by Rita Moreno to the 1962 and 2018 Academy Awards (donated in 2020)
- Arianne Phillips collection including costumes from *Hedwig and the Angry Inch* (2001) and *Walk the Line* (2005)

09.

10.

11.

12.

COSTUME DESIGN

Iconic scene-stealers. Craftsmanship and awe-inspiring attention to detail. A range of wardrobe pieces spanning the silent era to present day, from dramas, musicals, and comedies, as well as historical epics and science fiction films.

HIGHLIGHTS

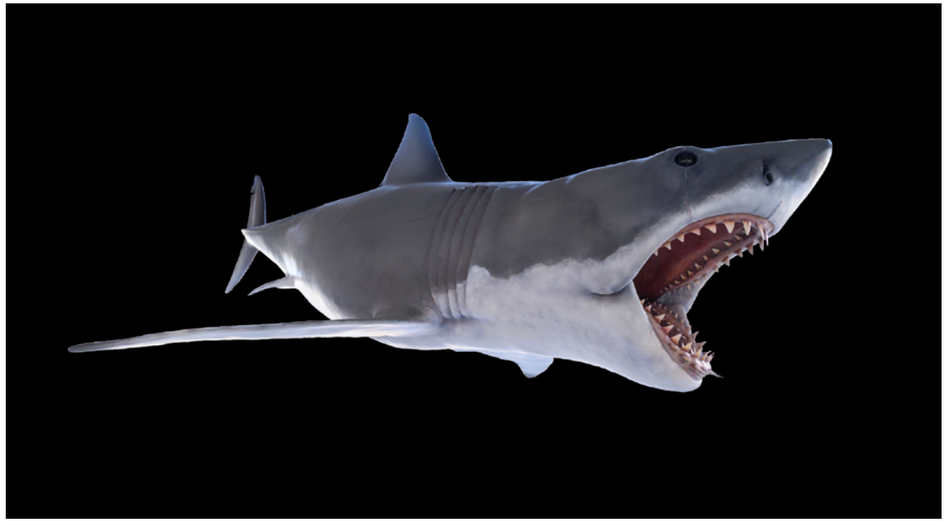
Dorothy's Ruby Slippers and a munchkin soldier's jacket from *The Wizard of Oz* (1939), both designed by Adrian

The Dude's bathrobe ensemble worn by Jeff Bridges in *The Big Lebowski* (1998), designed by Mary Zophres

Spacesuit from *2001: A Space Odyssey* (1968), designed by Harry Lange

Ensemble worn by Salma Hayek in *Frida* (2002), designed by Julie Weiss

Costume worn by Diana Ross as Billie Holiday in *Lady Sings the Blues* (1972), designed by Norma Koch, Bob Mackie, and Ray Aghayan



13.

PRODUCTION OBJECTS

Evocative objects. Artistry that made filmed worlds feel real. The museum's collection includes production design objects as well as set and hand props like screen-used weapons, set decoration items, matte paintings, set models, miniatures, motion-picture creatures, animatronics, models, puppets, and maquettes.

HIGHLIGHTS

Mt. Rushmore backdrop from *North by Northwest* (1959)

Vid-Phon from *Blade Runner* (1982)

Aries 1B lunar lander model from *2001: A Space Odyssey* (1968)

Animatronic T-800 Terminator head from *Terminator 2: Judgment Day* (1991)

The only surviving full-size shark model cast from the original mold used on *Jaws* (1975)

Cobblepot Manor model and Batcave matte painting from *Batman Returns* (1992)

Creature headpiece from *Alien* (1979), designed by H. R. Giger

Puppets from *Kubo and the Two Strings* (2016)

14.

15.

16.

17.

MAKEUP AND HAIRSTYLING

Unforgettable transformations. The faces that brought characters to life. Makeup and hairstyling objects span a range of realistic and fantasy makeups, and include face appliances, makeup busts, life masks, wigs, and makeup cases owned and used by prominent performers and makeup artists.

HIGHLIGHTS

Makeup artist William Tuttle's makeup kit

Frank Westmore's hair lace box containing mustaches, sideburns, and beards

Life masks of Mel Brooks, Don Cheadle, Clark Gable, and Grace Kelly

Penguin facial appliance made for Danny DeVito in *Batman Returns* (1992)

Bust mold and prosthetic appliances worn by Charlize Theron in *Bombshell* (2019), created by Kazu Hiro

AWARDS

The Academy holds an impressive collection of Academy Award statuettes that have been donated back to the Academy. These statuettes represent the history of the Academy Awards and the broad range of artistic and technical areas recognized by the Academy.

COVER PAGE

01. Ensemble worn by Salma Hayek as Frida Kahlo in *Frida* (2002), designed by Julie Weiss. Academy Museum of Motion Pictures. Gift of Anonymous donor. Photo by Joshua White, JWPictures/©Academy Museum Foundation

02. Aries 1B Lunar Lander Model from *2001: A Space Odyssey* (1968), Effects by Douglas Trumbull and Production Design by Ernest Archer, Harry Lange, Tony Masters. Photo by Joshua White, JWPictures/(c)Academy Museum Foundation

03. Richard Balzer Collection Phenakistiscope Slide. Academy Museum of Motion Pictures. Photo by Joshua White, JWPictures/©Academy Museum Foundation

04. Life mask of Grace Kelly. Academy Museum of Motion Pictures. Photo by Joshua White, JWPictures/©Academy Museum Foundation

MOTION PICTURE TECHNOLOGY

05. Triunial magic lantern, 1891. Gift of Akram Miknas and Museum Purchase. Photo by Joshua White, JWPictures/©Academy Museum Foundation

06. Steam-driven praxinoscope, 1904. Gift from the Richard Balzer Collection. Photo by Joshua White, JWPictures/©Academy Museum Foundation

07. Peacock Sciopticon. Gift from the Richard Balzer Collection. Photo by Joshua White, JWPictures/©Academy Museum Foundation

RECENT ACQUISITIONS

08. T-Rex Dinosaur Input Device from *Jurassic Park* (1993). Academy Museum of Motion Pictures. Photo by Joshua White, JWPictures/©Academy Museum Foundation

COSTUME DESIGN

09. Robe ensemble worn by Jeff Bridges as The Dude in *The Big Lebowski* (1998). Academy Museum of Motion Pictures. Photo by Joshua White, JWPictures/©Academy Museum Foundation

10. Ensemble worn by Salma Hayek as Frida Kahlo in *Frida* (2002), designed by Julie Weiss. Academy Museum of Motion Pictures. Gift of Anonymous donor. Photo by Joshua White, JWPictures/©Academy Museum Foundation

11. Screen-used close-up pair of the Ruby Slippers, designed by Adrian, from *The Wizard of Oz* (1939). Purchase with partial funds from Steven Spielberg, the Leonardo DiCaprio Foundation, and the Jane and Terry Semel Charitable Foundation. Photo by Joshua White, JWPictures/©Academy Museum Foundation

12. Costume worn by Diana Ross as Billie Holiday in *Lady Sings the Blues* (1972), costume designers Norma Koch, Bob Mackie, and Ray Aghayan. Academy Museum of Motion Pictures. Photo by Joshua White, JWPictures/©Academy Museum Foundation

PRODUCTION OBJECTS

13. Full-size shark model cast from the original mold used on *Jaws* (1975). Gift of Nathan Adlen. ©Academy Museum Foundation

MAKEUP AND HAIRSTYLING

14. Makeup artist William Tuttle's makeup kit. Photo by Joshua White, JWPictures/©Academy Museum Foundation

15. Frank Westmore's black hair lace box containing mustaches, sideburns, and beards. Gift of Kandy Westmore and Kelly Yon. Photo by Joshua White, JWPictures/©Academy Museum Foundation

16. Life mask of Clark Gable. Academy Museum of Motion Pictures. Photo by Joshua White, JWPictures/©Academy Museum Foundation

17. Penguin facial appliance made for Danny DeVito in *Batman Returns* (1992). Gift of Eryn Krueger Mekash and David Woodruff. Photo by Joshua White, JWPictures/©Academy Museum Foundation

AWARDS

18. Oscar® statuette presented to Charles Rosher for Cinematography on *Sunrise* (1927). Academy Museum of Motion Pictures. Photo by Joshua White, JWPictures/©Academy Museum Foundation

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THE ACADEMY FILM ARCHIVE

Dedicated to the preservation, restoration, documentation, exhibition, and study of motion pictures, the Academy Film Archive is home to one of the most diverse and extensive motion picture collections in the world, including the personal collections of such filmmakers as Gregg Araki, Tacita Dean, Cecil B. DeMille, Barbara Hammer, Alfred Hitchcock, Margaret Honda, Jim Jarmusch, Pancho Kohner, Joseph L. Mankiewicz, Hattie McDaniel, Sam Peckinpah, Cauleen Smith, Penelope Spheeris, George Stevens, Gus Van Sant, and Fred Zinnemann.

The Academy Film Archive, established in 1991, has restored over 1,000 films and holds over 250,000 items, including all of the Oscar-winning films in the Best Picture category, all the Oscar-winning documentaries, and many Oscar-nominated films in all categories.

The Academy Film Archive also holds the world's largest collection of movie trailers, an extensive home movie collection, and an impressive array of independent and experimental film, in addition to international and Hollywood productions. They are a global leader in the preservation and restoration of film, and one of the world's largest repositories of 35mm and 70mm film prints.

THE MARGARET HERRICK LIBRARY

The Margaret Herrick Library is a world-renowned, non-circulating reference and research collection devoted to the history and development of the motion picture as an art form and as an industry. Established in 1928, a year after the Academy was founded, the Library moved to its current Beverly Hills location in 1991. The Library includes the following areas of focus:

SPECIAL COLLECTIONS: Nearly 1,800 collections document the product and activities of companies and organizations as well as the careers of producers, directors, writers, actors, cinematographers, art directors, costume designers, composers, makeup artists, animators, columnists, publicists, executives, and others who have made a significant contribution to the industry. Collected material includes production files, scripts, correspondence, clippings, contracts, manuscripts, notes, scrapbooks, sheet music, music scores, and recorded sound. Manuscript collections include the papers of Saul Bass, Patricia Cardoso, Katharine Hepburn, Alfred Hitchcock, Eiko Ishioka, Hattie McDaniel, Gregory Nava, Kimberly Peirce, and the Production Code Administration files.

PHOTOGRAPHY: The Library's more than 13 million photographs include film scenes; behind-the-scenes production shots and research photos; candid and publicity photos of individuals; and images of premieres, studios, theaters, equipment, residences, and Hollywood landmarks. While the majority are original black-and-white photographs, there are also negatives (black-and-white and color), color slides and transparencies, film frames, glass negatives, and glass slides. Photography-based collections include Cecil B. DeMille photographs, Metro-Goldwyn-Mayer production and biography photographs, Satyajit Ray photographs, and the Society of Motion Picture Still Photographers collection.

GRAPHIC ARTS: The Library's Graphic Arts Collection comprises posters and production art. The poster collection includes 67,000 items representing cinema from some of its earliest attractions to current theatrical releases. The collection is international in its scope and encompasses both studio releases and independent productions. Poster holdings include the Edward Mapp collection, the Stephen Chin collection on kung fu films, and the Richard Koszarski Polish poster collection. The Production Art Collection includes production and costume design drawings, storyboards, title art, and animations cels and backgrounds documenting over eighty years of motion picture design. There are more than 137,000 pieces from the working papers of designers such as Leo K. Kuter, Theadora Van Runkle, and William Tuttle, collectors like Leonard Stanley, and professional organizations including the Costume Designers Guild and the Art Directors Guild.

ACADEMY AWARDS HISTORY: The Academy Library is the premier research facility for information and materials on the history of the Oscars and the Academy as an institution. Since 1929, the Academy's best-known event is the annual Academy Awards presentation and the Library includes extensive holdings documenting the ceremonies and related events. Photographic coverage includes arrivals, presentations, backstage activities, and the Governors Ball. Manuscript materials include transcripts, show programs, invitations and tickets, posters, and sizable clipping files. The Library's holdings also include materials from events related to the Oscars such as the Governors Awards and Scientific and Technical Awards ceremonies, the Nominees Luncheon, and nominations announcements.

BOOKS AND PUBLICATIONS: Currently the library's monographic collection holds more than 37,500 books and each year more than 1,500 titles are added. The collection is comprehensive in scope and covers all aspects of filmmaking, film history, and related fields, and encompasses early pre-cinema years to present. The collection includes popular and scholarly works on a wide range of topics including worldwide film history; reference works and general film history; biographies and career studies of actors and filmmakers; and an extensive selection of film genre books ranging from adventure films to Westerns. The collection also includes works on every aspect of technical filmmaking processes, from screenwriting to marketing and exhibition. Recent acquisitions include scholarship related to new developments surrounding the issues of digital filmmaking.

CORE COLLECTION FILES: The Core Collection Files contain articles clipped from a wide range of newspapers and magazines, studio press releases, publicity and advertising material, and photographs.

Categories include production files, biography files, subject files, and awards and festivals files. The files document more than a hundred years of films and filmmaking. New material is continually added to the files, making them an invaluable resource not only on the history of cinema but also to the contemporary motion picture industry.

PERIODICALS: The Library's periodical holdings of more than 4,600 titles cover all aspects of filmmaking from the turn of the 20th century to the present day. The foundation of the collection is built on a comprehensive collection of industry trade publications that date back to 1906; a wide-ranging collection of beautiful and valuable fan magazines, and hundreds of exceptionally rare studio publications.

SCREENPLAYS: The Library began actively acquiring scripts in the early 1930s and has built an extraordinary collection that comprises more than 91,000 published and unpublished scripts dating from 1910. The core of the collection of scripts focuses primarily on American feature films, however it also includes screenplays for early silent productions, foreign language films, documentaries, animated features, and shorts, including scripts for Best Picture Academy Awards and Best Screenwriter Academy Awards and many other Academy-nominated films. Many of the screenplays are rare unpublished versions in variant forms, from step outlines and treatments to first drafts, revised and final drafts, and cutting continuities. Script acquisitions from current productions are added to the collection on a daily basis.

EXHIBITIONS AND PROGRAMMING

EXHIBITIONS

ACADEMY MUSEUM

POLTERGEIST
1982

MY NEIGHBOR TOTORO
© 1988 STUDIO GHIBLI

SEVEN BEAUTIES
1975

EXHIBITIONS
PROGRAMMING
EDUCATION

PROGRAMMING

ATANARJUAT:
THE FAST RUNNER
2001

REAL WOMEN HAVE CURVES
2002

PICCADILLY
1929

PATHER PANCHALI
1955

EDUCATION

EXHIBITIONS

THE ACADEMY MUSEUM'S 50,000 SQUARE FEET OF GALLERY SPACE opens with a series of exhibitions that honor the museum's mission to share the diverse and dynamic history of cinema with the world. This includes the three-floor core exhibition *Stories of Cinema*, the first-ever Hayao Miyazaki retrospective in North America, and many other engaging temporary exhibitions that exemplify the Academy Museum's commitment to advancing the understanding, celebration, and preservation of cinema.

THE WIZARD OF OZ
1939

THE WAY OF THE DRAGON
1972

SPIKE LEE

THE OSCARS® EXPERIENCE

September 30, 2021 – Ongoing
East West Bank Gallery, Level 3

The Oscars® Experience creates an immersive environment to simulate the thrilling experience of walking onto the stage at Hollywood's Dolby Theatre to accept an Oscar.

With the conviction that there is no single narrative encompassing the development of cinema, this exhibition will showcase multiple stories about moviemaking from a variety of voices and perspectives. Like cinema itself, the *Stories of Cinema* galleries will evolve and change over time to highlight different movies, artists, eras, genres, and more. Alongside celebrating and championing the stories, art, and artists of cinema, *Stories of Cinema* also creates space to tell its complex and difficult stories.

Stories of Cinema begins in the Sidney Poitier Grand Lobby with an installation in the glass-walled Spielberg Family Gallery. This installation will provide a rapid immersion into the history of cinema via a 13-minute introductory presentation across multiple screens, juxtaposing clips and stills from 700 films spanning works from the Lumière brothers to present day.

Moving to the Wanda Gallery on the second floor, visitors to *Stories of Cinema* will enter a corridor with floor-to-ceiling projections of clips from films presented in the galleries beyond. Visitors will then move into the SIGNIFICANT MOVIES AND MOVIEMAKERS gallery where six vignettes will showcase elements from, and the legacies of, films *Citizen Kane* (1941) and *Real Women Have Curves* (2002), as well as movie artists Thelma Schoonmaker, Bruce Lee, Emmanuel "Chivo" Lubezki, and Oscar Micheaux.

Next are the ACADEMY AWARDS HISTORY galleries. The first, located in the Saban Building's iconic gold cylinder, highlights 20 historic Oscar wins, beginning with Best Cinematography for *Sunrise: A Song of Two Humans* (1927) and ending with Barry Jenkins's Best Screenplay win for *Moonlight* (2016). Visitors then move into a larger gallery containing a chronological walk-through of Academy Awards history from 1929 to the present, an overview of the origins of the Oscars and the Academy, memorable wins and infamous snubs, Oscars fashion, and wraparound screens showcasing significant acceptance speeches.

Visitors then move into DIRECTOR'S INSPIRATION: SPIKE LEE. Drawing from the Academy Award-winning director's personal collection of objects and informed by his own account of the creative process, Lee's gallery considers his body of work and the inspirations behind some of his most iconic titles, as well as recurring themes and collaborators.

Next, visitors will move into a space honoring the mechanics and conceptualization of a movie's narrative in the STORY gallery, featuring screenplays and storyboards from seminal films including *Double Indemnity* (1944), *Pariah* (2011), *Psycho* (1960), and *When Harry Met Sally* (1989). Then, in THE ART OF MOVIEMAKING gallery, visitors will dive into *The Wizard of Oz* (1939), going behind-the-scenes to explore the many disciplines that brought the film to life—screenwriting, casting, makeup design, costume design, production design, sound design, special effects, acting, directing, producing, and more.

Adjacent to THE ART OF MOVIEMAKING is a series of galleries dedicated to components of film artistry: the PERFORMANCE gallery, exploring casting and acting through screen tests, audition tapes, and casting cards; the Image gallery, a screening room featuring a montage of interviews with cinematographers, location managers, and production designers; the SOUND gallery, a screening room that explores components and layers of sound design using a scene from *Raiders of the Lost Ark* (1981) as a case study—developed by Academy Award-winning sound designer Ben Burtt; and the IDENTITY gallery, which dives into the history and impact of costume, hair, and makeup artistry.

Throughout the IDENTITY gallery there are more than forty costumes and costume design sketches on view representing a wide swath of film history from the last century. Films featured include *Gentlemen Prefer Blondes* (1953); *The Wiz* (1978); *Frida* (2002); *Crouching Tiger, Hidden Dragon* (2000); and *Us* (2019). In addition, there is a display highlighting a single costume designer, which opens with costumes designed by Mary Zophres.

In the makeup and hairstyling section of IDENTITY, visitors will see Rick Baker's *King Kong* (1976) skin test; a section on Charlize Theron's transformations in *Monster* (2003), *Mad Max: Fury Road* (2015), and *Bombshell* (2019); plaster life casts for Grace Kelly, Clark Gable, Mel Brooks, and Don Cheadle; makeup charts and cards for Kirk Douglas, Marilyn Monroe, Sessue Hayakawa, and Whitney Houston; continuity references for *Frida* (2002) and *The Joy Luck Club* (1993); and a case study on *Dolemite is My Name* (2019). The IDENTITY gallery will also explore examples of how hair and makeup have been used to perpetuate racial stereotypes in film. The final gallery in the second-floor installation is IMPACT/REFLECTION, an exploration of how documentary and narrative film can ignite cultural change, structured around these four social impact areas for the opening rotation: Black Lives Matter, #MeToo, labor relations, and climate change.

Stories of Cinema continues on the third floor in the ROLEX Gallery with an installation space cocurated by a revolving roster of international film artists, beginning with INSTALLATION: PEDRO ALMODÓVAR. The gallery features 12 screens, each featuring a significant theme or scene found within the Academy Award-winning director's body of work.

Next is INVENTING WORLDS & CHARACTERS, a three-gallery experience. The ANIMATION gallery will explore hand-drawn, stop-motion, and digital animation, and celebrates the accomplishments of the artists behind some of the world's most beloved animated movies, including Lotte Reiniger, Tyrus Wong, Katsuhiro Ôtomo, and Pete Docter. The EFFECTS gallery, will focus on influential special effects creators the likes of Georges Méliès and Willis O'Brien and will spotlight significant special and visual effects moments in movies, including *Terminator 2: Judgment Day* (1991), *Jurassic Park* (1993), and *Avatar* (2009). Visitors will then transition into the ENCOUNTERS gallery, which looks at the artistry that brings the worlds of sci-fi, fantasy, and horror to life, featuring original set pieces, costumes, and iconic characters including C-3PO, E.T., Okoye, and Edward Scissorhands. Connected to ENCOUNTERS is "Behold," an original installation by Academy Award-winning sound designer Ben Burtt. This 320-degree experience presented in a cylindrical screening room chronicles the evolution of outer space and futurism in film.

The COMPOSER gallery is a sound chamber dedicated to the work of a single film music composer. The opening installation is a collaboration with Academy Award-winning composer Hildur Guðnadóttir and features new music specially created for the space.

As visitors exit *Stories of Cinema*, they will be surrounded by thoughts from the film community that contemplate THE FUTURE OF CINEMA.

STORIES OF CINEMA

September 30, 2021 – Ongoing
Spielberg Family Gallery,
Sidney Poitier Grand Lobby
Wanda Gallery, Level 2
Rolex Gallery, Level 3

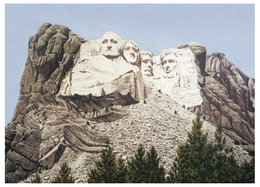
Stories of Cinema, the Academy Museum's core exhibition, connects museumgoers to the celebratory and complex international history of motion pictures. The more than 30,000-square-foot exhibition explores all aspects of the history, arts, and sciences of moviemaking and is on view across three floors of the museum. Throughout these stunning spaces, visitors will be surrounded by moving images, sound, props, costumes, scripts, posters, production and costume design drawings, matte paintings, photographs, backdrops, animation cels, puppets, maquettes, and so much more.

Stories of Cinema is organized by Academy Museum of Motion Pictures Director and President Bill Kramer, Senior Director of Curatorial Affairs Doris Berger, Exhibitions Curator Jenny He, and Assistant Curators J. Raúl Guzmán, Dara Jaffe, Ana Santiago, and Sophia Serrano, with support from Research Assistants Esme Douglas and Manouchka Labouba, the Academy Museum Inclusion Advisory Committee, and the Academy Branch Task Forces. | Presented by PwC. | Major funding provided by Gerald Schwartz and Heather Reisman. Generous support provided by Metro Goldwyn Mayer, Ruderman Family Foundation, FotoKem, Barbara Roisman Cooper and Martin M. Cooper, Jocelyn R. Katz, John Ptak and Margaret Black, Lauren Shuler Donner, Randy E. Haberkamp, Kevin McCormick and A. Scott Berg, and John and Lacey Williams. | Technology solutions generously provided by Panasonic and Sony Electronics Inc. | Dolby is the exclusive audio sponsor of the Composer gallery. | Academy Museum digital engagement platform sponsored by Bloomberg Philanthropies. | IMAGE CREDIT: (Opposite, bottom) Portrait of Spike Lee, © Micaiah Carter/AUGUST

EXHIBITIONS

THE PIXAR TOY STORY 3D ZOETROPE

BACKDROP: AN INVISIBLE ART



HAYAO MIYAZAKI

THE PATH TO CINEMA

HAYAO MIYAZAKI

September 30, 2021 – June 5, 2022
Marilyn and Jeffrey Katzenberg Gallery, Level 4

The Academy Museum's inaugural temporary exhibition, *Hayao Miyazaki*, marks the first museum retrospective in North America dedicated to the acclaimed artist and his work. On view in the museum's Marilyn and Jeffrey Katzenberg Gallery, the exhibition features approximately 400 objects from each of Miyazaki's animated feature films, including *My Neighbor Totoro* (1988) and the Academy Award–winning *Spirited Away* (2001). Visitors will travel through the filmmaker's six-decade career via a dynamic presentation of original imageboards, character designs, storyboards, layouts, backgrounds, posters, and cels, including pieces on public view outside of Japan for the first time, as well as large-scale projections of film clips and immersive environments.

Thematically organized in seven sections, the exhibition is designed as a journey. To enter, visitors follow four-year-old Mei, a character from *My Neighbor Totoro*, into the TREE TUNNEL gallery, a transitional space that leads into Miyazaki's enchanted worlds. Once inside, visitors will meet Miyazaki's protagonists—many of them female—and explore how they were developed from concept to creation; visitors will learn more about Miyazaki's early works as an animator, and his long-term collaboration with the late Isao Takahata, with whom he founded Studio Ghibli. A special section on the making of *Nausicaä of the Valley of the Wind* (1984) explores Miyazaki's unique process to create films.

Deeper into the exhibition, the CREATING WORLDS gallery will capture the contrast between Miyazaki's depictions of peaceful natural environments as well as the industrial settings dominated by labor and technology that are also often featured in his movies. Visitors can view imageboards and backgrounds that offer insight into Miyazaki's imagination and explore his fascination with complex vertical structures, such as the famous bathhouse in *Spirited Away,* and the underwater world of *Ponyo* (2008), as well as Miyazaki's interest in flying, as seen in *Porco Rosso* (1992) and *The Wind Rises* (2013). As a highlight of the exhibition, visitors can enjoy a moment of quiet contemplation in the SKY VIEW installation, addressing another frequent motif in Miyazaki's films: the desire to reflect and dream. Visitors then enter the TRANSFORMATIONS gallery, a moving image driven experience which introduces some of the more challenging subject matters recurring in his films such as war and pollution, before entering the immersive MAGICAL FOREST with its MOTHER TREE installation. Standing at the threshold between dream and reality, colossal, mystical trees in many of Miyazaki's films represent a connection or gateway to another world. In the forest, visitors will discover spirits appearing and disappearing and be able to read some of Miyazaki's poetry. And finally, the exhibition concludes with *Spirited Away's* magical portal through which visitors—accompanied by Chihiro's footsteps—will leave the exhibition to return to the real world.

Accompanying *Hayao Miyazaki* will be a 288-page richly illustrated catalogue published by the Academy Museum and DelMonico Books and distributed worldwide by D.A.P. Artbook. It includes a foreword by Toshio Suzuki, essays by Pete Docter, Daniel Kothenschulte, and Jessica Niebel, and the artist's filmography. For the length of its run, the exhibition will be supported by public programs, unique Studio Ghibli merchandise for sale at the Academy Museum Store, and film screenings in both English and Japanese in the museum's state-of-the-art theaters.

Hayao Miyazaki is presented by the Academy Museum of Motion Pictures in collaboration with Studio Ghibli. It is organized by Academy Museum of Motion Pictures Exhibition Curator Jessica Niebel and Assistant Curator J. Raúl Guzmán. Technology solutions generously provided by Christie®, and major support comes from the Arthur and Gwen Hiller Memorial Fund. This exhibition also is supported, in part, by the Los Angeles County Board of Supervisors through the Los Angeles County Department of Arts and Culture. In-kind airfare provided by All Nippon Airways. Special thanks to the Japan Foundation for their partnership.

IMAGE CREDITS: (Top to bottom) The Pixar Toy Story 3D Zoetrope fully installed at the Academy Museum of Motion Pictures in Los Angeles. Academy Museum of Motion Pictures. Photo by Joshua White, JWPictures/©Academy Museum Foundation; Mt. Rushmore backdrop from *North by Northwest* (1959), gift of the Coakley Family and J.C. Backings Corporation, Courtesy Academy Museum Foundation; *Spirited Away*, © 2001 Studio Ghibli - NDDTM; Steam-Driven Praxinoscope with Animation Strips, Ernst Plank, wood, tin, brass, paint, glass mirror, and cotton string with print on paper strips, c. 1904, Germany, from the Richard Balzer Collection, gift of Patricia S. Bellinger, Photo by Joshua White, JWPictures/©Academy Museum Foundation

THE PIXAR TOY STORY 3D ZOETROPE

September 30, 2021 – June 5, 2022
Warner Bros. Gallery, Level 4

In dialogue with the *Hayao Miyazaki* exhibition, the museum has installed The Pixar Toy Story 3D Zoetrope in the adjacent Warner Brothers Gallery on the fourth floor. Inspired by a similar apparatus made by Studio Ghibli, in the mid-2000s, Pixar built a giant zoetrope that featured beloved characters from the *Toy Story* film. They began by mounting 214 *Toy Story* maquettes, each posed in a sequence of postures, on a turntable. As the table turns and strobe lights flash, the characters come to life: Woody and his horse Bullseye buck past in one direction; Buzz rolls by on a Pixar ball in the other; Jesse the cowgirl, from *Toy Story 2*, dances inside a lasso; and army men parachute from the sky as three-eyed aliens wave and play.

THE PATH TO CINEMA: HIGHLIGHTS FROM THE RICHARD BALZER COLLECTION

September 30, 2021 – February 26, 2023
LAIKA Gallery, Level 3

Widely considered to be the world's foremost collection of pre-cinematic optical toys and devices, objects from the Richard Balzer Collection will comprise *The Path to Cinema: Highlights from the Richard Balzer Collection*, located in the LAIKA Gallery on the third floor of the museum's Saban Building. The exhibition will explore the long history of visual entertainment which led to the invention of cinema, from shadow play, peep shows, magic lanterns, zoetropes, and praxinoscopes, to the Cinématographe Lumière, the world's first successful film projector. Visitors to this exhibition will experience these marvelous inventions first-hand and take in the wonders of a magic lantern show created specifically for this exhibition.

The Path to Cinema: Highlights from the Richard Balzer Collection is organized by Academy Museum of Motion Pictures Exhibitions Curator Jessica Niebel and Assistant Curator Ana Santiago. The Richard Balzer Collection is a gift to the Academy Museum and the Margaret Herrick Library from Patricia Bellinger Balzer.

BACKDROP: AN INVISIBLE ART

September 30, 2021 – October 2022
Hurd Gallery, Levels 2 and 3

The dramatic, 34-foot double-height Hurd Gallery will debut the exhibition *Backdrop: An Invisible Art*, which introduces visitors to the history of the Hollywood backdrop and spotlights a monumental backdrop painting—the iconic Mt. Rushmore backing from Alfred Hitchcock's *North by Northwest* (1959)—considering both its artistry and its contested imagery. The backdrop was created by scenic artists George Gibson, Ben Carré, Wayne Hill, Clark Provins, Harry Tepker, Al Londraville, and Duncan Spencer in 1958, and was stored for many decades at J.C. Backings Corporation before it was gifted to the Academy Museum.

Backdrop: An Invisible Art is organized by Senior Director of Curatorial Affairs Doris Berger and Collections Curator Nathalie Morris with support from advisors Cecelia Fire Thunder, Karen L. Maness, John Pohl, Tom Walsh, and Robert M. Yellow Hair.

EDUCATION

EDU CATION

EDUCATION AND FAMILY PROGRAMS will be ongoing at the Academy Museum, and include youth programs, family studio activities, family matinee screenings, and school tours. These activities will take place throughout the museum in exhibition galleries, theaters, and the Shirley Temple Education Studio. Accommodative tours for our hard of hearing and deaf communities, and low vision and blind communities, will be offered monthly as well as accommodative family film screenings for neurodivergent viewers. Family public programs will kick off with Community Days planned for October and November.

ESTABLISHING A SAFE AND INCLUSIVE PLACE FOR ALL TO LEARN, CREATE, AND HAVE FUN

ACCESS

CALM MORNINGS

Calm Mornings create an environment for all learners to enjoy less-sensory-stimulating spaces with moderated sound and lighting displays. Museum staff will be available to suggest areas for self-guided exploration and play before the museum's opening hours. Museum educators will be available for guided Gallery Highlight experiences that are interactive and adaptable to many learning styles.

VISUAL DESCRIPTION TOURS

On the third Sunday of each month at noon, Visual Description tours will be offered within *Stories of Cinema*. Verbal Description is a way of using words to represent the visual world, helping people form mental images of what they cannot see. All are welcome to join this gallery conversation.

ASL TOURS

On the last Saturday of each month at noon, *Stories of Cinema* gallery tours will be offered in ASL. Join a museum educator and ASL interpreter to experience cinema's wide-ranging contributions to the world.

YOUTH AND FAMILY

SPOOKY TRANSFORMATIONS COMMUNITY DAY

Join Academy Governor and Academy Award–winner Howard Berger and museum educators on October 31 at noon as we peel back the bandages and dissect the artistry of effects makeup. Leave with a new skill and understanding of the tools makeup artists use for their transformations. The day will feature interactive workshops, live demonstrations, and spooky surprises.

SOUND AND MUSIC COMMUNITY DAY

Experiment with sound and learn about the making of *Tron* (1982) on November 21 at noon. Explore the importance of sound and music in movies during an exciting day of live performances, interactive experiences, and musical surprises. Museum educators will activate spaces in the museum and invite visitors to learn and create.

YOUTH COUNCIL

Our youth council will center youth voices and interests to support and develop future programs. Youth Council will meet on Friday afternoons. If you are interested in learning more, please email us at museumeducation@oscars.org.

FIND FULL DETAILS AT ACADEMYMUSEUM.ORG/EDUCATION-PROGRAMS

SHANGHAI EXPRESS
1932

THE ACADEMY MUSEUM'S INAUGURAL IN-PERSON SCREENINGS AND PUBLIC PROGRAMS WILL BEGIN ON SEPTEMBER 30 in celebration of the museum's public opening. During the first two months of the Academy Museum's opening, the museum will offer the public over 115 film screenings, discussions, and programs for film lovers of all ages.

LABYRINTH
1986

PROGRAMMING

LIMITED FILM SERIES AND SPECIAL SCREENINGS

THE WIZARD OF OZ
Two special presentations featuring live musical accompaniment by the American Youth Symphony conducted by Academy Award-nominated composer David Newman.

MALCOLM X
A special screening in 70mm for Academy Museum Members of the seminal film, with special guests Spike Lee and Denzel Washington.

IMPERFECT JOURNEY: HAILE GERIMA AND HIS COMRADES
Following honoring Haile Gerima at the Academy Museum Opening Gala, the museum is thrilled to present this series focused on Haile Gerima's work as a director and the work of some of his mentees and comrades, including Malik Sayeed, Bradford Young, and Arthur Jafa. The series will open with a screening of Gerima's landmark film *Sankofa* (1993) and a panel featuring the filmmaker, moderated by Ava DuVernay.

OSCAR® FRIGHTS
Featuring screenings of Oscar-winning and nominated horror films, including *Get Out* (2017) and *Psycho* (1960).

HAYAO MIYAZAKI
In conjunction with the Academy Museum's landmark exhibition on Hayao Miyazaki, the museum will screen the filmmaker's complete body of work as a feature director, including *My Neighbor Totoro* (1988) and *Spirited Away* (2001).

SOUND OFF: A CELEBRATION OF WOMEN COMPOSERS
In honor of the Academy Museum's gallery created with composer Hildur Guðnadóttir, Sound Off will feature screenings of films scored by women composers, including *Joker* (2019), scored by Guðnadóttir and *Tron* (1982), scored by Wendy Carlos.

YOU OUGHTA KNOW: THE FILMS OF JANE CAMPION
Retrospective showcasing Campion's feature-length and short films.

BEYOND THE ICON: ANNA MAY WONG
Celebrating the early film star's work and legacy, including screenings of *Piccadilly* (1929) and *Shanghai Express* (1932).

ATANARJUAT: THE FAST RUNNER
Special 20th anniversary screening of Zacharias Kunuk's film.

SATYAJIT RAY: 1955–1968
Retrospective drawing from the Academy Film Archive's rich holdings of Ray's films.

ONGOING FILM AND PUBLIC PROGRAMMING SERIES

FAMILY MATINEES
Held every Saturday for families of all ages. Screenings will include *Moana* (2016), *The Book of Life* (2014), and *Labyrinth* (1986).

STORIES OF CINEMA
Screenings of films highlighted in the museum's core exhibition, including *Real Women Have Curves* (2002) and *The Way of the Dragon* (1972).

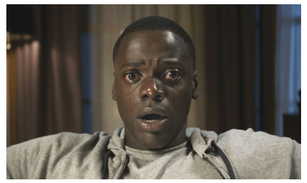
OSCAR® SUNDAYS
Held every Sunday evening in the David Geffen Theater, this series celebrates films that have been honored at the Academy Awards. For the series' first iteration, we are celebrating the work of women directors with films *Seven Beauties* (1975), *Persepolis* (2007), and *Harlan County, U.S.A.* (1976).

CONTEXTUALIZING CINEMA
A conversation series launching with a discussion between producers Effie T. Brown and Heather Rae and the museum's Inclusion Advisory Committee focused on how to listen to, acknowledge, and learn from cinema's legacies of hurt and harm.

LEGACY CONVERSATION
This ongoing series exploring the legacy of Hollywood will launch with a discussion between Laura Dern and her award-winning parents Bruce Dern and Diane Ladd.

SWEETIE
1989

SANKOFA
1993



GET OUT
2017

TICKETS FOR FILM SCREENINGS AND PROGRAMS are sold separately and do not require general admission to the museum. Tickets will be available only through advance online reservations via the Academy Museum's website and app. Film screening tickets are $10 for adults, $7 for seniors (age 62 and older), $5 for college students, $5 for children (age 17 and younger), and $8 for Museum Members. Public and education program tickets range from free with admission to $20 for adults.

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