@TheAcademy Museum Announces 2022-2023 Exhibitions

Description

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Academy Museum of Motion Pictures Announces New Exhibitions Scheduled for the 2022-2023 Season

Upcoming Exhibitions Will Include Galleries Devoted to *The Godfather,* AgnÃ¨s Varda, *BOYZ N THE HOOD,* Lourdes Portillo, *Casablanca,* the history of Black Cinema from 1898â??1971, and Sarah Greenwood and Katie Spencer

***Hollywoodland* Will Become the Museumâ??s First Permanent Exhibition and Will Showcase the Founding and Founders of the Film Industry in Los Angeles**

Los Angeles, March 21, 2022â??The Academy Museum of Motion Pictures today announced the first round of exhibition rotations, which are scheduled for the 2022â??2023 season. These rotations further

the museumâ??s mission to advance the understanding, celebration, and preservation of cinema through dynamic and diverse exhibitions.

Beginning this summer, the Academy Museum will open the expansive exhibition ***Regeneration: Black Cinema 1898â??1971****,* which will explore the history of Black cinema, from its earliest days to just after the civil rights movement. In the fall, the museum will open galleries devoted to Francis Ford Coppolaâ??s ***The Godfather*** (1972) and the influences of French filmmaker **AgnÃ¨s Varda**. In early 2023, several new exhibitions will open, including spaces dedicated to ***BOYZ N THE HOOD*** (1991), ***Casablanca*** (1942), documentarian **Lourdes Portillo**, and the collaborative work of production designer **Sarah Greenwood** and set decorator **Katie Spencer**. In late spring 2023, the Academy Museum will open its first permanent exhibition, ***Hollywoodland*** , chronicling the founding and the founders of the Hollywood studio system in Los Angeles. In addition, new objects, images, and interviews will be added to numerous galleries, including Gregory Peckâ??s Oscar for *To Kill a Mockingbird* (1962), storyboards and scripts from Hitchcockâ??s *Rebecca* (1940) and *The Birds* (1963), costumes designed by Travis Banton, Edith Head, and Ann Roth, and interviews with film editors Maysie Hoy, Carol Littleton, and Sam Pollard, among others.

Concurrently, the Academy Museumâ??s public spacesâ??the Sidney Poitier Grand Lobby, the Ted Mann Lobby, the Netflix Lounge, the Walt Disney Company Piazza, the Dolby Family Terrace, the Gerry Schwartz and Heather Reisman Mezzanine, and the spine of the museumâ??will be refreshed by Kulapat Yantrasast and WHY Architecture. Incorporating cinematic elements and moments of digital engagement and connectivity, these spaces will be designed to more deeply enhance the visitor experience.

Bill Kramer, Director and President of the Academy Museum

Bill Kramer, Director and President of the Academy Museum, said, â??The history of film is endlessly rich and varied, which is why we envisioned the exhibitions of the Academy Museum as a continually evolving set of installations and virtual content. We are delighted to

present a new round of stories, explorations, moving images, props, and other objects that explore the many facets of moviemaking â?? from the founding of Hollywood to present day. These rotations give our visitors many wonderful reasons to come back, while offering an extraordinary invitation to others to engage with the museum.â?•

Jacqueline Stewart, Chief Artistic and Programming Officer of the Academy Museum

Jacqueline Stewart, Chief Artistic and Programming Officer of the Academy Museum, said, â??In our core exhibition, we are excited to continue offering a multitude of perspectives on film and filmmaking, drawing on the unmatched resources of our collection. These new exhibitions contrast two different versions of a â??classicâ?? film with *Casablanca* and *BOYZ N THE HOOD*. They highlight different ways in which directors can inspire others with Coppolaâ??s landmark *The Godfather* and the iconoclastic AgnÃ¨s Varda. And they showcase two strikingly different approaches to the filmmaking process with the fierce independence of Lourdes Portillo and the deep collaboration of Sarah Greenwood and Katie Spencer. In addition, the epic exhibition *Regeneration: Black Cinema 1898â??1971* will invite visitors to explore the broad range of Black participation in filmmaking dating back to the beginning of cinema, while *Hollywoodland* will help visitors better understand how and why Hollywoodâ??s studio system was created here in Los Angeles.â?•

Information on upcoming exhibition rotations follow below.

REGENERATION: BLACK CINEMA 1898â??1971

In August, the Academy Museum will open ***Regeneration: Black Cinema 1898â??1971*** â??a research-driven, in-depth look at Black participation in American filmmaking. It will highlight the work of independent Black filmmakers from the dawn of cinema to the civil rights movement. The exhibition will elevate this underrepresented aspect of artistic production and present a more inclusive story about film history. Featured artists include Lena Horne, Sidney Poitier, Paul Robeson, William Greaves,

Josephine Baker, the Nicholas Brothers, Harry Belafonte, Ruby Dee and Ossie Davis, and more. The exhibition is co-organized by Doris Berger, Vice President of Curatorial Affairs for the Academy Museum and Rhea L. Combs, Director of Curatorial Affairs at the National Portrait Gallery. Additional details will be announced soon.

HOLLYWOODLAND

Opening in late Spring 2023, ***Hollywoodland*** will trace the history of filmmaking in Los Angeles back to its roots at the beginning of the 20th century, illustrating how and why the city became the world capital of cinema that it still is today. This immersive gallery will convey the evolving topography of Los Angeles along the timeline of the developing movie industry, allowing visitors to feel a tangible proximity to this rich history and encouraging further exploration of the cityâ??s landmarks upon departing the Academy Museum. The exhibition will focus on the predominantly Jewish founders of the early Hollywood studio system, delving into how their personal narratives shaped the distinct characteristics of the movies their respective studios produced. It will foreground the ways in which the birth of the American film industryâ??and therefore the projected depiction of the American Dreamâ??is truly an immigrant story. In addition to highlighting the origins of the studios commonly known as â??The Majors,â• the exhibition will also explore the independent producers working in Hollywood in the early 1900s. Among these studios and producers, there are high-stakes stories of ingenuity that will engage visitors and offer a deeper understanding of Hollywood history. The exhibition is organized by Associate Curator Dara Jaffe in collaboration with Associate Curator of Digital Presentations Gary Dauphin.

***STORIES OF CINEMA* EXHIBITION ROTATIONS**

Like cinema itself, the galleries of the museumâ??s core exhibition *Stories of Cinema* will evolve and change over time to highlight different movies, artists, eras, genres, and more. Following are new rotations that will be presented in the 2022â??2023 season in *Stories of Cinema*.

The Art of Moviemaking: *The Godfather*, will open on November 3, 2022 and will showcase the collaborative process of the making of this masterpiece through a wide array of original objects, images, and stories. In 1972, director Francis Ford Coppolaâ??s interpretation of Mario Puzoâ??s popular novel provided an operatic and poignant reflection on the American Dream that not only radically transformed the moviegoing experience, but also the moviemaking process. Featured costumes, props, scripts, and equipment will highlight the contributions of each cinematic branch, exploring how they innovated amidst the limitations and freedoms of â??New Hollywood.â• Object highlights include Don Corleoneâ??s desk and chair used in The Godfather Trilogy, Coppolaâ??s original â??Godfather notebook,â• and a costume worn by Al Pacino in *The Godfather Part II*. This exhibition is organized by Assistant Curator Sophia Serrano. Leading up to *The Godfather* gallery rotation, the Academy Museum Store will be releasing an exclusive limited-edition *The Godfather* LP in partnership with Amoeba Records. The album will feature music from The City of Prague Philharmonic Orchestra and will include music from the trilogy. Pre-order your copy today at academymuseumstore.org.

Also opening on November 3 is **Directorâ??s Inspiration: AgnÃ¨s Varda**. Rather than drawing inspiration from other filmmakers or films, Varda was influenced by her life, experiences, and the world around her. As a result, her work is undeniably personal. This gallery will highlight her influences and films from her six-decade long career ranging from *La Pointe Courte* (1955) to *Varda by AgnÃ¨s* (2019). A photographer prior to becoming a filmmaker, the gallery will explore Vardaâ??s time behind the still camera including prints, contact sheets, and photography related production materials. From her years living in Los Angeles to her familial relationships, the autobiographical elements that permeate all

aspects of Vardaâ??s filmography will be represented using personal postcards, props, family photographs, and other production materials. Additionally, Vardaâ??s career as a fine artist and her longstanding love of art history which influenced many of her films will be explored using production notebooks, posters, and a model for one of her cinema shack installations. This exhibition is organized by Vice President of Curatorial Affairs Doris Berger and Assistant Curator Ana Santiago.

In February 2023, the **Significant Movies and Moviemakers** gallery will reopen with a four-gallery experience that will showcase the classic drama ***Casablanca*** (1942), the groundbreaking film ***BOYZ N THE HOOD*** (1991), the collaboration between production designer **Sarah Greenwood** and set decorator **Katie Spencer**, and documentarian **Lourdes Portillo .**

The museumâ??s celebration of ***Casablanca*** will feature original production objects highlighting beloved characters, settings, music, and the cinematic virtuosity that made the 1942 film one of Hollywoodâ??s most enduring classics. The gallery will explore the influx of European Ã©migrÃ©s who contributed their talents both in front of and behind the camera, echoing the narrative themes of the film itself. Though *Casablanca* is a timeless piece of cinema in its romance and artistry, it is also meaningfully and inextricably tied to the context of its war-time production during a refugee crisisâ??a context this gallery will seek to illustrate. This exhibition is organized by Associate Curator Dara Jaffe.

The ***BOYZ N THE HOOD*** gallery will explore the 1991 movieâ??s groundbreaking depiction of Black life in South Los Angeles, as well as its lasting impact in popular culture. The space will highlight writer-director John Singletonâ??s unique vision for the film, for which he became both the first African American and the youngest person ever to be nominated for the Academy AwardÂ® for Best Director. This gallery will also spotlight the larger cast and crew, including Cuba Gooding Jr., Ice Cube, Morris Chestnut, Laurence Fishburne, Nia Long, and Angela Bassett, and show the pivotal role the film played, not only in their careers, but also in ushering in a new generation of Black talent in Hollywood. This gallery is organized by Research Assistants Esme Douglas and Manouchka Kelly Labouba.

Longtime collaborators p**roduction designer Sarah Greenwood and set decorator Katie Spencer** have translated a diverse array of periods and locations to screen. From bringing to life Leo Tolstoyâ??s famous novel in *Anna Karenina* (2012), to depicting Winston Churchillâ??s war room in *Darkest Hour* (2017), this gallery will spotlight Greenwood and Spencerâ??s collaboration and give a glimpse into their design process. Objects such as research materials, production design drawings, and a set model will be featured in the gallery, organized by Ana Santiago.

A gallery devoted to **Lourdes Portillo** will highlight the life and career of this vital documentarian, visual artist, journalist, and activist. Born in Chihuahua, Mexico and raised in Los Angeles, Portilloâ??s documentaries blend experimental and traditional modes of storytelling to forefront issues of identity and social justice in the US and Latin America. This gallery focuses on key projects including *Las Madres: The Mothers of Plaza de Mayo* (1985), *La Ofrenda: The Days of the Dead* (1988), *The Devil Never Sleeps* (1994), and *SeÃ±orita Extraviada*/*Missing Young Woman* (2001). This gallery is organized by Sophia Serrano.

***STORIES OF CINEMA* NEW COLLECTION ROTATIONS**
Also during the 2022-2023 season, new objects and media selected from the vast collection of the Academy, as well as loans from private collections, will go on view throughout the *Stories of Cinema* galleries.

This spring, the **Inventing Worlds and Characters** galleries that are dedicated to animation and effects will feature: new works highlighting the independent animation of John and Faith Hubley including character animation, cel setup, and backgrounds from *Moonbird* (1959) and *Cockaboody* (1974); new cels from Katsuhiro Otomoâ??s *Akira* (1988); concept drawings by Ray Harryhausen for *Jason and the Argonauts* (1963); and concept drawings by Georges MÃ©liÃ¨s for *The Conquest of the Pole* (*Ã? la conquÃªte du pÃ´le*, 1912).

In November, the **Identity** gallery will feature costumes worn by Elizabeth Taylor in *A Place in the Sun* (1951) designed by Edith Head; Olivia Coleman as Queen Anne in *The Favourite* (2018), designed by Sandy Powell; Tilda Swinton as Madame Blanc in *Suspiria* (2018) designed by Giulia Piersanti; and Richard Pryor as Charlie Snow in *The Bingo Long Traveling All-Stars and Motor Kings* (1973), designed by Bernard Johnson. The gallery will highlight renowned make-up artist Ken Diaz and legendary costume designer Ann Roth through in-depth case studies of their work.

In spring 2023, new additions to the gallery will include costumes worn by Anna May Wong as Tu Tuan in *Limehouse Blues* (1934), designed by Travis Banton; Carmen Miranda as Rosita Rivas in *Weekend in Havana* (1941), designed by Gwen Wakeling; Humphrey Bogart as Philip Marlowe in *The Big Sleep* (1946), designed by Leah Rhodes; Joan Crawford in *Mildred Pierce* (1946), designed by Milo Anderson; and Marlon Brando as Fletcher Christian in *Mutiny on the Bounty* (1962), designed by Moss Mabry.

In November, the **Academy Awards History** gallery will showcase Gregory Peckâ??s Oscar for *To Kill a Mockingbird* (1962), the Elie Saab gown worn by Halle Berry to the 74th Academy Awards in 2002, the tuxedo worn by Francis Ford Coppola to the 45th Academy Awards in 1973, and the Swarovski-studded vegan leather jacket worn by costume designer Jenny Beavan to the 88th Academy Awards in 2016.

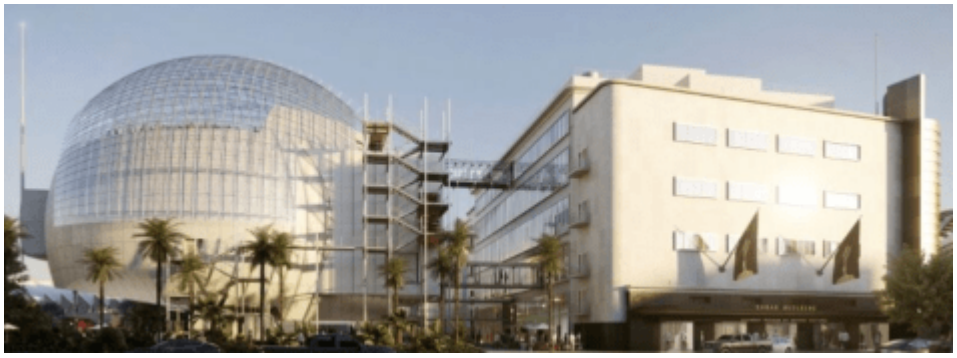
In November, the **Story** gallery, dedicated to showcasing the creation and development of story in cinema, will highlight case studies on Hitchcockâ??s adaptations of Daphne du Maurierâ??s writing: *Rebecca* (1940) and *The Birds* (1963). The *Rebecca* study will look at the role producer David O. Selznick played in bringing the film to the screen, as well as the importance of Kay Brown, Selznickâ??s East Coast Story Editor, and writer Joan Harrison. *The Birds* installation will focus on Evan Hunterâ??s script and Harold Michelsonâ??s storyboards of the now iconic sequence outside the schoolhouse.

Additional new objects from films spanning the silent era to the present day include script pages from *Stella Dallas* (1925), written by Frances Marion; script pages from *Adamâ??s Rib* (1949), written by Ruth Gordon and Garson Kanin; notebooks and script pages for *Mosquita y Mari* (2012), written and directed by Aurora Guerrero; and script notes and script pages from *Queen and Slim* (2019), written by Lena Waithe.

In spring 2023, the **Image** galleryâ??which already includes vital interviews and the works of many cinematographers, production designers, and set decoratorsâ??will be expanded to include conversations with film editors Carol Littleton, Maysie Hoy, and Sam Pollard. These important interviews are from the Academy Oral History Collection.

Visiting the Academy Museum
Tickets to the Academy Museum are available only through advance online reservations via the

Academy Museumâ??s website and mobile app. General admission tickets for the museumâ??s exhibitions are $25 for adults, $19 for seniors (age 62+), and $15 for students. Admission for visitors ages 17 and younger, and for California residents with an EBT, card is free.



The Academy Museum

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Category

1. Academy of Motion Picture Arts and Sciences
2. The Academy Museum

Tags

1. AgnÃ¨s Varda
2. Angela Bassett
3. Ann Roth
4. Carol Littleton
5. Cuba Gooding Jr.
6. Edith Head
7. Francis Ford Coppola
8. Harry Belafonte
9. Ice Cube
10. Josephine Baker
11. Katie Spencer
12. Laurence Fishburne
13. Lena Horne
14. Maysie Hoy
15. Morris Chestnut
16. Nia Long
17. Ossie Davis
18. Paul Robeson
19. Ruby Dee
20. Sam Pollard
21. Sarah Greenwood
22. Sidney Poitier
23. the Nicholas Brothers
24. Travis Banton

25. William Greaves

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