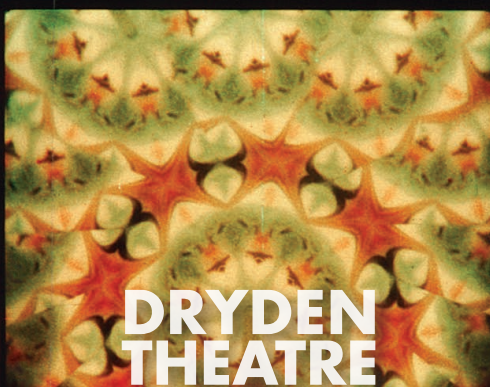
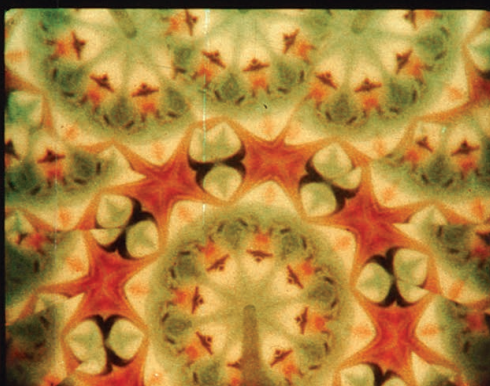
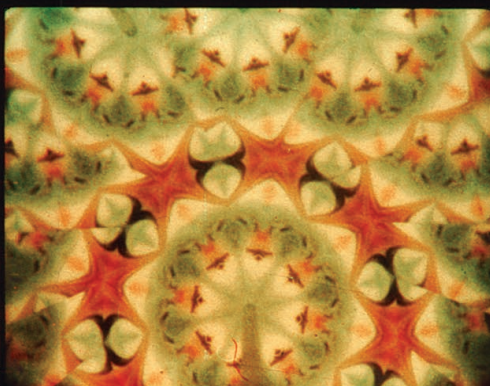


GEORGE EASTMAN MUSEUM



**DRYDEN  
THEATRE**

**MAY 4-6  
2018**



THE 4TH NITRATE PICTURE SHOW X▲▲

The logo consists of four stylized, vertical, rounded rectangular shapes stacked vertically, resembling film reels or frames.

**SELZNICK  
SCHOOL  
of FILM  
PRESERVATION**

ESTABLISHED 1996

248 STUDENTS | 29 COUNTRIES

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Since motion pictures were introduced to the world as a new form of art and entertainment in the 1890s, they have had a complex relationship to the institutions charged with collecting, preserving, and interpreting the creative works of humankind.

It is widely accepted that movies developed into an original art form during the early 20th century and that motion pictures collectively have had a pervasive and transformative influence on modern history and culture. Yet, in spite of this critical recognition, motion pictures have largely suffered an orphan's existence during the past century in the museums, libraries, universities, archives, historical societies, and other institutions that exist to collect, preserve, and study the memory of the world.

The concept of establishing schools and training programs for motion picture archivists and curators is recent. One of the first to recognize the importance of professionalizing the field of film preservation was L. Jeffrey Selznick (1932–1997). In 1996, in collaboration with Paolo Cherchi Usai, Selznick established the first such school in North America at the George Eastman Museum.

The success of the L. Jeffrey Selznick School of Film Preservation and the contributions of the staff and graduates to the preservation of the world's film heritage constitute a living testimony to their vision. Today, the excellence of the Selznick School is recognized worldwide, and graduates are employed in leadership positions at major film archives and other organizations worldwide.

The work of film and audiovisual archiving is now recognized as a distinct field of professional endeavor, embracing ethical and curatorial standards, collection management best practices, historical research, public exhibition and interpretation of collections, and cultural conservation.

The staff and alumni of the Selznick School lead the way in studying the conservation challenges of the moving image and audiovisual formats of the past and present, and in preparing students to meet those of the future.

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Enrollment for the 2018–19 academic year is full. To apply for the 2019–20 academic year, contact Jeffrey L. Stoiber at [jstoiber@eastman.org](mailto:jstoiber@eastman.org).



The 4th Nitrate Picture Show  
Festival of Film Conservation

May 4–6, 2018

Honorary President	Kevin Brownlow
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Executive Director	Jared Case
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## SPECIAL THANKS

Michal Bregant, Paolo Caneppele, Katerina Fojtova, Tone Føreland, May Haduong, Theo Harrison, Steven K. Hill, Alexander Horwath, Laurel Howard, Julia Kindberg, Mikko Kuutti, James Layton, Melissa Levesque, Michael Loebenstein, Kevin Lutz, Michael Mashon, Michael Pogorzelski, Magnus Rosborn, Paul C. Spehr, Matěj Strnad, Katie Trainor, Todd Wiener, George Willeman

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*The George Eastman Museum is supported with public funds from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, the Institute of Museum and Library Services, the National Endowment for the Humanities, and the County of Monroe, and with private contributions from individuals, corporations, and foundations.*

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The rationale behind the Nitrate Picture Show is that film projection is the goal of film preservation. It is only in a theater that film curators deliver their ultimate message, as other curators do when artworks are installed in museum galleries. No matter how much we know about the film, no matter how carefully it has been preserved and how beautiful the print is, cinema comes to life when the film object is brought into contact with the world. A large screen, projection equipment, one or more projectionists, other live performers (as required for silent films), a room designed for film exhibition, an audience—taken individually, none of these components makes cinema exist. Together, they are so much more than the sum of all parts.

Film curators should acknowledge that projectionists are their most important allies in the fulfillment of their vision. Projectionists have an intimate knowledge of the collection object and often know more about its proper appearance on the screen than anyone. A pre-focusing test, film rewinding, and print or data verification before and after projection are also curatorial acts, no less than assessing the condition of a painting, a photograph, or a sculpture before and after display in a museum gallery. Sooner or later, their professional title should more accurately reflect what they do for the cinematic event in an archival setting. Plainly put, they make it possible.

Among other things, projectionists are often the best judges of how a film has been preserved. Claiming that a projection print was never meant to remain intact upon repeated projections is a lame excuse in the context of a film museum or archive, as this diminishes all of the efforts to protect a film's original look and to celebrate its aura before an audience.

Born as an experiment in film curatorship, the Nitrate Picture Show has grown into an influential event in the cinema community worldwide. Time is ripe for opening a new chapter, through what may be called an act of cultural entrepreneurship or a statement of faith in the future of our mission, depending on your perspective. A thorough discussion on this topic has been held within our staff over the past year, and we are ready to share its outcome with you. Listen for our formal announcement toward the end of what we hope you will remember as a rewarding weekend of cinematic discovery.

— Paolo Cherchi Usai, Director, The Nitrate Picture Show



## Nitrate Shorts

*Symphony of a City*

A MOVIEZONE SPECIALTY:  
SYMPHONY OF A CITY (US version)  
*Människor i stad*, Arne Sucksdorff, Sweden 1947  
Print source: Academy Film Archive, Los Angeles  
Running time: 11 minutes

**About the print:** The film is in excellent condition, with deep, rich contrast and very little scratching or damage. Shrinkage: 0.63%

**About the film:** Arne Sucksdorff, "the brilliant Swedish artist who has been widely and properly acclaimed for such fresh and evocative short films as *Symphony of a City*" (*New York Times*, 1955), won an Academy Award in 1949 for Best Short Subject (One-Reel) with this masterful, poetic depiction of a day in Stockholm.

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## FATHER HUBBARD'S MOVIEZONE ADVENTURES: LOST LAKE

20th Century Fox, US 1944  
Print source: Academy Film Archive, Los Angeles  
Running time: 8 minutes

**About the print:** The Cinecolor process has produced some inconsistent coloring and bars across the image. The physical condition is good. Shrinkage: 0.7%

**About the film:** Shot in gorgeous Cinecolor, an early subtractive two-color process, *Lost Lake* follows the famed Jesuit priest, geologist, and explorer Father Bernard Rosecrans Hubbard on his trip to discover a lost lake on top of an Alaskan glacier.

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## LOWELL THOMAS' MOVIE TONE ADVENTURES: ALONG THE RAINBOW TRAIL

20th Century Fox, US 1946

Print source: Academy Film Archive, Los Angeles

Running time: 9 minutes

**About the print:** The film's brilliant Technicolor hues remain astounding, though the print shows some scratching from projection. Shrinkage: 0.7%

**About the film:** Narrated by the popular writer, broadcaster, and traveler Lowell Thomas, this Movietone News short chronicles a trip down the rapids of the San Juan River ending with a view of the Rainbow Bridge.

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## OUR NAVY

George A. Dorsey, US 1918

Print source: George Eastman Museum, Rochester, NY

Running time: 11 minutes (at 20 frames per second)

**About the print:** The tinted and toned print displays some dirt and oil, but very little scratching. Shrinkage: 1%

**About the film:** Anthropologist and lieutenant in the US Naval Reserve George Amos Dorsey directed this motion picture showcase of US naval forces, featuring some breathtaking shots of metal behemoths at sea.

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## LET'S GO TO THE MOVIES

Tholen Gladden, US 1949

Print source: Library of Congress, Culpeper, VA

Running time: 9 minutes

**About the print:** The difference between stock footage from previous productions and new footage shot for this film is noticeable, but the print itself is in very good condition. Shrinkage: 0.7%

**About the film:** The first in the series of Academy of Motion Picture Arts and Sciences' documentary shorts celebrating the art and craft of motion pictures, this film features clips of several groundbreaking productions and beloved stars.

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## TRADE TATTOO

Len Lye, UK 1937

Print source: Museum of Modern Art, New York

Running time: 6 minutes

**About the print:** Despite the shrinkage and warpage, this Technicolor print has not lost its original chromatic brilliance. Shrinkage: 1.15%

**About the film:** Commissioned by the UK General Post Office Film Unit, *Trade Tattoo* is a dazzling spectacle of abstract animation in glorious Technicolor, achieved through a complex process of hand-painting, film printing, and color grading.

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## SOMMARLEK

*Summer Interlude*, Ingmar Bergman, Sweden 1951

Print source: KAVI, Kansallinen audiovisuaalinen instituutti  
(National Audiovisual Institute), Helsinki

Running time: 96 minutes

### About the print

The Finnish Film Archive (Suomen elokuva-arkisto), now known as KAVI, acquired this nitrate print from the film's Finnish distributor Adams Filmi Oy in 1986. It was screened in an archival setting at the Orion theater in Helsinki in 1987, 1988, 1990, 1992, 1994, 1995, and 2003. It displays traces of use (moderate scratching), but still looks striking. Shrinkage: 1%

### About the film

"From Sweden comes a picture lovely in everything but its title, the Colony's *Illicit Interlude*. This beautifully gentle remembrance of things' past merits a worthier handle as well as your attention. The original title, *Sommarlek*, literally 'Summer Play,' is infinitely truer to the tone. . . . Skillfully told in two levels of time, the story also makes the point that of all the artists, the ballet dancer is the least rewarded for the most work."

– *Washington Post and Times Herald*, December 25, 1954

"This beautifully realized recount . . . gives a subtle and sensitive presentation of a strange, youthful love affair, no more meriting the pornographic word "illicit" than it deserves to be labeled smut. For the most part, Director Ingmar Bergman simply traces in clean, poetic terms the dancer's vivid recollections of a wonderful summer she spent in the home of an aunt and uncle by a beautiful Swedish lake and of the passionate discovery and fulfillment of love with the youth, who later died. It is an idyll that evolves in lovely glimpses of the two young people swimming at dawn, running along rocky ledges, pressing kisses beneath the trees and lying in blissful contentment under the white-clouded dome of the sky."

– Bosley Crowther, *New York Times*, October 27, 1954

"Some of the action and nuances of dialogue are a bit daring by American movie standards, but the whole thing is played in such a frank and open-hearted manner that it never gives offense."

– Otis L. Guernsey, *New York Herald Tribune*, October 27, 1954





## HOLIDAY

George Cukor, US 1938

Print source: UCLA Film and Television Archive, Los Angeles

Running time: 97 minutes

### About the print

This rare sepia-toned print shows some vertical and horizontal streaking on the image due to processing chemicals that have improperly dried on the film. It may have been a rejected print. Nevertheless, the image underneath the color is quite extraordinary and demonstrates that toning in the sound era was neither uncommon nor inadvisable. Shrinkage: 1%

### About the film

"One of the finest of the year on every count; should make plenty. This is a splendid picture and deserves laurels on every count. Direction, acting and dialogue are of the best, with the production certain to be rated among the most important of the year. George Cukor has given it skillful, sympathetic direction and has injected several human touches."

– *Film Daily*, May 20, 1938

"Philip Barry's play, *Holiday*, which in film form was a smash hit eight years ago in the depression's depth, rises to box office heights as a recession remake. George Cukor has given it an up-to-the-moment directorial treatment, and the starring team of Katharine Hepburn and Cary Grant provide attractive marquee persuasion. . . . *Holiday* is produced with so much spirit and spontaneity that the handicap of being a remake is unlikely to retard its popularity. It is handsomely mounted and stamped with fine technical work throughout. Possessing class and superlative entertainment qualities, it should move smoothly into the best first runs."

– *Variety*, May 18, 1938

"Katharine Hepburn plays leading role of Linda Seton with the same emotional power that she displayed in *Bill of Divorcement* and *Morning Glory*. Her acting is of the highest order, and she combines with superb effect comedy and hysteria, depth of feeling and indifference. Cary Grant, who plays opposite the star once more, proves that he can portray a 'straight' role as competently and cleverly as his light comedy roles."

– *Daily Boston Globe*, May 28, 1938



## THE RAZOR'S EDGE

Edmund Goulding, US 1946

Print source: Academy Film Archive, Los Angeles

Running time: 145 minutes

### About the print

Arthur Miller's wonderful black-and-white cinematography is highlighted by this well-conserved nitrate print. Warpage was a concern, and certain reels have many splices. Some scratches are noticeable, and some edge repair was necessary. Shrinkage: 0.6%

### About the film

"Somerset Maugham, who authored this best-seller, has given the screen a plot which has a little of everything for virtually every taste. It has a message of faith for the fans who are not regular showgoers, a background of two continents with an ever-changing pattern of romance (for the women); a 'Don Birnham' characterization by a French barfly (for the dramatic fans), and Tyrone Power (who is well liked by everybody)."

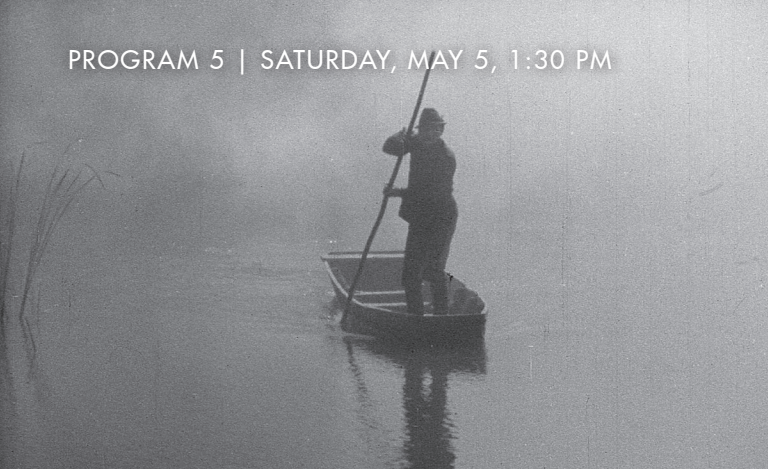
– Paul Jones, *Atlanta Constitution*, November 24, 1946

"The picture has mobile camera work that telescopes time or space, as needed, offering fascinating shots of Paris dives, the Riviera, a Himalayan mountain top and 'period' scenes of life in the 1920s. Much of the philosophy of the film is dispensed in neat little verbal capsules. There is some obvious sermonizing, but at least the film's propaganda has the virtue of being illustrated by character study. Moreover, an idea or two of the type found in *The Razor's Edge* will do no harm scattered by means of the motion picture into the present world. Hollywood deserves credit for producing a thought-provoking film of this nature."

– *Baltimore Sun*, December 26, 1946

"It is doubtful that any picture in the modern cycle has embodied more divergent elements of dramatic appeal. . . . Essentially a melodrama, the story . . . presents a deftly woven pattern of jealousy, greed, snobbery and fear, offset by a study of profound faith and exaltation. It is an unusual—and usually incompatible—combination that has been wielded here with extraordinary smoothness and remarkable effectiveness."

– Nelson B. Bell, *Washington Post*, January 9, 1947



## MLHY NA BLATECH

*Mist on the Moors*, František Čáp, Czechoslovakia 1943

Print source: Národní filmový archiv (National Film Archive), Prague

Running time: 93 minutes

### About the print

This print has been in the National Film Archive's collection since the institution's beginnings in 1943, so it's certainly a deposit from this title's first distribution run. A new duplicate negative and acetate print were made in 1976, but the original nitrate remained in NFA's care. Shrinkage: 0.8%

### About the film

"*Mist on the Moors* examines fates of just about a few people. Their stories are outlined in a short space of time and are a symbolic representation of the drama of life, struggle for justice, human cognizance and the healing power of love. One of the most important components of the film is the nature, which ceases to be a mere stage for its plot—it serves almost as an autonomous plot agent. The movie landscape is a precisely defined and localized one. Only the South Bohemian ponds can serve as the right environment for development of such earthy and typically human stories as we encounter in the *Mist on the Moors*."

– *Kinorevue 10*, 1943  
(translated from Czech)



## WINCHESTER '73

Anthony Mann, US 1950

Print source: Library of Congress, Culpeper, VA

Running time: 93 minutes

### About the print

This print displays light, recurrent vertical base scratching, but it does not detract from the lovely Arizona landscape. There is some warpage, which causes the print to wander at times in the film path and can affect focus, making the projectionists' job even more difficult. Shrinkage: 0.65%


### About the film

"The rifle Winchester '73 is a beauty, and so is the picture about it. I use the word, however, in admiration of the picture's cinematic feel and not of the story it tells and the emotions it engenders, which are ugly. For the bad men of this movie at Ritz, United Artists, Vogue, Culver and Studio City theaters are really evil men, and even its hero, James Stewart, is spurred by an old blood feud to kill. The technique employed by Stuart N. Lake, author, Robert L. Richards and Borden Chase, scenarists, and Anthony Mann, director, has the same lean-ribbed, debunking quality as the recent *Gunfighter*. The men in *Winchester '73* seem to be the product of the hard land and a parlous time; everything conspires against their chances for survival, and they are ringed by hostile forces, tangible and intangible."

– Philip K. Scheuer, *Los Angeles Times*, July 13, 1950

"The famous Winchester repeating rifle, 'the gun that won the West,' is celebrated in a lively and noisy western at the Paramount. *Winchester '73* has the redoubtable James Stewart wearing a dirty ten gallon hat and six-shooters and avenging his father's death back in the 1870s. It also has enough action to carry several horse operas and still have some to spare. There is a rifle match in Dodge City, followed by a successful repulse of Sioux Indians on the warpath just after Custer's last stand. Stage coach holdups and killings in cold blood punctuate the proceedings. All in all, it is quite a melodrama of frontier days. . . . Of chief importance is the fact that Anthony Mann has kept the action violent and progressive, winding up with a wild Winchester duel on a craggy ridge."

– Howard Barnes, *New York Herald Tribune*, June 8, 1950



## THE RED SHOES

Michael Powell and Emeric Pressburger, UK 1948  
Print source: George Eastman Museum, Rochester, NY  
Running time: 134 minutes

### About the print

This presentation includes two nitrate prints. The museum's own print provides most of the running time; to make up for sound problems, however, the last two reels are courtesy of Martin Scorsese's collection held at the museum. Although those two reels are more scratched and slightly more shrunken, the Technicolor remains vibrant throughout. Shrinkage: varies, 0.75–0.95%

### About the film

"It is not a film with a stage ballet included only because ballet happens to have a large following. If you want to see stage ballet you must still go to the theatre. But this is not stage ballet at all—it is ballet written for or translated for filming. And that is a very different pair of shoes altogether. . . . Now for the first time, ballet has been planned as though through the camera lens, and it could not be produced in any other way than by film."

— Maurice Ambler, *Ballet Today*, January 1948

"This is the poetry of motion beautifully and skillfully photographed. There is one scene where the ballerina dances with a torn sheet of newspaper that comes to life, which is a miracle of ingenuity as well as lovely to watch. There is a story, slight but enough to hold your attention, while hoping that the inevitable tragedy of the ending may be averted."

— *Picture Show*, August 1948

"This uncommonly beautiful film is one that you certainly should not miss, even if you are one of those who say 'Ballet bores me.' The Archers, always enterprising, once again have broken new ground. There have been pictures with ballet in them before, but never one that captured so completely the spirit of the thing. . . . All the cosmopolitan, colourful intensity, confusion, concentration, temperament, and creative fervour are there. You see a new ballet take shape out of chaos, and as you do so you learn something of the spirit of the people whose life is ballet."

— *Picturegoer*, August 28, 1948





## CRY OF THE CITY

Robert Siodmak, US 1948

Print source: Museum of Modern Art, New York

Running time: 95 minutes

### About the print

This film's striking black-and-white cinematography is highlighted through the nitrate print's excellent condition—there is minimal scratching or damage throughout the copy. Shrinkage: 0.65%

### About the film

"Except for a couple of unlikely incidents, this film is a realistic and exciting story of a man hunt. The principals are two men who had the same start in life—they were both of Italian parentage, came from poor families, and lived in the same rundown district; one made easy money the wrong way, the other earned a small salary and did it the hard way. . . . All the settings have an authentic flavor, the dialogue is terse and natural, and the direction gives the film both pace and punch."

– Mae Tinee, *Chicago Daily Tribune*, October 21, 1948

"*Cry of the City* at the RKO Boston Theatre is another thriller of realistic crime school, obviously patterned by 20th Century-Fox to appeal to those huge and enthusiastic audiences who liked this company's *Kiss of Death*, *Call Northside 777* and *Boomerang*. It is tough and hard and stark, full of red-blooded action, yet so well developed in characterization and plot that it will appeal to mature film-goers. . . . Men will love it, and even if the romantic scenes are few and far between, no woman who likes good pictures should stay away from RKO Boston because the hero doesn't marry the heroine in the last moments of the story."

– *Daily Boston Globe*, October 29, 1948

"Understatement is the keynote of both Robert Siodmak's direction and Richard Murphy's pithy script. And Victor Mature, an actor once suspected of limited talents, turns in a thoroughly satisfying job as a sincere and kindly cop, who not only knows his business but the kind of people he is tracking down."

– A. W., *New York Times*, September 30, 1948

*This screening is supported by Friends of the Nitrate Picture Show.*



## VESYOLYE REBYATA

*Moscow Laughs*, Grigoriy Aleksandrov, Soviet Union 1934

Print source: Österreichisches Filmmuseum (Austrian Film Museum), Vienna

Running time: 90 minutes

### About the print

This print from 1958 is proof that not all production on nitrate stock stopped in 1951. It is a restoration made by Aleksandrov himself, partially re-dubbed because the original soundtrack had been damaged. It shows scratching that was already in the material in the 1950s and additional scratching from use. No repair was needed in preparation for this projection. Shrinkage: 0.98–1.2%

### About the film

"When the Muscovites produce a film which does not mention Dneprostroy, ignores the class struggle and contains no hint of editorial Marxism, it immediately becomes one of the great events of international cinema. The new Soviet jazz comedy at the Cameo, in its uniquely Russian blend of syncopated music and straightforward slapstick, is no more politically minded than a Laurel and Hardy picture. . . . It is a loud and brawling carnival, unashamed in its imitation of the bourgeois Hollywood technique, and curiously attractive even when it is being as subtle as a side of beef."

– Andre Sennwald, *New York Times*, March 25, 1935

"After viewing *Moscow Laughs*, . . . some film observers are speculating as to what extent S. M. Eisenstein, the Russian director, was indebted to Grigoriy Aleksandrov for the pictorial effects he achieved in his productions. Aleksandrov, who directed *Moscow Laughs* as his first independent film, was associated with Eisenstein for many years. Together with their cameraman, Edouard Tisse, the three produced films which made cinema history."

– *Los Angeles Times*, September 29, 1935

"[The film] attempts to supply an antidote for the depressing spectacle of a starving peasantry, fired by patriotic zeal that usually has been grossly overdrawn, by presenting so exaggerated a picture of unbridled gayety as to defeat the disarming purpose for which it so desperately strives. No cross section of any citizenry . . . could comport itself with the sublime insanity of the principal participants of *Moscow Laughs*."

– Nelson B. Bell, *Washington Post*, June 16, 1935

## Blind Date with Nitrate

A popular mainstay of our festival, the Blind Date with Nitrate invites you to a mysterious encounter with a cinematic treasure you will not forget.

"The Nitrate Picture Show has restored my love of cinema."

– Josh Siegel, Curator of Film, The Museum of Modern Art

"The Dryden Theatre is the place to be to see nitrate cinema in all its beauty."

– Juan Vrijs, Haghefilm Laboratories

"Exceptional films in exceptionally beautiful 35mm copies from the nitrate era. The programmers' enthusiasm is matched by the delirium of the audience."

– David Bordwell, University of Madison-Wisconsin

"Imagine only ever seeing the sky filtered through sunglasses—then suddenly taking them off. Movies I thought I knew, movies I'd seen dozens of times, appeared to me reborn, with fresh joys and terrors. And movies I'd never seen rushed at me with a force for which I was entirely unprepared. . . . The silver nitrate hit me like Chartres blue, like Delacroix's pigments, like the scent of apple blossoms in springtime. It affected me on a level beyond reason."

– Nora Fiore, *The Nitrate Diva*

"Was it something about the particular shimmer in the high-contrast black-and-white, accountable to the high concentration of silver in the stock? The fine-filigreed detail? The illusion of depth in the image without benefit of 3-D technology—which, perhaps not coincidentally, appeared shortly after nitrate film had been phased out? Well, all of the above are present in a well-preserved nitrate print, but to solely credit these qualities to some magic alchemy in the nitrocellulose base is to ignore a number of other extenuating factors: These are relics from an era when film lab techs were highly skilled artisans with every resource at their command, struck from sources much closer to the original negative than we are used to seeing. . . . It is perhaps impossible to pinpoint, then, the contribution of the nitrate film to the extraordinary beauty of the films shown at the Dryden, but the important point is that they are extraordinarily beautiful films—and the clock is ticking."

– Nick Pinkerton, *Artforum*



## The Nitrate Touch

Throughout the Nitrate Picture Show, staff members of the Moving Image Department and students of the L. Jeffrey Selznick School of Film Preservation invite festival attendees to encounter nitrate up close. Participants will examine nitrate prints of early films in a dedicated space, on a rewind bench, with white gloves and a magnifying glass. This demonstration will acquaint participants with the material evidence of original 35mm film artifacts—splices, perforations, edge codes—as well as their distinctive optical qualities, which are so difficult to reproduce in analog and digital media.

The Nitrate Touch takes place in the Potter Peristyle.

### FRIDAY, MAY 4

- 10a–1p *L'amour trompeur* (Gaumont, France 1909)  
 [Brewster Corporation 2-color demonstration]  
 (Brewster Corporation, US ca. 1930)
- 1–4p *Coo coo the Magician* (Ub Iwerks, US 1933)  
*The Gaucho* [color inserts] (F. Richard Jones, US 1927)

### SATURDAY, MAY 5

- 10a–1p *Gone With the Wind* (Victor Fleming, US 1939)  
*Olympia—Part 1* (Leni Riefenstahl, Germany 1938)
- 1–4p *Paradise of the Pacific* (Ruth Fitzpatrick, US 1934)  
*Portrait of Jennie* [makeup and wardrobe tests—Ethel Barrymore,  
 Jennifer Jones, David Wayne] (William Dieterle, US 1948)

### SUNDAY, MAY 6

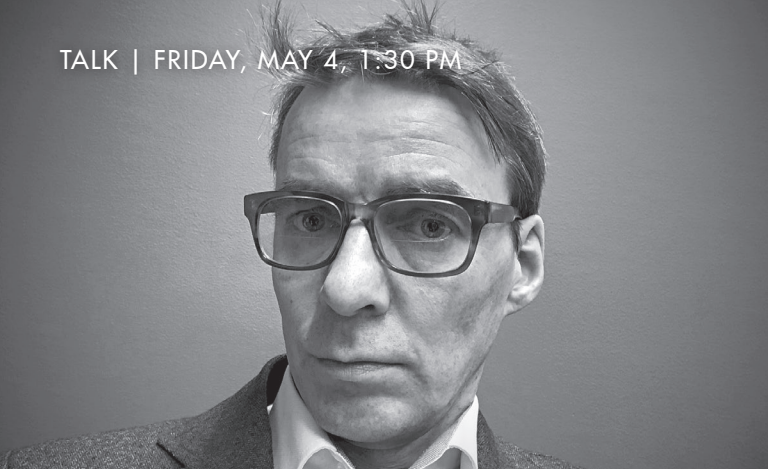
- 10a–1p *The Scarlet Letter* (David Miles, US 1913)  
*Les sept péchés capitaux* (Louis Feuillade, France 1910)
- 1–4p *Something to Think About* (Cecil B. DeMille, US 1920)  
*Sunrise* (F. W. Murnau, US 1927)

Open to all passholders.

## FESTIVAL SCHEDULE

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<b>Friday, May 4</b>			
9 a.m.–7:30 p.m.		Festival registration	
10 a.m.–4 p.m.		Demonstration: The Nitrate Touch	15
10 a.m.–12 p.m.		Tour: Nitrate Vaults I	20
11 a.m.–12 p.m.		Tour: Technology Collection I	22
12–2 p.m.		Tour: Nitrate Vaults II	20
1–2 p.m.		Tour: Technology Collection II	22
1:30 p.m.		Talk: Keepers of the Frame—Mikko Kuutti	18
2–3:15 p.m.		Workshop: Making Nitrate Film I	21
2–4 p.m.		Tour: Nitrate Vaults III	20
3 p.m.		Talk: Keepers of the Frame—Paul C. Spehr	19
3:15–4:30 p.m.		Workshop: Making Nitrate Film II	21
4:30 p.m.	<b>PROGRAM 1</b>	Nitrate Shorts (approx. 54 min. total)	4
6–7:30 p.m.		Tweet-Up at Three Heads Brewing	29
7:30 p.m.	<b>PROGRAM 2</b>	<i>Sommarlek</i> (Summer Interlude, Ingmar Bergman, Sweden 1951, 96 min.)	6
10 p.m.	<b>PROGRAM 3</b>	<i>Holiday</i> (George Cukor, US 1938, 97 min.)	7
<b>Saturday, May 5</b>			
8:30 a.m.		Doors open	
9:30 a.m.	<b>PROGRAM 4</b>	<i>The Razor's Edge</i> (Edmund Goulding, US 1946, 144 min.)	8
10 a.m.–4 p.m.		Demonstration: The Nitrate Touch	15
1:30 p.m.	<b>PROGRAM 5</b>	<i>Mlhy na blatech</i> (Mist over the Moors, František Čáp, Czechoslovakia 1943, 93 min.)	9
4 p.m.	<b>PROGRAM 6</b>	<i>Winchester '73</i> (Anthony Mann, US 1950, 92 min.)	10
7 p.m.	<b>PROGRAM 7</b>	<i>The Red Shoes</i> (Michael Powell and Emeric Pressburger, UK 1948, 134 min.)	11
9:30 p.m.		Reception in the Museum	
<b>Sunday, May 6</b>			
9 a.m.		Doors open	
10 a.m.–4 p.m.		Demonstration: The Nitrate Touch	15
10 a.m.	<b>PROGRAM 8</b>	<i>Cry of the City</i> (Robert Siodmak, US 1948, 95 min.)	12
1:30 p.m.	<b>PROGRAM 9</b>	<i>Vesyolye rebyata</i> (Moscow Laughs, Grigoriy Aleksandrov, Soviet Union 1934, 90 min.)	13
3:30 p.m.	<b>PROGRAM 10</b>	Blind Date with Nitrate	14
<b>Monday, May 7</b>			
9 a.m.–12 p.m.		Projection booth tours	26





## Keepers of the Frame: Mikko Kuutti

In 2001, Mikko Kuutti was poached from the emerging digital post-production industry in Helsinki to head the collections of the Finnish Film Archive as deputy director. There was an ongoing project to copy nitrate films to new carriers, and nitrate prints were regularly projected at the archive cinema. There was nothing but analog in sight but digital was recognized to be the future—and the new guy to be the one to take the lead.

Seventeen years later, Kuutti holds the same position in an institution with a new name (Kansallinen audiovisuaalinen instituutti / National Audiovisual Institute, or KAVI), where the use of film has changed radically. Very little film is deposited at the archive, and commercial film projection in Finland stopped five years ago. All nitrate film has been duplicated. There is no film lab in the country. Everything is digital. Somewhere along the way, Kuutti stopped thinking of himself as a film archiving neophyte.

The Digital Services Unit he established at KAVI in 2011 is a leader in the field, producing a steady stream of archive feature film DCP releases, all in 4K. As many of the original materials of these films are on nitrate, the use of nitrate film in the archive has continued even in the era of digitization.

Although preservation work now is by necessity digital, the majority of cinemathèque screenings are still film projections. With increased recognition of the risks involved, nitrate projections were stopped in 2007 but as digitization goes on steadily, more and more Finnish nitrate titles can again be seen on the big screen, as digital facsimiles, and at home as Blu-ray editions. Even if the archive embraces digital for access, all film collections are kept in cold-storage vaults, a large number of which were converted to subzero temperatures in 2012.

Kuutti is an architect by education, specialized in building conservation and restoration. He researched film cold storage in his master's thesis and finds the chemistry and technology of celluloid fascinating. He is currently secretary general of ACE, the association of European film archives and was previously deputy head of the Technical Commission of FIAF, the International Federation of Film Archives.

**Open to all passholders.**



## Keepers of the Frame: Paul C. Spehr

### THE JAMES CARD MEMORIAL LECTURE

Paul C. Spehr is retired from the Library of Congress, where he was assistant chief of the Motion Picture, Broadcasting and Recorded Sound Division. Since retiring, he has continued to contribute to the revived interest in the early years of film history through his articles, participation in symposia, and efforts in saving our film heritage.

Spehr is the compiler/author of *American Film Personnel and Company Credits, 1908–1920* (McFarland & Company, 1996) which indexes the 35,000-plus films listed in Lauritzen & Lundquist's *American Film Index, 1909–1915 and 1916–1920*. He is the author of *The Movies Begin* (Newark Museum, 1977) and *The Man Who Made Movies: W. K. L. Dickson* (John Libbey, 2009). Dickson was Thomas Edison's assistant in the invention of the Kinetoscope and Kinetograph, the first commercially successful motion picture devices, a founding partner of the American Mutoscope Company, and an important pioneer filmmaker who directed more than five hundred films between 1890 and 1903.

Spehr is on the board of Thanouser Company Film Preservation Inc. and the Albanian Cinema Project, as well as the editorial board for the journal *Film History*. He is a member of the Association of Moving Image Archivists and of Domitor, the international society for the study of early cinema.

He is currently working on a book on the American Mutoscope and Biograph Company in the years prior to 1908.

Since 2000, the George Eastman Museum has honored the legacy of its first film curator and founder of the moving image collection, James Card (1915–2000), with an annual lecture by a visiting scholar, filmmaker, festival director, or film preservation specialist. The two most recent lectures were delivered by Alexander Horwath and David Bordwell.

**Open to all passholders.**

TOUR | FRIDAY, MAY 4, 10 AM, 12 PM, 2 PM



## Nitrate Vault Tour

Hosted by Deborah Stoiber, Collection Manager, Moving Image Department

A recurring Nitrate Picture Show favorite, this tour provides a look inside the Louis B. Mayer Conservation Center, which holds more than 24,000 reels of film ranging from the beginning of cinema to some of the last films ever created on the volatile celluloid. Attendees see how the film is stored, inspected, and organized—gaining insight into the museum’s herculean efforts to conserve these artifacts for the next several hundred years.

Attendees who are registered for this tour should wear comfortable shoes. Given the cold temperatures in the vaults, appropriately warm clothing is recommended. Photography is encouraged—feel free to bring your camera.

Attendees should meet in the Passholder Lounge/Curtis Theatre 15 minutes before the scheduled time of the tour for which they are registered. A shuttle will leave the museum promptly on the hour.

**Pre-registration required.**



## Making Nitrate Film

Hosted by Mark Osterman, Process Historian,  
and Nick Brandreth, Historic Process Specialist

The means to make gelatin emulsions predates the first commercial motion picture film by more than a decade. Flexible supports to bear gelatin emulsions were an alternative to the heavy glass plates for cameras before the introduction of motion picture film. When the two were combined with the invention of the necessary motion picture equipment in the 1890s, the movie industry was born.

Eastman Museum Process Historian Mark Osterman and Historic Process Specialist Nick Brandreth explain the basic techniques of making nitrate film in this rare demonstration that includes casting a sample nitrocellulose film stock, emulsification of silver bromide gelatin emulsion, coating raw film stock, stripping coated stock to 35mm, and perforation.

Osterman and Brandreth conduct the museum's public workshops in historic photographic processes, including gelatin emulsion-making for both film and photographic papers. The casting of a flexible film stock, however, is demonstrated only on special occasions.

Nitrate film stock was originally made by casting the liquid cellulose nitrate solution onto a long glass table. When the solvents dried, the film base could then be coated with a gelatin emulsion under safe light. After the emulsion dried, the coated film was stripped from the glass table. This technique of casting nitrate film stock on glass is demonstrated on a smaller scale. All of the demonstrations are conducted entirely in daylight so that workshop participants can view and document each step of the process.

Attendees should meet in the Potter Peristyle 15 minutes before the scheduled time of the workshop for which they are registered.

**Pre-registration required.**



## Technology Collection Tour

**Hosted by Todd Gustavson, Curator, Technology Collection**

Successfully introduced at last year's festival, this tour takes attendees into the vaults containing the renowned Eastman Museum technology collection. Consisting of about 16,000 artifacts from the earliest days of photography to today's digital devices, the collection contains all of the equipment necessary for photographic image making, as well as printed documentation related to the business, manufacturing, and marketing of the photographic and motion picture industries.

The collection offers an unparalleled opportunity to examine photographic and cinematographic technology. Many of the objects are unique, representing distinguished historical ownership and significant scientific achievement. The collection includes cameras and equipment used by renowned photographers such as Ansel Adams, Eadweard Muybridge, Arnold Newman, Alfred Stieglitz, and Edward Weston. Among the collection's holdings are still and motion picture cameras and projectors, handheld mono and stereo viewers, lenses, accessories, film and paper packaging supplies, exposure measuring instruments, and objects related to darkroom developing and printing, including enlargers, timers, and trays.

Attendees should meet in the Potter Peristyle 15 minutes before the scheduled time of the tour for which they are registered.

**Pre-registration required.**





## George Eastman Museum

Founded in 1947, the George Eastman Museum is one of the earliest international film archives and the world's oldest museum dedicated to photography. The museum holds unparalleled collections—encompassing several million objects—in the fields of photography, cinema, cameras and related technology, and photographically illustrated books, and it is a leader in film preservation and photograph conservation. The museum is located on the National Historic Landmark estate of entrepreneur and philanthropist George Eastman, pioneer of popular photography and motion picture film.

The Eastman Museum preserves and promotes the art of film in all its forms, from the mainstream to the avant-garde. The cinema collection, founded by the museum's first curator of motion pictures, James Card (1915–2000), now comprises more than 28,000 titles spanning the entire history of the medium, from the early experiments of Thomas Edison and the Lumière brothers to the present. The Eastman Museum also holds the world's largest collection of cinematic and photographic camera technology.

In addition to one of the finest collections of films from the silent era, the Eastman Museum holds the largest corpus of original Technicolor negatives, including those of *Gone With the Wind* and *The Wizard of Oz*; the personal collections of filmmakers such as Cecil B. DeMille, Norman Jewison, Martin Scorsese, Kathryn Bigelow, Ken Burns, Spike Lee, and William Kentridge; and more than four million film stills, posters, and film-related documents.

In 1996, the Eastman Museum founded the L. Jeffrey Selznick School of Film Preservation, which is regarded as the premier venue of professional training in film preservation, restoration, and archiving.



## The Louis B. Mayer Conservation Center

The Eastman Museum maintains its collection of nitrate film at the Louis B. Mayer Conservation Center, located approximately 14 miles from the museum, in Chili, New York. This state-of-the-art facility consists of twelve vaults containing more than 26 million feet of film and the museum's collection of nitrate negatives from the Department of Photography.

Prior to the construction of the conservation center, the nitrate collection was stored in the Henry A. Strong Archives at the Eastman Museum. Opened in 1952, these vaults were the first of their kind at a private museum and had the capacity to hold approximately 7 million feet of nitrate film. With the rapid acquisition of materials and arrangements with other archives, the Eastman Museum had outgrown the Strong Archives by the mid-1970s and began to look for other solutions.

When funds were made available in 1995, the Eastman Museum began construction of the conservation center. Set on approximately four acres, the building includes a dedicated film inspection area with four workstations and a staging room where prints remain for at least 24 hours before being taken out of the vault. Adhering to the National Fire Protection Agency's strict rules, each vault was expanded to conserve more reels of film. Improved fireproof shelving units, fire sprinklers, and blowout doors were also installed. A temperature and humidity control system was added, maintaining consistent conditions in the vaults during all seasons—something the Strong Archives lacked.

Shortly after the construction of the first six vaults in the winter of 1996, the Eastman Museum decided to double the amount of storage space. The Louis B. Mayer Conservation Center as it stands today was finished in 1999.



## The Dryden Theatre

The 500-seat Dryden Theatre is the premier exhibition venue for the art of cinema as championed and interpreted by the Eastman Museum. It is one of the very few theaters in the world equipped for the projection of original nitrate film that also makes such screenings part of its regular program.

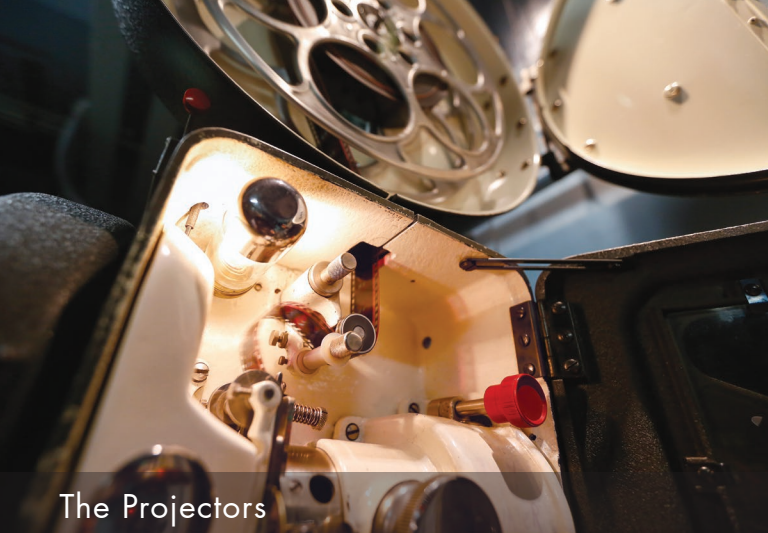
Seeking a proper way to screen the museum's film collection, the museum's first director, Oscar N. Solbert, secured funding for the construction of the theater from George Dryden, widower of George Eastman's niece, Ellen. Ground was broken in April 1950.

The Dryden Theatre first welcomed the public on March 2, 1951, with special guest Lowell Thomas broadcasting coast-to-coast in a program that saluted George Eastman and the city of Rochester. The first feature film screening—Jean Renoir's *Nana* (1926)—was held on March 14. Since its curtain was first raised, the Dryden has supported the growth of the museum's cinema collection, provided a forum for discussion, and screened more than 16,000 titles.

The evolution in projection technologies has brought substantial changes to the Dryden. The original Academy-ratio screen frame remains, but it now supports the 23-foot-wide screen that was added in the early 1970s. In 2007, the entire theater was rewired, all of the sound equipment replaced, and new Kineton FP38E dual changeover projectors installed in place of Kodak Model 25s.

Over the years, the theater's original color palette of gray, forest green, and dusty pink gave way to a muted seafoam green, and eventually to the purple and burgundy you see today. In 2000, the lobby was restored, and the hallway connecting the Dryden with the café was opened. In 2013, the Dryden closed for two months to undergo major renovations, including LED ceiling and cove lighting, a hearing loop system, new seats, and a state-of-the-art digital projection system.

As of 2017, in addition to feature film screenings, the Dryden exhibits works in time-based media daily during regular museum hours.



## The Projectors

A gift of the Century Projector Company, the Century Model C projectors have been installed in the Dryden Theatre since it opened in 1951. These machines are “closed head” projectors, so called because the entire film path from feed magazine to takeup magazine is enclosed. This makes them safer for running nitrate print film.

Other safety features on the projectors include fire rollers or fire valves located between the body of the projector and the film magazines and a fire shutter. The fire rollers help prevent a fire from spreading to the roll of film in either magazine. The fire shutter cuts off the hot beam of light when the projector is either slowed down or stopped, helping to keep the film from catching fire.

The projectors were originally set up with carbon arc lamphouses, replaced in 1979 with xenon light sources as carbons were being gradually phased out. The Century projectors’ sound reproducers have also been upgraded over the years to ensure the best possible sound from vintage sound tracks.

The projection booth of the Dryden Theatre also includes two Kinoton FP38E projectors for modern prints on 35mm and 16mm stock, as well as a Barco digital projector.

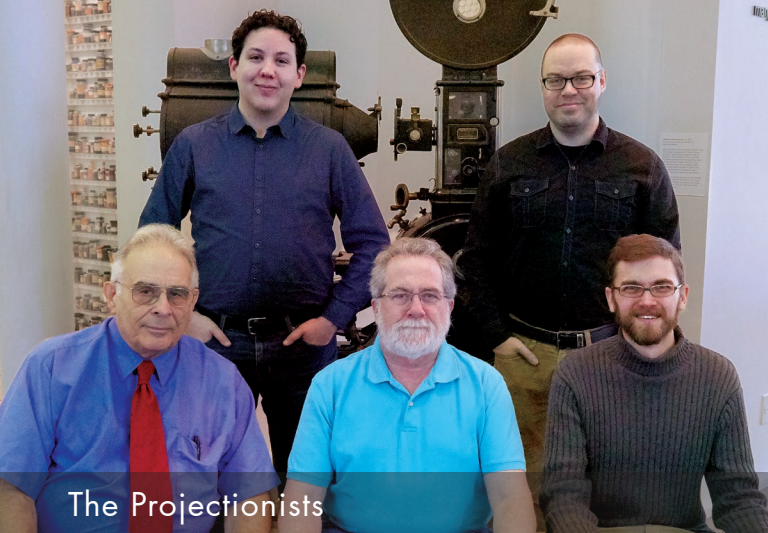
### PROJECTION BOOTH TOURS

**Monday, May 7, 9 a.m. –noon**

Meet in the Dryden Theatre lobby any time between 9 a.m. and noon. Small groups will be escorted into the booth.

**Open to all passholders.**





## The Projectionists

*Clockwise from top left:*

**Spencer Christiano, Chief Projectionist**, joined the Eastman Museum staff in 2014, having served as technical manager and head projectionist at Rochester's Cinema Theater for nine years. He has lectured on archival film projection for the University of Rochester and for the 2016 Film Preservation and Restoration Workshop at the National Film Archive of India. (His report on the latter appears in the *Journal of Film Preservation* #95.) He is also a playwright, whose work includes *Endangered Features*, a one-man play about the world of film archives, projection as a technical art, and the evolution of cinema from its analog roots to cutting-edge digital.

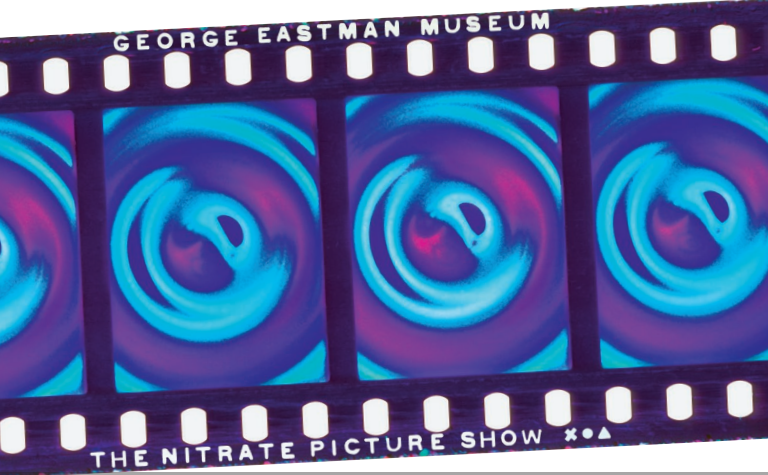
**Patrick Tiernan** graduated from SUNY College at Brockport in 2002 with a degree in film studies. He is currently assistant collection manager for the museum's Moving Image Department. He has been projecting films at the Little Theatre, the Cinema Theater, and the Dryden Theatre since 2011.

**Sam Lane** holds a bachelor's degree in film and media studies from the University of Rochester and completed the L. Jeffrey Selznick School of Film Preservation in 2017. He has worked as a film projectionist since 2006, at the Dryden since 2016. While currently completing a master's degree at the University of Rochester, he also works at the museum as a film conservation specialist.

**Jim Harte** is a 1979 graduate of New York University Tisch School of the Arts, Department of Film and Television. He directed and starred in the 8mm *Dr. Jekyll and Mr. Hyde* when he was ten and has had film in his hands since. He has worked in New York City and Rochester as a production assistant, film editor, writer, director, and archivist. He joined the projectionist team at the museum in 2013.

**Darryl G. Jones** has worked as a projectionist since 1968. In addition to serving as a projectionist and service engineer for the museum, he was employed by Eastman Kodak Company from 1974 to 2007 as a systems development technician on traditional photographic, video, and digital cameras. He is the past president of the Rochester International Film Festival, for which he has been projection chairperson since 1975, and a life member of the Society of Motion Picture and Television Engineers.





## 2017 Festival Patrons

The George Eastman Museum and the Nitrate Picture Show gratefully acknowledge the Patrons of the 3rd Nitrate Picture Show:

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#### NITRATE PICTURE SHOW TWEET-UP

**Friday, May 4, 6–7:30 p.m., Three Heads Brewing, 186 Atlantic Ave**  
Join us for this informal meetup and put faces to the Twitter handles. All passholders are welcome—whether you've already been sharing your experience on social media or you'd like to find out how to get started. We'll be gathering under the tent on the patio at Three Heads (see neighborhood map on following spread). Show your festival pass and receive \$1 off all beers, and food will be available for purchase from Rob's Kabobs food truck.

# PLAN YOUR NITRATE WEEKEND

Hours given for Friday–Sunday only and may vary.

## FEATURED BARS

- A Nox Cocktail Lounge** 4P–12A Quirky spot offering cocktails & revisited comfort food—**Show your festival pass for discounts!**
- B Three Heads Brewing** F&S 12P–12A, SU 12–7P  
Show your festival pass for a \$1 discount on all beers!

## RESTAURANTS, COFFEE SHOPS, BARS

- 1 Blu Wolf Bistro** F 11A–12A, S&SU 9A–12A  
Gastropub with burgers, sandwiches, entrees, full bar
- 2 Chester Cab Pizza** F&S 11A–12A, SU 12–10P Pizza, wings, subs
- 3 Dorado** F&S 11:30A–12A, SU 11:30A–9P Small cantina with full bar, Latin fare
- 4 Edibles** F 11A–2:30P & 5–10P, S 11A–3P & 5–10P Bistro with lively cocktail bar
- 5 Esan Thai** F&S 11:15A–10:30P, SU 3:30–9P Extensive Thai & Asian fusion menu
- 6 Fiamma Centro** F&S 5–10P, SU 4–9P Cozy Italian featuring Neapolitan pizza
- 7 The Frog Pond** F 7A–2P, S&SU 8A–3P Diner serving breakfast & lunch
- 8 Furoshiki** 11A–10P Pan-Asian with focus on ramen, beer, wine, sake
- 9 Glen Edith Coffee** 8A–5P Locally roasted espresso & pour-over coffee
- 10 Good Luck** F&S 4:30P–2A (FOOD 5P–12A) Upscale plates to share & full bar
- 11 Great Harvest Bread Co.** F&S 6:30A–8P, SU 7A–6P  
Casual spot for breakfast, sandwiches, salads, coffee
- 12 Jines** F&S 7A–10P, SU 7A–8P Diner serving all-day breakfast, Sunday brunch
- 13 Just Juice** F 7:30A–7P, S 8A–5P, SU 9A–2P Fresh juice & smoothie bar
- 14 Magnolia's Deli & Cafe** F&S 10A–10P, SU 10A–9P  
Soups, salads, sandwiches, pizzas, beer & wine, in a casual cafe
- 15 Magpie Irish Pub** F 1P–2A, S&SU 12P–2A  
Beer on tap & basic American grub in a cozy Irish bar
- 16 Marty's on Park** F&S 11A–9P, SU 11A–5P  
Tiny storefront serving BBQ, meaty sandwiches & seasonal sides
- 17 Park Avenue Paninoteca** F&S 11A–9P, SU 11A–6P  
Deli serving hot & cold subs, panini, and other Italian specialties
- 18 Park Avenue Pub & Restaurant** F&S 5–10P, SU 5–9P  
Upscale casual featuring seafood, steak, pasta
- 19 The Red Fern** F&S 11A–10P, SU 11A–9:30P  
All-vegan menu with gluten-free options, kombucha, beer & wine
- 20 Roam Café** F&S 11:30A–12A, SU 10:30A–11P  
Simple Italian grub in a casual space, full bar
- 21 Roux** F 11A–11P, S 11A–2P & 4P–1A (FOOD TIL 10P), SU 11A–2P & 4–9P  
Family-owned French kitchen, wine, craft cocktail & absinthe bar
- 22 Scratch Bakeshop** F&S 8A–8P, SU 8A–3P  
Stylish bakery with coffee, sweets with allergen-free options
- 23 Sinbad's Mediterranean Cuisine** 11A–10P Pitas, kebabs, platters
- 24 Starry Nites Cafe** F 7:30A–12A, S 8A–12A, SU 9A–9P  
Breakfast, soups, salads & sandwiches, coffee & wine

## FOOD & DRINK ON-SITE

- Food trucks on museum grounds (in front of mansion off East Ave):  
F 6–8P, S 12–2P, SU 11:30A–2P
- See next page for Eastman Museum Café hours and details

## TAXICABS & RIDESHARE

- Airport Taxi Service, (585) 737-5272
- Park Avenue Taxi, (585) 851-1888
- Rochester ASAP Taxi, (585) 279-9999
- Uber and Lyft both operate in Rochester



**STRATHALLAN  
HOTEL**

**EASTMAN  
MUSEUM**

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## PLAN YOUR NITRATE WEEKEND

**The Eastman Museum Café** F 9A–10P, S 8:30A–7P, SU 9A–5P

- Extra seating is available in the Passholder Lounge, next to the café.
- Serving soups, salads, sandwiches, baked goods, coffee & tea, gelato
- Lunch special: \$10, includes cold sandwich, side, and beverage—must be reserved a day in advance.

**The Eastman Museum Store** F 9A–7:30P, S 8:30A–7P, SU 9A–5P

- Passholders receive 10% off purchases during the festival.
- Nitrate Picture Show t-shirts available for \$25 each.

### The Dryden Theatre

- For the enjoyment of all audience members, food and drink are not allowed in the theater (including food containers).
- The theater will be cleared at meal breaks.
- Lost & Found is located at the box office. The museum is not responsible for lost or missing items; please do not leave personal items unattended.
- Emergency exits are located at the front and rear of the theater and at the back of balcony. Front exits (next to the screen) are to be used only in an emergency.

**The Museum** F&S 10A–5P, SU 11A–5P

- Free admission for passholders May 4–6 includes all exhibitions.
- Saturday reception is held in the Potter Peristyle.

### Docent Tours (meet in the Potter Peristyle)

- Historic mansion: F 10:30A, 2P, 4P; S 10:30A, 2P; SU 2P
- Exhibitions: F 11:30A, 1P; S&SU 1P

### Exhibitions On View

***Stories of Indian Cinema: Abandoned and Rescued*** (Main Galleries)

This exhibition tells the story behind the Eastman Museum's acquisition of the world's largest collection of contemporary Indian cinema.

*Generously sponsored by Vinod & Vinay Luthra and Nita & Dominic Genova.*

***Nandita Raman: Cinema Play House*** (Main Galleries)—Raman's

photographs depict India's slowly disappearing single-screen theaters, focusing on the architectural anomalies that set these spaces apart from the multiplexes that threaten their existence.

***Dreaming in Color: The Davide Turconi Collection of Early Cinema***

(Project Gallery)—Hundreds of nitrate film frames dating from the early years of cinema are digitally reproduced, examining different aspects of the material. *Generously supported by the Michigan State University Foundation.*

**History of Photography Gallery**—A history is told through objects from the collection. Currently features works produced by women photographers, artists, printers, and entrepreneurs.

***From the Camera Obscura to the Revolutionary Kodak*** (Mansion)

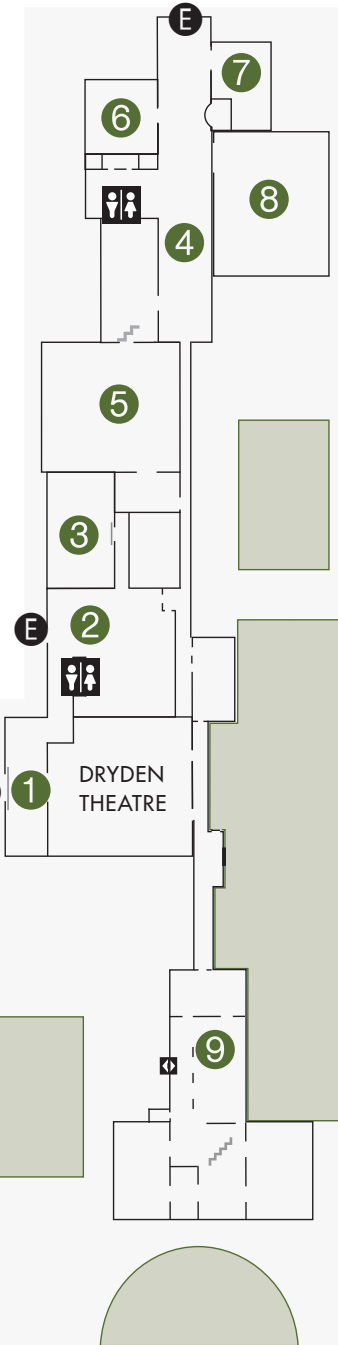
Features a walk-in camera obscura with a view of the West Garden and explores the evolution of early photographic processes.

**COMING SOON | *David Levinthal: War, Myth, Desire*** (June 1, 2018–

January 1, 2019)—Since the 1970s, David Levinthal has explored American popular culture and identity. The first museum retrospective of the artist's work in more than twenty years, this exhibition features photographs from all of his major series, plus never-before-exhibited outtakes and commissions. *Major support provided by the Henry Luce Foundation.*






UNIVERSITY AVENUE



Parking

- 1 Dryden Lobby
- 2 Café & Store
- 3 Curtis Theatre/  
Passholder Lounge
- 4 Potter Peristyle
- 5 Main Galleries
- 6 History of  
Photography  
Gallery
- 7 Project Gallery
- 8 Collection Vaults  
& Museum Offices
- 9 Historic Mansion

-  Gardens
-  Entrances
-  Restrooms

EAST AVENUE

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SAVE THE DATE! THE 5TH NITRATE PICTURE SHOW, MAY 3-5, 2019