





The Wonders and Powers of Art

While the George Eastman Museum is steadfastly continuing our diligent efforts to protect the health of our visitors and staff during the COVID-19 pandemic, I find myself increasingly excited about welcoming more of our members and other visitors to the museum for the extraordinarily broad range of exhibitions that we are presenting in 2021.

Currently on view are *Carl Chiarenza: Journey into the Unknown*, a major retrospective, in our main galleries (through June 20) and *Stacey Steers: Night Reels* in our Project Gallery and multipurpose hall (through June 6).

Carl Chiarenza has demonstrated that photographs can be much more than just documentary evidence. His artworks suggest mysterious worlds that we are invited to explore.

This exhibition spans the Rochester-based artist's entire oeuvre, beginning with early photographs Chiarenza made as a high school student and concluding with a large selection of his most recent work in collage. Visitors can follow the continuities and ruptures in Chiarenza's artistic journey across his seven-decade career. The Eastman Museum has published a catalogue to accompany the exhibition.

Stacey Steers's *Night Reels* comprises three artworks combining paper collage, animation, and sculpture. (The artist's description of these works and her creative process appears on pages 4 and 5.) Her surrealist films are created from intricate paper collages of fragments of Eadweard Muybridge's motion studies; images of silent film stars Lillian Gish, Mary Pickford, and Janet Gaynor; and nineteenth-

century printed engravings. In our Project Gallery, Steers's fascinating sculptures—from a precarious stack of bed frames to a foreboding Victorian dollhouse—each create a milieu to set the mood for one of her moving image works. You can have a more immersive experience of the films on the large screen in our multipurpose hall.

In the second half of the year, we will present *Joshua Rashaad McFadden: I Believe I'll Run On*, an early-career survey, in our main galleries (opening July 10) and *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults*, a collaborative work of photographer Jess T. Dugan and social worker and professor Vanessa Fabbre, in our Project Gallery (opening June 19).

Joshua Rashaad McFadden uses photography to engage some of the most timely and challenging subject matter of our time. Working across genres—social documentary, reportage, portraiture, book arts, and fine arts—he critically examines race, masculinity, sexuality, and gender in the United States. His work reveals the destructive impact of these constructs on Black Americans. Looking to the idea of “being-ness,” he considers the contemporary condition of Black life while referencing US history as a means to rediscover and define the Black self. In the end, McFadden’s practice asserts the humanity of Black Americans.

This first early-career survey of the prolific artist’s work will include the series *Selfhood*, *Come to Selfhood*, *A Lynching’s Long Shadow*, *After Selma*, *Evidence*, *Unrest in America*, and finally, premiering at the Eastman Museum, the autobiographical series *Love Without Justice*. McFadden was born in Rochester and is currently a professor at the Rochester Institute of Technology.

To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults, an exhibition organized by Barrett Barrera Projects, features portraits of individuals with a wide variety of life stories that span the last ninety years. Jess T. Dugan’s portraits are open, emotive, and nuanced, utilizing direct eye contact to foster empathy and understanding. To enhance our connection as the viewer to each subject’s story, each photograph is accompanied by a text, drawn from interviews conducted by Vanessa Fabbre, that describes the sitter’s background or experiences. As a whole, the photographs and texts offer a poignant view into the struggles and joys of growing older as a transgender person.

I hope that you will spend time with each of these exhibitions to see the varied approaches and contributions of contemporary photography and moving image works to art, culture, personal identity, and social issues.



Bruce Barnes

Bruce Barnes, PhD
Ron and Donna Fielding Director

THANK YOU TO OUR MARCH/APRIL PROGRAM SUPPORTERS

For information on how you or your business can be a part of all that the George Eastman Museum offers, contact Lisa Ann Seischab at (585) 327-4942 or lseischab@eastman.org.



Charina Endowment Fund
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The Packard Humanities Institute
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Save America’s Treasures grant program, funded by the Historic Preservation Fund as administered by the National Park Service, Department of the Interior
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NATIONAL ENDOWMENT FOR THE HUMANITIES



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ON THE COVER

Stacey Steers (American, b. 1954), *Night Hunter Cottage*, from *Night Hunter*, 2011, wood, video displays, and mixed media, lent by the artist and Robischon Gallery, Denver, Colorado. © Stacey Steers. On view now in the Project Gallery—see page 4.



Stacey Steers: *Night Reels*

Multidisciplinary artist Stacey Steers combines paper collage, animation, and sculpture to create ornate nocturnal dream worlds, and each of her meticulously crafted films excises characters from early film history. Her body of work *Night Reels* is on view now in the Project Gallery and multipurpose hall. To accompany the exhibition, Steers has recorded an audio tour to give deeper insight to the works. The following is an edited excerpt.

Over the trajectory of my career, the focus of my art practice has been experimental animation. I create my films by hand in a way that harkens back to the early history of animation. For years, I drew my films, but around 2000, I began to feel that the

expressive quality of my drawing style was too confining and I began to search for a more neutral way to work with images.

I decided to try my hand at collage animation, combining antique photographic materials or film stills with fragments of 19th-century engravings and illustrations. Each collage is small, usually 4 by 5½ inches, and I photograph them in sequence on an old animation stand using 35mm film. I have to make huge numbers of these works on paper to create a film, usually eight unique images for each second of screen time. It's a very obsessive, labor-intensive process. As an experimental filmmaker, I'm always looking beyond the conventions of narrative filmmaking, and I try to explore a

different sort of cinematic language. I like to try to leave room for the audience to have their own relationship to the images and ideas.

The first of the [*Night Reels*] trilogy films is called *Phantom Canyon*. I had the idea of incorporating the subjects from Eadweard Muybridge's human motion studies from 1883. I thought their stop-motion quality made them a natural fit with animation, and that the male and female figures could become characters in a film that was a metaphorical examination of a relationship. I combined the figures with images from clip-art books, collections of copyright free images often used by artists. The bold contrast in the black-and-white images seemed to work well with the themes of passion and

dismay that the film explored. From the very beginning the technique excited me.

The second film in the trilogy is *Night Hunter*. I knew I wanted to continue working with collages, but I was looking for a way to add psychological complexity to the characterizations. I had admired a performance by Lillian Gish in the D. W. Griffith film *Broken Blossoms* from 1919. I thought I might be able to lift her from the scenes in that film and bring her into my own world. I began to cut her out of printed film frames and collage her into a mysterious house where she is very much alone. *Night Hunter* explores a loss of control, heightened emotions, and maternal impulses. Gish expresses all of those magnificently.

I began to create 3-D sculptural installation objects in collaboration with other artisans after I finished *Night Hunter*, and created *Night Hunter House*. While I was constructing the film, I had the idea to create a sculptural facsimile of the house where the film is set. I worked with an architect friend, Mark Sofield, and we designed a ten-room miniature house with a video screen in each room. My friend [and] fine woodworker Michael Schliske finalized and fabricated the piece. Along with the media, each room contains an assortment of miniature objects that parallel the action in the loop. I love using miniatures and I think the enactment of voyeurism as we gaze through the windows opens up the scope of film. I find the intersection of sculptural object and media help draw the viewer into the fantasy realm of the film and place the two elements in conversation with one another.

The excited response to that work made me think about returning to *Phantom Canyon* to incorporate a key element of the film into a sculptural object. *Stack of Beds* emerged from that process. Michael Schliske and I designed the piece together, and he fabricated it using various antique beds and other elements he built. I like the way *Stack of Beds* plays with filmic scale and extends the metaphoric power of the film by placing the viewer inside the filmic space.

I create my films intuitively and don't plan ahead. I'm inspired by Surrealist techniques,



particularly those employed by women like Remedios Vara, Leonora Carrington, and Frida Kahlo. Like them, my working process is organic and allows the unconscious to play a role. I am looking for a poetic alignment of elements, not a rational one. Over time, I've learned that these unanticipated conjunctions of actors and print elements create a kind of visual, energetic charge.

For the final film in the trilogy, *Edge of Alchemy*, I decided to work with the silent-era actresses Mary Pickford and Janet Gaynor, both of whom project a sense of interiority and psychological complexity in their portrayals, which is something I'm always looking for. It occurred to me that it might be interesting to present a version of the Frankenstein story but with a gender reversal that would illuminate the classic story in a new way. I'm an avid gardener and I had been thinking about bees and hive decline, and I decided that that crisis could present an entry point for the film and help define the characters. Mary Pickford plays the "scientist" and Janet Gaynor the "creature" she creates. I took elements from over a dozen

films to create collages for *Edge of Alchemy*. I again used fragments from the work of 19th-century illustrators to create the backgrounds.

Much of the action in *Edge of Alchemy* takes place in an arcane laboratory adrift in a world outside time. To accompany [the film], I worked with Michael Schliske to create instruments that give the appearance of some sort of functionality while serving as miniature screening "rooms." I like to play with impact of scale and [to] contrast the intimacy of the miniature with the physically encompassing experience of the big screen. Each instrument features lenses that in various ways distort the images. I am interested in perspective and how our preconceptions alter our experience of what we see. I hope to encourage the viewer to reflect on the subjective nature of interpretation and point of view.

Stacey Steers: Night Reels is on view through June 6. For more information and to access the full audio tour (transcript included), visit eastman.org/Steers.



One Hundred Years Ago: George Eastman in 1921

A hundred years ago, George Eastman was in a transitional time, leaving behind past anxieties and forging ahead with exciting plans for Rochester. A new display in the Sitting Room features objects and stories from Eastman's life in 1921.

In 1913, the US government had charged Eastman Kodak Company with having a monopoly. The lawsuit was put on hold during World War I, but resumed after the war ended. In 1921, Kodak decided to drop their appeal and negotiate a settlement. On view in the display is a ca. 1920 prototype Speed Graphic camera made by the Folmer-Century Division of Kodak, one of the divisions that the company had to sell off as part of the lawsuit settlement.

Due to a sluggish economy, Kodak was also forced to lay off some workers in Rochester

and to reduce wages. Visitors can see an original *Kodak Magazine* which contains a letter from Eastman to Kodak employees, giving his rationale for these changes, admonishing employees to save for such times, and reassuring them that revival of business was inevitable.

In November 1921, several prominent Japanese businessmen came to America, and Eastman was honored to host them in Rochester. This followed a 1920 trip that Eastman had taken to Japan as part of a US delegation to improve relations between the two countries. He arranged a tour and luncheon at Kodak Park and dinner at his residence on East Avenue, a menu from which is part of this year's display.

At home, Eastman hired Alling S. DeForest again in 1921 to supervise all purchasing

and planting for his gardens. That same year, John Wenrich, a graduate of the Mechanics Institute (which became the Rochester Institute of Technology) who had started working for Eastman's preferred architectural firm, painted the terrace garden, cut flower garden, and west garden. These three original gouache paintings are now on view in the Sitting Room.

On view through the end of the year, *One Hundred Years Ago: George Eastman in 1921* is generously sponsored by St. John's.

Jesse Peers, archivist in the George Eastman Legacy Collection will give a virtual talk about the display on Friday, March 12. See page 11 for details.



Selections from the Collection

Opening April 2, the latest installation of photographs in the Collection Gallery (formerly known as the History of Photography Gallery) features works that explore the ways play has been captured by the camera and the role of play in photography's development and popularity.

From a game of chess in a formal nineteenth-century photography studio to frolicking on the beach in front of a snapshot camera nearly a century later, entertaining activities have been documented throughout the medium's history. Advancements in photographic technology have allowed for new ways to capture play, as demonstrated by Slocum Howland's (American, 1870–1922) use of an early Kodak Brownie camera to document people playing tennis and Harold E. Edgerton's

(American, 1903–1990) experiments with strobe lights and motion.

Developments in entertainment and the popularity of different toys have created an always evolving subject for photographers to record. For example, at the turn of the twentieth century, Clarence H. White (American, 1871–1925) photographed children playing ring toss, while in the twenty-first century Evan Baden (American, b. Saudi Arabia, b. 1985) documented a girl playing video games at bedtime.

Through photographs by Helen Levitt (American, 1913–2009) and Terry Evans (American, b. 1944), the exhibition poses the question: How does a child's environment—urban or suburban—impact the ways they play? Additionally, what

forms of entertainment do adults pursue? Included in the exhibition are photographs by Aaron Siskind (American, 1903–1991) and Gordon Parks (American, 1912–2006) that present scenes inside places dedicated to diversion—a dance club and a casino.

Viewed together, the photographs remind us that throughout history, play has had an essential role in the lives of young and old, and photography has been part of the fun, chronicling pastimes and creating memorable keepsakes to be enjoyed again and again.

The new installation of photographs, on view April 2–October 3, is generously sponsored by St. John's. The Collection Gallery is sponsored in part by ESL Federal Credit Union.



Carl Chiarenza: *Journey into the Unknown*

Now on view in the Main Galleries

CURRENT EXHIBITIONS AT THE EASTMAN MUSEUM

Carl Chiarenza: Journey into the Unknown Through June 20, Main Galleries

Carl Chiarenza photographically transforms cast-off materials into new images. His photographs bear little resemblance to their subject matter and instead suggest mysterious worlds that viewers are invited to explore. This retrospective exhibition spans the artist's entire career and gives visitors the opportunity to follow Chiarenza's artistic journey as his career enters its seventh decade. *Generously supported by the Rubens Family Foundation.*

Stacey Steers: Night Reels
Through June 6,
Project Gallery & Multipurpose Hall
See article, p. 4.

***One Hundred Years Ago:
George Eastman in 1921***
Through 2021, Sitting Room
See article, p. 6. *Generously sponsored by St. John's.*

**Collection Gallery
(formerly, History of Photography Gallery)**
Sponsored in part by ESL Federal Credit Union.
Through March 21
The current installation of photographs commemorates the centennial of the 19th Amendment's ratification. The display examines how photography has portrayed, and fundamentally shaped, perceptions of women and feminist movements since the mid-1800s.

NEW!
April 2–October 3
See article, p. 7. *Generously sponsored by St. John's.*

***From the Camera Obscura
to the Revolutionary Kodak***
Second floor, Mansion
Making Photographs: The First 50 Years describes daguerreotype, wet plate, and dry plate photography, and *The Revolutionary Kodak* traces the early years of this important camera. *Please note the camera obscura is closed as a safety measure.*

NEW MUSEUM CAFE NOW OPEN



OPEN FACE AT EASTMAN MUSEUM

- Signature sandwiches, soups, salads, and sides, including many vegan or vegetarian options
- Specialty beverages and locally roasted New City coffee
- Baked goods including cookie splits, Cheesy Eddie's carrot cake, and Red Fern vegan jam bars
- Royal Café gelato
- Select mashes, soups, and sides in pint and quart sizes to take home on the Homestead Market Menu
- Garden-view seating in the Palm House

DINE IN • TAKEOUT • CURBSIDE PICKUP

Order online at eastman.org/OpenFace



New Opportunities to Learn Photographic & Moving Image Processes



Nick Brandreth

Eastman Museum workshops have for decades provided artists, educators, and enthusiasts ways to explore photographic and moving image processes—from how to make a tintype to turning digital negatives into prints.

This year, we're offering new ways to experience our workshops, at three different levels, from wherever you are: Historic Process Demonstrations, Online Workshops, and Private Virtual Tutorials, all led by Historic Process Specialist Nick Brandreth.

Our **Historic Process Demonstrations** are a great start for anyone interested in learning more about these techniques. You don't need to have your own darkroom or any previous experience. Each webinar includes a hands-on demonstration of a process along with a brief look into the history and use of the process from curators and experts across the museum. Topics for 2021 include AZO paper, 35mm silent film, gelatin emulsion dry plates, stereographs, and salt printing.

Our **Online Workshops** are the perfect opportunity to expand your skills and see first-hand how to replicate photographic processes on your own. Limited to ten participants, each three-hour virtual workshop includes guidance on how to reproduce these processes, full recipes, and a PDF manual with instructions. This year, we are offering workshops on the following processes: AZO paper, 35mm daguerreotypes, gelatin emulsion dry plates, and albumen & salt printing.

Want to dive deeper and get one-on-one instruction? Sign up for a **Private Virtual Tutorial** with Historic Process Specialist Nick Brandreth. Contact workshops@eastman.org to learn more about availability and pricing.

Visit eastman.org/workshops for more information, and see pages 11–12 for our upcoming demonstration and workshop.

DEMONSTRATIONS & WORKSHOPS

The following are virtual events, and registration is required. Registration and more information: eastman.org/workshops.

PROCESS DEMONSTRATION

AZO Paper

Friday, March 5, 1 p.m.

\$12 | [Free to members](#)

Printing photographs at home was not an easy feat in the 19th century, but the creation of AZO paper made it much easier and required minimal equipment. AZO paper was a popular brand name for Kodak's take on "gaslight paper," which allowed photographers to make contact prints from their own negatives at home. In this webinar, Historic Process Specialist Nick Brandreth will give a hands-on demonstration showing how AZO-style paper is made, and Technology Collection Manager Erin Fisher will share a brief history of this paper and its legacy. Note: This demonstration does not include specific instructions or guidance on how to make your own AZO paper. If you are interested in diving deeper and getting the full recipe, please attend our AZO Paper Workshop; e-mail workshops@eastman.org for information.

PROCESS WORKSHOP

Make Your Own 35mm Daguerreotypes

Friday, April 30, 12–3 p.m.

\$375 | [\\$350 members](#)

Make real daguerreotypes with your own 35mm camera without expensive processing equipment or dangerous chemicals! In this three-hour online workshop, you will be shown how to polish, sensitize, shoot, and process daguerreotypes using the Becquerel method, which does not include the use of mercury fumes. You'll be amazed how easy it is to make precious, tiny daguerreotypes suitable for exhibition or jewelry. Online workshop includes three hours of instruction and Q&A via Google Meet, as well as a PDF manual with instructions and recipes. Visit eastman.org/workshops for additional information and to register.



NEW ARTIST TALK SERIES

Future / Present

A new series of virtual talks featuring early- to mid-career photographers and artists who are exploring some of the most pressing issues of our time and pushing the boundaries of image-making and visual culture today.

March 18: Citlali Fabián

April 22: Sam Cannon

May 6: Jon Henry

TALKS & OTHER ONLINE PROGRAMS

The following are virtual events, and registration is required. Registration and more information: eastman.org/webinars.

EXHIBITION TALK

George Eastman in 1921

Friday, March 12, 1 p.m.

\$10 suggested | [Free to members](#)

Legacy Collection Archivist Jesse Peers will explore what Eastman and his company were up to in 1921 through a slideshow of related objects and historic documents. Topics include a long-running lawsuit between the US government and Kodak, the founding of Eastman Savings & Loan and introduction of the Kodak Picture Spots campaign, and Eastman's involvement in local government, healthcare, and arts and culture. This program coincides with *One Hundred Years Ago: George Eastman in 1921*, on view in the Sitting Room (see p. 6).

FUTURE/PRESENT TALK

Citlali Fabián

Who We Are: Decolonizing Visual Narratives

Thursday, March 18, 6 p.m.

\$10 suggested | [Free to members](#)

Citlali Fabián is a Yalalteca, Mexican visual artist and storyteller who uses photography to explore identity and its connections with territory, migration, and community bonds. In this virtual artist talk, Fabián will share her work and discuss how photography enables her to portray her indigenous identity and build a sense of belonging. Her work has been exhibited internationally and her project *Mestiza* was selected as one of the *New York Times Lens Blog's* "13 Stories That Captured Photography in 2018."

IN FOCUS TALK (formerly FOCUS 45)

Lilyan Jones and Mireya Salinas:

Digitizing Alden Scott Boyer's Legacy

Friday, March 26, 1 p.m.

\$10 suggested | [Free to members](#)

Get a glimpse behind the scenes with Boyer Collection Project Cataloger Lilyan Jones and Photographer Mireya Salinas. They will highlight key portions of this collection of over 10,000 objects—donated in the 1950s by Chicago perfume manufacturer Alden Scott Boyer—and discuss their experiences handling, cataloging, and digitizing its rare and delicate objects. In 2019, the museum received a \$350,000 grant from the National Endowment for the Humanities, Division of Preservation and Access, Humanities Collections and Reference Resources Program, to support cataloging and digitizing the entire Boyer collection, eventually giving the public access to images of the objects.

Programs continue, p. 12



On March 26, Project Photographer Mireya Salinas (pictured) and Cataloger Lilyan Jones will discuss their work handling, cataloging, and digitizing thousands of objects in the Boyer collection.

EXHIBITION TALK

Fond Memories: Images of Play from the Photography Collection

Friday, April 2, 1 p.m.

\$10 suggested | [Free to members](#)

In this virtual talk, Curatorial Assistant Meghan L. Jordan will discuss works that are newly on view in the Collection Gallery (see p. 7). From a daguerreotype of children playing with dolls to a contemporary photograph of a child playing a video game, this presentation and the exhibition chronicle the evolution of both play and the photographic medium.

IN FOCUS TALK

Clara Auclair: Treasures of the Francis Doublier Collection

Friday, April 9, 1 p.m.

\$10 suggested | [Free to members](#)

Francis Doublier (1878–1948) was a Lumière cameraman and projectionist who also spent much of his life working as a

laboratory technician, manager, and designer in New Jersey. He was an avid film collector and invested in preserving film history. At this talk, Clara Auclair, University of Rochester predoctoral fellow at the Eastman Museum, will present highlights of Doublier's collection of more than 100 titles now preserved at the museum. In this collection are some of the earliest sound on film experiments, stunning examples of early color processes, a camera negative of a D. W. Griffith film, excerpts of a tinted Pathé documentary showing pre-cinema artifacts in action and stunning documentary footage of 1912 India.

MEMBERS PROGRAM

Behind the Scenes of Carl Chiarenza: Journey into the Unknown

Wednesday, April 14, 1 p.m.

[Members only \(Free\)](#)

The works in the retrospective exhibition *Carl Chiarenza: Journey into the Unknown*

span the artist's nearly seventy-year career, beginning with early photographs Chiarenza made as a high school student in Rochester and concluding with his most recent collages. In this live virtual members-only program, guest curator William Green and curatorial assistant Meghan L. Jordan will take you behind the scenes to look at photographs in the Eastman Museum collection that were not included in the exhibition. Join us to see these hidden gems and to learn more about the challenges of narrowing down seven decades of work into one exhibition. Members will need to enter their member ID number in order to register. Please contact membership@eastman.org if you don't have access to your ID number.

FUTURE/PRESENT TALK

Sam Cannon

Capturing Fiction

Thursday, April 22, 6 p.m.

\$10 suggested | [Free to members](#)

Sam Cannon takes us inside her digitally altered worlds that blend fantasy, surrealism, and fashion to create works of art that challenge our perception of nature, the human body, and technology. Cannon is an artist and director working at the intersection of photography, video, installation, and performance art. Her work has been exhibited at Art Basel Miami Beach, Mana Contemporary, and Spring/Break Art Show. *The Impression* magazine included her in their "50 Female Creatives Representing the Next Generation of Talent" in 2018 and *Wired* named her one of their "23 Photographers You Should Know" in 2019.

LIVE MUSIC

PERFORMANCES IN THE MANSION

Aeolian Pipe Organ Concerts, Sundays, 3 p.m.

[Free to members](#), incl. w/museum admission.

March 7, **Joe Blackburn**

March 14, **Steve Kelly**

March 21, **Margaret-Anne Milne**

March 28, **Alden Wright**

April 4, **Steve Kelly**

April 11, **Keith Reas**

April 18, **Joe Blackburn**

April 25, **organist to be announced**



Dryden Theatre Recommends

For nearly a year, the Dryden Theatre and our Curator of Film Exhibitions, Jared Case, have been finding ways to stay connected while we wait for movie theaters to reopen. With our video series Dryden Theatre Recommends, we have been posting video recommendations and introductions for films available on various platforms to watch at home. Most of the films have screened at the Dryden in the past, allowing us to revisit some favorites and to catch up on titles you may have missed.

In 2021, Jared has started to feature conversations with cinephiles and archivists around the world, including many graduates of the museum's L. Jeffrey Selznick School of Film Preservation.

Now in its 25th year, the Selznick School is the preeminent program educating the

next generation of film archivists and those interested in working with film-related objects. Hands-on application of skills allows the students to work alongside the archivists at the museum, learning in a real-world environment. This is balanced with lectures from the staff and expert specialists from outside the museum.

The certificate and master's programs have more than 250 graduates who have gone on to work in archives, museums, and libraries around the world, from the United States to Canada, to Japan, Korea, and China, to the UK, France, and Germany. They work with film, digital, and paper materials, using the knowledge gained from their education at the Eastman Museum.

During the first weeks of the year, Jared has already talked to alumni at the National Archives and Records Administration, the Academy Film

Archive, the Museum of Modern Art, the Library of Congress, the University of Rochester, and the Rockefeller Archive Center. Watch all the Dryden Recommends videos—visit our YouTube channel or eastman.org/DTR.

STAY UP-TO-DATE

At press time, as we continue to monitor the lifting of restrictions by New York State, we're discussing the possibility of reopening the Dryden Theatre for public screenings this spring.

For updates on all things Dryden (and to be among the first to know our reopening plans)—sign up for the Dryden Theatre Weekly e-news at eastman.org/enews.



ASK A CONSERVATOR

What happens in the conservation lab?

The Conservation Department is responsible for the preservation and care of the museum's collection materials. Conservator in Charge Taina Meller and Assistant Conservator Sarah Casto have given us a peek at what happens in the conservation lab through a behind-the-scenes video and virtual 360-degree tour. The following is an edited excerpt:

Founded in 1975, this was the first conservation lab in the world dedicated solely to the care of photographic materials. The lab contains tools, supplies, and equipment for examination and care of photographs of all kinds. Over the decades, it has hosted various educational programs to spread knowledge about identification, conservation, and preservation of photographs.

Documentation is an important part of conservation. Each photograph chosen for an exhibition is first thoroughly examined to assess its current condition and to ensure it can be displayed safely. To maximize its lifespan, we

also track and limit the display time and give recommendations for light levels in the galleries.

When examining a photograph's condition, we are especially interested in any signs of chemical deterioration, such as fading and discoloration, but also in physical damages (tears and creases), as well as biological damages (mold and insect activity). The examination report becomes a part of the object's permanent record in the museum's collection database.

Along with visual examination and written reports, conservators take images to document a photograph's condition and the results of conservation treatment. These images are important because they illustrate our written descriptions and any changes made during treatment, which is an essential ethical practice.

It is important for conservators to understand what materials each photograph is made of. When we aren't able to visually identify the photographic process, we use a number of analytical instruments, most frequently the

microscope. The magnified view aids the examination, improves our understanding of the possible condition issues, and is helpful when trying to understand what type of photograph we are looking at. There are also treatments that require a high level of detail. Some address aesthetic concerns—or how the photograph looks—but most of the treatments we perform improve the physical stability. In any case, our interventions are designed to be reversible and as minimally invasive as possible, and we always discuss the likely outcomes with the curators before we begin.

If you'd like to learn more about the lab, visit eastman.org/conservation.

ASK US!

Curious about a collection object? Have a question about George Eastman? Post on social media with #AskGEM or e-mail info@eastman.org.



Closing Shot

In February, Manager of Exhibitions & Programs Nick Marshall (*left*) and Assistant Conservator Sarah Casto (*right*) work together to install Stacey Steers's *Stack of Beds* in the Project Gallery.

GEORGE
EASTMAN
MUSEUM

Information

MARCH/APRIL 2021

(585) 327-4800 | eastman.org | All information subject to change.




The George Eastman Museum is accredited by the American Alliance of Museums and is a member of the Association of Art Museum Directors and the International Federation of Film Archives.



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Membership

Subscription to this publication is a benefit of museum membership. Other benefits include free admission, discounted film tickets, members-only events, and more. To become a member, visit eastman.org/join or call Member Services at (585) 327-4861.

Join Us Online   

GEM at Home: eastman.org/home

#EastmanMuseum

facebook.com/GeorgeEastmanMuseum

Instagram & Twitter: @EastmanMuseum

youtube.com/GeorgeEastmanMuseum

Hours & Admission

To plan your visit, go to eastman.org/visit.

As of press time, the Dryden Theatre is closed.

Museum Hours: WED–SAT 10 a.m.–5 p.m.,
SUN 11 a.m.–5 p.m. (Closed MON & TUE)

Museum Admission: **Members always free.** \$18 adults,
\$16 seniors (65+), \$7 ages 5–17 and students (w/ID).

Always free for ages 4 & under, for EBT/SNAP cardholders & their families, and for active-duty military & their families.

Purchase tickets online in advance (required for nonmembers) at eastman.org/tickets. Advance tickets not required for members or others receiving free admission.

Health & Safety

- All visitors ages 2+ and staff members are required to wear face masks covering nose and mouth.
- Hand sanitizing stations are provided.
- Social distancing is required between different parties.
- Please stay home if you or anyone in your party are exhibiting symptoms of COVID-19.

Go to eastman.org/visit for more information.

Accessibility & Interpretation

The Eastman Museum is accessible. Some areas of the historic mansion and gardens have limited accessibility.

Sign language interpretation for events is available with one week's notice; contact info@eastman.org.

Open Face at Eastman Museum

Signature sandwiches, soups, salads, sides, and more available for dine in, takeout, or curbside pickup. (Museum admission not required to visit the cafe.)

Visit eastman.org/OpenFace for current hours, menu, and online ordering.

Public Transportation

RTS East Ave. route 57, University Ave. route 48, Park Ave. route 31

Facility Rentals

Host your private event or wedding ceremony at the Eastman Museum. Call (585) 327-4888.

GEORGE
EASTMAN
MUSEUM

900 East Avenue
Rochester, NY 14607-2298
eastman.org



NEW CAFE NOW OPEN FOR DINE IN, TAKEOUT & CURBSIDE PICKUP

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EASTMAN MUSEUM

