





Returning to Shared Experiences

My most exhilarating experience so far this year was the dedication event for the new curtain in the Dryden Theatre, in tribute to and in memory of our dear friend Jack Garner, on April 1. I was joined by Jack's beloved wife, Bonnie, and my colleagues Peter Bagrov and Jared Case in welcoming people back to our cinema, which had been closed for fifteen months. In this time of financial challenges, this wonderful new curtain—even more sumptuous than its predecessor—was made possible by generous donations from many of Jack's friends.

The dedication ceremony was followed by a screening of *Citizen Kane* (Orson Welles, 1941), which was Jack's favorite film. The next two evenings, we screened *Citizen Kane*

and *Rear Window* (Alfred Hitchcock, 1954) to sold-out, mask-wearing audiences in the reduced-capacity theater. Despite its limited size, we have been overjoyed to welcome our audience back, and those who have attended screenings have been visibly thrilled to return to an authentic cinematic experience.

In February, because of the popularity of our annual Dutch Connection display, visitor attendance at the George Eastman Museum (carefully managed to follow health guidelines) was 75% of the record level reached in February 2020. This represented an encouraging rebound, as we had been hosting between 17% and 37% of our prior year's visitors each month since our reopening in July 2020.

As more and more of us are vaccinated each day, the Eastman Museum continues to uphold our public health safeguards. I received my second vaccine dose on April 9. For me, it is time, while continuing to follow health protocols, to return to safely experiencing events in public spaces.

Here are some great reasons to come to the Eastman Museum in May and June:

- Five nights a week, the Dryden Theatre is presenting carefully curated series of motion pictures to an audience currently limited to 50 people per screening. Every film on the schedule is special, and there is not a bad seat in the house.

- Our stunning retrospective of seven decades of photographs by Carl Chiarenza, a revered leader of Rochester’s artistic community, is open through June 20. (Read an interview with the artist on pages 6 and 7.)
- Our exhibition of fantastical moving image works by artist Stacey Steers is on view in our Project Gallery and the Multipurpose Hall through June 6. Adults and kids alike have loved it.
- The insightful and moving exhibition *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults* will open in our Project Gallery on June 19. (See article, page 4.)
- Our new Thomas Tischer Visitor Center and renovated Bruce B. Bates Colonnade have transformed the experience of entering and visiting the museum.
- At our beautiful new café, Open Face at Eastman Museum, come taste why dozens of people visit the museum each week just to eat there.

In the last week of April, my husband and I are finally resuming one of our favorite pastimes—museum road trips. We are driving to the Chazen Museum of Art at the University of Wisconsin—Madison, the Saint Louis Art Museum, the Indianapolis Museum of Art, the Carnegie Museum of Art in Pittsburgh, and then back to the George Eastman Museum.

Attired in masks, we are reclaiming the joys we find in museums—even these that we have visited many times before—which never fail to offer us new revelations.



Bruce Barnes

Bruce Barnes, PhD
Ron and Donna Fielding Director

THANK YOU TO OUR MAY/JUNE 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.



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| Charina Endowment Fund | New York State Office of Parks, Recreation and Historic Preservation |
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| Matt Haag & Bill Schaefer and the Schaefer-Haag LGBTQ Advocacy Fund | Rubens Family Foundation |
| The Jewish Communal Fund | Save America’s Treasures grant program, funded by the Historic Preservation Fund as administered by the National Park Service, Department of the Interior |
| Daisy Marquis Jones Foundation | Thomas N. Tischer, PhD |
| Jacques and Dawn Lipson Visiting Artist Fund | |
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NATIONAL ENDOWMENT FOR THE HUMANITIES



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. Thank you.

ON THE COVER

Jess T. Dugan (American, b. 1986), *Dee Dee Ngozi, 55, Atlanta, GA, 2016*, inkjet print, 40 × 30 in., courtesy the artist and Barrett Barrera Projects. © Jess T. Dugan On view in *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults*; see p. 4.



To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults

For over five years, photographer Jess T. Dugan and social worker Vanessa Fabbre traveled throughout the United States seeking individuals whose experiences exist within the complex intersections of gender identity, age, race, ethnicity, sexuality, class, and location. Dugan and Fabbre traveled from coast to coast, to big cities and small towns, documenting the life stories of transgender and gender nonconforming older adults, an important but largely underrepresented population. The project's participants have a wide variety of life narratives spanning the last ninety years, offering an important historical record of transgender experience and activism in the United States.

Dugan has explored identity, gender, and sexuality in their earlier photographs,

often working within LGBTQ communities specifically. This is their first body of work to focus on older adults, a result of their collaboration with Fabbre. Dugan's portraits utilize direct eye contact to facilitate an exchange between subject and viewer. Each photograph is accompanied by an excerpt from a full-length interview conducted by Fabbre. These texts give insight into the individual's lived experience, enhancing our connection to each person's story.

The exhibition provides a nuanced view into the struggles and joys of growing older as a transgender person and offers a poignant reflection on what it means to live authentically despite seemingly insurmountable odds.

A companion book published by Kehrer Verlag in 2018 is available in the Museum Shop.

On view in the Project Gallery June 19, 2021–January 2, 2022, *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults* is an exhibition organized by Barrett Barrera Projects. Supported by Matt Haag & Bill Schaefer and the Schaefer-Haag LGBTQ Advocacy Fund.



Jess T. Dugan (American, b. 1986), *D'Santi, 54, Santa Fe, NM*, 2017, inkjet print, 30 × 40 in., courtesy the artist and Barrett Barrera Projects. © Jess T. Dugan

PANEL DISCUSSION

Trans Representation in Cinema



Zackary Drucker



Susan Stryker



Chase Joynt

In conjunction with the exhibition *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults* by Jess T. Dugan and Vanessa Fabbre, the Eastman Museum and ImageOut are hosting a panel discussion exploring representation of trans individuals in cinema.

Moderated by ImageOut director Michael Gamilla, the program features prominent voices in the film and television industry whose unique visions are shaping the perception of trans communities and their inclusion in contemporary culture.

PANELISTS

Zackary Drucker is an independent artist, filmmaker, and cultural producer. She has performed and exhibited her work internationally in museums, galleries, and film festivals including the Whitney Biennial 2014, MoMA PS1, Hammer Museum,

Art Gallery of Ontario, MCA San Diego, and SFMOMA, among others. Drucker is an Emmy-nominated producer for the docuseries *This Is Me*, and was a producer on the Golden Globe and Emmy-winning Amazon show *Transparent*. *The Lady and The Dale*, her directorial debut for television, premiered on HBO in early 2021.

Susan Stryker is professor emerita of Gender and Women's Studies at the University of Arizona, and currently holds the Barbara Lee Professorship in Women's Leadership at Mills College, 2020–22. Stryker is founding executive editor of *TSQ: Transgender Studies Quarterly*, author of *Transgender History: The Roots of Today's Revolution*, and co-director of the Emmy-winning documentary film *Screaming Queens: The Riot at Compton's Cafeteria*.

Chase Joynt is a writer and director whose films have won jury and audience awards

internationally. With Aisling Chin-Yee, Joynt co-directed *No Ordinary Man*, a feature-length documentary about jazz musician Billy Tipton, which was presented at Cannes Docs 2020 and premiered at the Toronto International Film Festival in 2020. Most recently, Joynt directed an episode of *Two Sentence Horror Stories* for the CW, which is now streaming on Netflix.

EVENT DETAILS

Wednesday, June 23, 6 p.m., Online

Tickets: Free to members,
\$10 suggested for nonmembers

Advance registration required.

eastman.org/webinars



CONVERSATION WITH THE ARTIST

Carl Chiarenza: Journey into the Unknown

Carl Chiarenza transforms cast-off materials into new images that suggest mysterious worlds we're invited to explore. The current retrospective exhibition spans the Rochester-based artist's entire career, beginning with early photographs he made as a high school student in the 1950s and concluding with his most recent work in collage. Exhibition curator William Green recently spoke with Chiarenza about his work; an edited excerpt follows.

William Green: Growing up in Rochester, what were your first introductions to art?

Carl Chiarenza: Well, everybody in the family made pictures and played music or sang, or both. My father made pictures, played the mandolin. His brother made pictures, played the guitar. My brothers and I made pictures, played instruments, sang. Art was always in progress or hanging on the walls.

Rochester is one of the greatest cities of music in the world. And in my day we had music of all kinds in grammar school, in high school, and on weekends at the Eastman School of Music. I belonged to a program made up of local high school students who met together on Saturdays with someone from the Eastman School of Music. I'll never forget the great music teachers I had, including the choirmaster who taught us that the best sound comes *FROM THE DIAPHRAGM!*

WG: Has your longstanding interest in music inspired your work in photography? Who are your favorite musicians?

CC: It is unlikely that my photography would not be influenced by my lifelong involvement with music. I was educated by several musicians; I performed in choirs, bands, classical orchestras, jazz combos; I sang

baritone, played clarinet and tenor saxophone. I do not work in the studio or darkroom without music—from Bach, Mozart, Beethoven, Chopin, Rossini, to Segovia, to ragtime. My favorite performers include Benny Goodman, Jerry Mulligan, Paul Desmond, Charlie Parker, Mitsuko Ushida, and many others. [*Ed. note:* Chiarenza created a playlist to accompany this exhibition. Listen at eastman.org/Chiarenza.]

Composing photographs for me is like putting notes together on the piano. I play with different combinations of material until they come together and lead me to exclaim, "Oh, that's pretty interesting, let's try that!" Then I might tweak certain elements of the picture (like a musician would with a note, a beat, a phrase, a key, a volume, instruments, voices) to improve the overall composition, thereby heightening the feelings, moods, responses,

and concentration that the picture elicits from its viewers.

WG: What's an average day in the studio? How do you get your creativity flowing?

CC: I make coffee, decide which music I'm going to listen to. When I was photographing every day, I would go to my table in the camera studio, which was covered with stuff, and I would just start playing with pieces of paper and lights until something came together. There was a lot of trial and error. More often than not, I would be throwing pieces away, starting over and over again until I eventually arrived at an arrangement that was beginning to work. Then I made a test exposure, adjusted the lights, changed the configuration. I would look at the Polaroid proof print, and I would say, "Hmm, not quite," and keep trying! Throughout this process, I kept responding to what I was seeing and let that determine what I did next. The materials and the prints themselves told me what to do.

WG: When you were constructing these arrangements for your camera, what kind of materials were you looking for and using?

CC: I collect materials that either absorb or reflect light in interesting ways. I try to express space and volume from relatively flat surfaces. Sometimes I direct the light behind the paper. Sometimes it goes onto the surface, to the edges. It's very important to follow the light. Friends have often sent me patterned or engaging materials to put to use. Because I'm making black-and-white photographs, the colors of these materials tend to be immaterial, except when I intentionally use them for how they translate/convert to a specific tonal value when photographed. For example, when I use red, I know it will show up as black in the finished photograph.

WG: In the past, you made collages that were constructed specifically to be photographed and then dismantled. You're now making new collages that you consider to be finished works of art. How has your process changed?

CC: The answer for how I started is simple: The Polaroid Corporation went bankrupt!



I ran out of my preferred positive/negative material that served me for some 45 years. Although I am not against the excellent use of the new digital materials by other artists, I feel it came into existence too late for me to use. So I have continued to make my art out of collaging. The only aspect I regret is the loss of the important role that lights played in my making photographs from collages, which allowed me the greatest possible control over how they would appear to viewers. But as my new work has evolved, I am as pleased with the results as I was with the earlier work I made. Photography still plays an important role in the contents of so many of my collages, as I often use portions of my discarded photographic prints within them.

WG: In addition to having a busy career as a photographer, you were also a professor for

several decades. Did your work as an historian influence your work as a photographer?

CC: Once I started getting involved in art history to make a living and support my own art, I started getting more and more involved with pictures from different perspectives—from an historical perspective. I developed a much broader view of photography's place within the history of picture making, going back to the time of cave painting and continuing into the present. Photography is a picture-making medium, like any other picture-making medium. And as such, photographers do not take, shoot, capture; they *make* pictures.

Carl Chiarenza: Journey into the Unknown is on view in the main galleries through June 20 and is generously supported by the Rubens Family Foundation.



Colby H. Chandler (1925–2021)

Colby H. Chandler, trustee emeritus of the George Eastman Museum, passed away on March 4, at age 95.

After receiving his bachelor's degree in physics at the University of Maine, he joined Eastman Kodak Company as a quality control engineer in the color control division in 1950 and then rose through the company's ranks. He served as its president from 1977 to 1983 and as its chief executive officer from 1983 to 1990.

Chandler joined the board of trustees of the George Eastman Museum in 1981. When the museum was forced to seriously consider transferring its world-class collections to the Smithsonian Institution and other alternatives that would have separated the collections from George Eastman's historic estate, Chandler played a critical role in keeping the collections intact within a new facility appropriate for their storage and exhibition.

In April 1985, he committed to the museum that Eastman Kodak Company would donate a building it owned in San Francisco (worth about \$16 million) to be sold to fund an endowment for operating and maintaining the new facility for the museum's collections—if the museum could fund (without debt), construct, and occupy the facility by June 30, 1989. The capital campaign, led by Bud Rusitzky with help from many others, raised more than \$10 million. The donated funds were used primarily to support the debt-free construction of the gallery and collections building, which opened in January 1989. Chandler's commitment of the Eastman Kodak Company donation on the condition of the success of a very ambitious fundraising campaign truly made the museum's ongoing ownership of its collections possible.

In June 1990, the museum's board of trustees adopted a resolution "to acknowledge publicly the important contribution of Mr. Chandler to

the museum during his tenure as Chairman and Chief Executive Officer of the Eastman Kodak Company." After serving as a trustee over a 24-year period, Colby Chandler was elected a trustee emeritus of the museum in August 2005.

Starting in 1974, Chandler served as trustee and later trustee emeritus of the board of trustees of the Rochester Institute of Technology, chairing the board from 1992 to 1994. From 1980, he served as a member and later life member of the board of trustees of the Massachusetts Institute of Technology; he had earned a master's degree in business administration there in 1963.

Jean F. Chandler, his wife of 72 years, passed away on March 23.

The George Eastman Museum fondly and gratefully remembers Colby Chandler and his contributions to our institution.

Inspecting, Conserving, and Preserving the South Asian Cinema Collection

This article is an edited excerpt from a blog post written by Lydia Creech and Erica Jones, project film specialists in the Moving Image Department.

The South Asian cinema collection currently being processed at the Eastman Museum consists of contemporary 35mm polyester films in Hindi, Tamil, and Telugu. These 35mm film prints were designed to be projected and they show the everyday wear and tear they have faced during their lifetime.

It is our job as film archivists to document, catalog, and attempt to understand their journey from being filmed in a camera to being screened by a projectionist, through the projector, and onto the screen to be enjoyed by audiences. We observe and document these objects, repair fixable problems and deterioration as needed, and make decisions on what is unreparable and might need to be removed for the benefit of the object. As we have started inspection, we've found ourselves breathing a silent "thank you" whenever we get to a film from the last decade. We've noticed that there is a marked uptick in the quality of care for films—which makes inspection go like a breeze.

[In the first two months of the South Asian film grant project], we have processed approximately 600 reels of film. On the blog, we will present and elaborate on various interesting aspects concerning these prints that we discover and encounter while processing this extensive collection. We begin our 26-month journey by providing observations and pictures taken while working with these prints, which document some of the wear and tear we have observed.

NORMAL WEAR AND TEAR

Scratches, dirt, and oil are what we would consider "normal wear and tear." Scratches are the most common form of damage observed and documented during film inspection. All types of film handling and projection involve a risk of scratching. Having a clean space reduces



the amount and severity of scratching damage. Most often, there will be more scratches on the base, or plastic carrier of the image, and less on the emulsion, or image side, of the film print.

IRREPARABLE DAMAGE

In some cases, frames or series of frames need to be removed from the film prints as they adversely affect the life of the object and would prevent any type of future projection of the prints. From the film *Atithi Tum Kab Jaoge?* (Ashwni Dhir, India 2010), a frame was being held together with staples that would need to be removed so that it could eventually be projected again and enjoyed by future audiences.

These inspections are the first step in making these films available and accessible for the global community. We look forward to delving deeper into this collection through our blog posts and pictures where we will discuss films we have enjoyed and challenges we have faced, and provide a deeper understanding of where South Asian cinema fits into our cinematic experiences today.

This project was made possible in part by the Institute of Museum and Library Services: Grant #MA-245614-OMS-20. To read more about this and other museum projects, visit eastman.org/blog.

Eastman Entertains: At the Movies

June 9–27

Eastman Entertains: At the Movies returns for its fifth year, on view in the Multipurpose Hall and in select areas of the mansion. Created by community members and businesses, the sixteen creatively themed tabletops, table settings, and floral arrangements are inspired by popular motion pictures including *Beauty and the Beast*, *Big Night*, *Julie and Julia*, *The Lone Ranger*, and *The Queen*.

The Dryden Theatre will screen some of the titles from this year's display, including *The Wizard of Oz* and *Sunset Boulevard*.

Eastman Entertains: At the Movies is organized by the Eastman Museum Landscape Committee and supported by Daryl Dear Cubitt.



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
Blending 2D paper collage, animation, and sculpture, Stacey Steers creates entirely original cinematic works that transport familiar characters and imagery into surreal nocturnal dreamscapes. The exhibition

presents the artist's mixed-media sculptural works and collages in the Project Gallery, as well as screenings of her films in the Multipurpose Hall.

NEW! *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults*

June 19, 2021–January 2, 2022, Project Gallery
See article, p. 4. *Organized by Barrett Barrera Projects. Supported by Matt Haag & Bill Schaefer and the Schaefer-Haag LGBTQ Advocacy Fund.*

One Hundred Years Ago:

George Eastman in 1921
Through 2021, Sitting Room
The annual display in the historic mansion provides a glimpse of George Eastman's life and work one hundred years ago through original objects from the collection. *Generously sponsored by St. John's.*

Collection Gallery

Sponsored in part by ESL Federal Credit Union.
Through October 3

The current installation of photographs from the museum's collection demonstrates that play is as essential a theme in the medium's history as it is in our lives. *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.*

FUTURE / PRESENT

**Jon Henry:
Stranger Fruit**

May 6, 6 p.m.

Join us for the final 2021 installment of our new series of virtual talks by early- to mid-career photographers who are exploring some of the most pressing issues of our time and pushing the boundaries of image-making and visual culture today.



TALKS & OTHER ONLINE PROGRAMS

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

FUTURE/PRESENT TALK

Jon Henry: Stranger Fruit

Thursday, May 6, 6 p.m.

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

Jon Henry is a visual artist working with photography and text whose work reflects on family, sociopolitical issues, grief, trauma, and healing within the African American community. In this virtual talk, he will speak on how his project *Stranger Fruit* began, as well as the work that preceded it. Henry was recently awarded the Arnold Newman Grant for New

Directions in Photographic Portraiture, was an En Foco Fellow for 2020, and was named one of LensCulture’s Emerging Artists for 2019. He has also won the Film Photo Prize for Continuing Film Project sponsored by Kodak.

IN FOCUS TALK

Sarah Casto and Dan Bellavia:

Best Laid Plans

Friday, May 21, 1 p.m.

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

Landscape Manager Dan Bellavia and Assistant Conservator Sarah Casto will discuss the original blueprints for George Eastman’s estate and how the property has evolved over time. Join us for this virtual talk as we explore the history of these historic

documents and get a behind-the-scenes glimpse at how conservation treatments are able to preserve them for future generations.

EXHIBITION TALK

Stacey Steers: Night Reels

Thursday, May 27, 6 p.m.

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

In this virtual talk, artist Stacey Steers and assistant curator Gordon Nelson will discuss the works in the exhibition *Stacey Steers: Night Reels*. Join us as they stream live from the gallery for this in-depth look at the artist’s practice, which blends silent cinema, surrealism, and animation to create works that are simultaneously haunting and whimsical.

Programs continue, p. 12



Jesse Peers (left) leads a 2019 bike tour. Attend one of the three bike tours planned for May, July, and September and see Rochester in a new way!

PANEL DISCUSSION

Trans Representation in Cinema

Wednesday, June 23, 6 p.m.

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

In conjunction with the exhibition *To Survive on This Shore*, the Eastman Museum and ImageOut are hosting a panel discussion exploring representation of trans individuals in cinema. Moderated by ImageOut director Michael Gamilla, the program features panelists Zackary Drucker, Susan Stryker, and Chase Joynt—prominent voices in the film and television industry whose unique visions are shaping the perception of trans communities and their inclusion in contemporary culture. For more information, see page 5.

DEMONSTRATIONS & WORKSHOPS

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

PROCESS DEMONSTRATION

35mm Silent Film:

Demonstration & Preservation

Friday, May 14, 1 p.m.

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

In this webinar, Historic Process Specialist Nick Brandreth will demonstrate the process of creating 35mm motion picture film. Then, Preservation Manager Anthony L'Abbate will discuss filmmaking during the silent era, why so many films from that time have disappeared, and methods we use today to preserve and restore these films—often from a sole surviving print.

PROCESS WORKSHOP

AZO-Style Paper from Scratch

Friday, June 25, 12–3 p.m.

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

Printing photographs at home was not a simple feat in the 19th century, but the creation of AZO paper made it much easier. In this online workshop, Historic Process Specialist Nick Brandreth will guide participants through the process of making this simple gelatin photographic paper emulsion. The workshop includes how to hand-coat the silver chloride AZO emulsion onto plain and baryta-coated papers, as well as printing and processing. A great entry-level workshop for the curious and those who would like to build upon the basics. Limited to 10 participants.

IN-PERSON EVENTS

TOUR

George Eastman Bike Tour

Saturday, May 15, 10 a.m.

\$25

A nod to George Eastman's own love of cycling, the bike tour takes you to ten locations related to the life and work of this pioneer of popular photography and famous Rochesterian. Bike tours are led by Jesse Peers, archivist in the George Eastman Legacy Collection and League of American Bicyclists certified bike instructor. Peers will guide participants on the relaxed pace, 6.5-mile tour. Open to riders of all experience levels. Limited to 12 participants. Advance registration required; see all bike tour dates and register at eastman.org/biketours.

LIVE MUSIC

PERFORMANCES IN THE MANSION

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

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

May 2, Joe Blackburn

May 9, Carol Cowan

May 16, Brenda Tremblay, with violist Mona Seghatoleslami

May 23, Margaret-Anne Milne

May 30, Steve Kelly



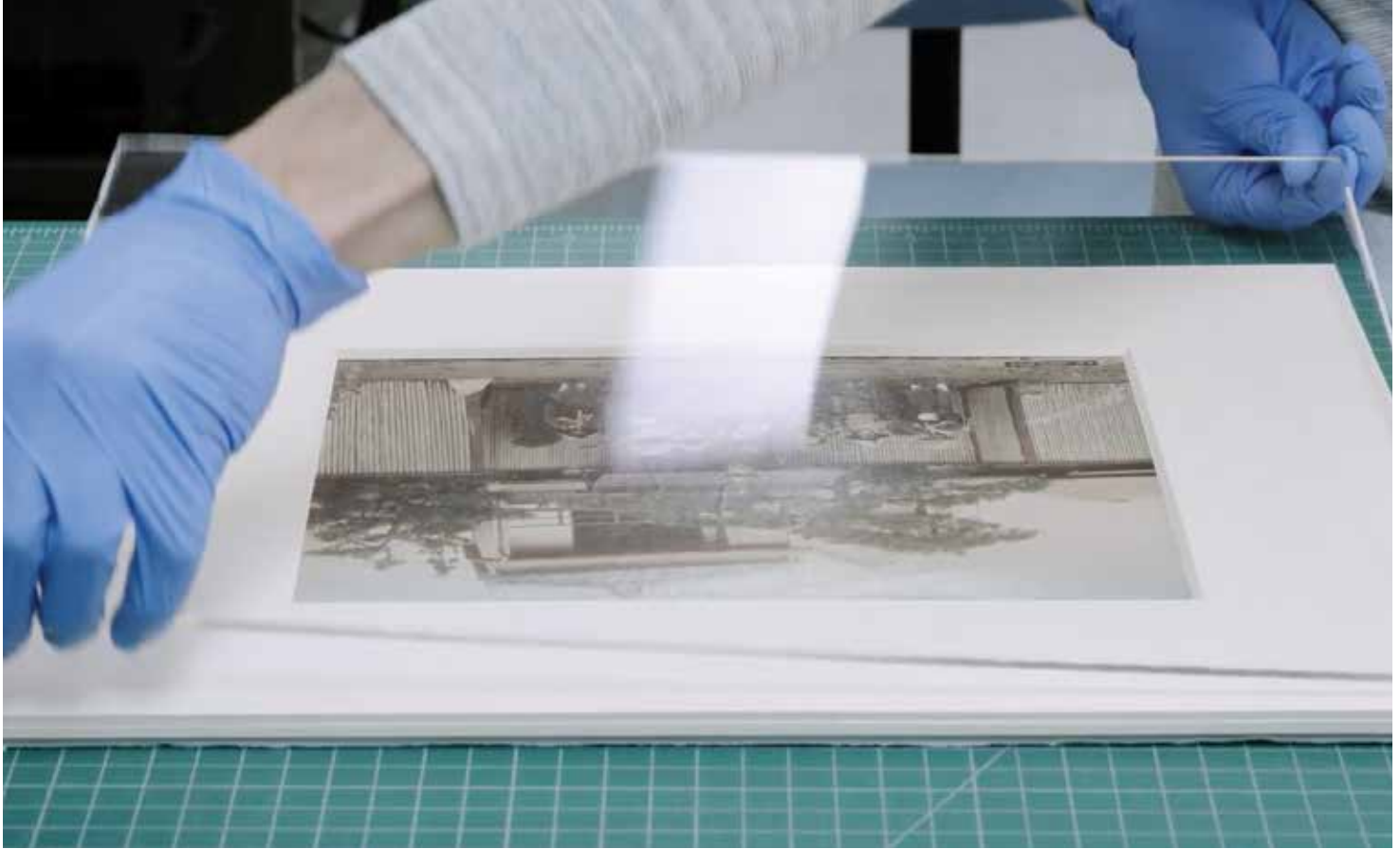
On Screen in May & June

The Dryden Theatre reopened on April 2, and the reception has been overwhelming! Audiences have responded positively to our new safety guidelines, spaced seating, and online ticket sales. We began the month with a series remembering our friend and collaborator Jack Garner, for whom our new curtain was dedicated. And, we brought you the Rochester Premiere of *Night of the Kings* (Philippe Lacôte, 2020) and a special presentation from Curator in Charge Peter Bagrov.

Here is some of what you can look forward to in May and June:

- **The Other Mank:** A series of films written, produced, or directed by Herman Mankiewicz's younger, more prolific brother, Joseph. Titles include *A Letter to Three Wives* (1949), *All About Eve* (1950), and *The Barefoot Contessa* (1954).
- **IFC Comedies:** Anchored by the impression-filled Trip films featuring Steve Coogan and Rob Brydon and featuring some of the best independent comedies of the last 20 years.
- **A Preservation Legacy: Ed Stratmann:** Some of the best work of our late curator emeritus from his 40-plus years at the museum. Titles include *Sherlock Holmes* (Albert Parker, 1922) and *Lonesome* (Pál Fejos, 1928).
- **Judy, Judy, Judy (Garland):** Three colorful musicals—*The Pirate* (Vincente Minnelli, 1948), *In the Good Old Summertime* (Robert Z. Leonard, 1949), and *A Star Is Born* (George Cukor, 1954)—featuring one of our favorite and most enduring stars.
- **Cary, Cary, Cary (Grant):** A look at some of the star's best comedies, including Howard Hawks's *Bringing Up Baby* (1938) and *His Girl Friday* (1940).
- **Noir '46:** Examining one of the best release years for film noir, including *Gilda* (Charles Vidor, 1946), *The Big Sleep* (Howard Hawks, 1946), and *The Postman Always Rings Twice* (Tay Garnett, 1946).
- **Eastman Entertains:** In conjunction with the display in the museum (see p. 10), the Dryden will bring some of the featured titles to the big screen, including *The Wizard of Oz* (Victor Fleming, 1939) and *Sunset Blvd.* (Billy Wilder, 1950).

Titles and dates are announced month by month. Sign up for our weekly e-news for the latest! Purchase tickets in advance at eastman.org/Dryden. Prefer the phone? Hear a recording of the week's schedule at (585) 327-4981 and purchase advance tickets by calling the Box Office at (585) 327-4839.



How is an object prepared for display in the galleries?

In a new video now on view outside the Collection Gallery, we take you behind the scenes to show some of the steps that go into bringing an object from the vault to the gallery wall. Here, we outline this process, which involves curators, a photographer, conservators, object preparators, exhibition installers, and more:

By taking the following steps, we ensure every work is properly documented, protected, interpreted, and prepared for display in our gallery.

First, a curator chooses an object and retrieves it from the vault. The curator examines the object and confirms or adjusts its cataloging information in the collections database: title, date, medium, dimensions, and any inscriptions on the object.

Next, the object is taken to the photography studio to be photographed. The resulting digital master files are used to create files for a variety of uses, including publication and online access.

Then, in the conservation lab, conservators document the object's condition and determine whether any treatment is needed.

Once conservation work is complete, object preparators create a custom mat and frame. The photograph is put into a sealed package inside the frame. The sealed package protects the object from airborne pollutants, water damage, and pests.

When it is time for installation, preparators carefully hang the work so that it is secure, level, and positioned correctly on the wall.

A label containing identifying information about the object along with text that has been researched and written by a curator is added next to the work.

On your next visit, watch the video outside the Collection Gallery and then see the new installation of photographs from the collection, focused on various ways play has been depicted throughout the medium's history.

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.



During an online event on March 5, Historic Process Specialist Nick Brandreth (*right*) gave a hands-on demonstration showing how AZO-style paper is made, and Technology Collection Manager Erin Fisher (*left*) shared a brief history of this unique paper and its legacy. For a deeper dive into making AZO paper, attend the virtual workshop on June 25 (see page 12 or visit eastman.org/workshops for details).



Information

MAY/JUNE 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.



Membership

Subscription to the bulletin is a benefit of membership. Other benefits include free admission, discounted film tickets, members-only events, and more. Become a member today! Visit eastman.org/join or call (585) 327-4861.

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.

Public Transportation

RTS routes 57 (East Ave), 48 (University Ave), 31 (Park Ave)

Hours & Admission

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

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

Dryden Theatre Film Screenings

Visit eastman.org/Dryden for full calendar and health & safety info. Hear a recording of the week's schedule at (585) 327-4981.

Film Tickets: \$10 general, \$7 GEM members, \$5 students (w/ID) & children. Free for EBT/SNAP cardholders & their families, and for active-duty military & their families.

Purchase advance tickets (required) at eastman.org/Dryden, or by calling the Box Office at (585) 327-4839.

Health & Safety

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

Go to eastman.org/visit for more information.

Open Face at Eastman Museum

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.

Facility Rentals


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

Join Us Online

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 Instagram & Twitter: @EastmanMuseum
youtube.com/GeorgeEastmanMuseum

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Rochester, NY 14607-2298
eastman.org



The Dryden Theatre Is Back!

Film Calendar • Tickets • Health & Safety Info
eastman.org/Dryden