GEORGE EASTMAN MUSEUM

NEWS | FILMS | EVENTS | SEPTEMBER/OCTOBER 2021





Transforming Our Educational Programs

People who visit the George Eastman Museum as children are more likely to return as adults, to form a lasting connection with our institution, and—most significantly—to have a greater interest in museums generally and a deeper understanding of art, history, and science.

The Eastman Museum is launching an initiative to revitalize our educational programs for school groups and families with children. We are most pleased that Suzanne Kolodziej, who has extensive experience as a museum educator and administrator, has joined our staff as Museum Educator, K–12 and Families (see page 4).

In collaboration with the museum's engagement team, Suzanne will develop the museum's educational offerings (K–12), interact directly with students and teachers, and build and foster relationships with the Rochester City School District and education institutions across Greater Rochester. She will also lead the museum's family programming.

In spring 2019, the Eastman Museum and Writers & Books jointly launched a collaborative program with nearby Francis Parker School No. 23. The project extended an existing Expanded Learning Collaboration between the Memorial Art Gallery and the Rochester City School District. The Eastman Museum and Writers & Books program was designed to fit well with the sixth-grade curriculum on identity through lessons and activities based on the partnership of word and image. In fall 2019, the program was expanded to include fifth graders from the school. Although it was well received and successful in delivering on its goals, the program was limited in scope and scale. (It has been temporarily suspended because of COVID-19.)

The coming creation of new educational programs and learning opportunities to serve school groups and families will advance some of the Eastman Museum's highest priorities. Educational programs for children are essential to our efforts to inclusively serve Greater Rochester's diverse population. New learning opportunities for families with children are a key aspect of our strategic initiative to transform our visitors' experience.

Our plans for educational programs for student groups and families include:

- A series of exhibition-related, single-visit tours for upper elementary, middle school, and high school students, with an emphasis on current trends in visual literacy, digital literacy, and global competence—aligned with state and national educational standards.
- Creation of an agile new community gallery space that can be used for exhibitions organized by our educational staff, including displays of photographs or moving image works by local students.

As part of the Expanded Learning Collaboration with Writers & Books and Rochester City School No. 23, curator Jamie M. Allen guides a group of students through the 2019 exhibition *#LarsonShindelman #Mobilize*. The Eastman Museum plans to broaden this program, among other educational and family programming initiatives.

- In partnership with Writers & Books, broadening our current Expanded Learning Collaboration to include fifth and sixth graders at city Schools No. 45 and 29, which already have programs for younger students at the Memorial Art Gallery.
- Expanded outreach to city, suburban, and rural schools to integrate the Eastman Museum into their teaching programs.
- A contemporary and balanced interpretation of the story of George Eastman, his estate, and his legacy that is relevant to diverse audiences, including student groups and families.
- Experiences, such as demonstrations and hands-on workshops, for students and families to explore STEM (science, technology, engineering, and math) careers related to photography, cinema, and museum studies.
- Programs that explore the meaning and importance of preservation in the context of the museum's collections and our National Historic Landmark.
- An inclusive approach to serving youth with learning differences and on the autism spectrum.
- An enhanced Discovery Room—both on-site, with new hands-on experiences including those connected to current exhibitions, and online, with virtual GEM Kids activities.
- Collaborating with other organizations to offer pre-college programs for high school students in areas such as photography, documentary filmmaking, and museum studies.

We recognize that this is an ambitious agenda, which will require time and the dedication of substantial resources, but such programs will make a transformative contribution to advancing one of the George Eastman Museum's three core missions: to inclusively serve our diverse community.



Bruce Barnes, PhD
Ron and Donna Fielding Director

THANK YOU TO OUR SEPTEMBER/OCTOBER 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
Matt Haag & Bill Schaefer and the Schaefer-Haag LGBTQ Advocacy Fund
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The Packard Humanities Institute
Susan and Nathan Robfogel
Rubens Family Foundation
Save America's Treasures grant program, funded by the Historic Preservation Fund as administered by the National Park Service, Department of the Interior
Thomas N. Tischer, PhD

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

Lala Deen Dayal (Indian, 1844–1905), Laad Bazaar and the Charminar, Hyderabad, India (detail), 1887. Albumen silver print, 7 ¾ × 5 ⅜ in. (19.7 × 13.6 cm). George Eastman Museum, gift of University of Rochester Library. On view in *Selections from the Collection*, opening October 9 (see page 5).

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Museum Educator to Build K–12 and Family Programming



The George Eastman Museum is pleased to announce that Suzanne Kolodziej has joined our staff as Museum Educator, K–12 and Families. In this role, she will build and foster relationships with the regional educational community through arts-in-education programs, professional development for educators, online resources, family programming, and other initiatives.

Suzanne brings nearly thirty years' experience as a museum educator and administrator as well as a teaching artist. Beginning with an internship at the Eastman Museum early in her career, her experience with regional museums and organizations is considerable. She served as a preschool educator at the Rochester Museum and Science Center, assisted with outreach programs for the Genesee Country Village and Museum, worked in varying roles at Cornell University, and served as teaching artist and museum educator at the Memorial Art Gallery for nearly twenty years. Her additional experience in arts and education in the Rochester area has been through her work with Project UNIQUE, Head Start, and the Children's School of Rochester.

She has an extensive background in K–12 teacher professional development and in working with children with learning differences. She is a published author in art, museum, and virtual worlds education, and has presented to national, state, and local audiences.

At Cornell, Suzanne developed a virtual worlds museum program at the Cornell Theory Center and served as Education Specialist and Outreach Coordinator for their East Asia Program at the Mario Einaudi Center for International Studies, establishing numerous education programs on East Asian culture and global education. In addition, she organized and implemented several campus/community events focused on East Asian arts, working closely with the Johnson Museum of Art.

Following her tenure at Cornell, she returned to the Memorial Art Gallery, working in the education department and the Creative Workshop. She led teacher in-services, organized family days and preschool museum story strolls, and assisted with docent trainings.

Most recently, Suzanne has served as a teaching artist and museum educator in the Memorial Art Gallery–Rochester City School District (RCSD) Expanded Learning Collaboration (ELC). As an extension of this ELC launched by the Memorial Art Gallery, the Eastman Museum has for three years partnered with Writers & Books and RCSD on a similar program. In her new role, Suzanne will work with the education team at Writers & Books and fifth- and sixth-grade teaching teams at Rochester City School No. 23 on curriculum-based series of experiences, including an interdisciplinary exploration of images and writing. The GEM/Writers & Books–RCSD ELC will be expanded to additional schools under Suzanne's leadership.

Suzanne earned her bachelor's degree from Michigan State University and two master's degrees from the University of Illinois, in art education and in historical textiles and costume. In addition, she holds a certificate in art museum studies from the National Endowment for the Arts and the University of Illinois. She lives in Brighton with her husband, Timothy Glander.



Objects from the Collection Explore Travel & Tourism

Today, tourism is one of the biggest industries in the world, but traveling for pleasure reaches far back into history. A new rotation in the Collection Gallery looks at how the invention of photography helped to expand visual understanding of the world, especially for those without the means to travel. The selection from the museum's photography and technology collections also highlights how the history of photography has intersected with the evolution of tourism in the United States and abroad.

From views of the Victorian Grand Tour to snapshots from Route 66 road trips, the photographs—including travel albums, stereocards, daguerreotypes, and woven inkjet prints—examine how photography and tourism influence each other. Works by Ansel Adams (American, 1902–1984) and Fannie E. Coburn (American, 1848–1928) highlight the impacts of photography on burgeoning tourism destinations following the creation of the National Park Service. Pieces by Shan Goshorn (American, Eastern Band of Cherokee, 1957–2018) and Lala Deen Dayal (Indian, 1844–1905) give us a lens into the cause and effect of cultural tourism, while photographs by Martin Parr (British, b. 1952) and Steve Fitch (American, b. 1949) show a comical side of tourist pictures.

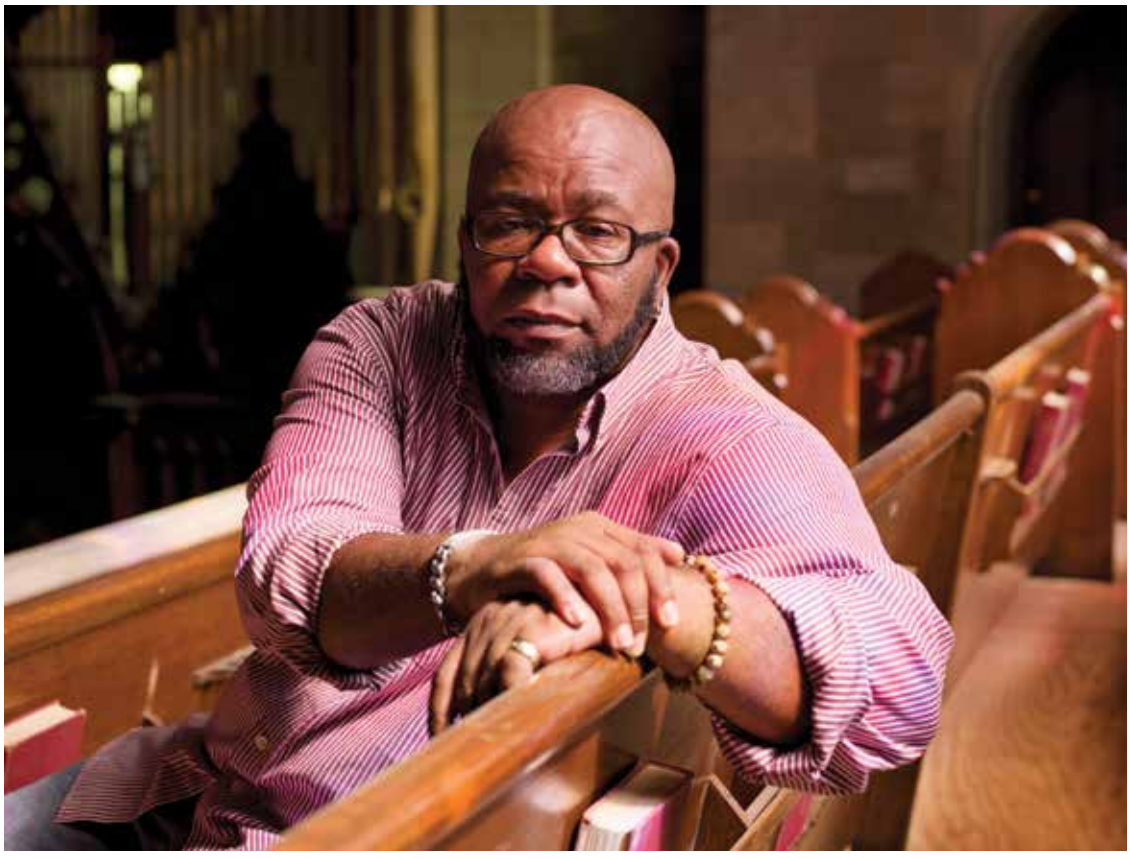
Tourism and photographic technology were similarly interrelated. Camera designers advanced the concept of portable cameras from the earliest days of photography. The introduction of commercially manufactured gelatin dry plates in the 1880s increased the amateur market, and portable cameras were designed specifically for this emerging group.

Illustrating the changes in cameras for the tourist photographer, the selection on view includes the ca. 1882 Touriste, a folding dry plate magazine camera; the ca. 1913 Tourist Multiple, one of the first 35mm cameras ever made; and the ca. 1925 Leica I Model A, which set the styling trend for 35mm cameras.

The display also includes a rare example of the original 1936 35mm Kodachrome film, Eastman Kodak Company's first natural color film—whose high-contrast colors made it ideal for travel photography—as well as the ca. 1938 Kodaslide Model 1 projector, designed for use with Kodachrome transparencies (slides), and the Kodak Carousel Model 550 projector, ca. 1963.

This rotation of *Selections from the Collection* will be on view October 9, 2021–September 4, 2022. *The Collection Gallery is sponsored in part by ESL Federal Credit Union.*

Melissa Ann Pinney (American, b. 1953), *Women's Washroom, Disney World, Orlando Florida*, 1998, from *Regarding Emma*. Inkjet print, printed 2012, 8 ⅞ × 13 ¼ in. (22.5 × 33.7 cm). George Eastman Museum, gift of Jeanne and Richard S. Press.
© Melissa Ann Pinney



To Survive on This Shore

Jess T. Dugan and Vanessa Fabbre spent over five years photographing and interviewing individuals whose experiences exist within the intersections of gender, age, race, ethnicity, sexuality, class, and geography. In the resulting project, *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults*, each of Dugan's portraits is accompanied by an excerpt from a full-length interview with the subject, conducted by Fabbre. The following is a portion (edited for length) of the interview with Louis, whose portrait is above.

"In the last few years I have seen tremendous growth in the transmasculine community. [. . .] In my generation, the notion of community was almost an intentional causality to the process. You were supposed to move away, never let anyone know your history, and move into isolation in order to exist. You needed to be heteronormative and have a specific way of being that fit the criteria of what this diagnosis is supposed to look like. So the notion of building community in that way . . . how could you if you don't meet the standards? The notion that community is available to us is a relatively new phenomenon.

"[. . .] I think that is critical to build community, specifically among trans men of color. There are so many other oppressions and variables that trans men and trans women of color face that it's not as easy as hanging a rainbow flag out your window. Well, how's that gonna work? You gonna pay my bills? Are you going to walk with me everywhere I go and be my personal bodyguard? So the notion that 'out' is always better assumes a safety that many of us, especially trans women of color, cannot count on.

"I'm so excited that in a relatively short slice of history, a community has grown up around me of vibrant, creative, amazing people: men, women, and others who are doing such amazing work in the realm of spirituality, sciences, art, and politics. It's like having a gazillion nieces and nephews and other kids and being really proud of all of them.

"Years and years ago when I was a tiny kid I just wanted to grow up to be a husband and a father, but in that time and place it was completely impossible. So the notion that I have those things in my life now is nothing short of miraculous. [. . .] I am extremely grateful more than anything else, and I will continue to seek that gratitude in ways that I can and continue to be an example to people who are really struggling. The impossible is possible. [. . .] So that is a joy and I will continue doing that until I kick the bucket."

See more photographs and narratives in the exhibition, on view through January 2 in the Project Gallery.

To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults is organized by Barrett Barrera Projects and supported at the Eastman Museum by Trillium Health, Matt Haag & Bill Schaefer and the Schaefer-Haag LGBTQ Advocacy Fund, and an anonymous donor.

Jess T. Dugan (American, b. 1986), *Louis, 54, Springfield, MA*, 2014. Inkjet print, 18 × 24 in. (45.7 × 61 cm). Courtesy the artist and Barrett Barrera Projects. © Jess T. Dugan



Global Groove (Nam June Paik and John Godfrey, 1973)

Widely acknowledged as the father of video art, Nam June Paik (Korean, 1932–2006) was a classically trained pianist who embraced modern and conceptual art while studying in Germany in the 1950s. Initially working in music composition and performance, Paik started making video art and using television sets as sculptural objects in the early 1960s. The breadth of Paik's art, interests, and influences from the time period are collected in *Global Groove* (1973), a highly influential work of early video art.

Made for broadcast on public television as a "glimpse of the video landscape of tomorrow" (as an announcer at the beginning of the video states), *Global Groove* takes viewers on a stream-of-consciousness cultural journey around the world through the video medium. Unpredictable juxtapositions abound, from traditional Korean dancers merging with American rock and roll to a Japanese Pepsi commercial flowing into a heavily processed image of a Diné (Navajo) singer. Major twentieth-century artists like John Cage and Allen Ginsberg make appearances along with Charlotte Moorman, Paik's frequent collaborator who plays their TV Cello invention and even performs with Paik himself in the role of a human cello. With this dazzling explosion of imagery and sound from variable sources flowing together, *Global Groove* can be considered an early example of a video mash-up.

Paik's co-director, John Godfrey, was a television engineer at WNET, New York City's flagship public television station where *Global Groove* was produced. Godfrey was instrumental in realizing the technical demands of Paik's vision. In addition to Godfrey's contributions, many of the striking visual effects on display were made with a device called the Paik-Abe Video Synthesizer, an analog video effects processor that Paik designed with Shuya Abe in 1969.

Global Groove stands today as a prescient work. It has anticipated many things that have come to pass since its creation in 1973, with respect to our current global connectivity through media as an "electronic superhighway" (a term attributed to having originated with Paik in 1974).

See *Global Groove* (Nam June Paik and John Godfrey, US 1973, NTSC video, 29 min.) in the Multipurpose Hall, screening on a loop during museum hours, September 7–November 7.

Global Groove (Nam June Paik and John Godfrey, US 1973, NTSC video, 29 min.). Courtesy of Electronic Arts Intermix (EAI), New York.

Board of Trustees Welcomes New Members

A museum's board of trustees plays an essential role in providing strategic guidance and supporting resource development that ensures fulfillment of the institution's mission. In the first half of this year, the George Eastman Museum Board of Trustees welcomed five new members, each of whom brings professional expertise, demonstrated leadership, and personal passion to our governing body.





WILLIAM (BILL) J. FERGUSON II

Bill Ferguson is Acting Executive Director of Garth Fagan Dance. He holds a BA in dance from the Conservatory of Music at the University of Missouri–Kansas City.

Ferguson joined Garth Fagan Dance in 1989 and became a principal company member in 1996. While teaching all levels at the Garth Fagan Dance School since 1990, he has simultaneously directed the Garth Fagan Dance Student Ensemble, including most recently at the City of Rochester Black Heritage Committee performance at the Hochstein School.

Since retiring from the concert stage in 2008, Ferguson has served as executive artistic liaison for Garth Fagan Dance and as personal assistant to Garth Fagan. He also digitizes and maintains archival video and has produced television and radio commercials, ads, and marketing and grant peripherals for Garth Fagan Dance.

Ferguson currently serves as vice president of the board of the Joseph Avenue Arts and Culture Alliance, and his hobbies include Bilbilravago LLC, a jewelry & sculpture company, and golfing when family and work allow. A cancer survivor and veteran of the US Air Force, Ferguson finds greatest joy in being husband to Nicolette Depass and father to their sons, William Donovan and Nicholas Lamond.

ROSS P. LANZAFAME

Ross Lanzafame is Senior Counsel, Harter Secrest & Emery, and founder of Leading Edge Advising and Development, LLC. He is a graduate of Cornell University and University at Buffalo School of Law.

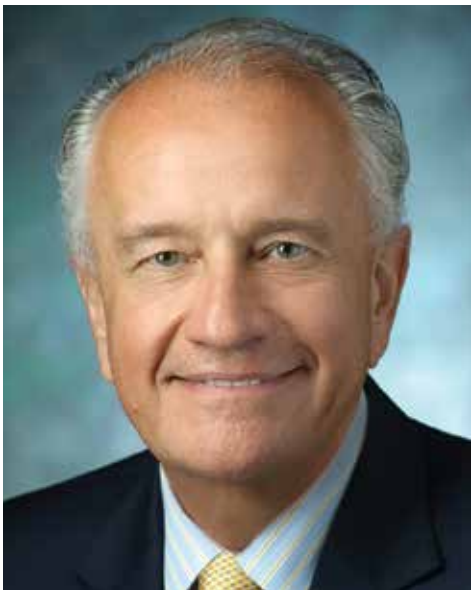
Lanzafame joined Harter Secrest & Emery in 1986 and retired from daily practice in March 2020. He has counseled health care providers on business, corporate, and government regulatory matters, and represented clients before a variety of governmental agencies, bodies, boards, and commissions.

Lanzafame is a dedicated civic leader and has served in leadership roles for numerous entities such as the Rochester Philharmonic Orchestra, American Lung Association (National Board of Directors), and the Cornell Alumni Association, among many others. He served as the interim executive director at Flower City Arts Center, where he had served as president of the board of directors for three years. Among his recognitions, Lanzafame received an Icon Award from the *Rochester Business Journal* in 2020 and was honored as the 2021 *Best Lawyers* Health Care Law "Lawyer of the Year" in Rochester.

Recently, Lanzafame formed Leading Edge Advising and Development, LLC, which provides training and mentoring for nonprofit board and nonprofit leaders in the area of board governance and strategic planning.







SARAH C. MANGELSDORF, PhD

Sarah C. Mangelsdorf became president of the University of Rochester in 2019. An experienced academic leader, she is a professor of psychology who is internationally known for her research on social and emotional development.

Before coming to Rochester, Dr. Mangelsdorf served as provost and chief operating officer at the University of Wisconsin–Madison, where her responsibilities included oversight of all academic programs and budget planning for twelve schools and colleges.

She previously served as dean of the Weinberg College of Arts and Sciences at Northwestern University. She began her academic career at the University of Michigan and in 1991 moved to the University of Illinois at Urbana-Champaign, where she later was dean of the College of Liberal Arts and Sciences.

A Pennsylvania native, Dr. Mangelsdorf graduated from Oberlin College in 1980 and earned her doctorate in child psychology from the University of Minnesota in 1988. She is a third-generation academic: her father, Paul C. Mangelsdorf Jr., was a professor of physics at Swarthmore College and her grandfather, Paul C. Mangelsdorf, was a professor of botany at Harvard University. Dr. Mangelsdorf's husband, Karl Rosengren, is a tenured faculty member at the University of Rochester.

ERIC R. PALEY

Eric Paley is a member of Nixon Peabody's Employee Benefits and Executive Compensation team within the Labor and Employment practice group. He focuses his practice on the law and regulations governing retirement plans, welfare plans, nonqualified deferred compensation plans, and equity compensation plans.

The vast majority of Paley's clients are tax-exempt institutions—hospitals and health systems, colleges and universities, arts and cultural organizations and museums, trade organizations, and social welfare agencies—although he also represents both privately held and public for-profit companies.

Paley was selected, through a peer review survey, as the 2021 *Best Lawyers* Employee Benefits (ERISA) Law "Lawyer of the Year" in Rochester. He has been listed in *Best Lawyers* since 2012.

An active volunteer in the Rochester community, Paley has served on the board of the Rochester Philharmonic Orchestra and on event planning committees for the Monroe Community College Foundation and Geva Theatre Center.

Paley is a graduate of the Syracuse University College of Law (JD, *magna cum laude*) and holds a BA in government from Cornell University.

JOHN A. ULATOWSKI, MD, PhD, MBA

John Ulatowski is University Distinguished Service Professor in anesthesiology/critical care medicine, neurology, and neurosurgery at Johns Hopkins University (where he has been a faculty member since 1991), and the past vice president for medical affairs of Johns Hopkins Medicine International (JHI).

Dr. Ulatowski received his undergraduate degree in biology from Niagara University in New York and earned his MS in natural sciences, PhD in physiology, and MD at the State University of New York at Buffalo. He received his MBA from Loyola College of Maryland in 2000.

His areas of research interest are the regulatory mechanisms of cerebral blood flow and oxygen delivery to the brain, pain management and sedation, and patient safety and performance improvement in the OR and ICU environments. He continues to be an active member of the neuroanesthesiology/neurocritical care faculty, in clinical practice, teaching, and research.

Dr. Ulatowski has served as a consultant for many pharmaceutical and biotechnology companies, and he continues to assist in growing the business of international healthcare for JHI through program development and patient care consultation.



IN THE MAIN GALLERIES

Bea Nettles: Harvest of Memory

CURRENT EXHIBITIONS AT THE EASTMAN MUSEUM

FINAL DAYS! *Joan Crawford Home Movies*
Through September 5, Multipurpose Hall
This selection of Joan Crawford's home movies (ca. 1940–42) present that which one rarely gets to see: a larger-than-life personality at home, unadorned, just being herself—and often in color, at a time when her feature films were black and white. Screening on a loop (approx. 18 min.) during museum hours.

NEW! *Global Groove*
(Nam June Paik and John Godfrey, 1973)
September 7–November 7, Multipurpose Hall
See article, p. 7. Screening on a loop (29 min.) during museum hours.

Bea Nettles: Harvest of Memory
Through October 10, Main Galleries
Bea Nettles explores the narrative potential of photography through constructed images often made with alternative photographic processes. The first large-scale retrospective of her fifty-year career demonstrates this celebrated artist's experimental approaches to art-making. *Co-organized by the George Eastman Museum and the Sheldon Art Galleries, St. Louis. Generously supported by the Phillip and Edith Leonian Foundation, the Rubens Family Foundation, and Susan and Nathan Robfogel, and made possible in part by a grant from National Endowment for the Arts.*

To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults
Through January 2, 2022, Project Gallery
See article, p. 6. *Organized by Barrett Barrera Projects. Supported at the Eastman Museum by Trillium Health, Matt Haag & Bill Schaefer and the Schaefer-Haag LGBTQ Advocacy Fund, and an anonymous donor.*

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.*

Selections from the Collection
Through October 3, Collection Gallery
Photographs from the museum's collection demonstrate that play is as essential a theme in the medium's history as it is in our lives. *Generously sponsored by St. John's.*

October 9, 2021–September 4, 2022, Collection Gallery
See article, p. 5.

The Collection Gallery is sponsored in part by ESL Federal Credit Union.

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.

IN-PERSON ARTIST'S TALK

In Conversation: Artists Bea Nettles & Joan Lyons

Saturday, September 18, 1 p.m.
Dryden Theatre

Kelly White



Bea Nettles



Joan Lyons

TALKS & TOURS

TOUR—IN PERSON
George Eastman Bike Tour
Saturday, September 4, 10 a.m.
$25
Registration required: eastman.org/biketour

A nod to George Eastman's own love of cycling, the 6.5-mile bike tour takes you to ten locations related to his life and work. Led by Jesse Peers, archivist in the Legacy Collection and League of American Bicyclists certified bike instructor. Open to all experience levels. Limited to 12 participants. Private tours also available—visit the website for more information about booking a private tour for your group or workplace.

IN FOCUS TALK—VIRTUAL
Conserving South Asian Films at the George Eastman Museum
Friday, September 10, 1 p.m., Online
$10 suggested | Free to members
Registration required: eastman.org/webinars

In this behind-the-scenes virtual presentation, Film Project Specialists Erica Jones and Lydia Creech will discuss their work preserving the museum's South Asian film collection and give a tour of the vault where the films are stored. In 2020, the Eastman Museum received a $250,000 grant from the Institute for Museum and Library Services to purchase the necessary equipment and to hire two archivists to inspect, rehouse, clean, and catalog over 900 film prints in the museum's South Asian Cinema collection.

ARTIST'S TALK—IN PERSON
In Conversation:
Artists Bea Nettles & Joan Lyons
Saturday, September 18, 1 p.m., Dryden
$10 (talk only) or included with museum admission | Free to members

Join us for an in-depth conversation with Bea Nettles and Joan Lyons. The artists will discuss their formative work in the 1970s and the photographic community in Rochester at that time, including Rochester Institute of Technology and Visual Studies Workshop. Moderated by Jamie M. Allen, Stephen B. and Janice G. Ashley Interim Head, Department of Photography. Book signing to follow.

EXHIBITION TALK—IN PERSON
In Conversation:
Jess T. Dugan & Vanessa Fabbre
Thursday, September 30, 6 p.m., Dryden
$10 general, $5 students | Free to members

Join us for a conversation with photographer Jess T. Dugan and social worker Vanessa Fabbre on the making of *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults* (see p. 6). Moderated by Jamie M. Allen, Stephen B. and Janice G. Ashley Interim Head, Department of Photography. Book signing to follow. The exhibition galleries will be open until 8 p.m. for viewing before or after the talk. *This program is supported by Trillium Health.*

IN FOCUS TALK—VIRTUAL
Selections from the Collection: Tourism and Photography
Friday, October 15, 1 p.m., Online
$10 suggested | Free to members
Registration required: eastman.org/webinars

In this virtual presentation, Lilyan Jones, Boyer Cataloger in the Department of

Programs continue, p. 12

Photography, will discuss her selections for the upcoming iteration in the Collections Gallery, which highlights how the history of photography has intersected with the evolution of tourism in the United States and abroad (see article, p. 5).

WISH YOU WERE HERE TALK—IN PERSON
Granville Carroll: Beyond the Veil
Thursday, October 28, 6 p.m., Dryden
$10 general, $5 students | Free to members

Rochester-based artist Granville Carroll kicks off our annual *Wish You Were Here* series with a talk about his photographic works that conjure unknown cosmic universes, alien landscapes, and portals to alternate dimensions. Through the lens of Afrofuturism and Astroblack concepts, these digitally and physically manipulated images activate the imagination to reveal new realities and visions of the future as personal and collective origin stories. *Generously supported by Thomas N. Tischer, PhD.*

DEMONSTRATIONS & WORKSHOPS

PROCESS DEMONSTRATION—VIRTUAL
Stereocards: Demonstration & History
Friday, September 24, 1 p.m., Online
$12 | Free to members
Registration required: eastman.org/workshops

In this webinar, Historic Process Specialist Nick Brandreth will demonstrate how stereocards are made using albumen prints and basic materials found at your local art store. Boyer Cataloger in the Department of Photography Lilyan Jones will share a brief history of this fun and unique technology, sharing examples from the museum's collection.

PROCESS WORKSHOP—VIRTUAL
Printing with Albumen & Salt
Friday, October 22, 12–3 p.m., Online
$375 | $350 members
Registration required: eastman.org/workshops

Learn the two most popular printing processes of the nineteenth century: salt and albumen. Both processes are based on silver chloride printing out techniques and were used well into the latter half of the century. In this online workshop, Historic Process Specialist Nick Brandreth will guide you through the steps of creating both types of prints, from preparing the emulsion, to printing and processing, and displaying the finished pieces. Limited to ten participants.



WISH YOU WERE HERE

Granville Carroll: Beyond the Veil

Thursday, October 28, 6 p.m, Dryden Theatre

SPECIAL EVENTS

IN PERSON
Masquerade in the Mansion
Friday, October 29, 6 p.m., Mansion

Visit rochestercocktailrevival.com in late September for more information, including ticket price and registration details.

LIVE MUSIC

PERFORMANCES IN THE MANSION
Sundays, 3 p.m.
Incl. w/museum admission | Free to members

Sept. 5, Steve Kelly, Aeolian pipe organ
Sept. 12, Andrew Flory, classical guitar
Sept. 19, Brittney Burgess, vocals, and Maeve Berry, piano
Sept. 26, Skylark, a cappella quintet
Oct. 3, Joe Blackburn, Aeolian pipe organ
Oct. 10, Ken Luk, classical guitar
Oct. 17, musician to be announced
Oct. 24, Sanctuary, Renaissance quartet
Oct. 31, musician to be announced

Granville Carroll (American, b. 1992), *Ori*, 2019, from *Because the Sun Hath Looked Upon Me*. © Granville Carroll



September & October at the Dryden Theatre

Autumn is upon us once again, and for the audience of the Dryden Theatre, that means the return of beloved annual traditions to the big screen as well as some new series.

- **The Labor Film Series** returns on Fridays for its 31st edition. A "Best of the Fest" from the past three decades, the 2021 series features films from the last eighty years of cinema, including two from the very first series: *Norma Rae* (Martin Ritt, 1979) and *Harlan County, U.S.A.* (Barbara Kopple, 1977).
- **Silent Tuesdays** are the best way to experience film from the first three decades of cinema. Authentic, archival film projection is married with live piano accompaniment to re-create the theatrical experience from a century ago. (See p. 14 for more about silent cinema at the Dryden.)

  The series includes films from Buster Keaton, Cecil B. DeMille, and Frank Borzage, and a special presentation of *Cabiria* (Giovanni Pastrone, 1914) for National Silent Movie Day on Wednesday, September 29.
- ***The Great American Songbook***, a series running from September to November, highlights songwriters and lyricists in films from the 1920s to the 1950s and beyond. These films with songs by Irving Berlin, George and Ira Gershwin, Jerome Kern, Cole Porter, and Rodgers and Hammerstein will have you humming as you leave the theater.
- The changing face of cinema is at the heart of our series ***Palme d'Or Winners of the 1960s***. This eclectic survey of the lauded award winners from the Cannes Film Festival highlights the best in world cinema in a decade of turmoil, including *La Dolce Vita* (Federico Fellini, 1960), *The Umbrellas of Cherbourg* (Jacques Demy, 1964), and *The Leopard* (Luchino Visconti, 1963).
- **The ImageOut Film Festival** returns to the Dryden in October, with two full Saturdays of screenings and a special ImageOut of the Archive presentation on Tuesday, October 12.
- For **Member Movie Nights**, GEM members can enjoy free admission to the September 2 screening of *The Broadway Melody* (Harry Beaumont, 1929) and the October 13 screening of *The Knack… and How to Get It* (Richard Lester, 1965).

See the full calendar and purchase advance tickets at eastman.org/Dryden.

Shall We Dance? (Mark Sandrich, 1937) screens on Saturday, September 18, as part of the series *The Great American Songbook*.

ASK THE CURATOR OF FILM EXHIBITIONS

Are silent films really silent?



Dr. Philip C. Carli

With the return of Silent Tuesdays to the Dryden Theatre this September, we are exploring the experience—and a bit of the history—of seeing silent movies on the big screen. Here, Jared Case, curator of film exhibitions, gives us some background:

"Silent film" is a bit of a misnomer. Because although the films were produced without sound, they were (and are!) almost never exhibited silently.

The technology to capture and record sound on film along with the images was not mastered until the mid-1920s, and it wasn't in common use until later in that decade. That means that for most of the first 35 years of motion pictures, theaters had to provide their own accompaniment with the films.

Most often, the films were accompanied by someone playing a piano or an organ as the film was projected on the screen, although other instruments were used as well. As the motion picture industry became more organized, some of the bigger films had entire scores written for them, to be performed individually or by a large orchestra if they were available. More often, a music cue sheet was provided. These cue sheets indicated intertitles or action in the film, along with moods for particular scenes and a piece of popular music that could be used to accompany the images.

Today, there are musicians who specialize in accompanying silent films by extemporaneously composing music using information such as the year of release, the country the film was produced in, and the production company responsible for the film. Here at the Dryden Theatre, we are lucky to have just such an individual in Dr. Philip C. Carli. His extensive knowledge of film history and music of all types informs his accompaniment as he sits at the piano. Familiar with many of the titles we show, Carli has a sense of what the film is about, its style, and the music that would best enhance the emotions of the images on the screen. He uses no sheet music, only a deep understanding of the history of the filmmakers and music of the era that he's retained from years of research. As his fingers stroke the keys, Carli keeps his eyes on the screen, making slight adjustments on the fly as the action and the tone of the film change.

Like many of the positions in an archival cinema, silent film accompaniment requires a rare individual to make the presentation seamless. But that is the mission of the Dryden Theatre: to re-create the cinematic experience as it was originally intended, from the film and projectionist in the booth all the way down to the man behind the piano.

Visit eastman.org/silentfilm to see a video of Philip Carli in action and some examples of cue sheets. And, come to the Dryden to experience silent films on Tuesday evenings this fall—find the full schedule at eastman.org/Dryden.

ASK US!

Have a question for our staff? Post on social media with #AskGEM or e-mail info@eastman.org.

The museum's Thomas Tischer Visitor Center by Flynn Battaglia Architects of Buffalo has earned a **Merit Award in the Institutional category from the Rochester chapter of the American Institute of Architects.** At the virtual 2021 Design Awards Gala in June, jurors praised the project, noting the "glass entrance and trim colors . . . subtly blend into the adjacent historic buildings" and the addition of the reproduction Colorama aside the entry court effectively activates the exterior landscape. For more about the project and the complete list of awards, visit aiaroc.org.



GEORGE EASTMAN MUSEUM

Information

SEPTEMBER/OCTOBER 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.

Hours & Admission

To plan your visit, go to eastman.org/visit.
At press time, guided tours had not yet resumed; please check the website for current information about tours.

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

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 (recommended 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. 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 at eastman.org/Dryden, in person at the Box Office, or by calling (585) 327-4839.

Health & Safety

Please see **eastman.org/visit** for the most up-to-date health & safety information for your visit.

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.

Public Transportation

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

Facility Rentals

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

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MUSEUM

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



The Great American Songbook

FILM SERIES ON SCREEN THIS FALL AT THE DRYDEN

Brigadoon (Vincente Minnelli, 1954) screens on Thursday, October 28