





Securing Our Future

The George Eastman Museum's endowments hold investment capital that supports our mission now and in perpetuity. They represent a set of covenants between donors and the museum, linking past, current, and future generations. As for many museums and other cultural institutions, our endowments are critical to our long-term sustainability, and they have been and remain substantially undersized relative to our needs.

The stability and long-term future of our museum is dependent on increasing our endowment through new contributions.

Donations to an endowment keep giving to the museum over time, providing more stable income than other sources. Endowments provide confidence for current initiatives and allow for future commitments. Perhaps most importantly, a larger endowment protects the museum's valued staff.

When George Eastman died in 1932, he bequeathed most of his estate, including his East Avenue home, to the University of Rochester. He never anticipated the museum that bears his name.

In 1947, the museum was founded in memory of George Eastman, and the university transferred his mansion and surrounding property the following year. Although always an independent institution, the museum was financially reliant on Eastman Kodak Company for many years. In 1985, the company donated almost \$1 million, about 40 percent of the museum's operating expenses. The museum had no endowment.

In 1989, the museum was transformed by our gallery and collection storage building, which was essential for the preservation of our collections. To support the operating

costs of the 73,000-square-foot facility, Eastman Kodak effectively contributed about \$16 million to fund the museum's initial endowment.

Following a guideline that 5 percent of an endowment can sustainably be withdrawn each year, this endowment would yield \$800,000 annually. Yet, after the new building opened, the museum's operating costs increased by about twice that amount, and earned revenue did not increase. Eastman Kodak began to reduce its annual donations, and increases in annual giving from others did not fully offset the decline. As a result, in most years, it has been necessary to withdraw more than 5 percent of the operating endowment to balance the budget.

In 1990, Eastman's mansion and gardens were restored as a historic home.

In subsequent years, donors have contributed to an endowment for the care and maintenance of the house and gardens.

Our photography conservation endowment—established by the Andrew Mellon Foundation with matching funds from numerous donors—ensures that we can employ conservation professionals to care for our world-class photography collection. Others endowments support the photography department and the museum director’s position. By funding specific activities, the endowments relieve the museum’s need to generate income each year to pay for them.

The endowments for the acquisition of objects for our photography collection and library—funded predominantly by the Horace W. Goldsmith Foundation and Charina Foundation—ensure that we can build our holdings each year, regardless of budgetary pressures. The Publishing Trust Endowment, established by Thomas Gosnell and Richard Menschel, has empowered us to revitalize our book publishing program.

In 2022, revenue from museum visitors covered less than 12 percent of our expenses, and other earned income yielded another 12 percent. More than 76 percent of our expenses must be funded by museum memberships, the Annual Campaign, grants, and draws from our endowments.

Recognizing the importance of endowments, Peter Bunnell, the renowned professor of the history of photography at Princeton University, recently bequeathed more than \$1 million to the museum (see p. 4).

Next year will mark the 75th anniversary of the museum’s opening to the public. **The most reliable way to assure the long-term future of the George Eastman Museum is to substantially increase our endowments.**

To learn more, please contact Lisa Seischab at (585) 327-4942 or lseischab@eastman.org.



Bruce Barnes

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.



The Ronald G. Pettengill Labor Education Fund
of the Rochester Labor Council, AFL-CIO



a component fund of the
Rochester Area Community Foundation



Charina Endowment Fund
Drs. Bruce Barnes and Joseph Cunningham
Joanna and Michael Grosodonia
James Declan Tobin on behalf of the
Sumner Roy Kates Charitable Trust
Jacques and Dawn Lipson
Visiting Artist Fund
The Louis B. Mayer Foundation

New York State Office of Parks, Recreation and
Historic Preservation
The Packard Humanities Institute
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
Tim Wilson
Thomas N. Tischer, PhD

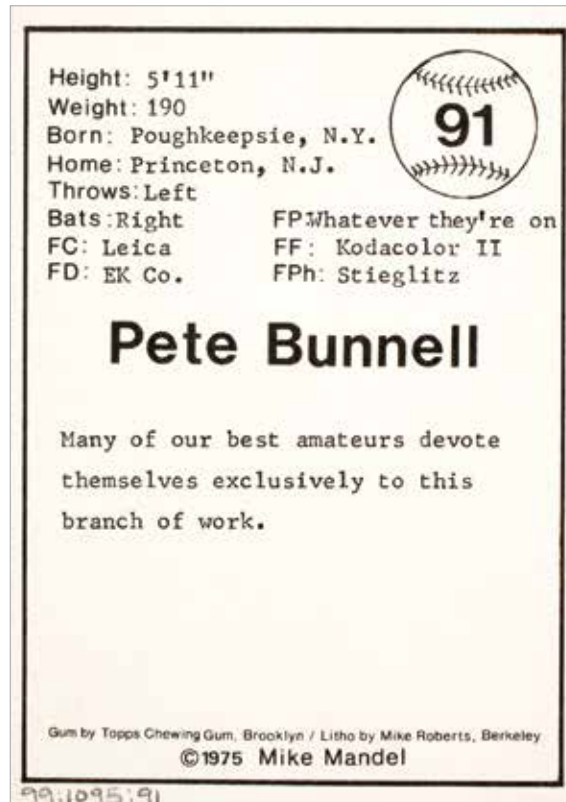


The George Eastman Museum is supported with public funds from the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, the Institute of Museum and Library Services, the National Endowment for the Humanities, and the County of Monroe, and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



ON THE COVER

Judy Glickman Lauder (American, b. 1938). *Rabbi Bent Melchior, son of Dr. Marcus Melchior, survivor and Chief Rabbi of Denmark (1970–1996)*. Archival pigment print. Courtesy of the artist. © Judy Glickman Lauder



Peter C. Bunnell Endowment Fund: An Enduring Legacy

Peter C. Bunnell (1937-2021) transformed the study of photography. A preeminent curator, author, professor, and historian, he championed photography as an art form worthy of scholarly exploration. The Department of Photography was recently bolstered by an endowed fund that was established by his generous bequest.

Bunnell's pioneering vision began during his years at the Rochester Institute of Technology (RIT). There he studied with Minor White, who recruited him to write for *Aperture*, the first publication devoted to photography as a fine art. After receiving graduate degrees from Ohio University and Yale University, Bunnell joined the Museum of Modern Art's Department of Photography, rising to a curatorial position in 1968.

In 1972, Bunnell accepted the first endowed faculty position of its kind in the United States, serving as the inaugural David Hunter McAlpin Professor of the History of Photography and Modern Art at Princeton University. For the next thirty years, he inspired generations of photography scholars and curators who remain among the most prolific contributors in the field.

Bunnell confirmed his intended bequest with Museum Director James Enyeart in 1993. These plans now result in a major endowment to support acquisitions, programs, publications, and other activities related to photography initiatives. The museum is grateful to Peter Bunnell for a generosity that reflects his own incomparable legacy and advances the Department of Photography's mission for the 21st Century.

LEADING THE WAY AND INVESTING IN THE FUTURE: BUD AND JOAN RUSITZKY

Peter Bunnell's endowment gift follows in the footsteps of his RIT classmate and Trustee Emeritus Harris H. "Bud" Rusitzky. In 1999, Bud and his wife Joan committed to establishing an endowment to provide permanent support for the Rusitzky Library Garden. In 2001, they established the William & Mildred Feinbloom Garden Curator's Endowment for continued care of the historic landscape. In 2005, they benevolently funded the Harris H. Rusitzky Photograph Acquisition Endowment to benefit ongoing collection development. With appreciation, we recognize the Rusitzkys' steadfast commitment to ensuring enduring support for the museum through their generous annual gifts to these funds.

To support, please contact Lisa Seischab at (585) 327-4942 or lseischab@eastman.org.



Museum Welcomes New Curator in its Department of Photography

This past July, the George Eastman Museum appointed Daniel Peacock as an assistant curator in its Department of Photography. Peacock's primary focus is photography from its invention through 1920. Peacock was previously curatorial research assistant at the Princeton University Art Museum.

In his new role, Peacock researches the museum's collection, collaborates on collection development, curates exhibitions, and authors or contributes to scholarly publications. Peacock serves as specialist in photography from before its invention through pictorialism—an 80-year period from which Eastman Museum's holdings are particularly strong. Peacock connects local and international communities with collections, and fosters understanding and

appreciation—showing how photography's early histories can be engaging and relevant to us today.

Peacock brings an extensive portfolio of work to the museum. At the Princeton University Art Museum, Peacock curated the two-part survey *Photography and Belonging*, which explored how the human experiences of belonging and alienation have long been both subject and effect of the medium. He contributed to the publication and programming for the *Clarence H. White and His World: The Art and Craft of Photography, 1895-1925* exhibition, and served in other roles at museums and organizations, including the Museum of Modern Art, the Drawing Center, the Brooklyn Museum, and Creative Time.

With a passion for education, Peacock has taught extensively at Princeton University and volunteered for the New Jersey Scholarship and Transformative Education in Prisons Initiative (NJ-STEP), through which incarcerated students earn degrees in liberal arts. His personal interests include the intersections of photography with art, literature, science, and visual culture.

Peacock is a PhD. candidate in Princeton University's Department of Art & Archaeology, where he is currently completing his dissertation, *Living Pictures: Pictorial Photography and the Illustration of Fiction*. He received his BA in Art History and Gender & Sexuality Studies from Bard College in 2011 and an MA in Art & Archaeology from Princeton University in 2017.



The L. Jeffrey Selznick School of Film Preservation Graduation and Fellowship Recipients

The L. Jeffrey Selznick School of Film Preservation at George Eastman Museum held its 27th graduation ceremony in June. Eight students from India and the United States received certificates for completing their training course in moving image preservation, joining over 275 graduates from 29 different countries.

Several graduates were awarded fellowships and worked on projects in the field this past summer.

The Film Preservation Services Fellowship was presented to Westley Felton. Felton spent two months assisting the laboratory staff in day-to-day activities and took part in current digital preservation and access projects.

The Museum of Modern Art (MoMa) Fellowship was granted to Kathryn Wollan. This inaugural eight-week fellowship at MoMA's Celeste Bartos Film Preservation Center gave Wollan

the opportunity to work directly with the Museum's extensive collections—from classic Hollywood and international silent cinema to masters of the American experimental film. Wollan worked on a number of ongoing projects including collection processing and organizing, condition assessments, cataloging, and special collections.

The Ray Edmondson/National Film and Sound Archive, Australia Fellowship recipient was Madison Caress. Caress worked with the curatorial team on projects, including research and selection; identification and original format analysis; digitization; and curation of works for exhibition.

The Rockefeller Archive Center (RAC) Fellowship was awarded to Timbi Shepherd. This ten-week fellowship allowed Shepherd to assist in audiovisual preservation projects, surveys, inspections, vault management,

and other pertinent audiovisual duties. In addition, Shepherd observed RAC procedures for acquisition, accessioning, preservation, and access, as well as approaches to licensing footage, and strategies for arranging and describing audiovisual material.

The Haghefilm Digitaal Fellowship went to Alma Macbride. For one month, Macbride underwent archival training at the Waddinxveen, Netherlands laboratory. Macbride preserved the Prizma Color short film, *Wonderful Water* (Prizma Inc., US 1922) from the George Eastman Museum collection. The restored film will be presented internationally at festivals, museums, and conferences, including a world premiere at Le Giornate del Cinema Muto silent film festival.

We are honored to welcome and inspire a new class of students this fall.



Gregory Halpern: 19 winters / 7 springs

The Eastman Museum is pleased to present an exhibition of internationally-acclaimed, Rochester-based artist Gregory Halpern, featuring a project with special relevance to our communities in Western New York.

Halpern's *19 winters / 7 springs* contends with the idea of Buffalo, New York, and the lives of its inhabitants—its human and animal life, its architecture and landscape—all rendered by Halpern in their dynamic complexity. This exhibition plots the cyclical

nature of time and the passage of seasons, but Halpern's photographs also register both the visual evidence of history and the particularity of life in the present. Although these different temporalities pulse through the work, its central concern is what it means to dwell in a particular place. Portraiture anchors the project: portraits of houses, young adults, animals, and objects that seem to face a world arranged and deranged by the camera.

Halpern was born and raised in Buffalo and has lived in Rochester since 2009. The photographs in *19 winters / 7 springs* were made throughout Western New York and beyond over the past two decades. A member of Magnum Photos and a professor at Rochester Institute of Technology, Halpern is widely recognized for his impact on the recent history of the photobook.

Halpern's practice emerges from careful, extended observation of the world and a sensitive engagement with the people he photographs. In addition to presenting pictures on the gallery walls in *19 winters / 7 springs*, Halpern is exhibiting a group of photo-sculptures, his *Eclipse Houses*, that speak to the limits of photographs to describe their subjects beyond their surfaces. In Halpern's pictures, the appearance of everyday reality approaches the surreal, the dreamlike, the enigmatic.

19 winters / 7 springs was originally organized by the Bidwell Foundation for Transformer Station, Cleveland, Ohio, and has been adapted for its presentation at the George Eastman Museum.

Generously sponsored by Tim Wilson.

SEPTEMBER/OCTOBER 2023

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					S E P T E M B E R	1 F 7:30p <i>Ikiru</i> (Akira Kurosawa, 1952, 143 min.) <i>Labor Film Series</i>
						2 F 7:30p <i>Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb</i> (Stanley Kubrick, 1964, 95 min.) <i>Dryden University</i>
3 🎵 3p Steve Kelly, Aeolian pipe organ		5 F 7:30p <i>The General</i> (Clyde Bruckman, Buster Keaton, 1926, 67 min.) <i>Silent Tuesdays The Sight and Sound Club</i>	6 F 7:30p <i>Daisies</i> (Sedmikráska, Vera Chytilová, 1966, 74 min.) <i>The Sight and Sound Club</i>	7 F M 7:30p <i>Deception</i> (Irving Rapper, 1946, 115 min.) <i>The Art of Music in the Movies Free to members</i>	8 F 7:30p <i>The American Dream and Other Fairy Tales</i> (Abigail Disney, Kathleen Hughes, 2022, 87 min.) <i>Labor Film Series</i>	9 T 10a Eastman Bike Tour S 10a Fall Plant Sale/9a M L 1p Talk: In Focus F 7:30p <i>The Arbor</i> (Clio Barnard, 2010, 90 min.) <i>Dryden University</i>
10 🎵 3p Joseph Egon Pechenik, Aeolian pipe organ		12 S Hudson Valley Museum Council Trip F 7:30p <i>Street Angel</i> (Frank Borzage, 1926, 102 min.) <i>Silent Tuesdays</i>	13 S Hudson Valley Museum Council Trip F 7:30p <i>In the Mood for Love</i> (Fa yeung nin wah, Wong Kar-Wai, 2000, 98 min.) <i>The Sight and Sound Club</i>	14 S Hudson Valley Museum Council Trip L 6p In Conversation Talk F 7:30p <i>The Pawnbroker</i> (Sidney Lumet, 1964, 116 min.) <i>The Art of Music in the Movies</i>	15 S Hudson Valley Museum Council Trip F 7:30p <i>My Imaginary Country</i> (Mi país imaginario, Patricio Guzmán, 2022, 83 min.) <i>Labor Film Series</i>	16 T M 11:30a <i>Upstairs/Downstairs Tour</i> F 7:30p <i>Doubt</i> (John Patrick Shanley, 2008, 104 min.) <i>A Tribute to Philip Seymour Hoffman</i>
17 🎵 3p Music for Piano Four Hands Pianists: Hyunmin Lee and Mizi Li and host Bethany Brinson		19 F 7:30p <i>The Barker</i> (George Fitzmaurice, 1928, 80 min.) <i>Silent Tuesdays</i>	20 F 7:30p <i>Young at Heart</i> (Gordon Douglas, 1954, 117 min.) <i>Make Mine Musicals</i>	21 F 7:30p <i>Alien</i> (Ridley Scott, 1979, 117 min.) <i>The Art of Music in the Movies</i> S 7:30p Fringe Festival Magic Lantern Show, East Lawn	22 F 7:30p <i>Female</i> (Michael Curtiz, 1933, 60 min.) <i>Labor Film Series</i>	23 F 7:30p <i>Jack Goes Boating</i> (Philip Seymour Hoffman, 2010, 89 min.) <i>A Tribute to Philip Seymour Hoffman</i>
24 🎵 3p Bonnie Choi and Kevin Nitsch, Piano Duet concert		26 F 7:30p <i>Wine of Youth</i> (King Vidor, 1924, 72 min.) <i>Silent Tuesdays</i>	27 S 🎵 6p Maggie Paxson's Bomb Shelter Cafe F 7:30p <i>Welcome, or No Trespassing</i> (Dobro pozhalovat, ili Postoronnim vospreshchen, Elem Klimov, 1964, 74 min.) <i>Curator's Choice</i>	28 F 7:30p <i>Come and See</i> (Idi i smotri, Elem Klimov, 1985, 142 min.) <i>Curator's Choice</i>	29 F 7:30p <i>Bad Axe</i> (David Siev, 2022, 100 min.) <i>Labor Film Series</i>	30 F 7:30p <i>Moneyball</i> (Bennett Miller, 2011, 133 min.) <i>A Tribute to Philip Seymour Hoffman</i>

<p>♪ 3p Joe Blackburn, Aeolian pipe organ</p>		<p>F 7:30p <i>Walk Cheerfully</i> (Hogaraka ni ayune, Yasujiro Ozu, 1930, 95 min.) <i>Silent Tuesdays</i></p>	<p>F 7:30p <i>Wanda</i> (Barbara Loden, 1970, 102 min.) <i>The Sight and Sound Club</i></p>	<p>F 7:30p <i>Almost People</i> (Satoko Yokohama, Gakury Ishii, Takuto Kato, Fumio Moriya, 2023, 140 min.) <i>Japanese Ātohausu Cinema</i></p>	<p>F 7:30p <i>Carambolages</i> (Marcel Bluwal, 1963, 88 min.) <i>Labor Film Series</i></p>	<p>S ImageOut Film Festival Details at imageout.org</p>
<p>8 ♪ 3p Jaclyn Breeze, flutist</p>	<p>9</p>	<p>10 F 7:30p <i>Gods and Monsters</i> (Bill Condon, 1998, 105 min.) and <i>Bride of Frankenstein</i> (James Whale, 1935, 75 min.) <i>ImageOut of the Archive Double Feature</i></p>	<p>11 F 7:30p <i>The Third Man</i> (Carol Reed, 1948, 93 min.) <i>The Sight and Sound Club</i></p>	<p>12 F 7:30p <i>Domains</i> (<i>Ōkoku (aruiwa sono ie ni tsuite)</i>, Natsuka Kusano, 2019, 150 min.) <i>Japanese Ātohausu Cinema</i></p>	<p>13 L 6p Talk: In Conversation F 7:30p <i>Writing With Fire</i> (Sushmit Ghosh, Rintu Thomas, 2021, 92 min.) <i>Labor Film Series</i></p>	<p>14 S ImageOut Film Festival Details at imageout.org</p>
<p>15 ♪ 3p Triptych Trio: Performers Alexander Tada, Jacob Hinton, and Caleb Borick</p>	<p>16</p>	<p>17 F 7:30p <i>Hotel Imperial</i> (Mauritz Stiller, 1927, 85 min.) <i>Silent Tuesdays</i></p>	<p>18 F 7:30p <i>Beau Travail</i> (Claire Denis, 1999, 92 min.) <i>The Sight and Sound Club</i></p>	<p>19 F 7:30p <i>Sweating the Small Stuff</i> (<i>Edaha no koto</i>, Ryūtarō Ninomiya, 2017, 117 min.) <i>Japanese Ātohausu Cinema</i></p>	<p>20 F 7:30p <i>The Spirit of '45</i> (Ken Loach, 2013, 94 min.) <i>Labor Film Series</i></p>	<p>21 L 1p Talk: In Focus F 7:30p <i>The Master</i> (Paul Thomas Anderson, 2012, 138 min.) <i>A Tribute to Philip Seymour Hoffman</i></p>
<p>22 T M 1:30p <i>Upstairs/Downstairs Tour</i> ♪ 3p Joseph Egon Pechenik, Aeolian pipe organ</p>	<p>23</p>	<p>24 F 7:30p <i>For Heaven's Sake</i> (Sam Taylor, 1926, 58 min.) <i>Silent Tuesdays</i></p>	<p>25 F 7:30p <i>Lili</i> (Charles Walters, 1953, 81 min.) <i>Make Mine Musicals</i></p>	<p>26 F 7:30p <i>Get Out</i> (Jordan Peele, 2017, 104 min.) <i>The Sight and Sound Club</i></p>	<p>27 Dryden closed for special event</p>	<p>28 F M 7:30p <i>Living</i> (Oliver Hermanus, 2022, 102 min.) <i>Labor Film Series</i> Free to members</p>
<p>29 ♪ 3p Sanctuary, woman's quartet</p>	<p>30</p>	<p>31 F 7:30p <i>The Cat and the Canary</i> (Paul Leni, 1927, 108 min.) <i>Silent Tuesdays</i></p>				



Exhibitions On View
Gillian Laub: Southern Rites, through December 31, Main Galleries
 Project Gallery

- *Adam Ekberg: Minor Spectacles*, through September 3
- **NEW!** *Gregory Halpern: 19 winters / 7 springs*, September 16, 2023–March 3, 2024

Selections from the Collection, ongoing, Collection Gallery
 Gallery Obscura

- *Resistance and Rescue: Denmark's Response to the Holocaust*, through October 1
- **NEW!** *Exploring Animation: Rochester International Academy Phenakistoscope Discovery Project*, October 7, 2023–February 25, 2024

Event Key

M For museum members	T Tour
F Film Screening	S Special Event
E Exhibition	W Workshop
L Talk/Lecture	* Reservations required
♪ Live Music	

Selections from the Collection

Opens September 30 | Collection Gallery

The twentieth rotation of objects in the Collection Gallery will continue the museum's broad survey of works that illustrate parallels and connections among photography, history, and culture. These objects chart a course through photo history, identifying notable developments while giving context to a breadth of photographic practices, technologies, and traditions.

Evolutions in the history of photography have increased access to photographic tools while expanding our understanding of photography and its wider cultural implications. Photo history has grown to encompass a multitude of voices and diverse perspectives, each of them bringing forth new challenges and provocative assessments of that which came before. Throughout this exhibition, comparisons are made between early photographic print processes and the competing trends and aesthetics within the medium. Included in the exhibition are significant works by Julia Margaret Cameron, Alfred Stieglitz, László Moholy-Nagy, Dorothea Lange, Gordon Parks, Imogen Cunningham, Diane Arbus, Nan Goldin, and many others.



CURRENT EXHIBITIONS AT THE EASTMAN MUSEUM

Gillian Laub: Southern Rites
Through December 31, Main Galleries

Gillian Laub engages her skills as a photographer, filmmaker, and visual activist to examine the realities of racism and raise questions that are simultaneously painful and essential to understanding the American consciousness.

FINAL DAYS! Adam Ekberg:
Minor Spectacles
Through September 3, Project Gallery

Loneliness permeates Adam Ekberg's whimsical photographs that document the climax of orchestrated events.

NEW! Gregory Halpern:
19 winters / 7 springs
September 16, 2023–March 3, 2024,
Project Gallery

This exhibition plots the cyclical nature of time and the passage of seasons, but Gregory Halpern's photographs also register both the visual evidence of history and the particularity of life in the present.

Resistance and Rescue: Denmark's
Response to the Holocaust
Photographs by Judy Glickman Lauder
Through October 1, Gallery Obscura

Judy Glickman Lauder's photographs are related to the heroic rescue by the Danish people of more than 90 percent of the Jews then living in Denmark from deportation to German concentration camps.

NEW! Exploring Animation:
Rochester International Academy
Phenakistoscope Discovery Project
October 7, 2023–February 25, 2024,
Galley Obscura

Discover the many ways students created moving animations.

Selections from the Collection
Ongoing, Collection Gallery

Featuring selections from the museum's photography and technology collections.

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 camera.

**THE EASTMAN MUSEUM
COUNCIL INVITES YOU ON A
Trip to the Hudson
River Valley**

September 12–15

Join the Eastman Museum Council on a trip highlighting the art, culture, and architecture of the historic Hudson River Valley, New York, touring six iconic estates.

For more information, contact Allen Buell, senior director of special events at (585) 327-4888 or abuell@eastman.org.



TALKS & TOURS

TOUR

George Eastman Bike Tour

Saturday, September 9, 10 a.m.

\$30 nonmembers | [\\$25 members](#)

Reservations required:
eastman.org/bike-tour-september

A nod to George Eastman’s own love of cycling, the George Eastman Bike Tour will take you to ten different locations related to the life and work of this pioneer of popular photography and famous Rochesterian. See buildings and sites that shaped Eastman’s life—or were in turn shaped by him.

IN FOCUS TALK

Child’s Play: Design and Discovery at the George Eastman Museum

**Saturday, September 9, 1 p.m.,
Multipurpose Hall**

Discover how by integrating the personal and playful insights of a child, the current

Selections from the Collection exhibition invites visitors to reconsider the meaning and significance of the objects. Presented by Jamie Allen, the Stephen B. and Janice G. Ashley curator and interim head, Department of Photography; Suzanne Kolodziej, museum educator/K-12 and families; and Margaret Sheble, manager of digital learning and engagement.

TALK

In Conversation: Photographer Judy Glickman Lauder and Author and Humanity in Action Founder Dr. Judith Goldstein

Thursday, September 14, 6 p.m.

Dryden Theatre

\$5 students, \$15 nonmember |

[Free to members](#)

Join us for a conversation about photographer Judy Glickman Lauder’s powerful portraits featured in the exhibition *Resistance and Rescue: Denmark and the Holocaust*, now on display in the museum’s

Gallery Obscura. In the early 1990s, photographer Judy Glickman Lauder took portraits of Danes who had protected or rescued Jews and of Jews who were rescued. The stories accompanying each photograph convey the power of moral courage in confronting hate and atrocities. Moderated by Bruce Barnes, PhD, Ron and Donna Fielding Director.

TALK

In Conversation: Gillian Laub and Dr. Jeffrey McCune

**New date! Friday, October 13, 6 p.m.,
Dryden Theatre**

\$5 students, \$15 nonmember |

[Free to members](#)

Join us for a conversation with American Photographer Gillian Laub and University of Rochester Professor Dr. Jeffrey McCune as they discuss the exhibition *Gillian Laub: Southern Rites*, regional research conducted by the Frederick Douglass Institute, and more.

FRINGE FESTIVAL

Nellie Bly Around the World in 72 Days: A Magic Lantern Show presented by Elliott & Schlemowitz

Thursday, September 21,
7:30 p.m., East Lawn

Advance tickets: rochesterfringe.com

Join us for this outdoor magic lantern show recounting the famed reporter's 1889-90 around-the-world journey. The dramatic account of her journey contains many picturesque descriptions of a bygone world. Bring your blanket or lawn chair.



IN FOCUS TALK

Looking Back Forty Years

Saturday, October 21, 1 p.m.,
Multipurpose Hall

Included w/ museum admission

Join Eastman Legacy Curator Kathy Connor for a look back at how the George Eastman (House) Museum has changed over the years. Connor will discuss why the Discovery Room moved four times, how the mansion was meticulously restored, and how a two-story hole in the garden was dug to construct the Archives/1989 building. See photos and hear stories about some of Connor's favorite exhibits and programs.

SPECIAL EVENTS

Fall Plant Sale

Saturday, September 9, 10 a.m.

University Avenue entrance | Free to all

Choose from a wide selection of plants, including wisteria and Japanese anemone, all from George Eastman's historic estate. All proceeds from the plant sale benefit the George Eastman Museum.

[Member Preview 9-10 a.m.](#)

FRINGE FESTIVAL

Nellie Bly Around the World in 72 Days: A Magic Lantern Show presented by Elliott & Schlemowitz

Thursday, September 21, 7:30 p.m.,
East Lawn

Advance tickets: rochesterfringe.com
See details above.

Maggie Paxson's Bomb Shelter Cafe

Wednesday, September 27, 6 p.m.,
Dryden Theatre

Free to all

Maggie Paxson's Bomb Shelter Cafe is a sing-along event inspired by the collective music of embattled communities of the Holocaust and the Second World War, where audiences joined together to find meaning, transcendence, and even laughter in troubled times.

In association with the United States Holocaust Memorial Museum and the Department of History at the University of Rochester.

MEMBERS-ONLY UPSTAIRS/ DOWNSTAIRS TOURS

Saturday, September 16, 11:30 a.m.
Sunday, October 22, 1:30 p.m.

LIVE MUSIC

PERFORMANCES IN THE MANSION

Sundays, 3 p.m.

Incl. w/museum admission | [Free to members](#)

September 3, Steve Kelly, Aeolian pipe organ

September 10, Joseph Egon Pechenik, Aeolian pipe organ

September 24, Bonnie Choi and Kevin Nitsch, Piano Duet concert

October 1, Joe Blackburn, Aeolian pipe organ

October 8, Jaclyn Breeze, flutist

October 22, Joseph Egon Pechenik, Aeolian pipe organ

October 29, Sanctuary, woman's quartet

Performance Plus with the Eastman School of Music

September 17, Music for Piano Four Hands

Pianists Hyunmin Lee and Mizi Li and host Bethany Brinson.

October 15, Triptych Trio

Performers Alexander Tada, Jacob Hinton, and Caleb Borick

The 2023-24 Musicale: Performance Plus concert series at the George Eastman Museum is made possible in part by Joanna and Michael Grosodonia.



September and October at the Dryden

Autumn is a time of tradition at the Dryden Theatre. September and October will see the return of our immensely popular *Silent Tuesday* series, which features a curated selection of the best that early cinema has to offer, all accompanied on our own Chickering piano by Dr. Philip Carli. Plus, for the 33rd year, the *Labor Film Series* will screen on Fridays, bringing both new and classic films to our screen, all dealing with labor subjects that hit close to home.

As students go back to school, we will be tapping our own film professor friends to choose some of their favorite films in the *Dryden University* series. Experience *The Art of Music in the Movies* series, with assistance from Mark Watters of the Beal Institute at the Eastman School of Music and Charity Lofthouse from Hobart and William Smith Colleges, Thursdays through September 21.

As we take a deeper dive into the 2022 *Sight and Sound* list of The Greatest Films of All Time, we will bring seven more classics to the big screen. In October, the Dryden Theatre, after working directly with the filmmakers, will present North American premieres of three Japanese independent films, available to only a few key venues around the country.

Of course, our *Tribute to Philip Seymour Hoffman* will continue, including two of his Academy Award-nominated performances in *Doubt* (September 16) and *The Master* (October 21). Don't forget there is also a Curator's Choice, chosen by Senior Curator Peter Bagrov, as well as our monthly *Make Mine Musicals* selections.

We'll also be one of the venues for the 31st annual ImageOut—the Rochester LGBT Film & Video Festival on two consecutive Saturdays: October 7 and October 14.

There is always something happening in our own cinema paradise, so make sure to subscribe to our weekly and monthly e-newsletters on our website to get all the latest news!

MEMBER MOVIE NIGHTS

Thursday, September 7—*Deception*
(Irving Rapper, 1946, 115 min.)

Saturday, October 28—*Living*
(Oliver Hermanus, 2022, 102 min.)

Members Free!



Is the George Eastman Museum Haunted?

The George Eastman Museum has long been associated with rumors of hauntings and paranormal activity. The mansion, built from 1903 to 1905, has a history that seems to lend itself to ghostly tales. Staff members have reported strange occurrences in the mansion, such as doors opening and shutting on their own, unexplained creaking floors, and eerie echoes in the stairwells. While there are no documented mansion ghost stories from George Eastman's time, there is a sense that something was amiss even in the early days.

One particular account tells of a guest who claimed to have seen a gentleman sitting in the Billiard Room, reading a book under a dim light. It was discovered that the sitting areas in the room were blocked off, the lights turned off, and security would not have accessed those areas at night. Was a

staff member enjoying the mansion after hours, or was something supernatural at play?

George Eastman himself, who tragically took his own life in 1932, is said to haunt not the mansion, but the Eastman School of Music, with multiple reports of someone being seen in his favorite seat in the auditorium.

Molly Cherbuliez, George Eastman's head housekeeper, is one of the most commonly reported ghost sightings in the mansion. Employees have claimed to see her running down stairs, opening and closing doors, and standing in the hallways. There are also accounts of encounters with the spirit of Maria Kilbourn Eastman, Eastman's mother.

Could the museum even be cursed? In the 1960s, Nathan Lyons was associate director under director Beaumont Newhall. Lyons had

a secretary who was reported to be a witch. While Lyons was away, Newhall fired her. As she left, she walked to East Avenue, turned around slowly, and cursed the museum, screaming that anyone who worked there would be unhappy.

Whether one believes in ghosts or not, the tales surrounding the museum add a layer of mystery and intrigue to its rich history.

Reports are rumors and not official claims by the Eastman Museum.

ASK US!

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



On July 19, The Big Takeover performed on the East Lawn for the return of our Garden Vibes summer concert series. Special thanks to our sponsors St. John's, the Eastman Museum Council, Harris Beach, and CITY.



Information

SEPTEMBER/OCTOBER 2023

(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.

Museum Hours: TUE–SAT 10 a.m.–5 p.m., SUN 11 a.m.–5 p.m. (Closed Mondays, Thanksgiving Day, Christmas Eve, and Christmas Day)

Museum Admission: Members always free. \$20 adults, \$18 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 anyone 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: \$11 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

Hours, menu, and ordering: eastman.org/OpenFace. Dine in or takeout. (Admission not required to visit the eatery.)

Public Transportation

RTS routes 9 (University Ave), 10 (Park Ave)

Facility Rentals

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

Join Us Online



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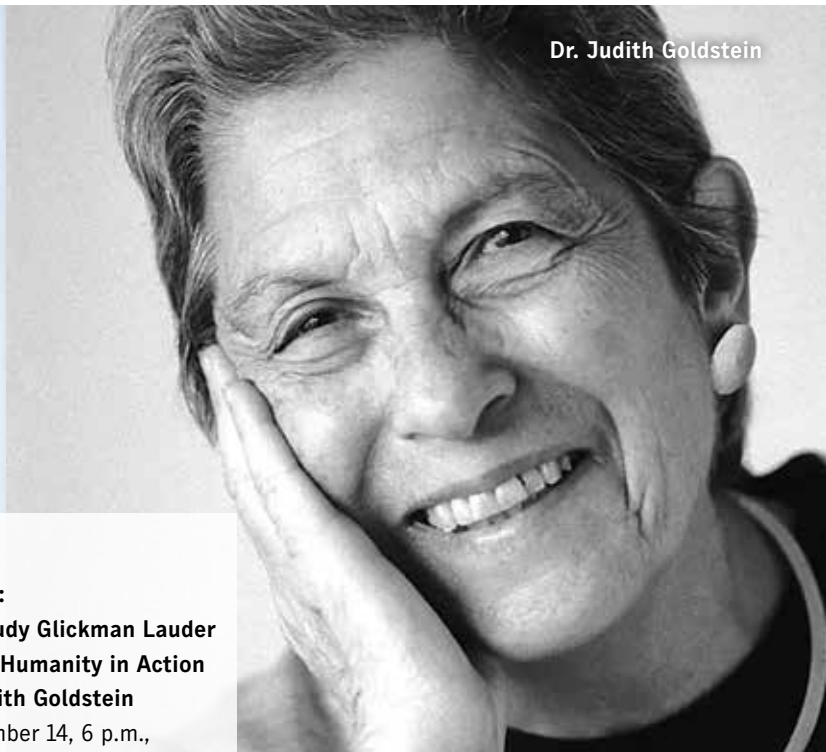
GEORGE
EASTMAN
MUSEUM

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

Judy Glickman Lauder



Dr. Judith Goldstein



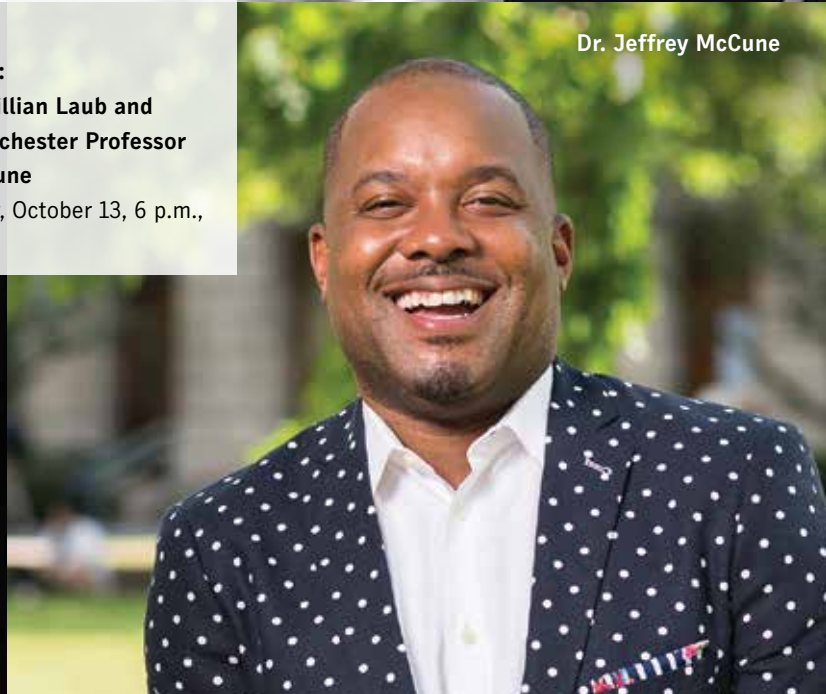
JOIN US!

In Conversation:
Photographer Judy Glickman Lauder
and Author and Humanity in Action
Founder Dr. Judith Goldstein
Thursday, September 14, 6 p.m.,
Dryden Theatre

Gillian Laub



Dr. Jeffrey McCune



In Conversation:
Photographer Gillian Laub and
University of Rochester Professor
Dr. Jeffrey McCune
New date! Friday, October 13, 6 p.m.,
Dryden Theatre