GEORGE EASTMAN MUSEUM

NEWS | FILMS | EVENTS | JULY/AUGUST 2024





Welcoming the Neighborhood of the Arts

When George Eastman lived on his estate, East Avenue was lined with the residences of Rochester's wealthiest citizens. On University Avenue, Gleason Works already had built its headquarters and a manufacturing facility across from the north side of Eastman's property. Eastman operated a small urban farm, and his cows grazed in his orchard in the northwest corner of the property. For practical purposes, Eastman erected a wooden fence along his estate's University Avenue frontage to keep people out and his cows in.

In 2004, the museum's fence along University Avenue was in grave disrepair. The museum decided to replace it as part of our North Property Rehabilitation Project. We thank the Eastman House Council, Nancy and Bruce Bates, Alan and Nancy Cameros, Robert and Margaret Frame, Daniel Meyers, Patricia and David Patton, Peggy Skow, Joan and Bud Rusitzky, Lisa C. Townson, and the others who generously supported the project.

When the old fence was removed, our staff received numerous letters and comments from people who were thrilled that our beautiful property was no longer walled off from the community. When we then built the new fence, our northside neighbors were disappointed that, despite the revitalization and transformation of the area, our institution was "shutting out" or "turning its back on" the Neighborhood of the Arts.

During my dozen years at the museum, I have many times been told that our University Avenue fence is inhospitable and forbidding. These comments have become more frequent since October 2020, when we moved the museum entrance so that it no longer faces University Avenue and blocked vehicular access to our parking lot from the avenue.

Our University Avenue fence is again in a state of serious disrepair. The fence design—which did not recreate Eastman's fence—included a flat kickboard that was not properly flashed, which caused water to accumulate against the wooden pickets, soon leading to progressive and irremediable damage. In this situation, regularly repainting the fence would not have solved the problem. The current fence has irreparably deteriorated and now gives a bad impression to anyone who walks, bikes, or drives past it. The estimated cost of replacing the fence is $600,000.

View of the museum's deteriorating fence along University Avenue. Photo by Elizabeth Chiang, June 2024.

Yet we view the removal of the University Avenue fence as an ideal opportunity to advance our goal of becoming more inclusive and welcoming. Our role in preserving George Eastman's estate and making it available to the public is anchored on East Avenue, but our role as a world-class museum in the art and science of photography and cinema is more closely connected with institutions on University Avenue—including Writers & Books, the Memorial Art Gallery, the Visual Studies Workshop, and the School of the Arts. Without the fence, the Eastman Museum will become more integrated within and integral to the Neighborhood of the Arts, and be more inviting to members of our community.

Last year, the Rochester Preservation Board voted 4–1 for conceptual approval of the fence removal. The Rochester Planning Board gave site approval in April 2024. At a Preservation Board meeting in June, representatives of the Neighborhood of the Arts and the Park-Meigs Neighborhood Association and area residents spoke in favor of removing the fence. The Board voted 3–2 for final approval of our project, but board approval requires four affirmative votes.

We will return to the Preservation Board and continue to make our case that better connecting our museum with the community is more important than retaining a non-original fence that is not a significant feature of George Eastman's historical estate.

We encourage you to attend the Rochester Preservation Board meeting at City Hall on Wednesday, August 14, 2024, at 6 p.m. and support our application.



Bruce Barnes, PhD
Ron and Donna Fielding Director

THANK YOU TO OUR JULY/AUGUST 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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PHOTO ON THE COVER

Joan Lyons (American, b. 1937), *Untitled*, 1979, from *Symmetrical Drawings*. Electrostatic print (Haloid Xerox drawing). George Eastman Museum, purchase with funds from an anonymous donor to support contemporary art and the Charina Foundation.

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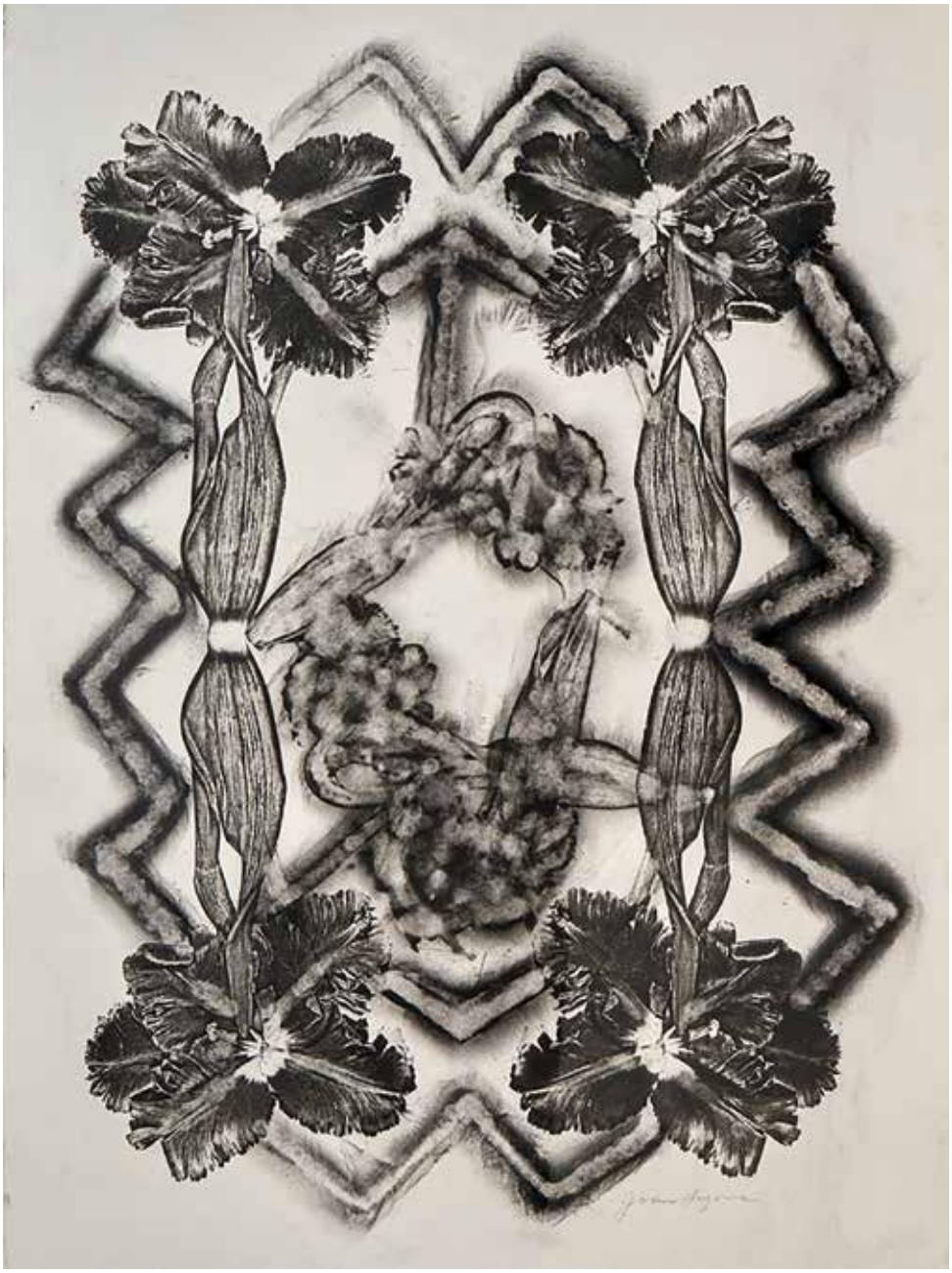
Please direct comments to info@eastman.org.

New Directions: Recent Acquisitions Artist Spotlight: Joan Lyons



American artist Joan Lyons has been an instrumental figure in the world of photography, artist's books, and feminist art practice since the early 1960s. As an advocate of alternative and experimental photographic processes, Lyons contributed to a burgeoning technological revolution by using Xerox copy machine equipment to create innovative works of art.

Two of Lyons' Xerox works and one of her artist's books are included in *New Directions: Recent Acquisitions*, on view in the museum's Project Gallery through October 6. In an interview recorded for the exhibition, Lyons discussed the decorative art movements of the 1970s and how they influenced her experimentation with copy machine technologies:

"These images are made by directly photographing a flower or a leaf with a Haloid Xerox machine, which was an early Xerox camera and separate processor that allowed a lot of intervention on the part of the artist. And one of the wonderful things was I could transfer these images, therefore I could get mirror images; I could get a negative and a positive, and a left and a right. And as I started doing this work, I was amazed to find that a lot of the historical patterning that I had thought was invented out of somebody's head was actually perfectly mimetic and came just from observation and then repetition, flipping, repeating in different kinds of ways."

Lyons' Xerox drawings were included in the 1979 exhibition *Electroworks*, a landmark survey at the George Eastman Museum (then, the George Eastman House) that offered an overview of works made exclusively with copy machine technologies. The rich legacy of these works remains an important touchstone for contemporary artists who continue to embrace the creative and democratic potential of these machines.

To hear the interview with Joan Lyons and other artists included in *New Directions*, download the Bloomberg Connects app and search for the George Eastman Museum's digital guide.

Joan Lyons (American, b. 1937), *Untitled*, 1980, from *Symmetrical Drawings*. Electrostatic print (Haloid Xerox drawing). George Eastman Museum, purchase with funds from the Rusitzky Photograph Endowment Fund and the Horace W. Goldsmith Foundation.



Mary Ellen Bute: Rhythms in Light

An early pioneer of experimental film animation, Mary Ellen Bute (American, 1906–1983) created a body of abstract moving image work between 1934 and 1959 that is remarkable for its mix of technical and artistic innovations. She also succeeded in forging a barrier-smashing career as a film director at a time when directing opportunities for women were few.

Bute showed an early talent for art and left home at age sixteen to study at the Pennsylvania Academy of Fine Arts in Philadelphia. She was particularly drawn to paintings by the Russian abstractionist, Wassily Kandinsky. Kandinsky's swirling, musical forms that implied movement ignited Bute's desire to develop her own system of abstract images, except Bute wanted her designs to have actual movement. Bute studied stage design and lighting at Yale University's Department of Drama in the School of Fine Arts. Cinema became the medium that could best manifest her ideas. After relocating to New York City in 1929, Bute enlisted the assistance of several eminent innovators of the time, which included inventor Leon Theremin and composer Joseph Schillinger. Influenced by their scientific and mathematical approaches, Bute developed a method to closely synchronize her abstract designs with musical compositions. Bute's first completed film, *Rhythm in Light* (1934), begins with, "This film is a pioneer effort in a new art form—it is a modern artist's impression of what goes on in the mind while listening to music." This statement could broadly describe the body of work that she would develop over the next two decades. Bute perfected sophisticated systems to synchronize images and music for her animated short films that reached new heights of technical achievement while dazzling audiences with spectacles of light, color, and sound.

The five films on view in the Multipurpose Hall through Sept. 1 showcase Bute's signature style of "visual music" and are screened in HD digital format transfers from film elements courtesy of the Center for Visual Music, Los Angeles.

Mary Ellen Bute (American, 1906–1983), still from *Color Rhapsodie*, 1948, 6 min., 35mm film transferred to HD digital. Courtesy Center for Visual Music, Los Angeles.



3RD ANNUAL

Member Appreciation Week

Tuesday, August 20—Sunday, August 25
Special programs, discounts, giveaways, and more! Free to members

To celebrate our dedicated members, the museum has planned a week of special programs, discounts, giveaways, and more. Thank you for your continued support!

All week:

- **Extra Discounts:** Start the celebration by doubling your member discount at the Museum Shop. That's 20 percent instead of the usual 10 percent in store and online.
- **Win a Lifetime Family Membership:** Members who visit the museum during Member Week can enter to win a Lifetime Family Museum Membership while on site!
- **Family Activities:** In the Donna Fielding Discovery Room, read about leaves, trees, and mindfulness as you design with natural materials to create nature patterns.

TELL US ABOUT YOU!

We want to know your story.
Go to eastman.org/memberweek
to share why you are a
George Eastman Museum member.

- Tues., Aug. 20: **Member Movie Night** *...And Justice For All* (Norman Jewison, 1979). Tickets are free for members attending this screening at 7:30 p.m. in the Dryden Theatre.
- Weds., Aug 21: 6 p.m., East Lawn Members enjoy **discounted admission for the last Garden Vibes concert** of the summer.



Members enjoying Garden Vibes during our June concert

To register for the following talk and tours visit eastman.org/memberweek:

- Thurs., Aug. 22, 1 p.m., Online **Virtual Curator Talk: Reading Images: Visual Analysis for Photography and Photobooks.** Presented by the Department of Photography Curatorial Assistant Louis Chavez. Explore tools and exercises to practice visual analysis for photography and photobook publications and learn about methods for sustained engagement with photographic objects.
- Fri., Aug. 23: Members enjoy an **ice cream social at Open Face** at Eastman Museum eatery (while supplies last).
- Sat., Aug. 24 at 11:30 a.m. Members-only special behind-the-scenes **Upstairs/Downstairs Tour**. Tour capacity is limited.
- Sun., Aug. 25 at 11:30 a.m. and 2:30 p.m. Members-only special behind-the-scenes **Upstairs/Downstairs Tour**. Tour capacity is limited.

Image above: An example of nature patterns.



Paul L. Smith (1935–2024)

Paul L. Smith, trustee emeritus of the George Eastman Museum, passed away on February 16, at age 88.

Smith was born in Worthington, Ohio. He graduated from Ohio Wesleyan University, where he received his bachelor's degree in economics. He then earned his MBA at the Kellogg School of Business at Northwestern University. Smith began his 35-year career at Eastman Kodak Company in 1958. He was appointed its senior vice president and chief financial officer in 1983 and served in that position until he retired in March 1993.

Smith joined the board of trustees of the Eastman Museum in 1981 and served as its chair (1993–1994). 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, Smith was the Eastman Kodak Company's representative who was primarily responsible for its efforts to keep the collections intact within a new facility appropriate for their storage and exhibition. (The company's chief executive during this period was Colby Chandler, whose commitment to the initiative was essential.) In April 1985, the company pledged that it 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. Smith was dedicated, worked diligently, and played a key role in the capital campaign. The donated funds were used primarily to support the debt-free construction of the gallery and collections building, which opened in January 1989. Eastman Kodak Company's pledge on the condition of the success of a very ambitious fundraising campaign truly made the museum's ongoing ownership of its collections possible.

In 1958, Smith married his college sweetheart, Susan Wilson, who survives him. They were generous donors to the museum over the years. This generosity is reflected in their membership in the 900 East Avenue Society, which recognizes the visionary donors whose legacy lives on through planned gifts in support of the museum.

The George Eastman Museum fondly and gratefully remembers Paul L. Smith and his crucial contributions to our institution.

Paul and Susan Smith photographed in the Billiard Room in the historic mansion, 2000.

GEORGE EASTMAN MUSEUM

JULY/AUGUST 2024

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	JULY 1	2 F|M 7:30p *The Art of Love* (Norman Jewison, 1965, 99 min., 16mm) *Remembering Norman Jewison | Crashing into the 60s | Member Movie Night*	3 F 7:30p *You Only Live Twice* (Lewis Gilbert, 1967, 117 min., DCP) *Bond in the 60s | Crashing into the 60s*	4 **July 4th Holiday - Museum and Dryden Theatre Closed**	5 **July 4th Holiday - Museum and Dryden Theatre Closed**	6 F 2p *Suspicion* (Alfred Hitchcock, 1941, 99 min., 35mm) F 7:30p *Superman* (Richard Donner, 1978, 143 min., DCP)
7	8	9 F 7:30p *The Cincinnati Kid* (Norman Jewison, 1965, 102 min., 35mm) *Remembering Norman Jewison | Crashing into the 60s*	10 F 7:30p *On Her Majesty's Secret Service* (Peter R. Hunt, 1969, 142 min., DCP) *Bond in the 60s | Crashing into the 60s*	11 F 7:30p *Shadow of a Doubt* (Alfred Hitchcock, 1943, 108 min., DCP) *Hitchcock 125*	12 S 1p GE birthday event S 1–3:30p Q&A with Curator Matt Lynch F 7:30p *He Got Game* (Spike Lee, 1998, 136 min., 35mm)	13 T|M 11:30a Upstairs/ Downstairs Tour F 2p *Shadow of a Doubt* (Alfred Hitchcock, 1943) F 7:30p *Persepolis* (Paronnaud, Satrapi, 2007)
14 S Jewish Film Festival Details at jccrochester.org	15 S Jewish Film Festival Details at jccrochester.org	16 S Jewish Film Festival Details at jccrochester.org	17 S Jewish Film Festival Details at jccrochester.org	18 S Jewish Film Festival Details at jccrochester.org	19 S Jewish Film Festival Details at jccrochester.org	20 S Jewish Film Festival Details at jccrochester.org
21 S Jewish Film Festival Details at jccrochester.org	22	23 F 7:30p *The Hunger Games* (Gary Ross, 2012, 142 min., DCP) *Phil(m) Fest 2024: The Blockbusters*	24 S 6p Garden Vibes concert F 7:30p *The Hunger Games: Catching Fire* (Francis Lawrence, 2013, 146 min., DCP) *Phil(m) Fest 2024: The Blockbusters*	25 F 7:30p *The Hunger Games: Mockingjay, Part 1* (Francis Lawrence, 2014, 123 min., DCP) *Phil(m) Fest 2024: The Blockbusters*	26 F 7:30p *The Hunger Games: Mockingjay, Part 2* (Francis Lawrence, 2015, 137 min., DCP) *Phil(m) Fest 2024: The Blockbusters*	27 F 1p *Red Dragon* (Brett Ratner, 2002, 126 min., DCP) F 7:30p *Mission: Impossible III* (J. J. Abrams, 2006, 126 min., DCP)
28 T|M 2:30p Upstairs/ Downstairs Tour	29	30 F 7:30p *Second Chorus* (H.C. Potter, 1940, 84 min., 16mm) *Make Mine Musicals*	31 F 7:30p *Spellbound* (Alfred Hitchcock, 1945, 111 min., 35mm) *Hitchcock 125*	AUGUST 1 F 7:30p *25th Hour* (Spike Lee, 2002, 135 min., 35mm) *Wake Up!: The Cinema of Spike Lee | The Art of Music in the Movies*	2 F 7:30p *Faster, Pussycat! Kill! Kill!* (Russ Meyer, 1965, 83 min., 35mm) *Crashing into the 60s*	3 F 2p *Spellbound* (Alfred Hitchcock, 1945, 111 min., 35mm) F 7:30p *The Rocketeer* (Joe Johnston, 1991, 108 min., 35mm)

4	**5**	**6** F 7:30p *The Russians Are Coming, The Russians Are Coming* (Norman Jewison, 1966, 126 min., 35mm) *Remembering Norman Jewison | Crashing into the 60s*	**7** F 7:30p *Seven Days in May* (John Frankenheimer, 1964, 118 min., 35mm) *Crashing into the 60s*	**8** F 7:30p *Romeo and Juliet* (Franco Zeffirelli, 1968, 138 min., 35mm) *The Art of Music in the Movies | Crashing into the 60s*	**9** F 7:30p *Rope* (Alfred Hitchcock, 1948, 80 min., DCP) *Hitchcock 125*	**10** F 2p Film to be announced F 7:30p *Hellboy II: The Golden Army* (Guillermo del Toro, 2008, 120 min., DCP)
11	**12**	**13** F 7:30p *In the Heat of the Night* (Norman Jewison, 1967, 110 min., 35mm) *Remembering Norman Jewison | Crashing into the 60s*	**14** F 7:30p *What's New Pussycat* (Clive Donner, 1965, 108 min., 35mm) *Crashing into the '60s*	**15** F 7:30p *Laura* (Otto Preminger, 1944, 88 min., 35mm) *The Art of Music in the Movies*	**16** F 7:30p *She Hate Me* (Spike Lee, 2004, 138 min., 35mm) *Wake Up!: The Cinema of Spike Lee*	**17** F 2p Film to be announced F 7:30p *Road to Perdition* (Sam Mendes, 2002, 117 min., 35mm)
18	**19**	**20** F|M 7:30p *...And Justice for All* (Norman Jewison, 1979, 119 min., 35mm) *Remembering Norman Jewison | Member Movie Night*	**21** S 6p Garden Vibes concert F 7:30p *Daddy Long Legs* (Jean Negulesco, 1955, 126 min., 16mm) *Make Mine Musicals*	**22** T|M 1p Member-Only Virtual Program: Reading Images F 7:30p *Double Indemnity* (Billy Wilder, 1944, 107 min., DCP) *The Art of Music in the Movies*	**23** L 1p Curator Talk: *Crashing into the 60s* F 7:30p *Under Capricorn* (Alfred Hitchcock, 1949, 117 min., 35mm) *Hitchcock 125*	**24** T|M 11:30a Upstairs/ Downstairs Tour F 2p *Daddy Long Legs* (Jean Negulesco, 1955) F 7:30p *Hulk* (Ang Lee, 2003)
		Member Appreciation Week August 20–25				
25 T|M 11:30a Upstairs/ Downstairs Tour T|M 2:30p Upstairs/ Downstairs Tour	**26**	**27** F 7:30p *Agnes of God* (Norman Jewison, 1985, 98 min., 35mm) *Remembering Norman Jewison*	**28** F 7:30p Film to be announced	**29** T 6p Design Tour: *Crashing into the 60s* F 7:30p *The Hunt for Red October* (John McTiernan, 1990, 135 min., DCP) *The Art of Music in the Movies*	**30** S 1p Conservation Talk: *Crashing into the 60s* F 7:30p *Fiddler on the Roof* (Norman Jewison, 1971, 181 min., 35mm) *Remembering Norman Jewison*	**31** F 2p Film to be announced F 7:30p *Josie and the Pussycats* (Harry Elfont, Deborah Kaplan, 2001, 98 min., DCP)

Bloomberg Connects Digital Guide

Self-guided Audio & Mobile Tours: Look for the Bloomberg Connects stop numbers throughout the mansion and select exhibitions.

For program descriptions, ticket information, and more, visit **eastman.org**

Exhibitions On View

Mary Ellen Bute: Rhythms in Light, Through Sept. 1, Multipurpose Hall

Crashing into the 60s: Film Posters from the Collection, through Sept. 8, Main Galleries

New Directions: Recent Acquisitions, through Oct. 6, Project Gallery

Pass Us the Mic: We've Got Something to Say, Through Nov. 10, Gallery Obscura

Selections from the Collection, ongoing, Collection Gallery

Event Key

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

FINAL WEEKS!
CRASHING INTO THE 60S: FILM POSTERS FROM THE COLLECTION

An era of political, cultural, and sexual revolutions, the 1960s was a decade of changes. This was also one of the greatest decades in film history.

Poster artists demonstrated wildly differing creative approaches to film advertising. Some of them literally reproduced images from the film, others exploited the subject matter, and then there were those who aspired to translate the film's atmosphere into a graphic form. The gap between industry and fine art narrowed, and the poster designer was beginning to be treated as an auteur: a singular creative force.

Experience this exhibition in the Main Galleries through September 8, catch a 60s film at the Dryden Theatre, and attend related talks and a tour this August.



CURRENT EXHIBITIONS AT THE EASTMAN MUSEUM

Crashing into the 60s: Film Posters from the Collection
Through Sept. 8, Main Galleries
Poster artists from across the globe captured the essence of one of the greatest decades in film history. Select films screening at the Dryden Theatre, and other programs are in alignment with this exhibition. Details above and on p. 11.

New Directions: Recent Acquisitions
Through October 6, Project Gallery
In celebration of the 75th anniversary of the Eastman Museum, explore the recently acquired works of An-My Lê, Baldwin Lee, Janice Guy, Ken Gonzales-Day, Meghann Riepenhoff, Zanele Muholi, and others.

Selections from the Collection
Ongoing, Collection Gallery
Featuring selections from the museum's photography and technology collections. Return to experience new photographs and objects pulled from the vaults every few months and placed on display.

Pass Us the Mic: We've Got Something to Say
Through Nov. 10, Gallery Obscura
Self-portraits created by student artists from Flower City Arts Center's Expanding the Field after-school program featuring complex, layered statements about the artist and their views of issues that affect them and their community.

Mary Ellen Bute: Rhythms in Light
Screening on a loop
Through Sept. 1, Multipurpose Hall
Five films showcase a style of "visual music." Screened in HD digital format transfers from film courtesy of the Center for Visual Music, Los Angeles.

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.

George Eastman Story Lab
Sitting Room, Mansion
Guide us in the development of a new exhibition. Take the survey on the Bloomberg Connects app.

Visitors experience the exhibition, *Crashing into the 60s: Film Posters from the Collection*.

Come celebrate the 170th anniversary of Eastman's birth

Friday, July 12 at 1 p.m., Front Lawn
FREE to all, registration not required.

Join us as we celebrate the life of George Eastman, pioneer of popular photography and motion picture film, and his lasting impact on Rochester. Enjoy a cup of Rita's lemon ice (in honor of Eastman's preference for fruit-flavored desserts), lawn games, and music. Please also welcome Michelle Finn, the new curator of the George Eastman Collection. Bring your friends and help us make it a festive party!

1–3:30 p.m. "Ask Me Anything"—a Q&A about George Eastman with Curator Matt Lynch on social forum Reddit in sub-Reddit r/AMA.



Members-Only: Upstairs / Downstairs Tour

90 minutes. Reservations required.
Visit eastman.org/events/member-events.
Discover what's upstairs and beneath the mansion on this tour of the third floor, fourth-floor attic, and basement. Includes walking, standing, and stair-climbing. Not all areas of the tour are elevator-accessible, and comfortable walking shoes are recommended.
Saturday, July 13: 11:30 a.m.–1 p.m.
Sunday, July 28: 2:30–4 p.m.
Saturday, August 24: 11:30 a.m.–1 p.m.
Sunday, August 25: 11:30 a.m.–1 p.m.
Sunday, August 25: 2:30–4 p.m.

George Eastman Bike Tours

July 13 (SOLD OUT), Sept. 7, and Sept. 21
Meet at Tischer Visitor's Center
$25 members, **$30 nonmembers.**
Registration required. Visit eastman.org.
Tour ten locations related to the life of this pioneer of popular photography. See sites that shaped this famous Rochestarian's life—or were in turn shaped by him.

Members-Only Virtual Program: Reading Images

August 22, 1 p.m., Online
Reservations required.
Visit eastman.org/events/member-events.
Join the Department of Photography's Curatorial Assistant Louis Chavez for a virtual presentation that introduces tools and exercises to practice visual analysis for photography and photobook publications. This presentation will outline methods for sustained engagement with photographic objects and will offer an overview of contemporary photobook sequence and design.

Curator Talk: *Crashing into the 60s*

August 23, 1 p.m., Online
Free to all. Registration required.
Visit eastman.org.
Learn about the concept to full exhibition from its co-curators, Peter Bagrov and Nancy Kauffman.

Design Tour: *Crashing into the 60s*

August 29, 6 p.m., Main Galleries
Registration required. Visit eastman.org.
$8 members, **$10 nonmembers.**
Join us on a tour of current exhibition *Crashing into the 60s: Film Posters from the Collection*, to learn about film posters and design elements. The tour is led by author Janet Borgerson and Rochester Institute of Technology professor Jonathan Schroeder. Borgerson and Schroeder have authored books about design and visual culture.

Conservation Talk: *Crashing into the 60s*

August 30, 1 p.m., Online at eastman.org
Free to all. Registration required.
Visit eastman.org.
Learn the conservation, preparation, and installation efforts that went into the current exhibition *Crashing into the 60s: Film Posters from the Collection*. Presented by Conservator in Charge Taina Meller, Conservation Associate Emily Phoenix, and Preparators Michael Filipek and Andrea Edwards.





Get jazzed about Garden Vibes: This summer's concert series lineup rocks

With the alluring Terrace Garden in full bloom, come enjoy fun-filled nights of tunes outside on the grounds of our National Historic Landmark! SingTrece & Stone Cold Miracle brought the sounds of soul and rock to a satisfied crowd this past June, and there is more to groove to this summer.

One, a Chicago-based group, and the other, a local band, round out Garden Vibes. On Wednesday, July 24, blown in from the windy city, experience Fareed Haque and Band—a modern guitar virtuoso steeped in classical and jazz traditions. Members consist of Fareed Haque, Alex Austin, Rob Dicke, Juan Pastor. Haque has toured and recorded with renowned musicians, including Joe Zawinul, Billy Cobham, and Sting.

On Wednesday, August 21, bop to the local Televisionaries with their pop-sensible blend of 50s and 60s surf rock 'n' roll. This band is recommended for all, especially fans of NRBQ, Nick Lowe, and The Kinks.

Bring your blanket or lawn chair and relax or put on your dancing shoes—there are many ways to experience these concerts. Pack a picnic, visit Open Face, or stop at one of the food trucks—Effortlessly Healthy and Le Petit Poutine. Cash bar available. This event is for the whole family, and includes lawn games.

Gates open at 5 p.m. Music 6–8 p.m.

Tickets are $12 general admission, $10 museum members, and free to children ages 12 and under. Tickets may be purchased at the door on the day of the event. For more information, visit eastman.org/garden-vibes.

Garden Vibes is generously supported by the Eastman Museum Council, Harris Beach, Hyatt Regency, and CITY magazine.



July and August at the Dryden

The first half of the year at the Dryden has been tremendous, and we're glad to see so many returning faces throughout the months. We have a wonderful set of series to thrill you, make you laugh, and make you cry.

We are instituting matinees on Saturday afternoons! Our audience has told us that they would like multiple chances to see films, and during the day. We will be offering repeat screenings of some of our popular titles.

Crashing into the 60s brings you ten films from that decade, including James Bond films and *Remembering Norman Jewison*, the Academy Award-nominated director who died earlier this year and left several prints with us.

Beyond the Universe: Comic Books and Film continues with films adapted from comic books and graphic novels that take you beyond the cinematic universes dominating our box office today. We're bringing back the successful *The Art of Music in the Movies*, which takes a close look at the marriage of sight and sound through music. Each screening will be accompanied by expert insight from Mark Watters, director of the Beal Institute for Film Music and Contemporary Media, or Charity Lofthouse, music professor at Hobart and William Smith Colleges.

Our year-long series dedicated to the films of directors Spike Lee and Alfred Hitchcock, and actor Philip Seymour Hoffman, continue, as we move through the mid-points of the directors' careers—the 1940s for Hitch and the early 2000s for Lee. The Ames Amzalak Rochester Jewish Film Festival has once again chosen the Dryden as its primary venue in July, bringing Rochester the best in recent Jewish-themed cinema.

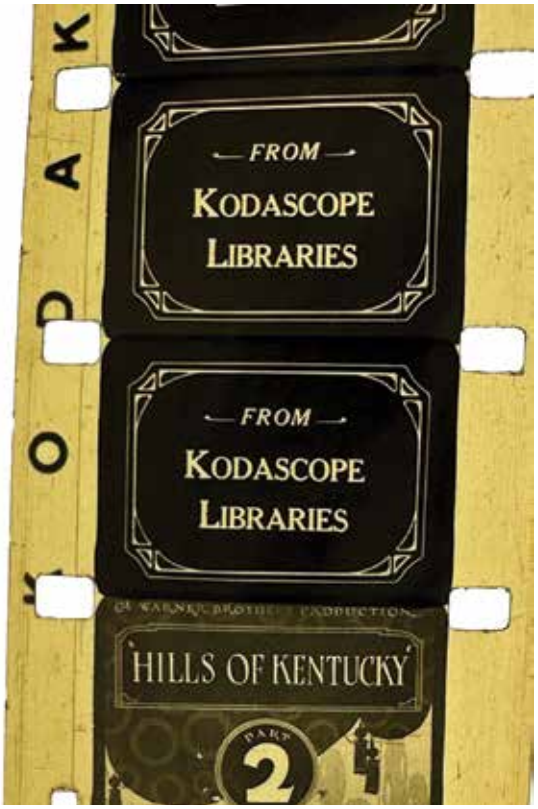
MEMBER MOVIE NIGHTS

Tues., July 2–*The Art of Love*
(Norman Jewison, 1965, 99 min., 16mm)

Tues., August 20–*...And Justice for All*
(Norman Jewison, 1979, 119 min., 35mm)

The Hunger Games: Mockingjay, Part 1 (Francis Lawrence, 2014, 123 min., DCP) screens on July 25 as a part of the *Phil(m) Fest 2024: The Blockbusters* series.





How did people first watch movies at home?

Let's go back in time one hundred years: there is no television, internet, or home streaming services. For movie entertainment, you had to go to your local cinema to see what was showing for the week. But what if you wanted to watch something from your own home?

Meet the Kodascope! Launched in 1925, this technology gave amateur filmmakers a chance to enjoy a library of theatrical films, cartoons, educational shorts, and sport programs at home on 16mm projectors. Since purchasing films was more expensive than renting, it was popular for subscribers to buy a one-time membership fee of $25 (equivalent to $446 in 2024) to rent prints from the local camera store or Eastman Kodak's own regional offices. Day rentals ranged in pricing, depending on the title. Catalogues were also printed, giving brief descriptions of the films. Originally, the offerings were primarily from defunct production companies. As time went on, new titles were added, and bigger studios such as Paramount and Fox contributed content. Most films were shortened for time, fitting in 400-foot reels and lasting under an hour. By 1934, Kodascope had over 20,000 reels in active use in over forty cities across the United States. Think of it as early versions of Blockbuster or Netflix!

When the Kodascope library closed in 1939 due to competition on the market, prints were recalled and sent back to Rochester for silver reclamation. Many prints still survive in the collectors' world and in various archives and museums—the George Eastman Museum houses the largest collection in the world. Many Kodascopes are used in film preservation projects today, as they are the last surviving copies of many silent films.

Imagine: your home library may someday be used for the future survival of your favorite film!

Johnny Goshen, Selznick School of Film Preservation student, in the George Eastman Museum film vaults, 2024.



The George Eastman Museum is grateful for the Eastman Museum's Council's generous contribution in support of the refurbished shutters on the front of the historic mansion.

GEORGE EASTMAN MUSEUM

Information

JULY/AUGUST 2024

(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, July 4, July 5)

Museum Admission: Members always free. $22 adults, $20 seniors (65+), $9 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. For a recording of the week's schedule, call (585) 327-4981.

Film Tickets: $12 general, $9 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, at the Box Office, or by calling (585) 327-4839.

Open Face at Eastman Museum

Eatery hours, menu, and ordering: **eastman.org/OpenFace**. Dine in or takeout. Museum admission not required.

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

#EastmanMuseum

Download our Digital Guide: Bloomberg Connects Available on Google Play and Apple Store.

Photo by Elizabeth Chiang, May 2024.

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MUSEUM

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eastman.org

