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The Advanced Residency Program in Photograph Conservation (ARP) recently embarked on a partnership with the State Hermitage Museum in St. Petersburg (funded by a \$400,000 grant from the Andrew Mellon Foundation) to promote the development of photograph conservation in Russia.

Following a successful workshop on *The Conservation Assessment of Photograph Collections* held under the leadership of Grant Romer at the Hermitage in November 2005 (proposed and jointly organized by ARP fellow Elena Simonova-Bulat, now a photograph conservator at Harvard University), Grant Romer was invited by Dr. Viacheslav Fedorov, head of the Russian Cultural History Department at the Hermitage, to lead a two-part initiative to preserve, document, and publish significant portions of the Museum's important photograph holdings. Boston-based photograph conservator Paul Messier, assisted by Elena Simonova-Bulat and

ARP fellows, will undertake a comprehensive survey of the Museum's holdings, and prepare an electronic database in Russian and English.

The Mellon Foundation's support of the ARP and photograph conservation in the United States over the last decade has created endowed position opportunities. George Eastman House is proud to join with the Foundation in several of these endeavors.

—Anthony Bannon, *Director*

Don't miss . . .

Anthony Bannon will speak during the Palm Springs (CA) Photo Festival on May 6–11. Photo professionals in fine art, journalism, fashion, publishing, the internet, museums, and galleries will discuss their work and advise participants. For more information, see www.palmspringsphotofestival.com.

Among his many recognitions, Bannon won the "Golden Career Award" for lifetime accomplishments at the FOTOfusion festival, sponsored by Palm Beach (FL) Photo Workshops. He also lectured about art management at the Proctor's Theatre in Schenectady, and was a juror for the Southern Tier Biennial.

WITNESS
KNOW WAR/KNOW GENOCIDE

COVER STORY



© Michal Ronnen Safdie. OUTSIDE REFUGEE CAMP BAHAI/CHAD.

Leslie Thomas, founder of the DARFUR/DARFUR organization and curator of *DARFUR/DARFUR*, shares her thoughts on the creation of the exhibition, which is on view through April 22.

It is about 1976. My father and I are in a gallery looking at a W. Eugene Smith photograph (*Tomoko Uemura in Her Bath*, 1972)—a dark pietà of a mother washing the stiffened and bent limbs of her mercury-poisoned daughter. At first I don't understand why this photo of the girl in a Japanese fishing village is so important but my father explains to me

photographs, and became the exhibition's first participant. Soon, leading international photojournalists Lynsey Addario, Mark Brecke, Helene Caux, Ron Haviv/VII, and Paolo Pellegrin/Magnum, Ryan Spencer Reed/Group M35, and Michal Ronnen Safdie contributed their powerful individual work to the exhibit. It is with these photographs that film editors Sharon Hughes and Matthew Jacob were able to build a film narrative celebrating the cultural beauty of Darfur while documenting the current atrocities. This juxtaposition inspired the exhibit's title: *DARFUR/DARFUR*.

DARFUR/DARFUR

that a photographer risked his life to document a humanitarian disaster so the world could not turn away. I realize that this girl's death had not been in vain and that the image's dignity was more beautiful than any other.

Forward to spring 2006: as a new mother and architect, I spent little time thinking of photography. But after reading Nicholas Kristof's column in the *New York Times* about a photograph he'd seen of a three-year-old boy in Western Sudan who had been killed, I wanted to view the image. I'd heard about Darfur's genocide, assaults, displacement, famine, and disaster, but these facts did not impact me like the photograph of one young boy's smashed face in an adult's war. Suddenly, it seemed that if one image could have such an impact on me, others might have the same reaction and together we could get the attention of the world's politicians. This is how the exhibition, *DARFUR/DARFUR*, began.

The photographer of that young boy's image is not known to me. Former US Marine Brian Steidle brought the image to the US, along with his own Darfur pho-

Large-scale, changing, digitally projected images were chosen for the exhibition to show the enormity of the war and its humanitarian consequences and to induce a sense of urgency in each viewer. The vastness of a refugee camp, a lone woman in her burned and looted home, and a solitary infant in a feeding camp are exponentially more powerful when larger than human life. The portability of such installations also meant that the work could be shown simultaneously around the world.

Launched in September 2006, *DARFUR/DARFUR* is now booked in multiple venues in the United States, Germany, Canada, South Africa, and Italy. George Eastman House, with its definitive photograph collection and understanding of images in society, and helpful encouragement from Museum curator Alison Nordström, and Museum friends Dr. Patricia Jones-Blessman and Deborah Ronnen, provides a perfect venue for its display. —Leslie Thomas, *Curator, DARFUR/DARFUR*

DARFUR/DARFUR is sponsored by Global Grassroots, a 501(c)(3) non-profit organization.

Details: Leslie Thomas In Person

What: Leslie Thomas, founder of the DARFUR/DARFUR organization and curator of the *DARFUR/DARFUR* exhibition on view at Eastman House through April 22, will talk about her experience creating, curating, and organizing the grass roots project. | When: Thursday, April 5, 6 p.m. | Where: Dryden Theatre | Admission: Included with Museum admission.

To find out more:

For more information on the situation in Darfur, avenues of response, and opportunities to make a donation to help the people in the region, visit <http://witness.eastmanhouse.org> and click on Know More.