



Hank Mayer, *Waterskiers*, Cypress Gardens, Florida, 1968

“Everything looks worse in black and white.”—Paul Simon

IKMP0616

THE TROUT GALLERY
 The Art Museum of Dickinson College
 240 West High Street
 Carlisle, Pennsylvania 17013
 717-245-1344
 www.troutgallery.org
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Nordström, A. with J. Johnston, J. DiCocco, and S'yang, *Colorama*. Rochester, NY: George Eastman House, 2010.

Rijper, E., ed. *Kodachrome: The American Invention of Our World: 1939-1959*. New York: Delano Greenidge Editions, 2002.

Sontag, S. *On Photography*. New York: Picador, Farrar, Straus & Giroux, 1973.

West, N. M. *Kodak and the Lens of Nostalgia*. Charlottesville: University Press of Virginia, 2000.

ACKNOWLEDGMENTS

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FURTHER READING

Coontz, S. *The Way We Never Were: American Families and the Nostalgia Trap*. New York: Basic Books/HarperCollins, 1992.

Hope, D. S. "Memorializing Affluence in the Postwar Family: Kodak's Colorama in Grand Central Terminal (1950-1990)." 91-109. *Visual Communication: Perception, Rhetoric & Technology*, edited by D. S. Hope. New York: Hampton Press, 2006.

Neivins, D., ed. *Grand Central Terminal: City within the City*. New York: The Municipal Art Society of New York, 1992.

Nordström, A. and P. Roalf. *Colorama: The World's Largest Photographs from Kodak and the George Eastman House Collection*. New York: Aperture Foundation, 2004.

Lee Howick, *Saturday Night Family Bath*, 1964



“The Colorama illuminated the postwar nuclear family as an intimate collective of consumers.”
 —Diane S. Hope

Colorama

THE TROUT GALLERY
 THE ART MUSEUM OF DICKINSON COLLEGE

June 3–October 15, 2016





Norm Kerr, Colorama #535 on display in Grand Central Terminal, 1988

“In this massive building that was part basilica, part kicked anthill, these big, bright pictures were a still, constant, and resonating presence, offering, perhaps, an escapist portal for the men in their gray flannel suits streaming in from the suburbs.” —Alison Nordström

From 1950 to 1990, Coloramas greeted millions who passed through New York City’s Grand Central Terminal, presenting an idealized image of postwar America. Created by the Eastman Kodak Company, the colossal eighteen feet high and sixty feet wide backlit color transparencies represented a technological leap in the world of marketing and projected an image of an abundant, prosperous, and scientifically advanced America. However, for all the optimism suggested in the images, one sees none of the realities of a society divided harshly along racial and socio-economic lines and the civil unrest that it produced. As curator Alison Nordström notes, Coloramas “served to manifest and visualize values that even then were misunderstood as nostalgic and in jeopardy, salvageable only through the time-defying alchemy of Kodak cameras and film.”

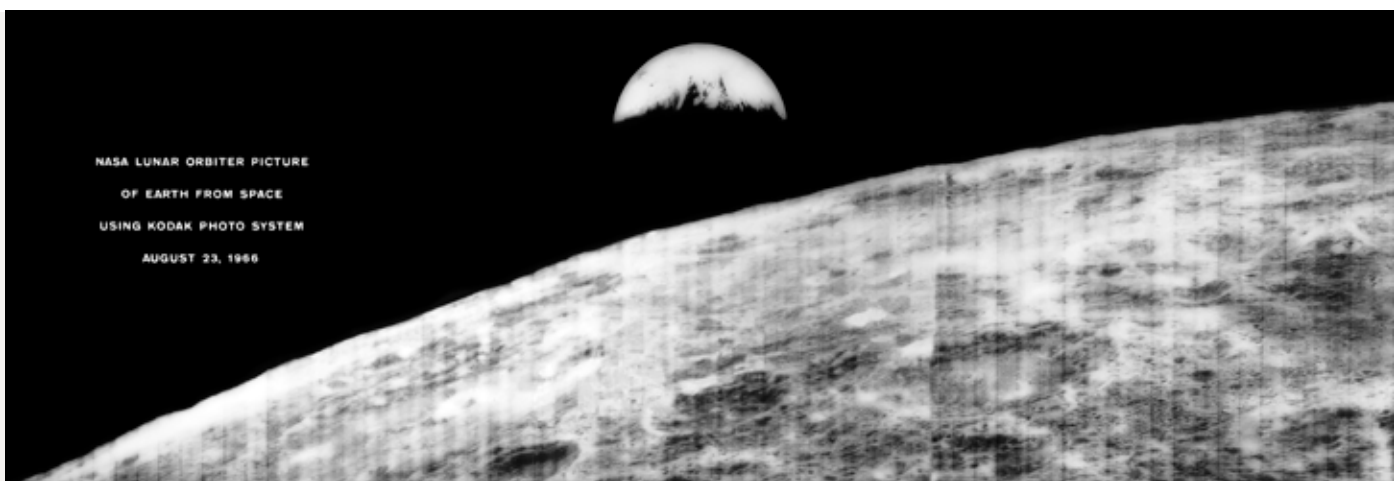
This exhibition features a selection of large-scale photographs made from the more than five-hundred original transparencies, providing a view of the optimism and prosperity of certain segments of American society during the second half of the twentieth century.

“EVERYONE IN GRAND CENTRAL AGOG AND SMILING. ALL JUST FEELING GOOD.” —Telegraph to Kodak from Edward Steichen

Organized by the George Eastman Museum

“The Colorama depicted the rebirth of human spirit after World War II, with the emphasis on expanding lifestyles, enticing destinations for jet age travel, triumphs in space exploration, and momentous special events.”

—Norm Kerr



NASA, Earthrise from the Moon, Lunar Orbiter, 1966

EXHIBITION CHECKLIST

All prints are modern digital pigment prints made from the source transparencies.

ANSEL ADAMS

Harvesting a Wheatfield near Pendleton, Oregon, 1961

RALPH AMDURSKY

Mother and Child Playing Dolls, 1962

HERB ARCHER

Cabin and Canoe, Saddleback Lake, Maine, 1968
Pumpkins for Sale at Roadside Stand, Vermont, 1971

HERB ARCHER AND J. HOOD

Cowboys in Grand Tetons, Wyoming, 1964

PETER GALES

Yosemite, California, 1968
San Diego Zoo, California, 1968
Teenagers on Bikes at Beach, Monterey Peninsula, California, 1968

LEE HOWICK

Saturday Night Family Bath, 1964
Fall Scene and Seaplane, Lake Placid, New York, 1967
Thanksgiving Dinner, Children Breaking Wishbone, 1968

NORM KERR

Taj Mahal, Agra, India, 1964
Family by Fireplace, 1965
Couple and Sailboat, Biscayne Bay, Miami, 1968



Norm Kerr, *Family by Fireplace*, 1965

DON MARVIN

Family With Santa and Tree, Brownie Super 27 Camera, 1962
Couple in Blossoms at Bronx Botanical Garden, 1968
New York World’s Fair, Drawing and Model Winking, 1964
Family with Santa and Tree, Brownie Super 27 Camera, 1962

HANK MAYER

Pirate’s Cove, Paradise Island, Nassau, Bahamas, 1966
Waterskiers, Cypress Gardens, Florida, 1968

NEIL MONTANUS

Alps Skiers with Airplane, near the Matterhorn in Switzerland, 1964
Portuguese Fishing Village, Nazare, Portugal, 1965
Discotheque, 1967

NATIONAL AERONAUTICS AND SPACE ADMINISTRATION (NASA)

Earthrise from the Moon, Lunar Orbiter, 1966

JIM POND

Family in Convertible Somewhere in Texas, 1968

OZZIE SWEET

Snowmobile Pulling 9 Sleds, Franconstown, New Hampshire, 1968