



Summer 8-24-2001

Two Art Shows on Display at Illinois Wesleyan: Four Walls, 80 photographs and Slippery Knots II, Wish Tying

Sherry Wallace
Illinois Wesleyan University

Follow this and additional works at: <https://digitalcommons.iwu.edu/news>

Recommended Citation

Wallace, Sherry, "Two Art Shows on Display at Illinois Wesleyan: Four Walls, 80 photographs and Slippery Knots II, Wish Tying" (2001). *News and Events*. 1020.
<https://digitalcommons.iwu.edu/news/1020>

This Article is protected by copyright and/or related rights. It has been brought to you by Digital Commons @ IWU with permission from the rights-holder(s). You are free to use this material in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/ or on the work itself. This material has been accepted for inclusion by faculty at Illinois Wesleyan University. For more information, please contact digitalcommons@iwu.edu.

©Copyright is owned by the author of this document.

August 24, 2001

Contact: Sherry Wallace, 309/556-3181

	Two Art Shows on Display at Illinois Wesleyan: Four Walls, 80 photographs and Slippery Knots II, Wish Tying	
--	--	--

BLOOMINGTON, Ill.--On exhibit from Friday, Aug. 31 until Friday, Sept. 28 in the Merwin Gallery at Illinois Wesleyan will be "Four Walls, 80 photographs" by photographer Robert George, and in the Wakeley Gallery "Slippery Knots II, Wish Tying" by artist Seiko Atsuta.

The exhibits are free and open to the public at the Joyce Eichhorn Ames School of Art Building, 302 E. Graham St., Bloomington. Gallery hours are Monday through Friday, 12-4 p.m., Tuesday, 7-9 p.m. and Saturday and Sunday, 1-4 p.m.

There will be an opening reception on Friday, Sept. 7 from 4-7 p.m. and George will give an informal gallery talk at 5 p.m. The galleries will be closed Sept. 3 for Labor Day.

About Robert George

According to Robert George, the son of former IWU President Robert S. Eckley and his wife Nell, his photographic work done in the classical style, reflects his "interest in people and places, and a desire to see from a unique point of view."

Based out of St. Louis, George's assignments have taken him around the world and his work has appeared on numerous magazine covers and in The New York Times and Elegant Bride. Artist reviews have described George's black-and-white photographs as "meticulously crafted, luminous and simply stunning."

"The philosophy behind most of my work is simple...I want a sense of humanity to come forward," said George. "Frequently I work in well-known places, like Paris, where the challenge is to see something different. My portraits attempt to capture something natural and spontaneous about my subjects, without intruding too much, and without the pretension of capturing the soul."

The exhibition includes works from 1972 as well as 2000 and the majority of the photographs are black and white. "Four Walls" is a term said George, "taken from the cinema, referring to the screening room. I have expanded that meaning to include the limits of the photograph itself--the outer limits defined by vertical and horizontal lines creating the rectangle. The four walls represent the physical limits of the imagination and inside the boundary of these walls, anything can happen."

There are five photographic sets of "Four Walls," which include: "Poems of Paris," color and black-and-white photographs from a series of visits to Paris; "The Glengarry Portfolio," black-and-white photographs taken on several visits to Loch Oich in the Highlands of Scotland, located near the Loch Ness, as well as images from the city of Edinburgh; "Cityscapes," a collection of architectural and street images from such cities as Moscow, London, Chicago, and San Francisco; "Studio Work," a commissioned work on location and in his studio and "Unclassified Images," a group of photos specially selected for the exhibit by George.

George received a B.A. in art from Lawrence University in Appleton, Wis. in 1974 and an M.A. in art from Washington University in St. Louis, Mo., in 1979. In 1992 he served as photographer and picture editor for the book *Pictures At An Exhibition: Illinois Wesleyan University: 1968-1986*, written by Eckley.

About Seiko Atsuta

Since 1993, Seiko Atsuta, a native of Osaka, Japan, has studied and practiced art in the United States. Her most recent project, which is entitled "Slippery Knots II," is a series of rope knots hand-cast in translucent glycerin based soap. Each knot is a slightly different color and contains people's wishes embedded in its interior. According to Seiko, "The soap knots are said to call attention to the metaphors of bonds, both intact and broken, in our lives and the fragile nature of human hopes and accomplishments."

Atsuta's art is based on a Japanese Shinto tradition called "Omikuji," where people purchase fortunes written on folded paper and tie them to trees located near shrines. According to Seiko, her intention is not to create this custom, but to transform it in a way that allows her to establish links between American and Japanese culture, and to learn, in a very direct manner, what is in the hearts of the Americans she meets."

Atsuta, who also teaches art, has exhibited extensively across the country. She received her M.F.A. from the School of the Art Institute of Chicago in 1997, an M.A. from Montclair State University in Upper Montclair, N.J., in 1995 and a B.F.A. in 1992 from Kyoto Seika University in Japan.