

Patrons of the Arts

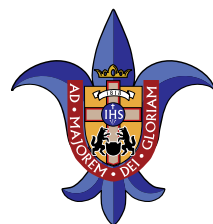
The Lawrence H. Biondi, S.J.
Endowment for the Visual Arts

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Patrons of the Arts at Saint Louis University
who wish to remain anonymous



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Elusive Light

Michael Eastman
Retrospective

Saint Louis University Museum of Art February 23 - July 15, 2007

“Drawing with light,” *the literal meaning of photography from the Greek* is the essence of photography. Light is what makes a photograph. Light creates or alters moods. Its presence or absence defines emphasis. Photography, then, is not about the preservation of a moment. It is, rather, the creative act of shaping a moment and inviting another to become a part of it.



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Cover *Memphis Hallway*, 2004.
1 *Shotgun House, New Orleans*, ????.
2 *Light No. 14*, ????. **3** *Badlands #1*,
 ????. **4** *Horse No. 14*, ????. **5** *Green*
Living Room, ????. **6** *Near Dillion*,
 ????. **7** *Marcellas*, ????. **Back** *Cairo*,
 ???.

Inviting the viewer to be illuminated by the artist's intention requires constant choices as well as a discerning eye. A photographer creates a picture by a process of selection. The photographer must decide what to include and what to exclude from the scene, select the distance from which to take the picture and choose the precise angle that best suits the

purpose. So, too, the tools now available allow nearly infinite choices for an artist, well beyond the limits of a particular camera or lens.

The tools remain secondary to the photographer's eye and mind. Anyone of us can edit a digital photograph. Very few of us, however, can shape light to our intention. And even fewer may fix elusive and subtle light to reflect intention, motive and desire.

Michael Eastman is one of the most compelling artists using photography today, presenting to us images of unspoiled nature that may or may not exist, of faded places and majestic horses, of moments stilled or quickened by the artist's choice.

Despite their seeming simplicity, Michael Eastman's photographic works subvert the traditional functions of pictures and our expectations of them. His photography of the ordinary and anonymous – simple rooms, city streets and fields – captures the ever so elusive light and redirects our focus to a consciousness of the processes of perception, renewing the pleasure of seeing.