

Jacob Collins & the Water Street Atelier



Atlanta Art Gallery

Seeking The Best In Representational Fine Art

3005 Peachtree Road, NE • Suite B • Atlanta, GA 30305
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Front Cover: *Milk Chocolate II* by Jacob Collins, 2007, Oil on canvas, 8 x 12 inches

Upper Image: *All Resistance is Futile, Perseverance Is Not* by Mikel Olazabal, 2008,
Oil on canvas, 32 x 14 inches

Lower Image: *Evening Repose* by Tony Curanaj, 2006, Oil on linen, 26 x 41 inches

Jacob Collins & the Water Street Atelier

October 17, 2008 to November 30, 2008

Opening Reception

Friday, October 17, 2008

6:00 - 9:30 PM

Participating Artists

Juliette Aristides	Hyeseung Marriage-Song
Colleen Barry	Arantzazu Martínez
Carol Broman	Edward Minoff
Todd M. Casey	Nita Moore
Dennis Cheaney	Gregory Mortenson
Jacob Collins	Connie Netherton
Angela Cunningham	Anthony Noel
Tony Curanaj	Jeremy R. Oertel
Camie Davis	Mikel Olazabal
Carl Dobsky	Nicholas Reynolds
Nancy Fletcher	Travis Schlaht
Arturo Garcia	William St. John
Rebecca Gray	Timothy Stotz
Aaron Brent Harker	N. Michelle Tully
Nicholas Hiltner	Scott Waddell
Michael Klein	Patricia Watwood
Kristin Künc	Sam Wisneski
Amelia Landes	Justin Wood
Joshua LaRock	Robert Zeller

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The internet defines fine art as “art produced or intended primarily for beauty rather than utility. Something requiring highly developed techniques and skills.” For almost a century of modern art, it seemed that this definition was unfairly skewed, discounted and denigrated. Now a new breed of artists like Jacob Collins is reviving the concept of the art ateliers of the 15th through the 19th centuries, where students work under the tutelage of a master artist, preserving the techniques of the old masters. The ultimate goal is “not to walk in the steps of the master but to seek what the master sought”.

It is one thing to say that a painting is aesthetically pleasing but it is quite another for it to have “life”. How moving it is to witness a painting of a beautiful woman that has so much detail, warmth and color in her skin that you restrain from stroking her face with your finger tips. Eyes that capture her mood and make you feel that at any moment they will blink and hair so fine and real that you expect it to move in the breeze or feel it brush against your face.

Enjoy a landscape of a creek where you can practically feel the moisture in the air and have the sense of the quietness, peace and solitude of a past memory. A still life of chocolate and its crumpled wrapper that appears so real that you nearly salivate and wonder how so much color, light and depth can be captured in such a simple composition—perfection.

Fine art offers one time alone with a stranger, a beautiful place or a thing with no sound, no talk, quietly observing the beauty of a masterful creation and in awe and wonder of the talent, the years of training and the creativity that inspires such a composition. A chance to escape a world that can sometimes feel like a promo for reality TV—strangely harsh, uncaring, boisterous, rushed, superficial, angry, loud, impolite, and self centered.

If that appeals to you as much as it appeals to me, you will enjoy “Jacob Collins and the Water Street Atelier”
—Bill Dixon



Stampede by Carol Broman, 2008, Oil on linen, 11 x 18 inches



Kristen by Scott Waddell, 2008, Oil on canvas, 12 x 9 inches



Vines by Juliette Aristides, 2007, Oil on panel, 25 x 16 inches



Watching Birds by Patricia Watwood, 2008, Oil on canvas, 22 x 20 inches



Girl From Colombia by Camie Davis, 2008, Oil on linen, 25 x 25 inches



Upper Image: *JMP2* by N. Michelle Tully, 2008, Oil on wood, 8 inch tondo
Lower Image: *Oranges* by Joshua LaRock, 2008, Oil on linen, 8 x 18 inches



Winter Day by Michael Klein, 2007, Oil on canvas, 39 x 32 inches



Upper Image: *The Scale* by Connie Netherton, 2007, Oil on linen, 19.875 x 23.875 inches
Lower Image: *Hunter Village* by Travis Schlaht, 2008, Oil on linen, 6 x 8 inches



Shelter by Aaron Brent Harker, 2008, Oil on linen, 54 x 36 inches