Jacob Collins & the Water Street Atelier



Atlanta Art Gallery

Seeking The Best In Representational Fine Art

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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
Iacob Collins Connie Netherton

Angela Cunningham Anthony Noel

Tony Curanaj Jeremy R. Oertel
Camie Davis Mikel Olazabal

Carl Dobsky Nicholas Raynolds Nancy Fletcher Travis Schlaht

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.

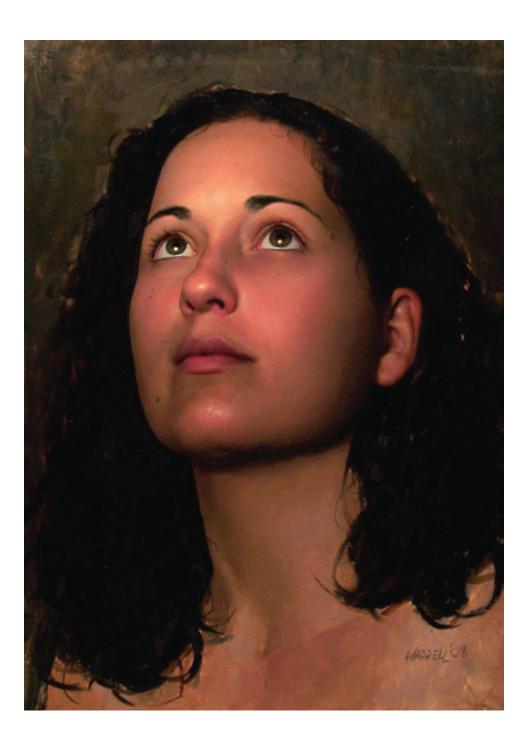
Fine art offers one time alone with a stranger, a beautiful place or a thing with no sound, no talk, quietly observing the beauty of a masterful creation and in awe and wonder of the talent, the years of training and the creativity that inspires such a composition. A chance to escape a world that can 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



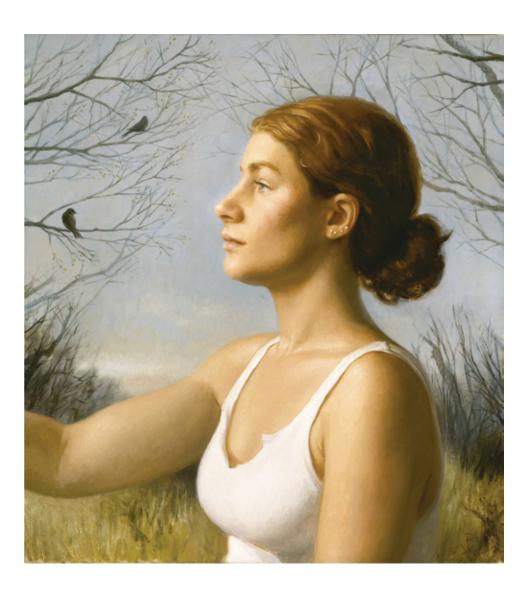
Stampede by Carol Broman, 2008, Oil on linen, 11 x 18 inches

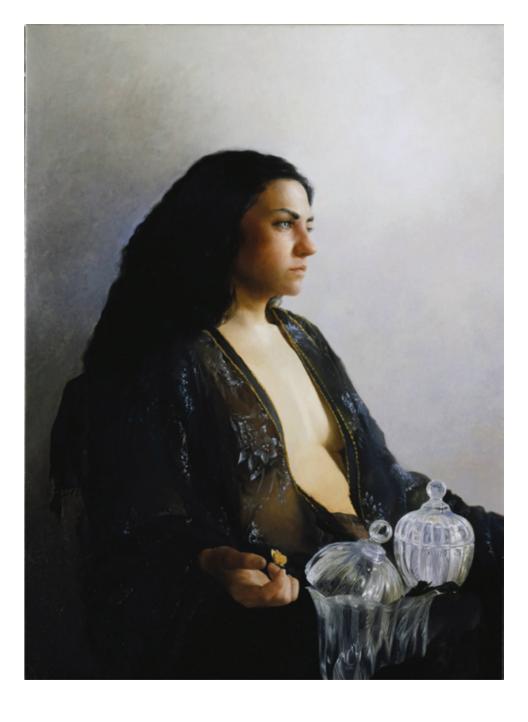


Kristen by Scott Waddell, 2008, Oil on canvas, 12 x 9 inches



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









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

