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AMERICAN  
*art*  
COLLECTOR



*Also Showcasing  
Glass, Ceramics & Wood*



JACOB COLLINS

# Capturing a feeling



1

Jacob Collins set out to reconnect with an art he loved, that he knew was alive, but seemed distant. He began in a traditional way, copying masterworks in great museums. He studied the figure and nature and learned to do more than reproduce their forms on paper and canvas. He also studied the light and now uses a subtle *chiaroscuro* that almost literally animates the images he creates.

Collins had resisted the draw of the contemporary movements of his youth and those that came before, and found himself at the forefront of a revival of traditional painting and the atelier movement. He founded several schools...and he painted. Painting and educating have been one in the life of Jacob Collins.

His latest effort is the Grand Central Atelier, "a collaborative workspace for artists pursuing the methodology of historic ateliers to create drawing, painting



2



3



4

**1**  
*Study for Banjo*, oil on canvas mounted on board, 9 x 18"

**2**  
*Winter Interior*, oil on canvas mounted on board, 16 x 23¾"

**3**  
*Pomegranates*, oil on canvas, 18 x 24"

**4**  
*Paper with Drawing Instruments*, oil on canvas, 18 x 44"

Images courtesy Adelson Galleries. Photos by Hubbard Toombs.

and sculpture from life.”

He shows with Adelson Galleries in New York, which has an exhibition of his recent work on view now.

He likes to paint in earth tones, as *Study for Banjo* illustrates so elegantly. The monochromatic setting allows color to appear in dramatic contrast. His command of light extends not only to its drama but to its nuances. *Winter Interior* is not only about

the warm fire in a cozy room. It is about skylight bouncing off the reflective snow and enveloping the room in a soft glow that can only occur under those conditions—a light from below rather than above.

Collins’ still lifes have a liveliness about them that makes them more *nature vivante* than *nature morte*. In paintings such as *Water, Flour and Eggs* and *Paper with Drawing Instruments*, something is about

to happen—bread and a drawing. They have an immediacy and an honesty that makes them timeless. They are not evocations of the past but searches for beauty in the simple present.

He says, “I love painting still lifes because there’s a feeling of musical, flowing experience. The drawing doesn’t matter as much—what you’re really after is a feeling of clarity and beauty.” ●