

UPCOMING SHOW

Up to 30 works on show
Dec. 1 thru Jan. 15, 2006
Ann Long Fine Art
177 King Street
Charleston, SC 29401
(843) 577-0447

● DESTINATION CHARLESTON, SC

KAMILLE CORRY AND JILL HOOPER

New Charleston exhibition highlights fifteen years of friendship between these two artists.



Ever since their first meeting more than fifteen years ago, painters Kamille Corry and Jill Hooper have maintained the common link of trying to understand the medium of painting and to achieve this in a classical representational style. In doing so, the two desire to “significantly express their thoughts and emotions regarding humanity through figurative and representational art.”

Both Corry and Hooper studied under the artist Jeffrey Mims. Mims is a well-known classical realist artist based in North Carolina who has studied and taught in Italy and France. Under Mims, Corry and Hooper were taught sound draftsmanship and an appreciation of the craft of painting. Both also traveled to Florence where they participated in Mims’ workshop in drawing, painting and fresco.

For this new exhibition, Hooper will focus on landscapes painted on recent trips to Europe while Corry, now based in Salt Lake City, Utah, will focus on the figure.

“Approximately 20 landscapes painted during recent travels through the countryside of France and Italy are in the show,” says Hooper. “There will also be several still lifes, figures, character portraits and a self-portrait. Uniquely, Kamille and I have also exchanged drawings and self-portraits for this show.”

Hooper feels that while she will be returning to the theme of landscapes, which she taken in before in past shows, this new crop of paintings will be different because they have a stronger, more personal connection to the placed depicted in the canvases.

“The work is mostly oil on panel with some charcoal and ink drawings as

KAMILLE CORRY, ALBIZIA IN CORAL,
OIL ON MAHOGANY PANEL, 20 X 11”



JILL HOOPER, POMEGRANATES AND PEARS, OIL ON LINEN, 6 X 7"

The Gallery Says . . .

"People have sought Jill's work from the first time she formally exhibited. At first there were friends, family, colleagues, teachers and later her self-portrait was collected by the Gibbes Museum of Art in Charleston by the age of 28. Now, she has been offered a museum show by The Greenville County Museum of Art—it is obvious that her work is taken seriously and private collectors see this too."

— Ann Long

The Collector Says . . .

Jill Hooper's work combines a contemporary vision with an artistic style steeped in the tradition of the Old Masters. Her figure studies and still life paintings transcend time and place."

— Angela Mack,
Gibbes Museum of Art



JILL HOOPER, VICINO À LUCIGNANO, OIL ON LINEN ON PANEL, 9 X 10"

well—all in the classical realist style," says Hooper. "Essentially, I was revisiting old themes with a greater sense of introspection where subject matter was concerned."

And the general theme of landscapes brings Hooper back to her relationship with Corry as well.

"The recent landscaping trip truly brings my body of work full-circle," says Hooper. "Kamille was the first person with whom I had ever gone landscaping. I couldn't pass up the unique

opportunity to exhibit with one of my dearest friends; she's been very influential in my career."

Like Hooper, Corry's new work has also been inspired by nature and depicting the human figure.

"I'm inspired by a love of nature, the moods and colors of nature—particularly the vastness of the skies we have here in Utah—the profound appreciation of the human body and its infinite expressive quality," says Corry. "I listen to many different

types of music, and, in particular, female vocalists have been an inspiration towards the atmosphere of my work over the last few months."

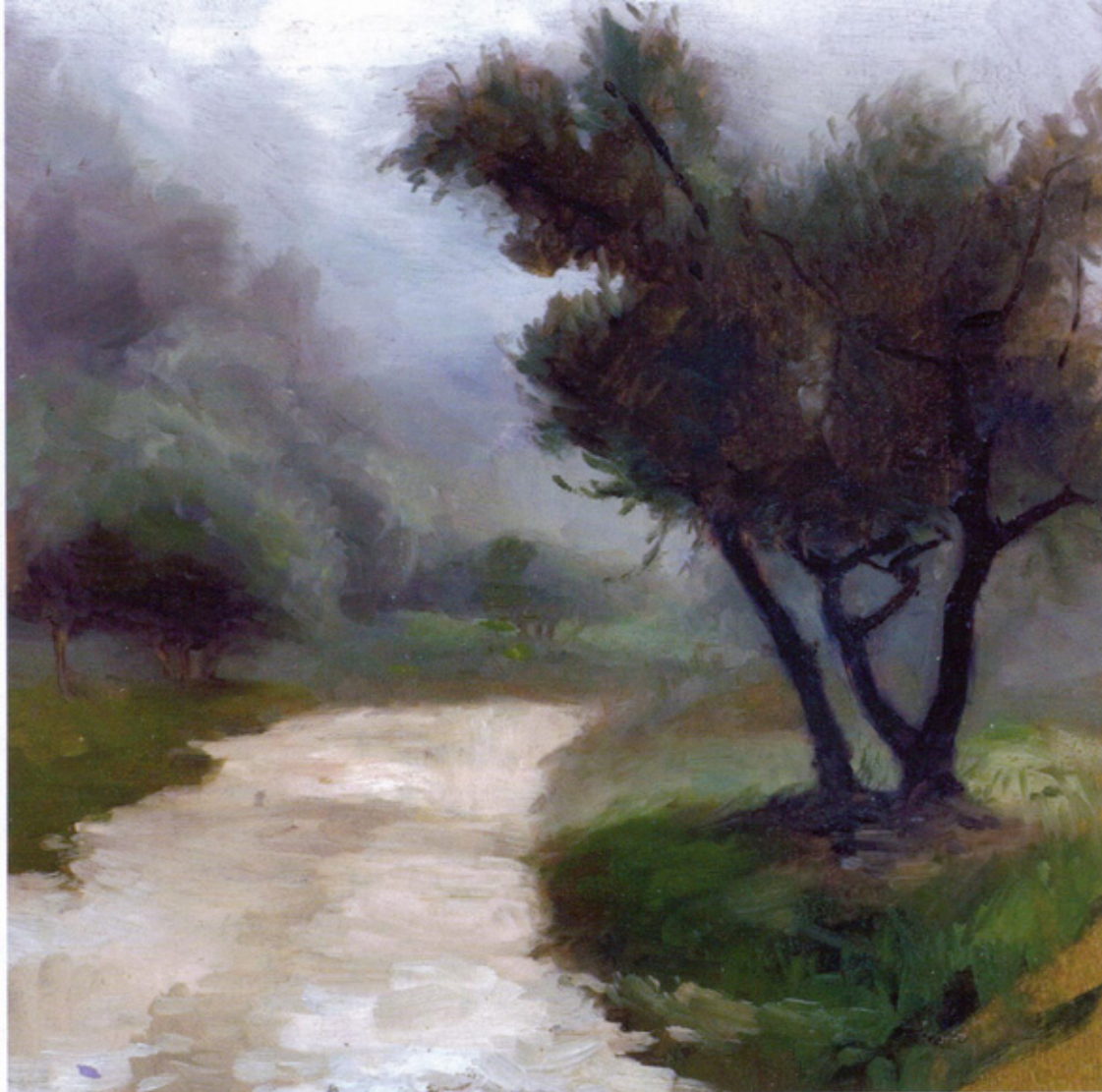
Corry also hopes that people will respond to these

moods of nature by finding a certain peacefulness and tranquility in the work. "I would hope that the viewer finds a certain contentment and peace as they look at my newest work," says Corry. "Or, at least a promise

Price Range Indicator

This at-a-glance Price Range Indicator shows what you can expect to pay for Jill Hooper's work.

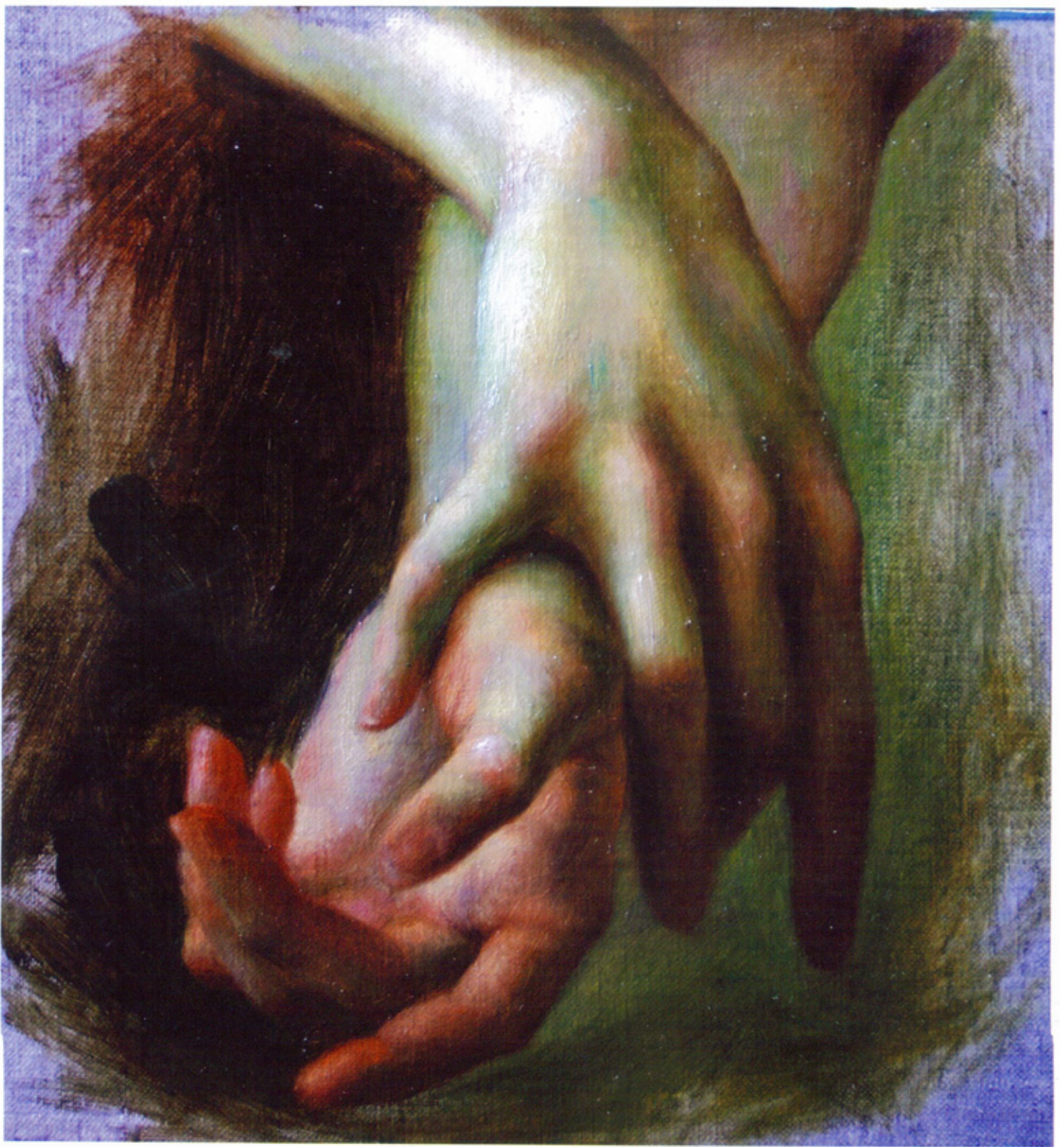
	Small	Medium	Large
1995	\$300-\$750	\$600-\$1,800	\$3,500
2005	\$1,800-\$6,000	\$7,500-\$15,000	\$15,000-\$35,000



JILL HOOPER, *LE BROUILLARD DE FONTCAUDETTE*, OIL ON PANEL, 8.5 X 8"



KAMILLE CORRY, *IN SEARCH OF THE MUSE: SELF PORTRAIT*, CHARCOAL, CONTÉ AND INK ON PAPER, 21 X 6"



KAMILLE CORRY, APRIL'S HANDS, OIL ON LINEN ON PANEL, 8 X 6"

Career Turning Point . . .

“Meeting the figurative painter D. Jeffrey Mims 17 years ago in Italy was the most influential point in my life. It changed the way I think about art, and therefore changed my outlook on my life goals for my artwork, as well as the methodology of pursuing my skills as a painter.”

— Kamille Corry



JILL HOOPER, LA ROUTE D'UZÈS, OIL ON LINEN, 9 X 12"

Career Turning Point . . .

"When I discovered Jeffrey Mims in my hometown in North Carolina, which lead to my classical training. Under his tutelage, I first developed the techniques and style which have become my trademark."

— *Jill Hooper*

Price Range Indicator

This at-a-glance Price Range Indicator shows what you can expect to pay for Kamille Corry's work.

	Small	Medium	Large
1995	\$1,500-\$2,500	\$4,000-\$8,500	\$11,000-\$15,000
2000	\$2,000-\$4,000	\$5,600-\$11,900	\$15,400-\$21,000
2006	\$3,000-\$5,000	\$8,000-\$17,000	\$22,000-\$30,000

of peace, a spark of enlightenment, or a hint at a catalyst of change towards a state of being with a higher understanding of humanity."

Much of this beauty, for Corry, comes with the models she uses for her work.

"I am fortunate to have amazing and inspiring models," says Corry. "These women have an incredible innate sense of humanity, universal beauty and an understanding of things which are higher than the individual. These qualities emanate from them naturally, and are some of what I am always searching to express visually in my work."

In Hooper's work, collectors have always admired her classical style juxtaposed with a contemporary understanding.

"People have told me that my technique itself is admirable in its classicism," says Hooper. "But they can tell the paintings are done by the hand of someone living in our century: the references are traditional but the results are contemporary."

Gallery owner Ann Long believes that collectors see several other key elements of the work as well.

"Our clients comment on Jill's use of light in her still lifes. Her objects have a certain patina that is appealing. In addition, her figure work has a sensitivity in them that her collectors admire and are drawn to." ●

For a direct link to the exhibiting gallery go to

www.americanartcollector.com