

As seen in the
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 AMERICAN
art COLLECTOR



UPCOMING SHOW

Up to 10 works

August 6-17, 2010

Quidley & Company

26 Main Street

Nantucket, MA 02554

(508) 228-4300

• SHOW LOCATION NANTUCKET, MA

DOUG BREGA

Island hopping

Doug Brega is currently concentrating on two islands, Monhegan in Maine and Nantucket in Massachusetts, for his newest show at Quidley & Company's summer gallery location in Nantucket.

While working extensively in these two distinct summer destinations, Brega has found contrasting characteristics as well as similarities.

"I always say that the first time I went to Monhegan I thought it was the opposite

of Nantucket," says Brega. "Monhegan is less populated, has a one-room schoolhouse, and is mostly lobstermen and their families. About 60 people live there year-round. It's just a much simpler island and more quiet and secluded."

Nantucket, on the other hand, seems less isolated than Monhegan, even though they are both quite a ways from the mainland. Going to Monhegan involves a one-hour ferry ride from the mainland while going to Nantucket

takes a two-hour ferry from Hyannis Port.

"They both have a tremendous history and character to them, both islands," says Brega. "Nantucket has the fishing and whaling, like Monhegan, but it is much more affluent and more populated."

While both are islands in the Atlantic Ocean, Brega finds the actual physical environment of the two places to be rather different.



FRESH AIR, WATERCOLOR, 22 X 29"



SIDE PORCH, WATERCOLOR, 29 X 22"



LIGHTHOUSE HILL, WATERCOLOR, 22 X 29"

The Gallery Says . . .

"Master watercolorist Doug Brega captures the rich and rugged characters of New England structures and people. Brega shows us much more about his subjects than just the amazing levels of detail rendered by his brush."

— David Stern, Associate Director, Quidley & Company

"Out on Monhegan you get this feeling of seclusion, quiet, silence, right when you get off the boat. You can hear the quiet. There are people walking around but it's almost an eerie sound because it's all dirt roads and you can hear so clear just that crunch of pebbles. I love that," says Brega. "Also, Monhegan is up on rocks and there is just one small beach. Most of the island is set up on huge cliffs and rocks."

On Nantucket, though, the beaches are much more accessible and the vastness of the location is easier to take in.

"The Nantucket beaches go on forever and they are just gorgeous," says Brega. "There is a lot of open land on Nantucket, open fields. On Monhegan, you get forests and evergreen

trees because it's Maine. That's the difference between Maine and the Cape."

Most of Brega's paintings include landscapes with some sort of architectural element. He enjoys painting the structures on Monhegan because the homes are simpler and older and have more character to them.

"The architecture of both places has a lot of character to it," says Brega. "One is more polished than the other, though. On Monhegan you just get a lot more character because the buildings are so unique. If you look at the watercolor *Fresh Air* you see the funny window above and the kind of odd shape of the building. And then the clothes that are in front of it are so different. It's all really fascinating to me."

Despite the quietude of Monhegan, it is still a major summer destination for visitors from all over the country. Brega also finds that it is much more populated by artists during the summer than Nantucket.

"People have been going to Monhegan to paint for hundreds of years," says Brega. "Last July, I did a work called *Monhegan Painters*; it's looking over the village and you see little white umbrellas with people painting everywhere."

Brega is best known for the intricate detail he puts into his watercolors. He studied Wyeth's work when he first started out and follows in the tradition of not only Wyeth but also Homer and Eakins.

"When I start a painting, I am very abstract,



PEMAQUID FOG, WATERCOLOR, 22 X 29"

very loose, and you can see it in the painting," says Brega. "What I try to accomplish here is to get some sort of feeling that whoever is looking at it they feel like they could be right there, like they could just walk into the painting. You can render something to the utmost but if it doesn't evoke some kind of feeling, it doesn't work. A photograph is a photograph, but with a painting you can go much further, making it feel even more real." ●

For a direct link to the exhibiting gallery go to  www.americanartcollector.com



Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2010	\$12,000	\$23,000	\$50,000



STUDY OF WALTER, WATERCOLOR, 22 X 29"