CREGGER

SELECTED WORKS • 2004–2012
Duane Cregger is a contemporary artist working in oils and acrylics. His large, brightly colored and heavily textured abstract works hang in private and corporate collections in California, D.C., Maryland, Minnesota, New York, North Carolina, Ohio, Pennsylvania, Tennessee, Texas, Virginia, and the Caribbean. In 2010, Drew Barrymore purchased one of his paintings during a visit to Richmond, Va.

Cregger received his Bachelor of Arts in Art Communications from Roanoke College in Salem, Va. He lived in Washington, D.C. for many years, pursuing a successful career in art direction and corporate graphic design; in 2003, he began to paint. In 2004, he left the nation’s capital to return to his home in the foothills of the Virginia Blue Ridge Highlands.

He is a founding member of the Appalachian Spirit Artists Cooperative and was appointed to serve on a regional advisory panel for the Virginia Commission for the Arts from 2009-2012.

His work in an intimate abstract narrative of his life in the rural mountains of Virginia and his rural-to-urban-to-rural migration experiences.
Artist Statement

STUDIO PROCESS
I approach a canvas without visual preconceptions and begin to gesture sketch lines, shapes, and curves using a combination of charcoal, sepia pencil, and graphite. For some paintings, the sketch becomes a clear drawing of symbols and sometimes loosely formed words that flow intuitively and quickly; in other works the sketch is of abstracted objects or a non-objective composition.

From this beginning sketch, I select deep and bright hues of paint, coloring in the nebulous shapes with thick layers of medium, blending some tones into adjacent ones using brush and knife, and, occasionally, thinners. This underpainting begins to take on the quality of a Gees Bend quilt, i.e. organic shapes in bold color. Here is where I see early childhood images of my Appalachian great-grandmother and her living room of colorful quilt scraps in paper bags. (Her quilts were sewn for function, and the designs are oddly modern juxtapositions of color and pattern with the heavy texture of batting, stitches, and varied fabrics.) I continue to add paint with a heavy hand, cutting into the think layers with the wooden end of the brush or another tool in an automatic and personal scribbling that creates a second abstract sketch over the first layer of paint. The knife comes into play: I pull some paint back, revealing hints of the original drawing. The charcoal and pencil is softened by the play of the paint on the surface, yet creates a sense that something necessary is happening beneath.

Returning to the piece, I prepare to make bold swaths of color over the entire patchwork composition. I apply the paint liberally and loosely, working over the heavy texture from the first layers, allowing the knife to bounce across a deep texture or a brush or finger to push more paint into a crevice. Here begins the true dialogue with the canvas — my reaction to the texture presented and the canvas’s reaction to the additional paint and my methods of application (which include adding color directly from the container, mixing and applying with palette knives, or using the brush or rags to pull color). As I apply these broad fields of color, hints of the underlying areas shine through — this effect has been compared to the “fire in an opal” (art writer Rebecca Jones, Richmond). Again I scratch and scrape into the paint using various tools, building yet another layer of linework that interacts with those below. For some works, I will repeat one or more of the above processes to achieve the completed painting.

Throughout the studio process, I am neither acutely aware of physically applying paint to the canvas nor making decidedly conscious decisions regarding color, shape, line, and texture. These decisions become reflexes and reactions to the medium, an autonomous process that rises as a bell curve and wanes as the painting nears its obvious completion. I liken this to channeling the painting, not through my mind, but through the very essence of myself.

This finished work has the initial surface appearance of calmness, but quickly reveals a complex layering of color and texture; bright colors peer from beneath broad areas of white, dark tones give depth to the brighter tones applied over them. The textural quality is key to tying these many layers together, and it is this “writing” on the canvas that is a hallmark of my work, whether the pieces lean toward minimalism and formalism, gesturalism, or contemporary abstract expressionism.

THEMES
The themes presented in my work center around personal experiences that echo the timeless struggle of individuation and the shared archetypes of human consciousness. I find these same ideas elaborately described in the complex writings of Carl Jung and his expositions on the process of personality development. It was my first forays into painting that brought me to his writings as I sought confirmation of the experiences that inform my work, and I have found that it is through these personalized events that we connect to humanity. The paintings form a personal narrative through abstracted color and line, leaving a history of events that are both individually intimate and illustrative of broader ideas regarding the human consciousness and subconscious.

DUANE CREGGER | SELECTED WORKS • 2004–2012
Three Fishes (triptych) | oil on wood panels, 12x36 | 2004 | private collection
Bel and the Dragon | oil on wood panel with copper leaf, 31 diameter | 2004 | collection of the artist
Redder | oil on canvas, 36x48 | 2004 | private collection
Reverse Alchemy | oil on canvas, 24x36 | 2004 | private collection

The Bell Case (diptych) | oil on canvas, 24x48 | 2004
Maternal Light (for Carolyn)  | oil on wood panel, 18x24  | 2004  | private collection

Composition with Blue and Orange  | oil on wood panel, 18x24  | 2004  | private collection
Night Fishing | oil on canvas with plaster, 24x30 | 2005 | private collection
Untitled 16 | oil on canvas, 24x36 | 2006 | private collection

Untitled 17 | oil on canvas, 24x36 | 2006 | corporate collection
The Horse and the Weasel | oil on canvas, 36x48 | 2008 | private collection
Memory Series, Nos. 1 and 2 | oil on canvas, each 30x30 | 2007–2008 | private collection

Mnemonic Loss, Stage III | oil and mixed media on canvas, 36x48 | 2008 | private collection
**Untitled with Pink II** | oil on canvas, 42x52 | 2009 | private collection | featured in *Cottage Style*, Fall/Winter 2011

*Homemaker Jenny Andrews, a fan of French style, enlists antiques and contemporary pieces in her Richmond, Virginia, home. In the breakfast room, a painting by Duane Cregger hangs above a French settee covered in flax-colored linen.*

**water music**

Architectural pedigree and a beloved swimming pool inspire a sophisticated renovation that's laid-back for a family with busy boys.
Post 108, No. 1 | oil on canvas, 48x60 | 2009

Richmond Symphony Designer House 2012 at Pinifer Park
Interior by Jennifer Stone Interiors | Photography by John Magor
Carousel | oil on canvas, 40x50 | 2009 | private collection
Beginnings of Fall | oil on canvas, 36x54 | 2010 | corporate collection

Aggregation, 1, 2, and 3
oil on canvas, each 44x44 | 2010
private collections
Circus Pig | oil on canvas, 52x52 | 2009 | collection of the artist
Cape of Saint Luke | oil on wood panel, 48x48 | 2010 | private collection
Sea of Cortez | oil on canvas, 38x54 | 2010 | private collection

Cape of Saint Joseph | oil on canvas, 38x54 | 2010 | private collection
Two Hearts, Seven Fishes | oil on canvas with plaster, 43x52 | 2010
Saltation I | oil on canvas, 30x40 | 2011 | private collection

Saltation II | oil on canvas, 30x40 | 2011 | private collection
Dialektal I | oil on canvas, 32x52 | 2011 | private collection

Dialektal II | oil on canvas, 32x52 | 2011
Suncycle | acrylic on canvas, 48x60 | 2012
Circadian | oil on canvas, 44x56 | 2012

Circumvolution | oil on canvas, 44x56 | 2012
Cearcall | oil on canvas, 48x54 | 2012 | featured in American Art Collector, September 2012
Derecho | acrylic on canvas with oil stick, 48x56 | 2012 | featured in American Art Collector, September 2012
Tidal Phase I | acrylic on canvas with polymer and charcoal, 48x72 | 2012

Tidal Phase II | acrylic on canvas, 48x72 | 2012
Circle W | acrylic on canvas, 46x58 | 2012
Acrobat | acrylic on canvas, 48x60 | 2012

Cirque I | acrylic on canvas, 30x40 | 2012

Cirque II | acrylic on canvas, 30x40 | 2012
Borealis | acrylic on canvas, 48x72 | 2012

Perigee | acrylic on canvas, 36x48 | 2012

Apogee | acrylic on canvas, 36x48 | 2012
Tightrope | acrylic on canvas, 48x72 | 2012
Earth Tumbler | acrylic on canvas, 46x54 | 2012
SELECTED EXHIBITIONS

New Work: Oil on Canvas | Appalachian Spirit Gallery | Marion, Va. | April 9–May 1, 2009
New Work: Oil on Canvas | Crossroads Art Center | Richmond, Va. | July 8–September 15, 2009
Cregger, Drymon, Minah | Gallery Neptune | Bethesda, Md. | July 9–August 15, 2009
Fall Group Show | Terra Gallery | Columbus, Ohio | September 5–October 2, 2009
Summer Artist Marketplace | Gallery Neptune | Bethesda, Md. | June 26–August 21, 2010
Selected Works: Summer 2010 | Elmes Gallery | Cedar Bluff, Va. | September 15–October 25, 2010
All Media Show (‘Best in Show’ Award) | Crossroads Art Center | Richmond, Va. | March–May 2012