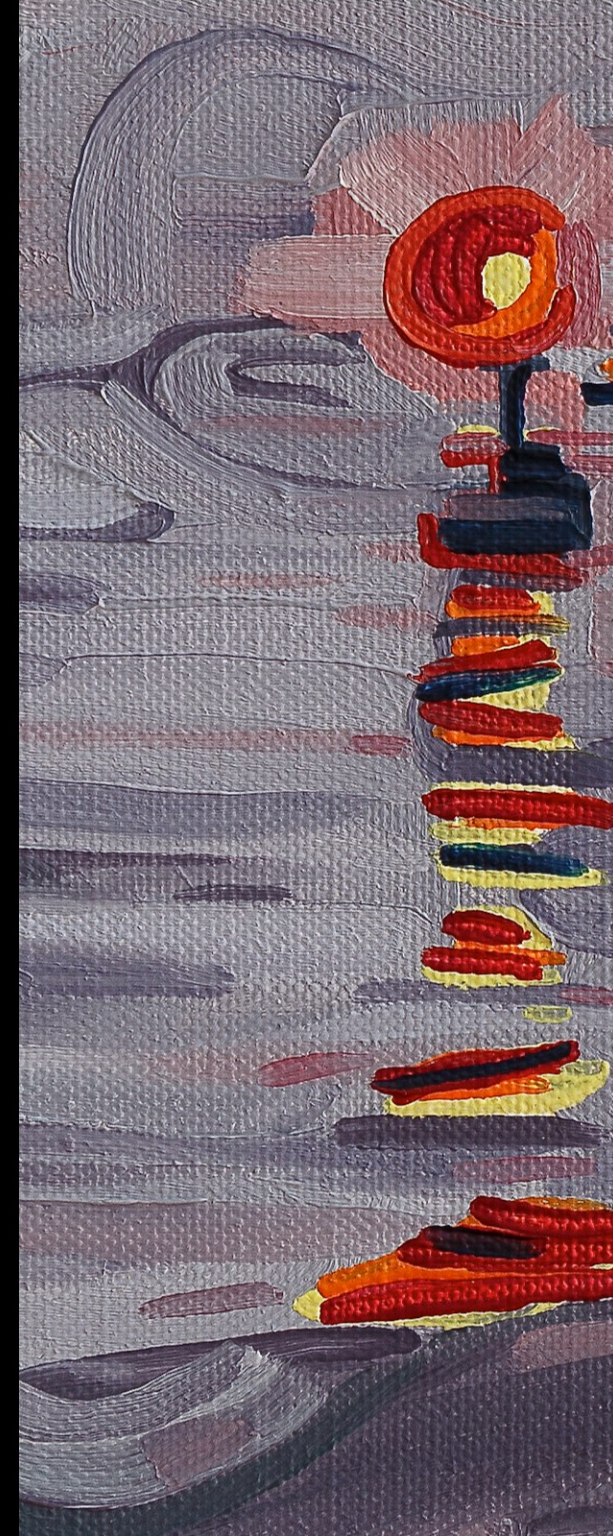




BRIAN KREBS
WATER

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Aperto Fine Art



BRIAN KREBS | WATER



I've been working on this series of water paintings for over a decade now, actually it began with a few before the first numbered one was released in 2015. Most would sell before I had enough time to put together enough for a show, which makes this the largest group of the series ever shown together. Nine water paintings, with four brand new ones, are complimented by a selection of plein air and studio paintings depicting watery landscape scenes from around Maine. It also comes on the heels of the debut of the Timbetline series at Aperto earlier this year. Busy times indeed.

Each water painting is time consuming, often more than expected, and approached much like a painting a portrait. Because our minds instantly recognize a subject when everything is depicted just right, a line or proportion



that is off can cause the effect to become flat, or cartoonish.

The series seemed like a big risk when I first started... It's a difficult subject to paint, I was concerned I may run out of variations on the theme and didn't want to become repetitive. No one was doing anything like it in my sphere of influence, though it has become a more crowded space today. It's also a challenge to a traditional approach to landscape painting, and often more about describing the shape of the water's surface than what is reflected off it. Without a horizon line, juxtaposition of subject and background, storytelling or narrative of identity... what's left is simply interconnected lines and shapes to create the illusion of depth in the canvas.

At first I was interested in capturing a sense of time and place, as referenced by the titles such as Highland Lake. As the series progressed I began to focus more on the effects of light, like Glare, and added small cameos to break up the "only" water theme, similar to the pre-series paintings Mooring Buoy (2016) and Rope Floats (2014), both in private collections. Reeds and lily pads have made an appearance, #29 has a duck. #30 has a sailboat and is the only one with the horizon (because sometimes rules have to be broken). #31 is one of my favorites and reminds me of a map of the Maine coast packed with peninsulas, islands and lakes. It's actually from the pier at the former Pearl Restaurant in Rockland Harbor, at low tide with a striped awning in the reflection. #32 is one of the most difficult paintings I've ever done. It wasn't drawn at all before starting, instead layered with brushwork to establish its patterns. Cheers! BK



Brian Krebs, Water #19 Giverny, 2024, Oil on Linen, 16 x 20 inches



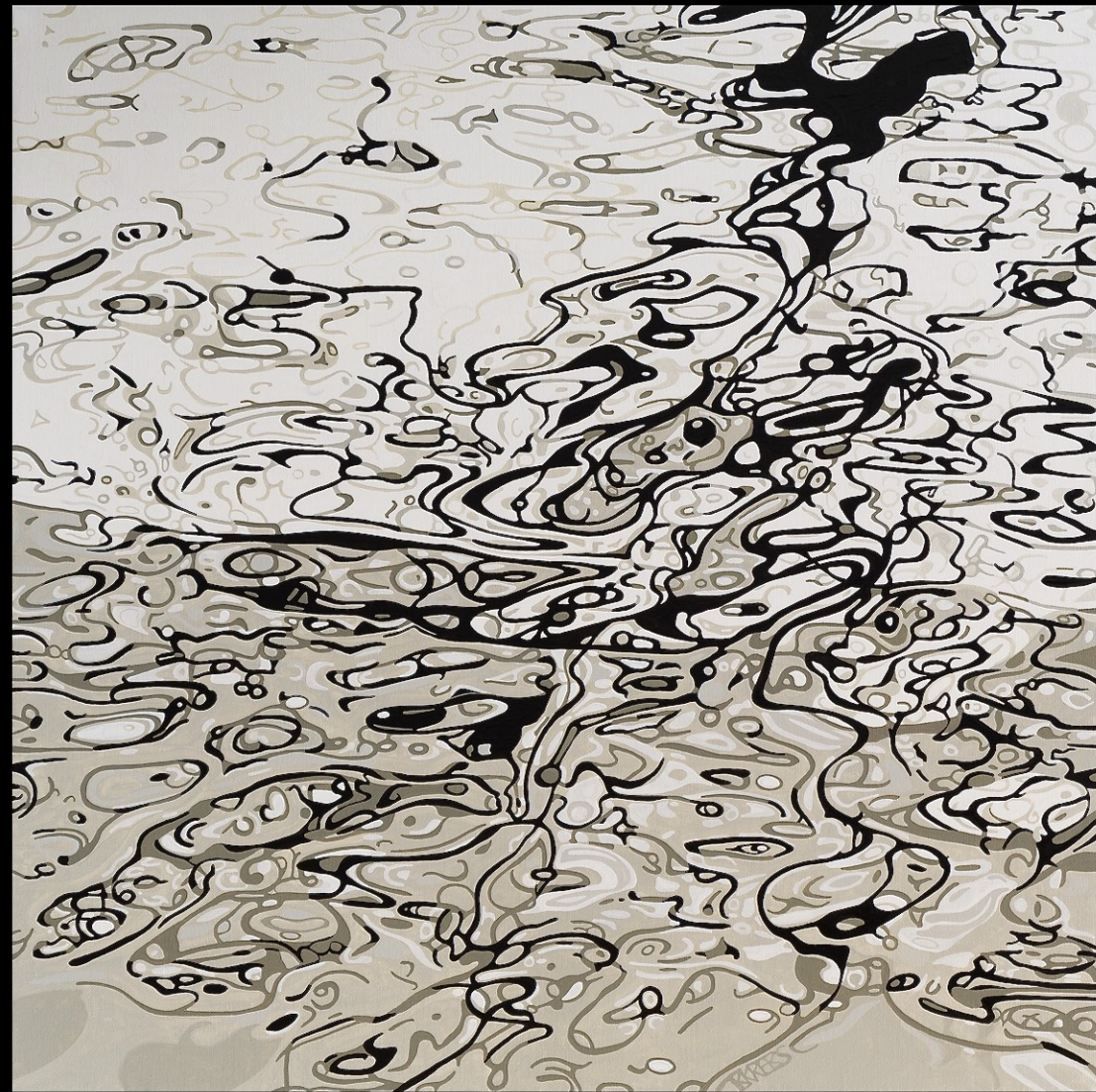
Brian Krebs, Water #20 Trout Lake, 2023, Oil on Linen, 31 x 40 inches



Brian Krebs, Sand Beach, 2013, Oil on Linen, 13 x 13 inches



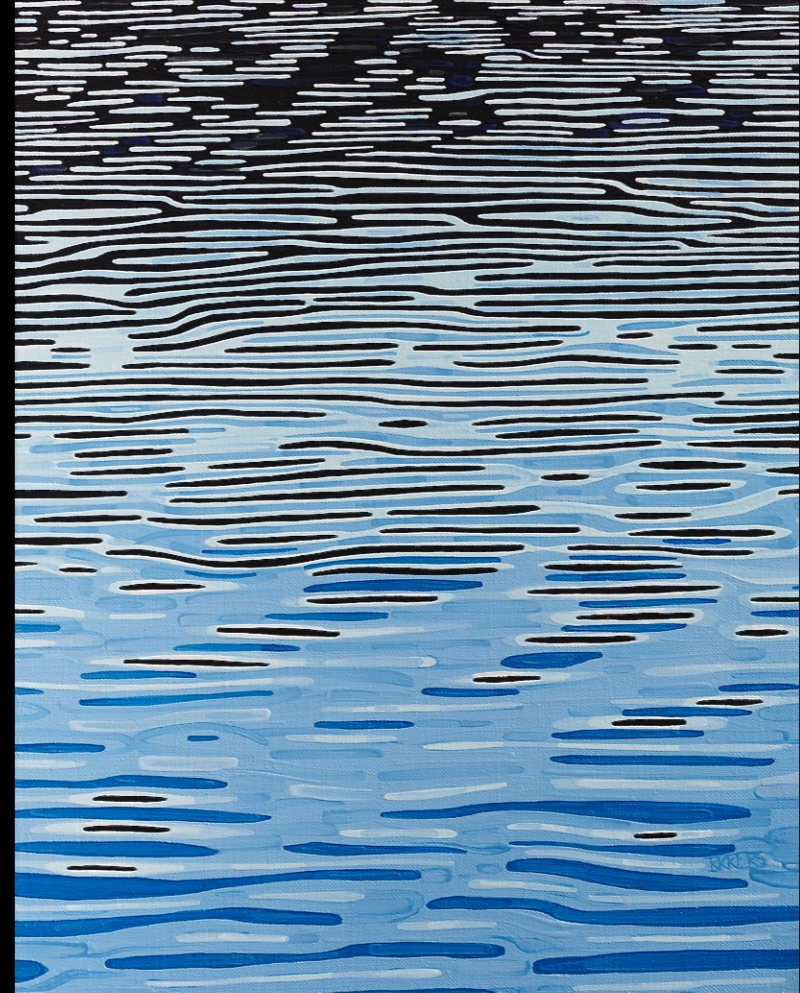
Brian Krebs, Water #22 Highland Lake, 2023, Oil on Linen, 31 x 31 inches



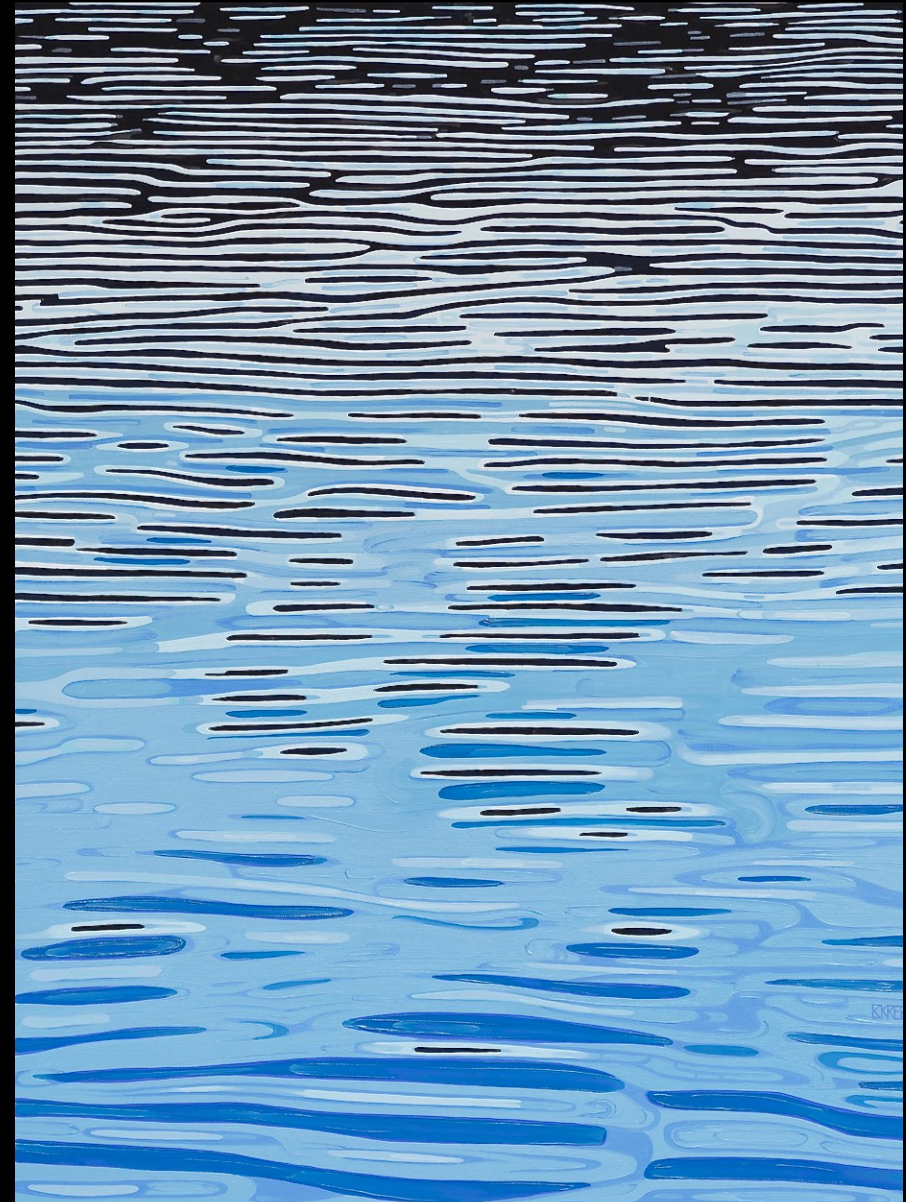
Brian Krebs, Harbor Gong, 2024, Oil on Linen, 10 x 12 inches



Brian Krebs, Water #24 Transitions, 2024, Oil on Linen, 20 x 16 inches



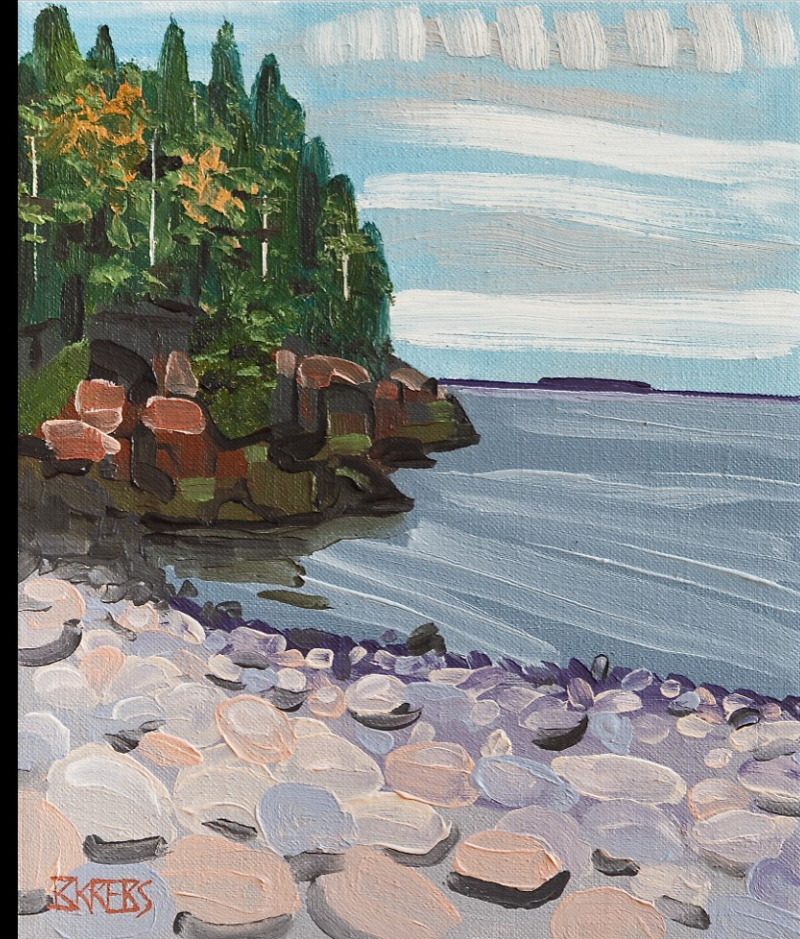
Brian Krebs, Water #25 Transitions, 2024, Oil on Linen, 40 x 31 inches



Brian Krebs, Clark Island, 2024, Oil on Linen, 10 x 12 inches



Brian Krebs, Hunter's Beach, 2023, Oil on Linen, 12 x 10 inches



Brian Krebs, Seal Bay, Vinalhaven, 2024, Oil on Linen, 11 x 14 inches



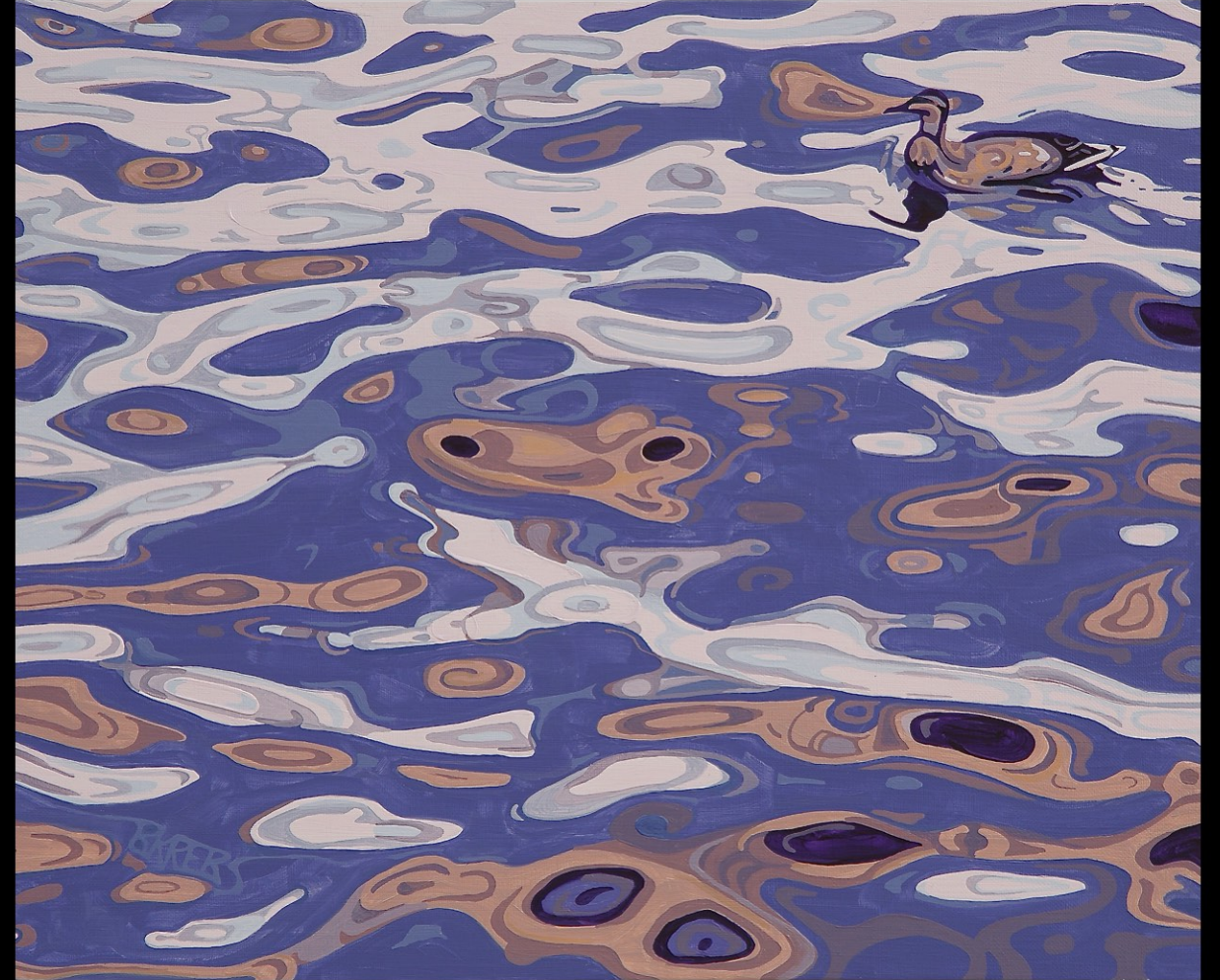
Brian Krebs, Pebble Beach with Cormorants, 2024, Oil on Linen, 11 x 14 inches



Brian Krebs, Water #30 Glare , 2026, Oil on Linen, 16 x 20 inches



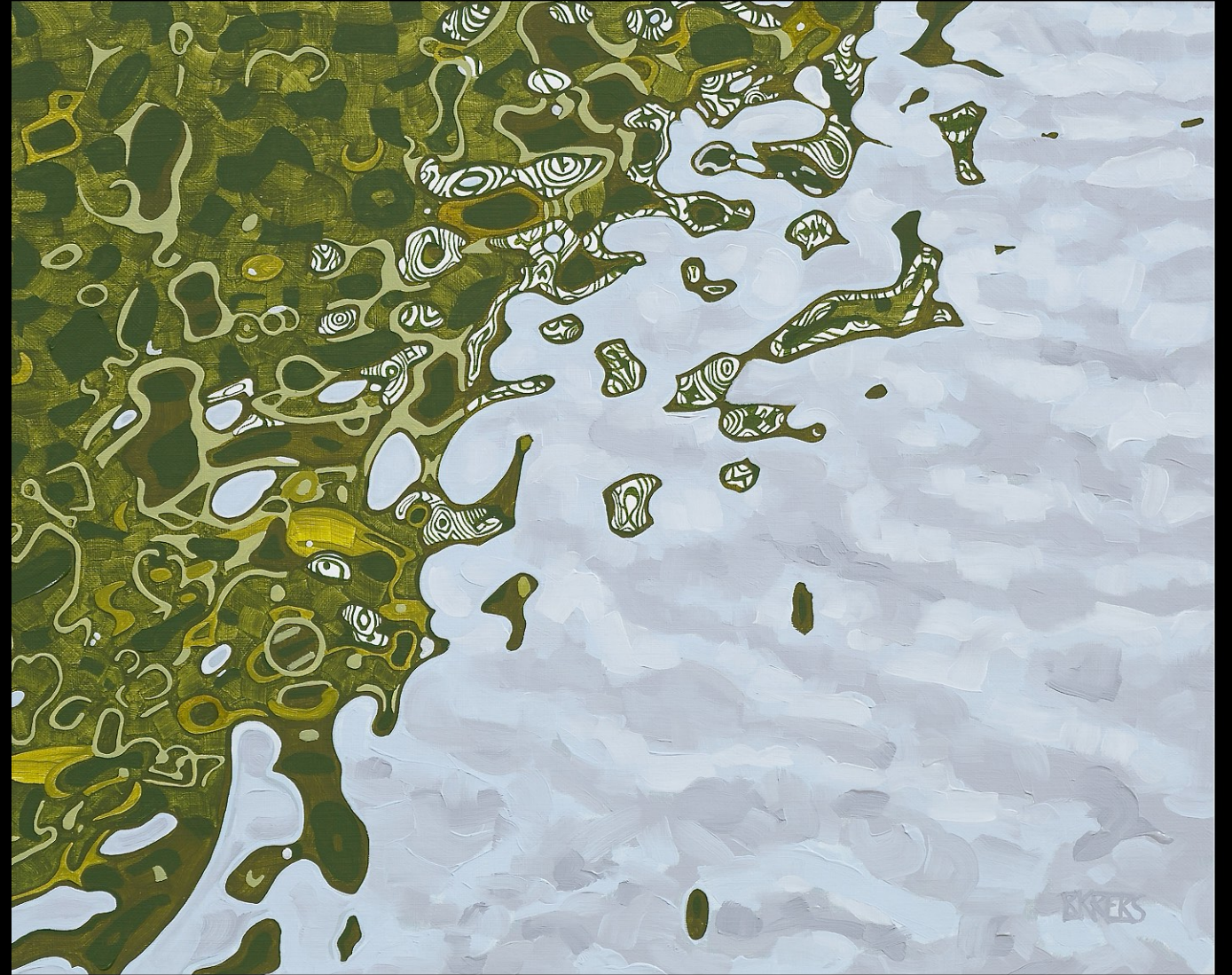
Brian Krebs, Water #29 Crystal Lake , 2026, Oil on Linen, 16 x 20 inches



Brian Krebs, Water #32 Rain, 2026, Oil on Linen, 31 x 31 inches



Brian Krebs, Water #31 The Pearl, 2026, Oil on Linen, 16 x 20 inches



Brian Krebs, Christmas Cove, 2026, Oil on Linen, 11 x 14 inches





Front Cover (detail)
Sand Beach

Back Cover (detail)
Christmas Cove

Front Inside Cover (detail)
Harbor Gong

Back Inside Cover (detail)
Seal Bay, Vinalhaven

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