

BRYAN CHADWICK

# CONSTELLATIONS

Lunar New Year confetti on pavement with photography realized on archival Vibrachrome silver metal and Moab Entry fine art paper.

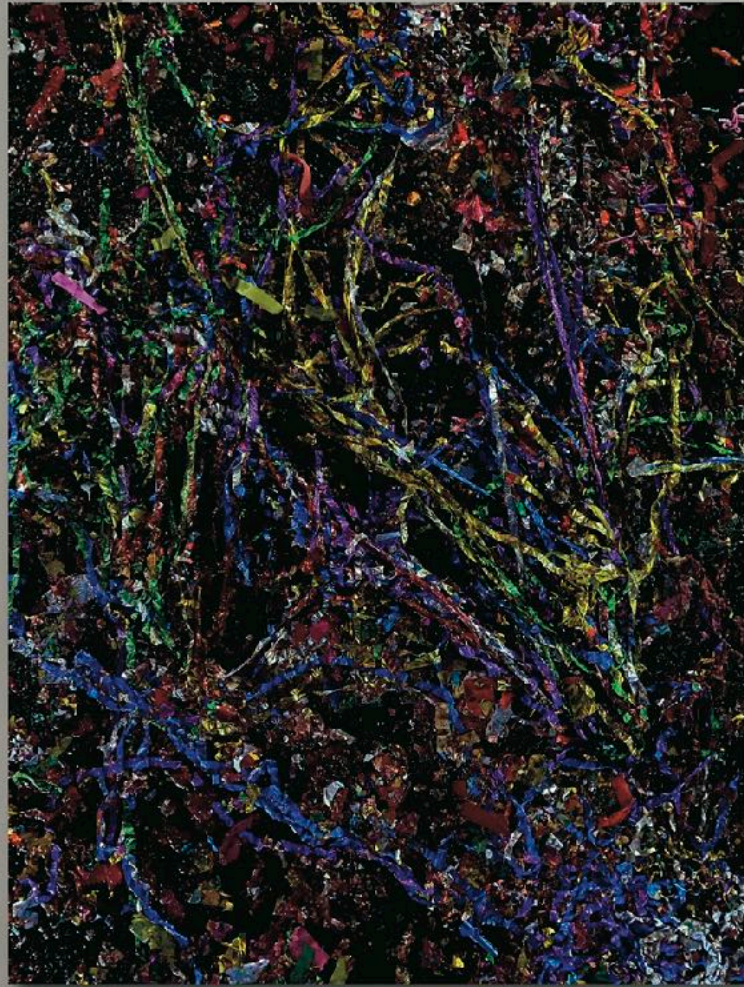
*Sizes variable. Limited editions of 5 each.*



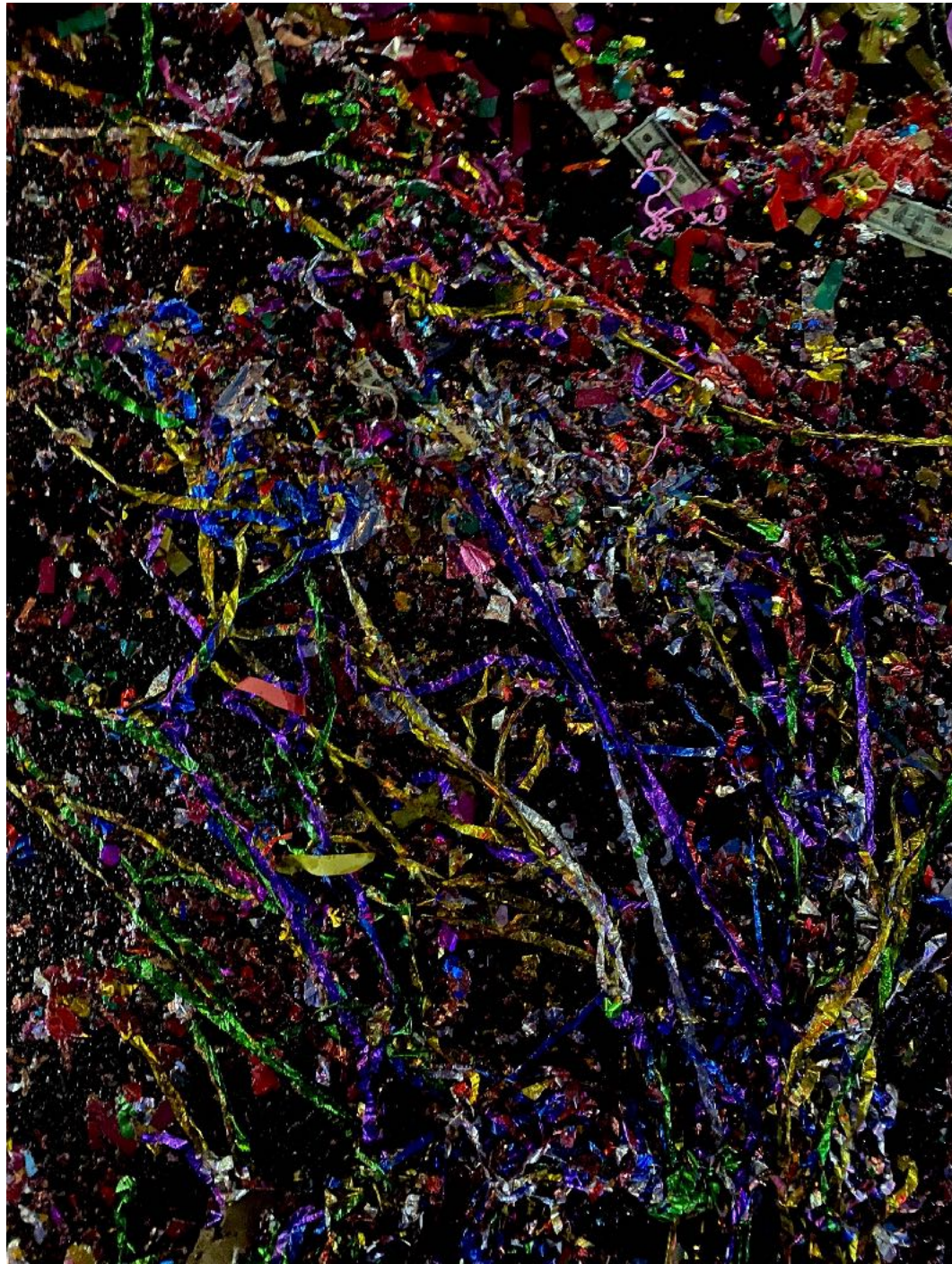
“Year Of The Jelly Fish”



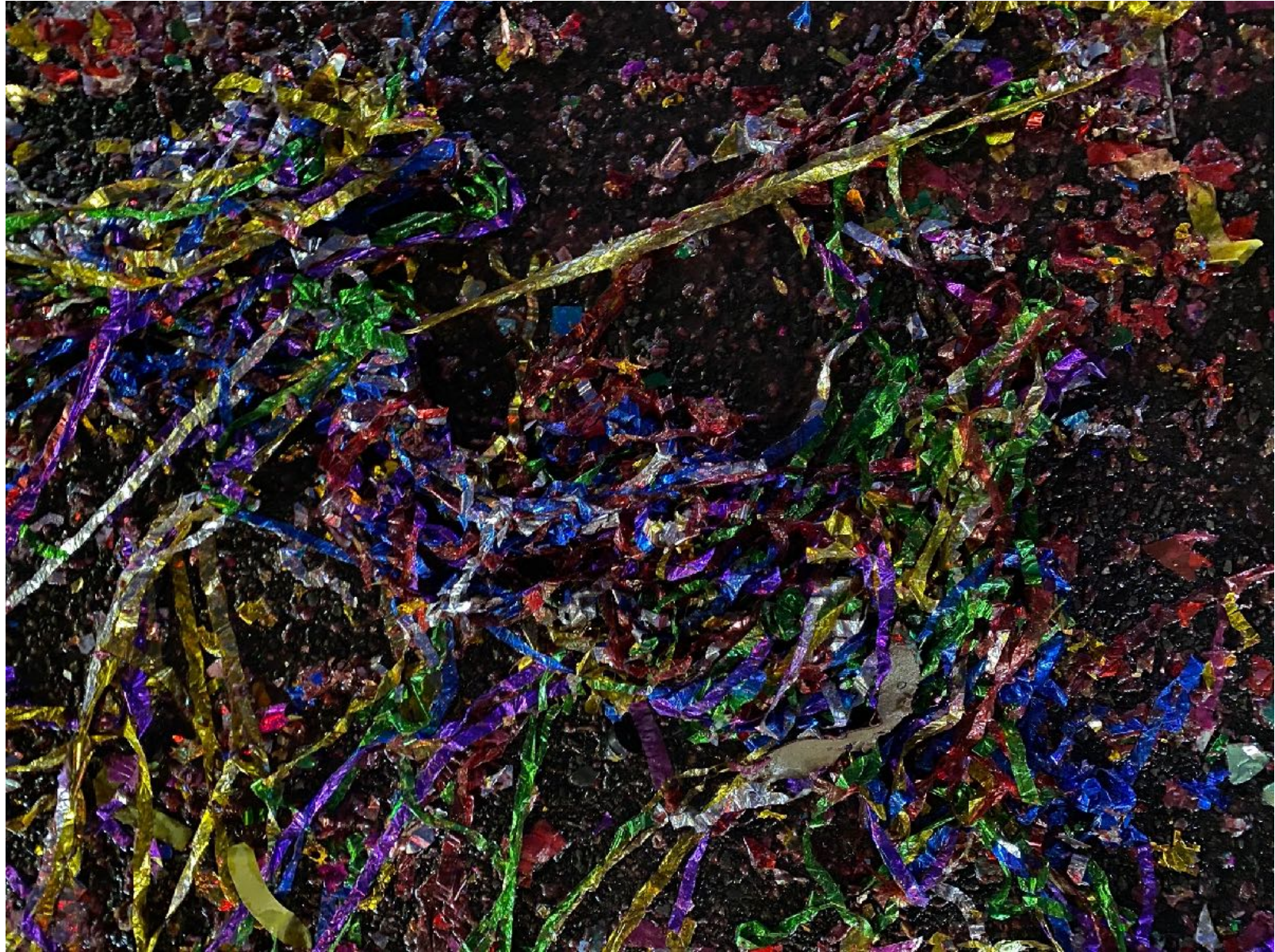
“Year Of The Jelly Fish” |  
Artist proof in float frame



“Year Of The Jelly Fish” | Sample unframed scale view

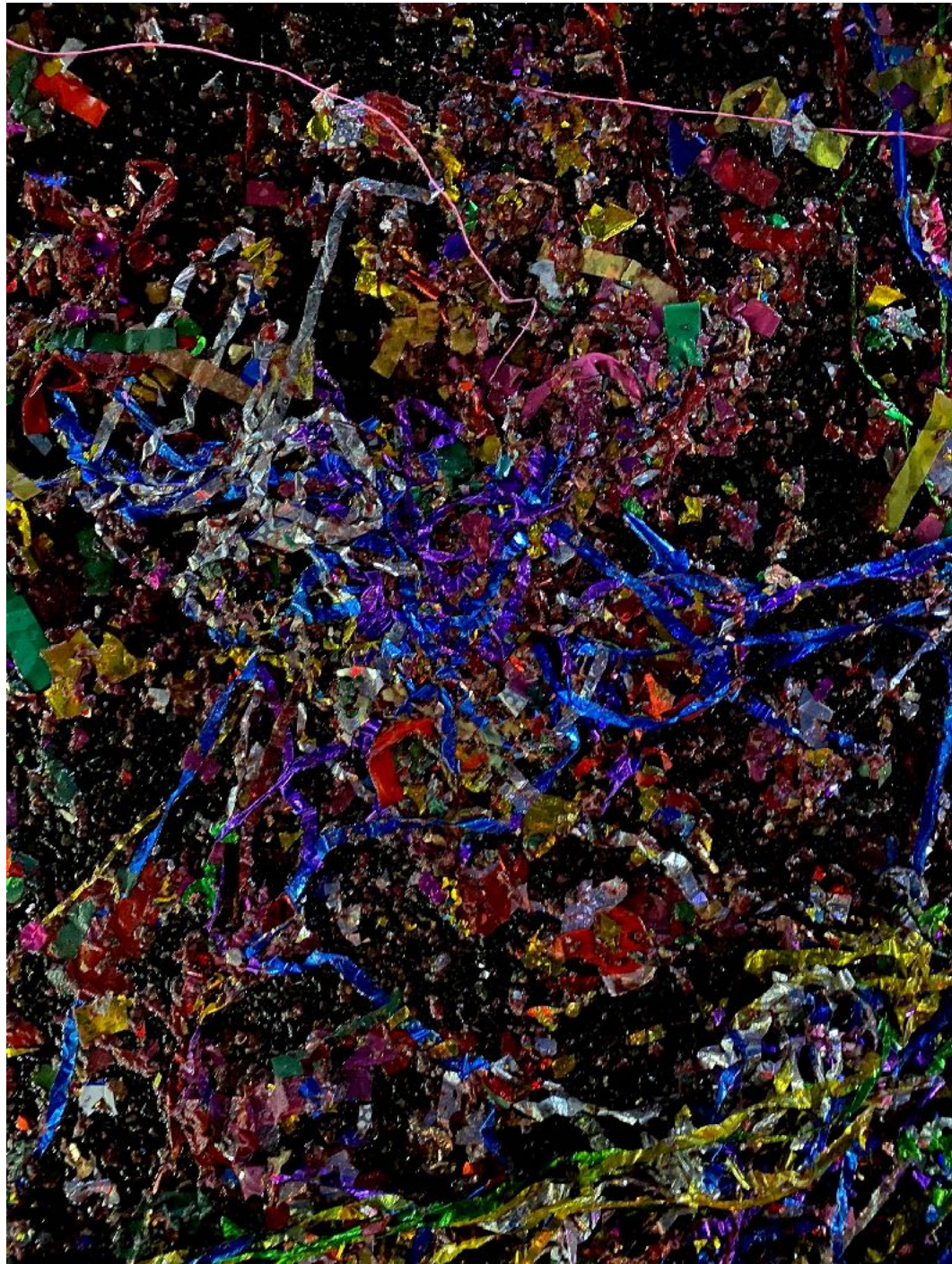


“Year Of The Daddy Long Leg”



“Year Of The Dingo”

**A** BOUT A WEEK BEFORE before COVID-19 emerged in Wuhan, I was inspired to go down to Chinatown where the Lunar New Year was being celebrated. Fire crackers, streamers, and confetti were blowing up in celebration. A familiar intuitive inclination pushed me to take photographs of all the celebratory gunk strewn all over the street. I didn't know why. The images were like modern-day Pollock *Drip Paintings*. But, in the lines formed by the trash and fallen streamers, you could envision shapes, like the animals imagined by lines stretched between stars. I didn't see years of the Cat, Dog, or Rabbit, nor Capricorns, Leos or Taurus, but, rather, entirely new constellations. They seemed to suggest a whole new age, so I named each one with a new animal. It wasn't until months later, when the virus began spreading across the globe, that I realized how prescient my inclination was and how these images were—at least for me—signifiers for time that changed everything.

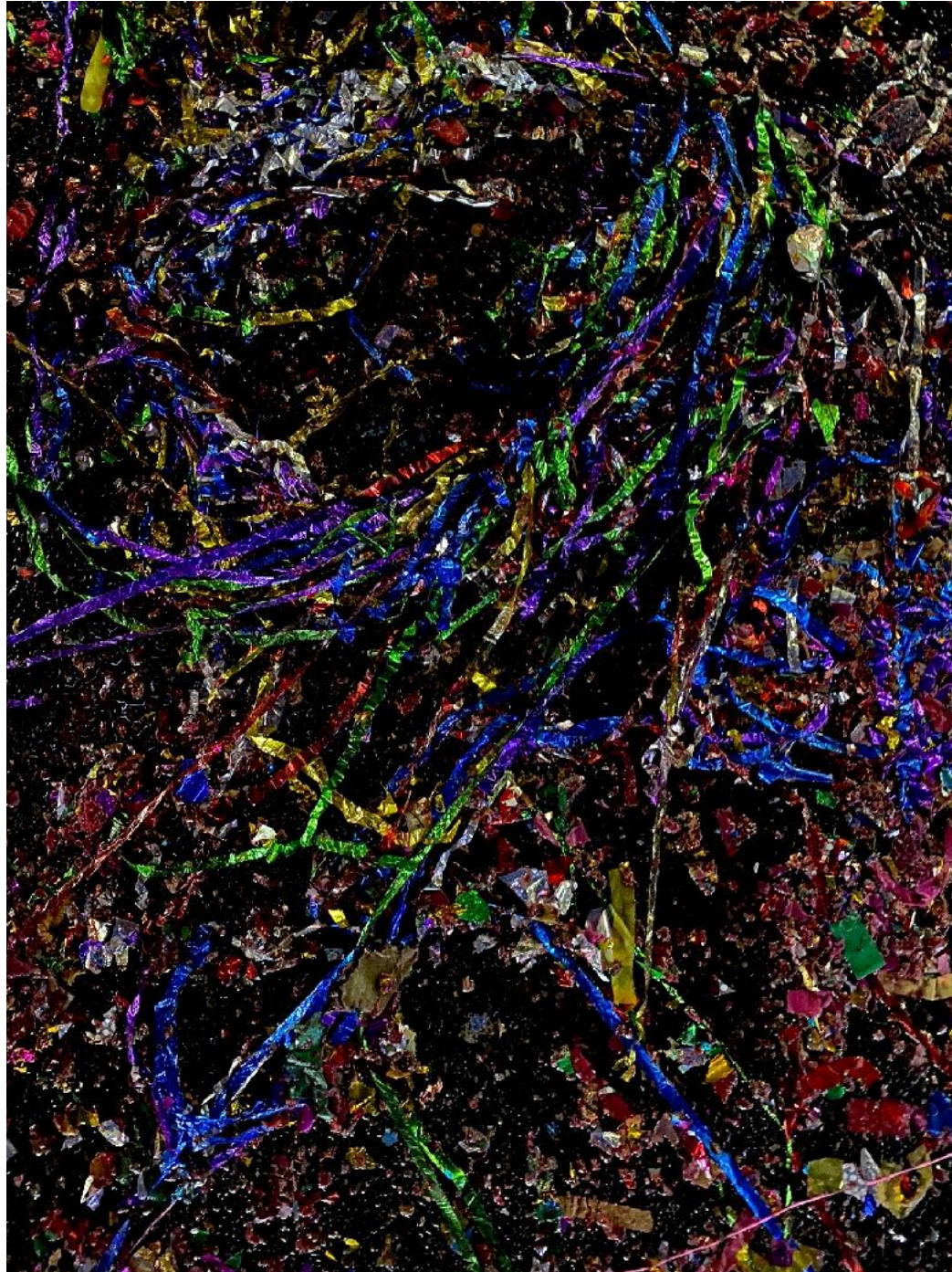


“Year Of The Sand Crab”





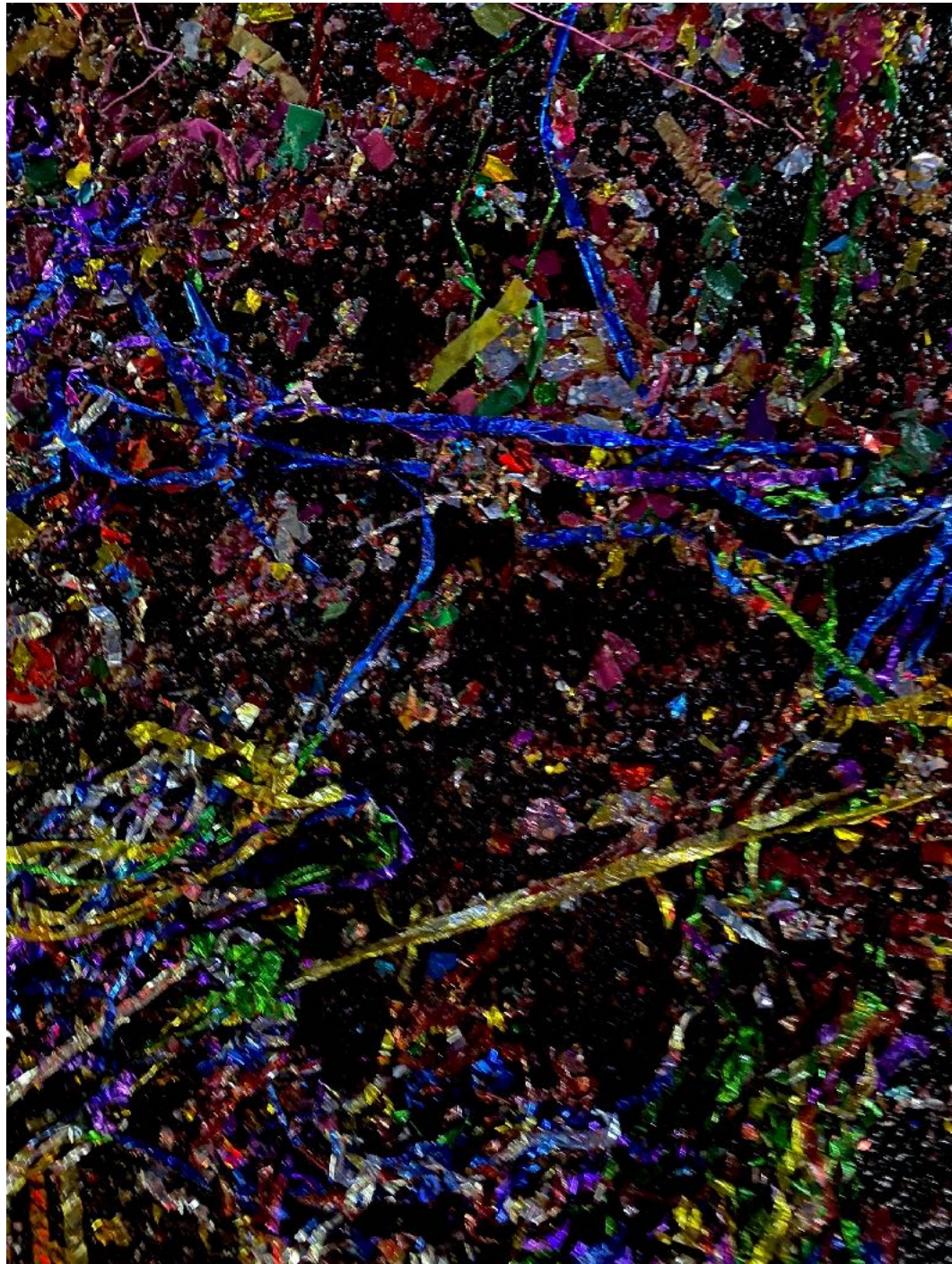
“Year Of The Sand Crab” |  
Artist proof in float frame



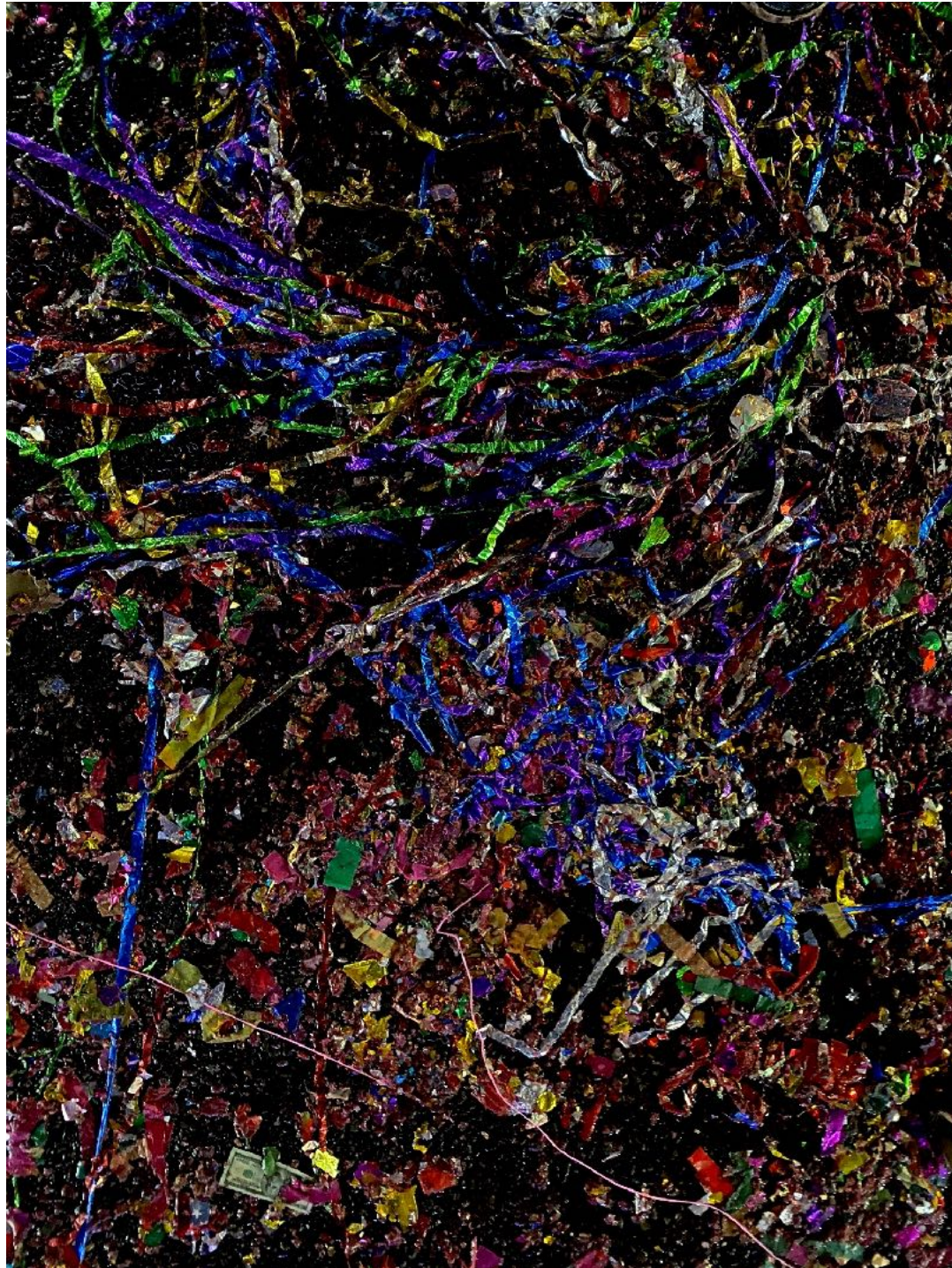
“Year Of The Raven”

“Year Of The Raven” |  
Artist proof in float frame

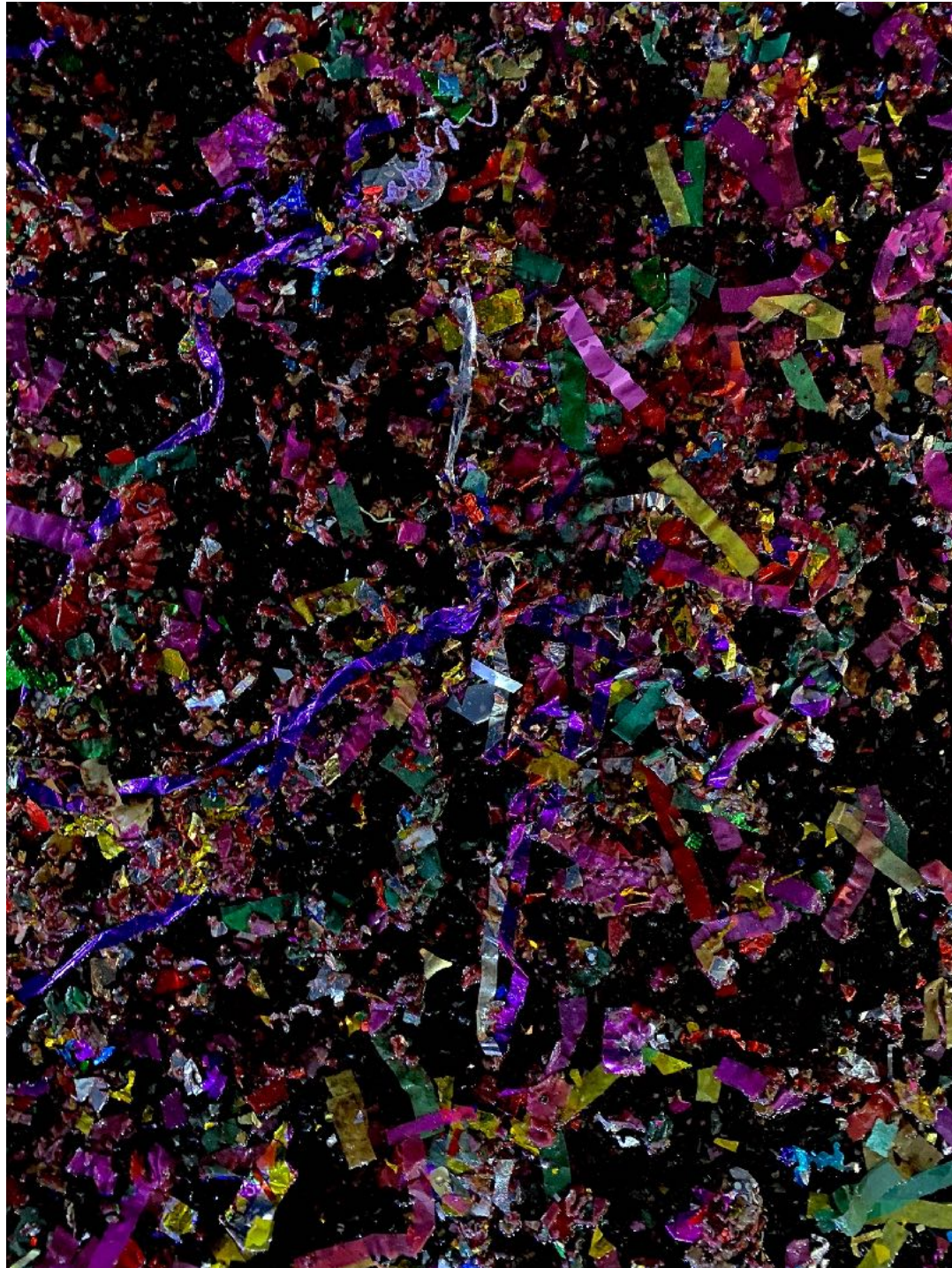




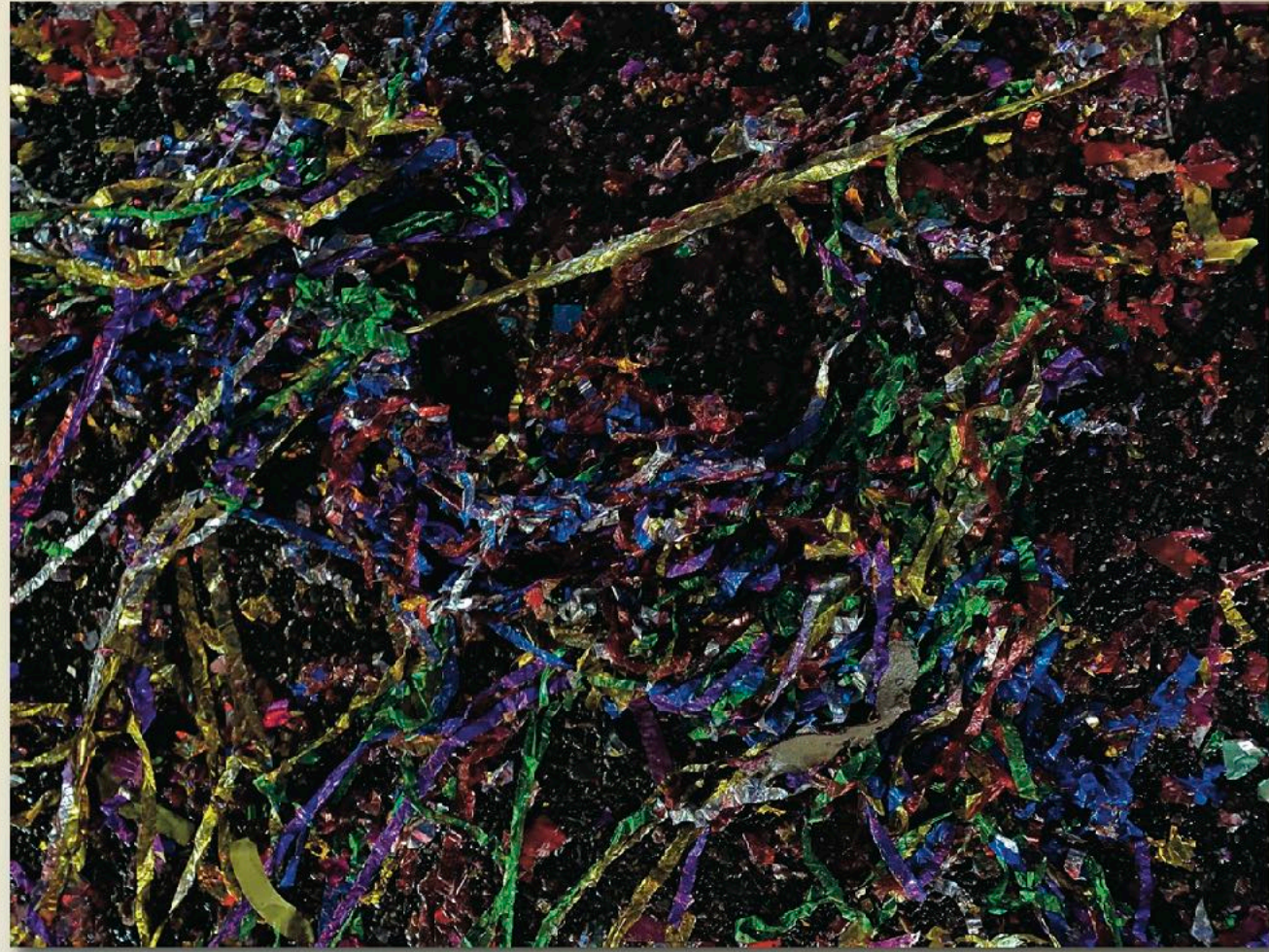
“Year Of The Badger”



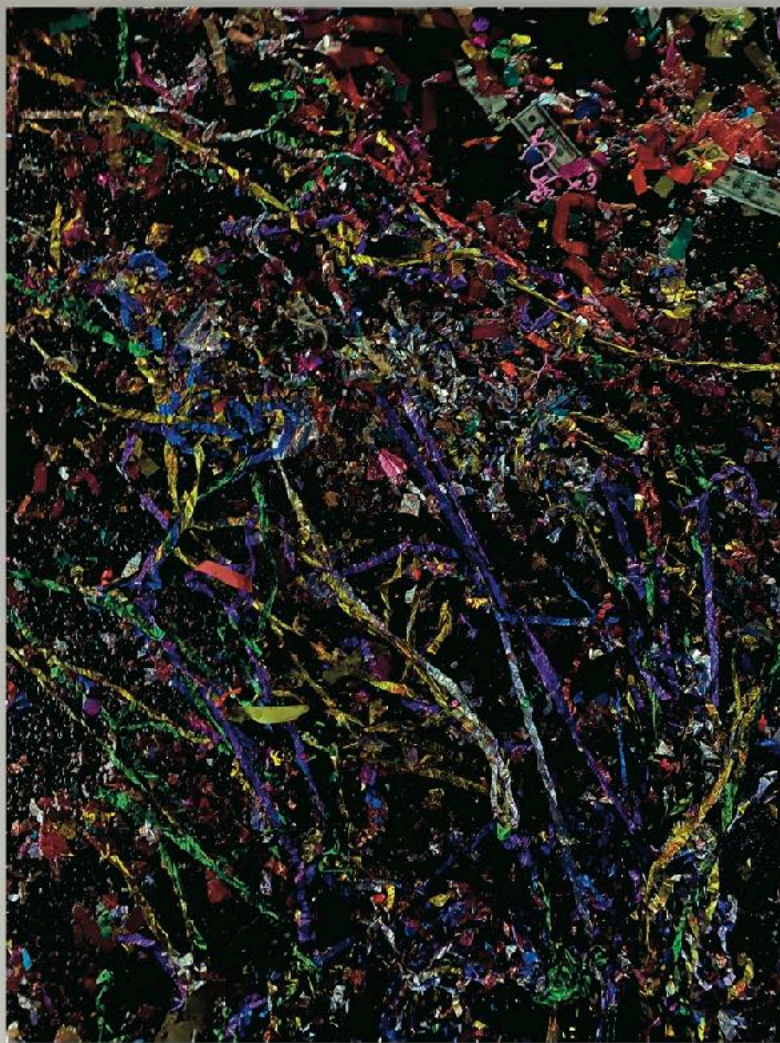
“Year Of The Cockerel”



“Year Of The Water Snake”

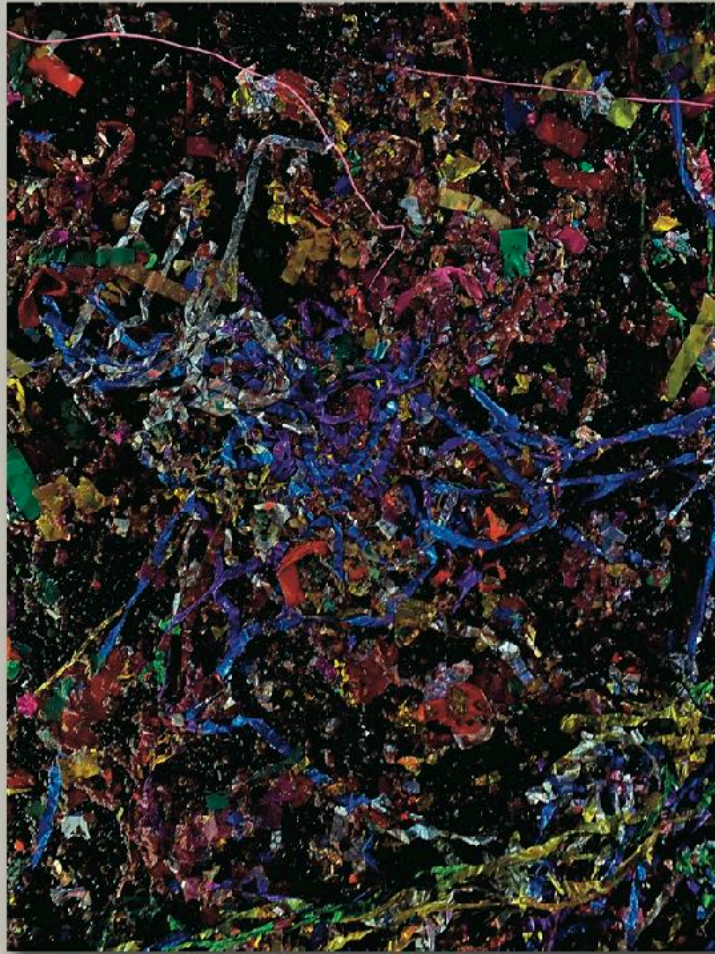


“Year Of The Dingo” | Sample scale view



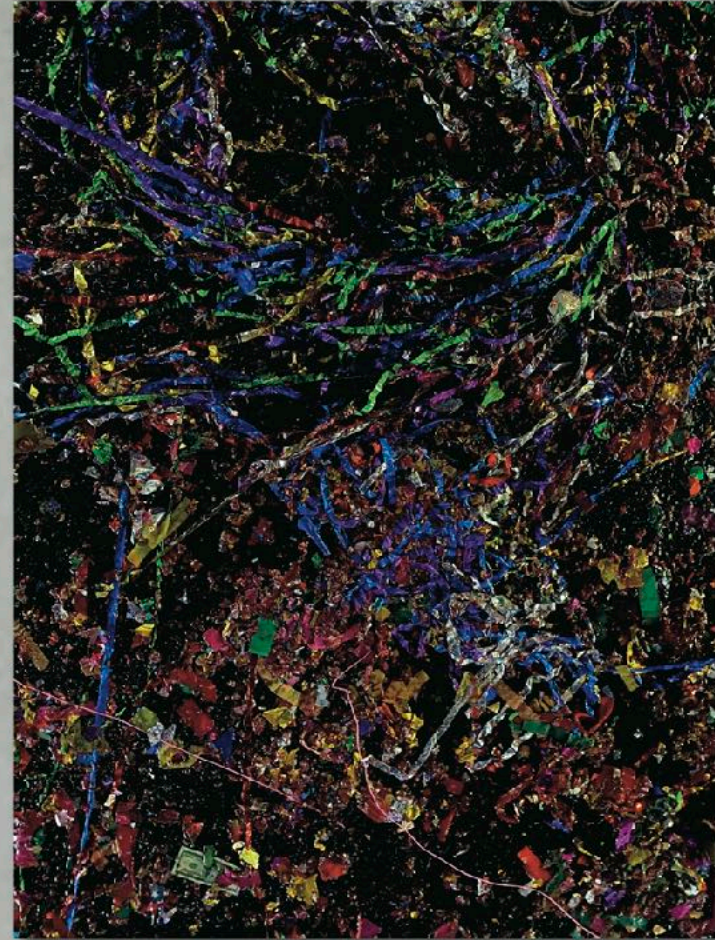
“Year Of The Daddy Long Legs” | Sample scale view



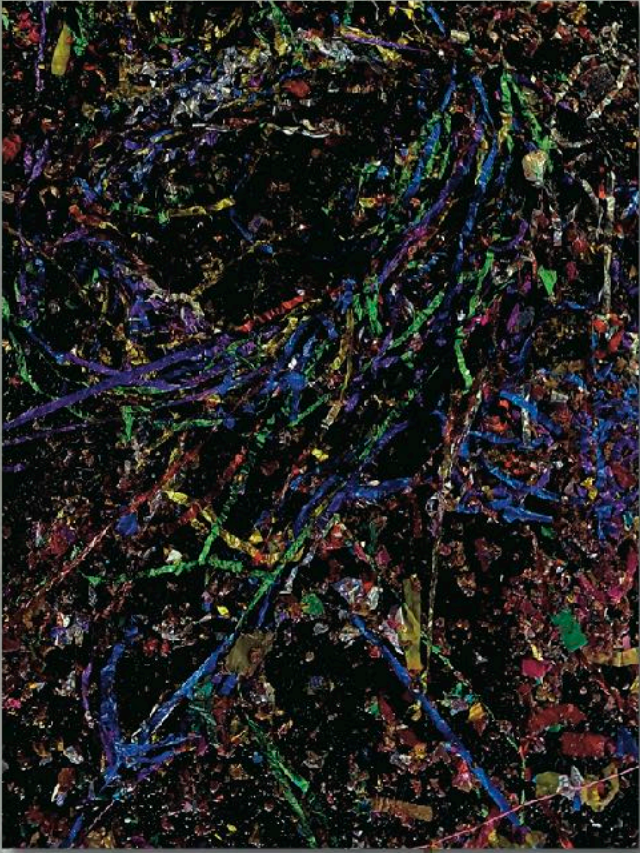


“Year Of The Sand Crab” | Sample scale view

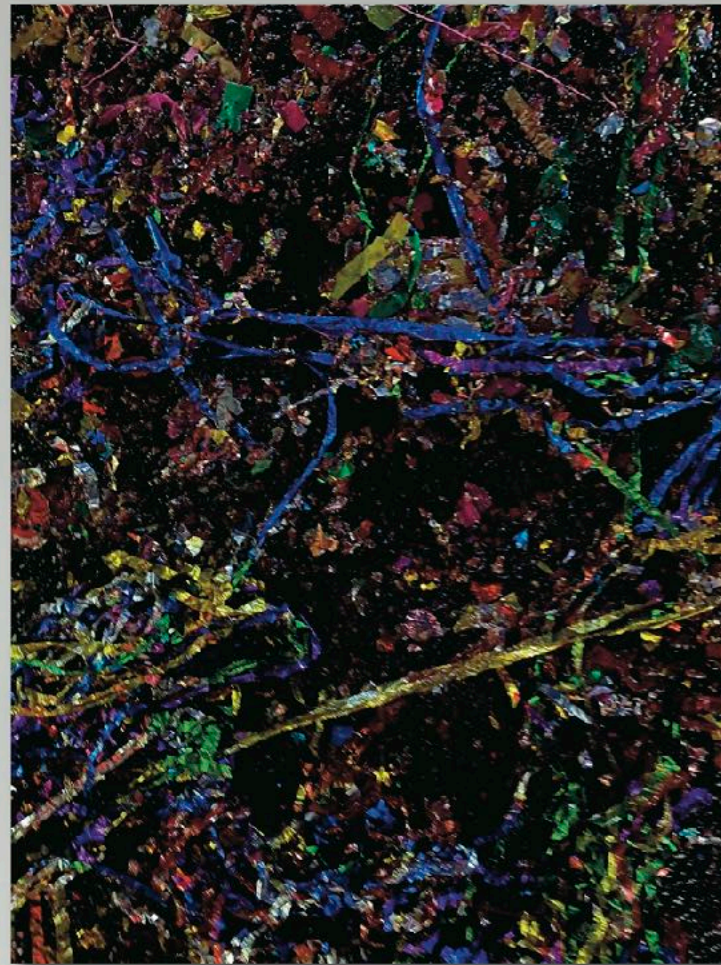
“Year Of The Cockerel” | Sample scale view

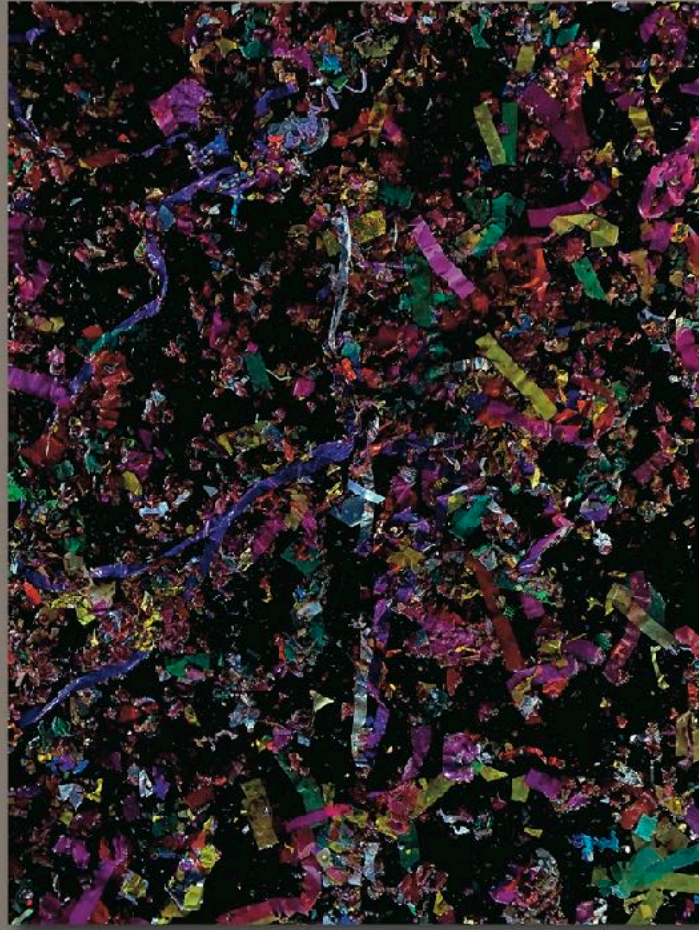


“Year Of The Raven” | Sample scale view



“Year Of The Badger” | Sample scale view





*"Year Of The Water Snake" | Sample scale view*



**P**ICASSO SAID ARTISTS do things to find out why they did them. That couldn't be more more true in my case. My art is an attempt to find out, understand, codify, and express what is causing it to emerge.

As far back as I can remember, I worried the creative 'nudges' I was getting were coming from a source outside of myself. Many artists feel that, and perhaps I was just especially attuned to it. By my teens, I figured these nudges must either be some kind of mental illness, or some kind of 'gift'. I didn't know which was more frightening. So I keep my creative life secret. Which is why few people have ever seen it before.

What I knew, though, was to document everything. Not just in diaries but in the veiled languages of art and music—hiding it in plain sight—so that, if I ever got the nudge to share my story, I'd have a beautiful, verifiable, time-stamped way of expressing it.

All of this wants to culminate in a multi-media codex—a single work combining visual art, music, and a work of literary non-fiction. All three elements of this life work are at various stages of completion. The different series shared here form visual parts of that larger whole.

Ultimately, my work is about what it feels like to tread the alarmingly thin line between giftedness and mental illness, spirituality and creativity, and the fear of falling off on one side or the other.

For more, visit <https://www.bryanhamiltonchadwick.com/>

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