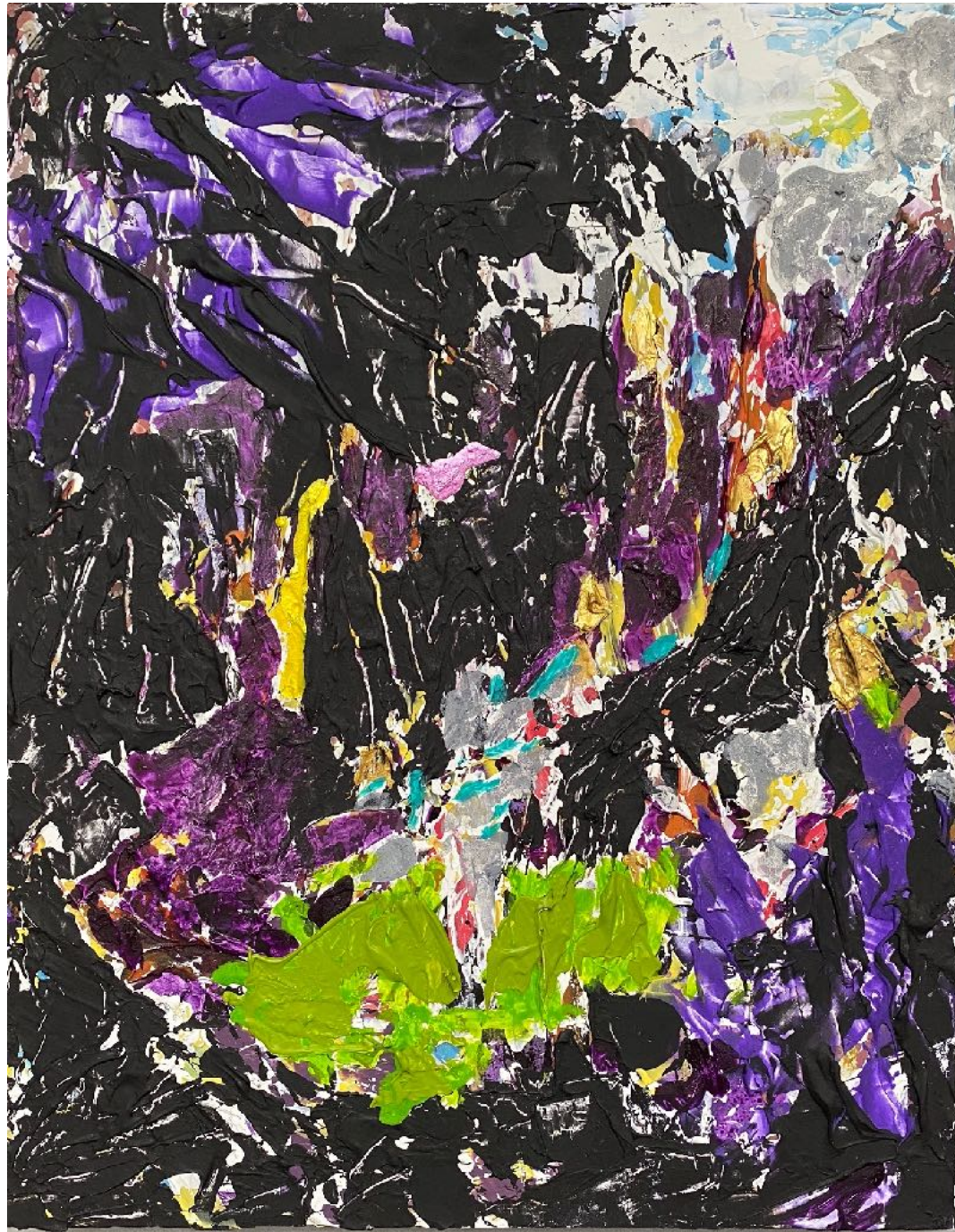


BRYAN CHADWICK

FINDS

Liquid acrylics, tempera and ceramic adhesive
with photography on cradled board

All 11" X 14" with artists' float frame



“Crosby & Spring”



“Grand & Crosby”



“Howard & Crosby”

MY CREATIVE STRUGGLE has always tread the thin, worrisome line between what I can clearly see exists verifiably in "reality" and what must be a construct of my imagination. To express this dichotomy, I wanted to create paintings that could be both “representational” (real) and “abstract” (imagined) at the same time. And what better way to do that than to try to capture what I find the moment I walk out my door, in Soho. Each of these studies captures a portion of wall upon which posters have been put up and torn down, again and again, one on top of another, over years. The result are accidental compositions —“auto-collages”—formed by torn paper, stubs clinging to rusting staples, crumbling bricks, and the serpentine tendrils of spent glue, which I recreate with paint. I’ve named each piece by the street corner near which it was seen and photographed, so to anchor them —and myself—with the idea that, yes, some of the things I see can be both utterly pedestrian and thoroughly extraordinary at the same time.



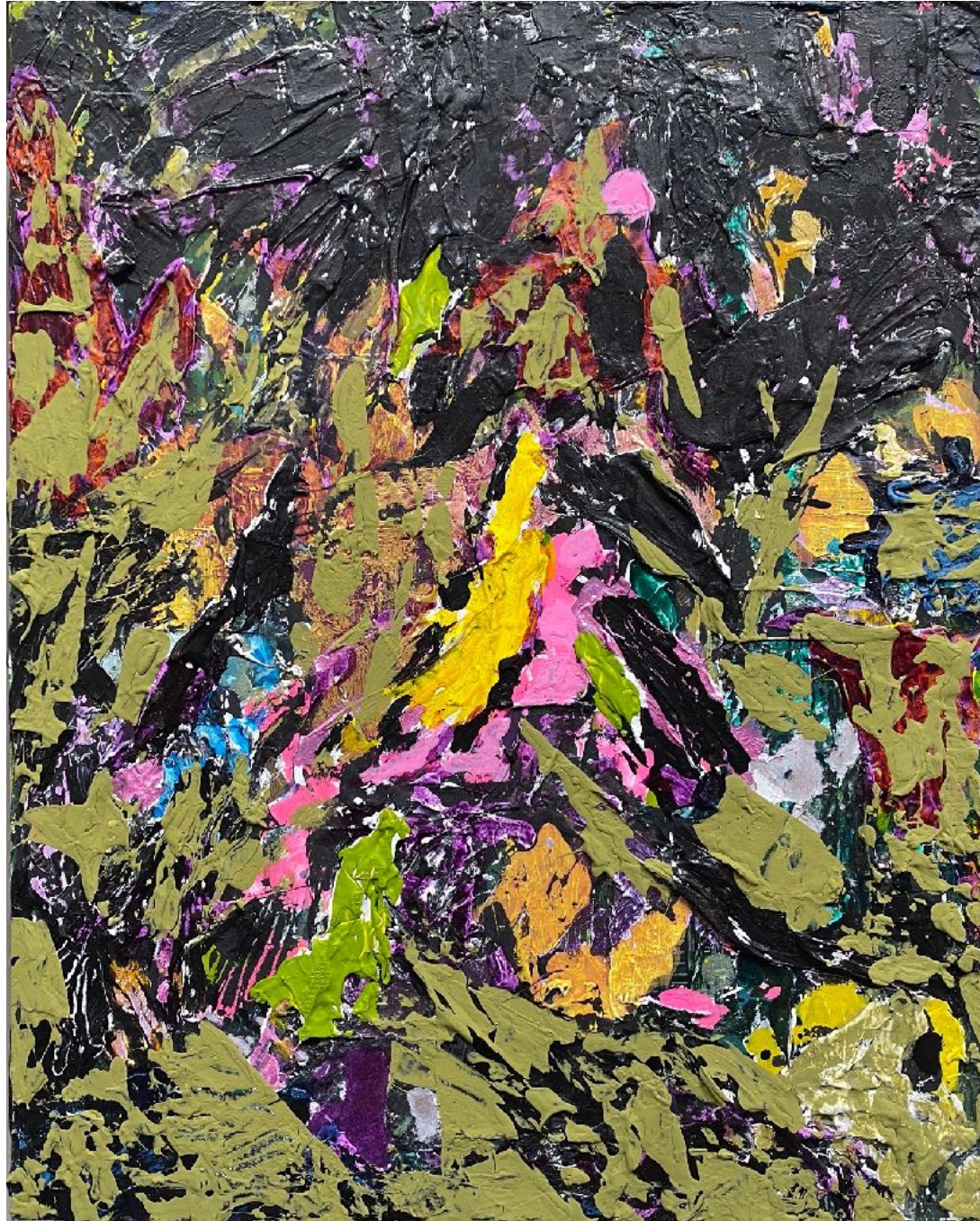
On tables at...
officially
serving

"Auto-collages" | What I typically see in the streets where I live.

ROCERIES



"Broom & West Broadway"



“Prince & Crosby”



“Elizabeth & Mott”



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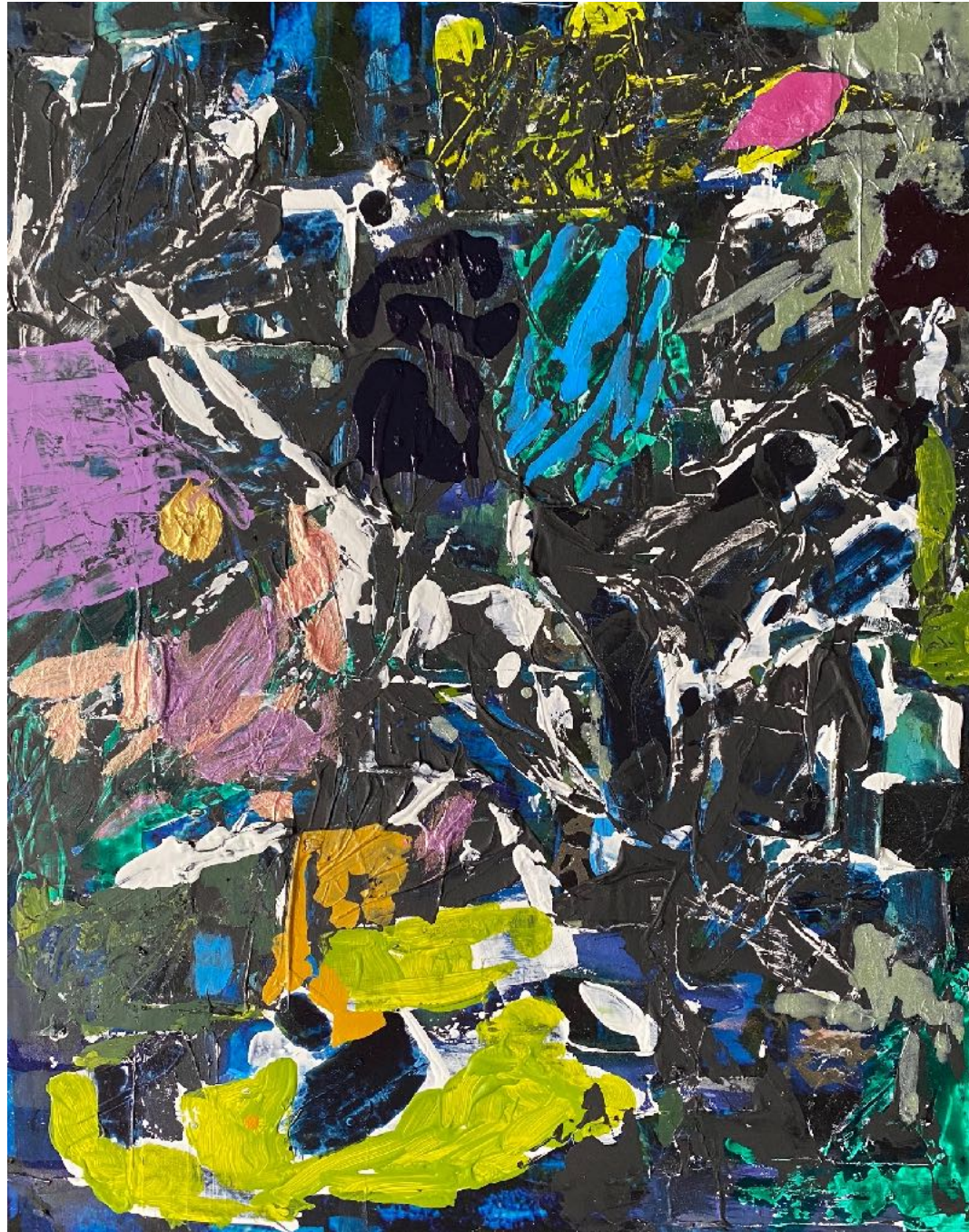
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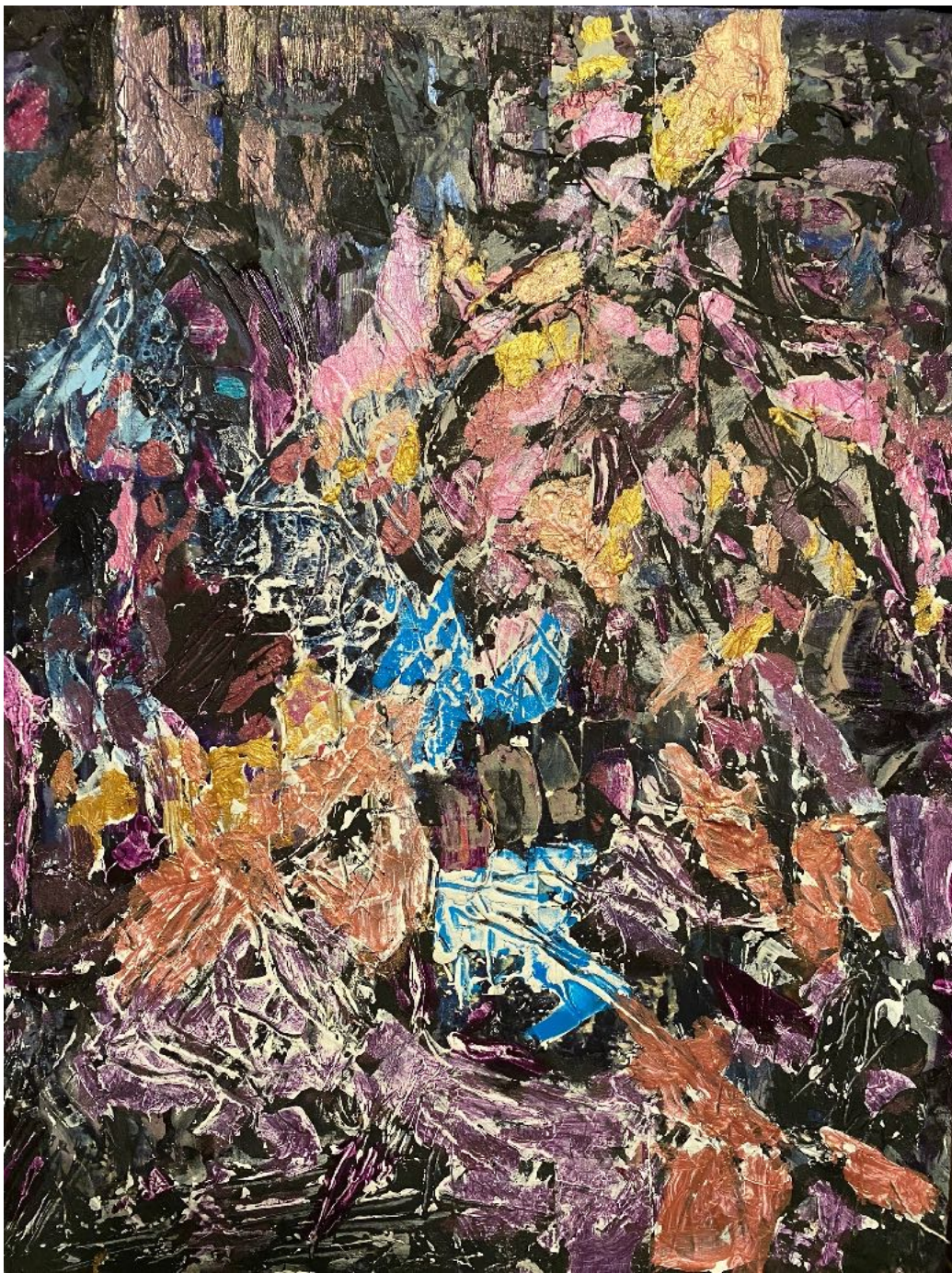
“Crosby & Spring”



"Mercer & Grand"



“Walker & Broadway”



“Green & Broom”



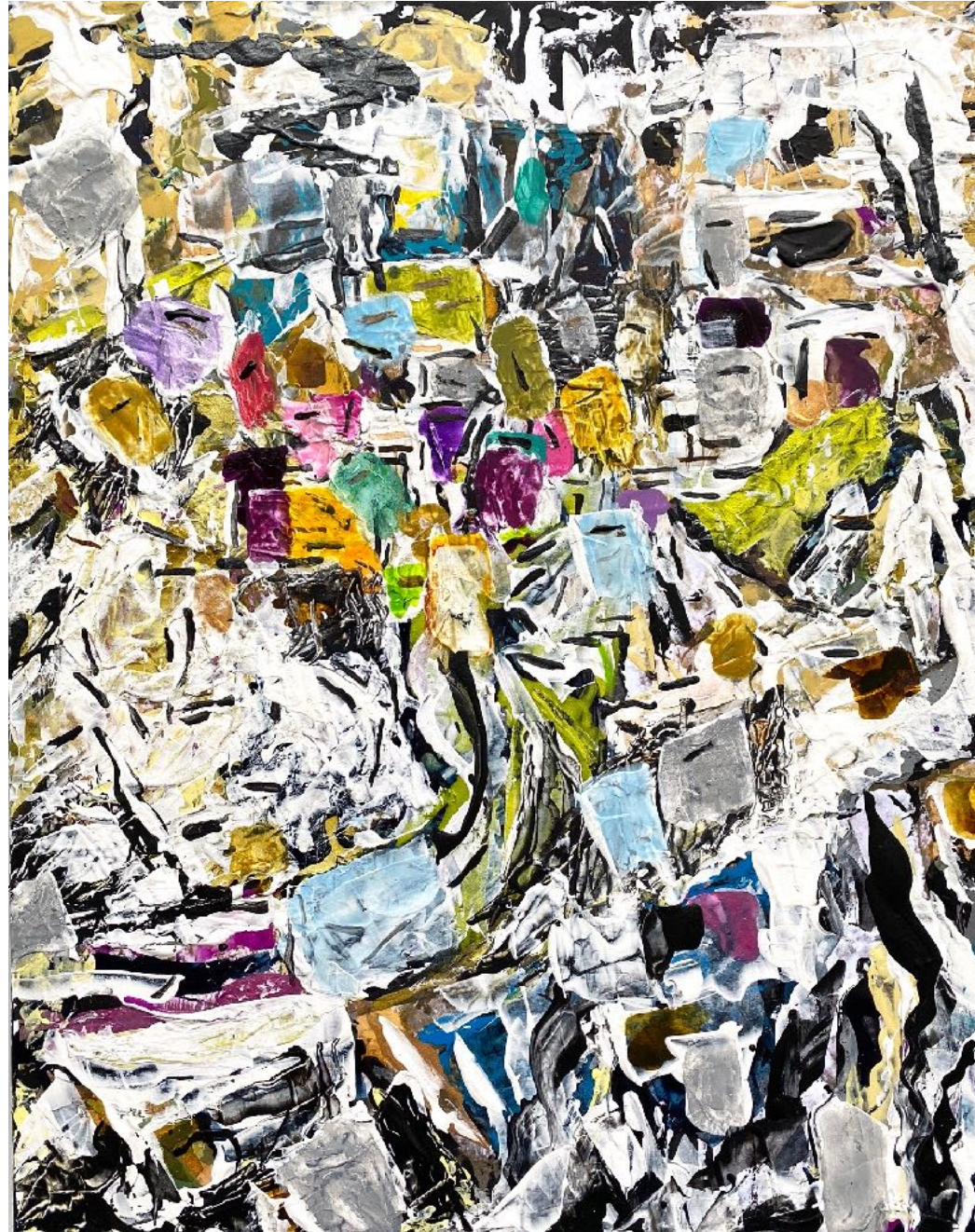
“Wooster & Prince”

“Wooster & Prince” surface detail





“Spring & Lafayette”



“Delancey & Forsyth”

“Delancey & Forsyth” surface detail





“Freemans Alley & Rivington”



The astonishing depth of these urban compositions



“Howard & Mercer”



“Essex & Rivington”



"Ludlow & Grand"



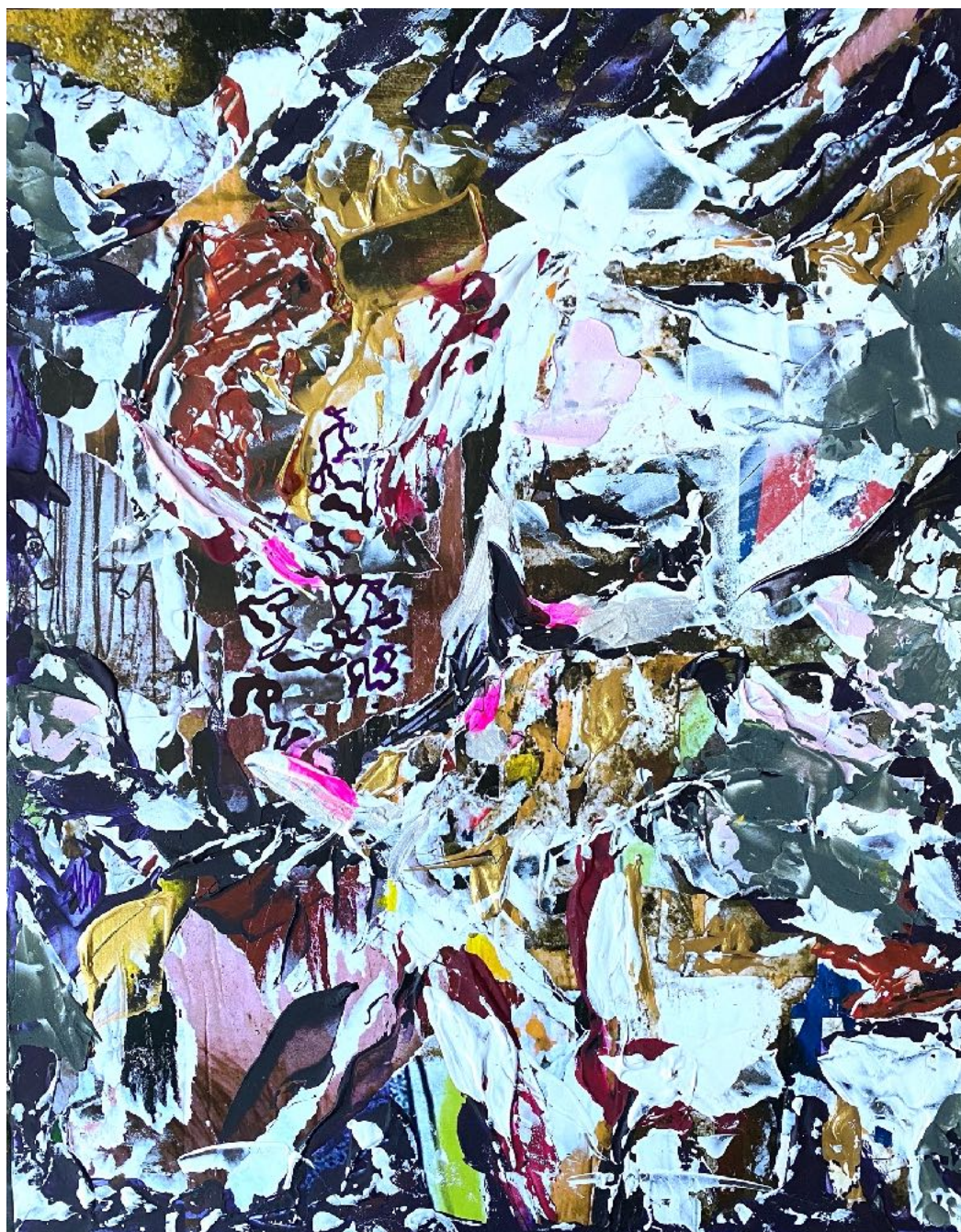
“Christie & Grand”



“Great Jones & Lafayette”



“Bond & Lafayette”



“Mercer & Canal”



“Mercer & Canal” in an artists’ float frame



"Crosby & Houston"



Cleveland Place & Spring”



"Bleecker & Broadway"



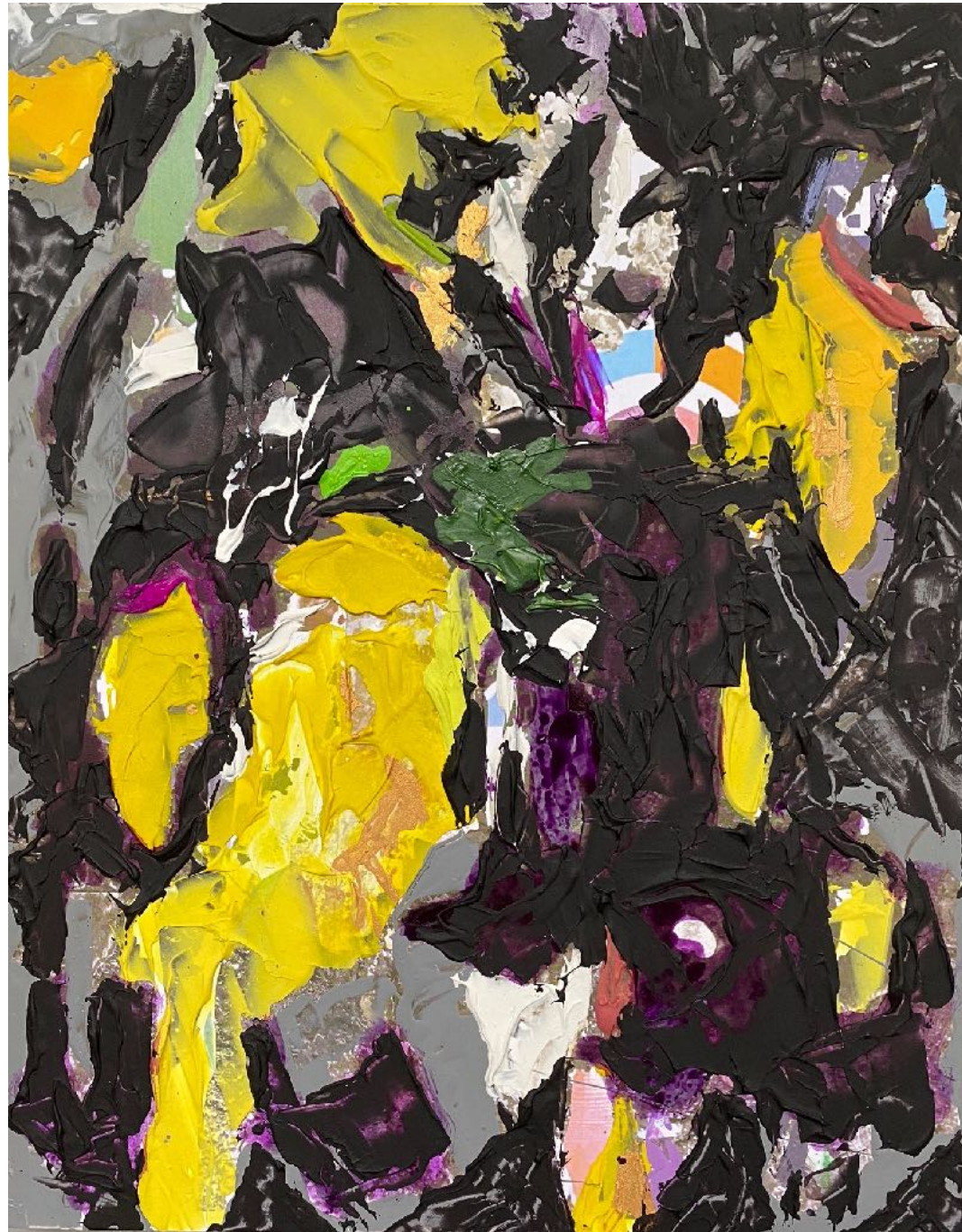
“Elizabeth & Kenmare”



“Rivington & Eldridge”



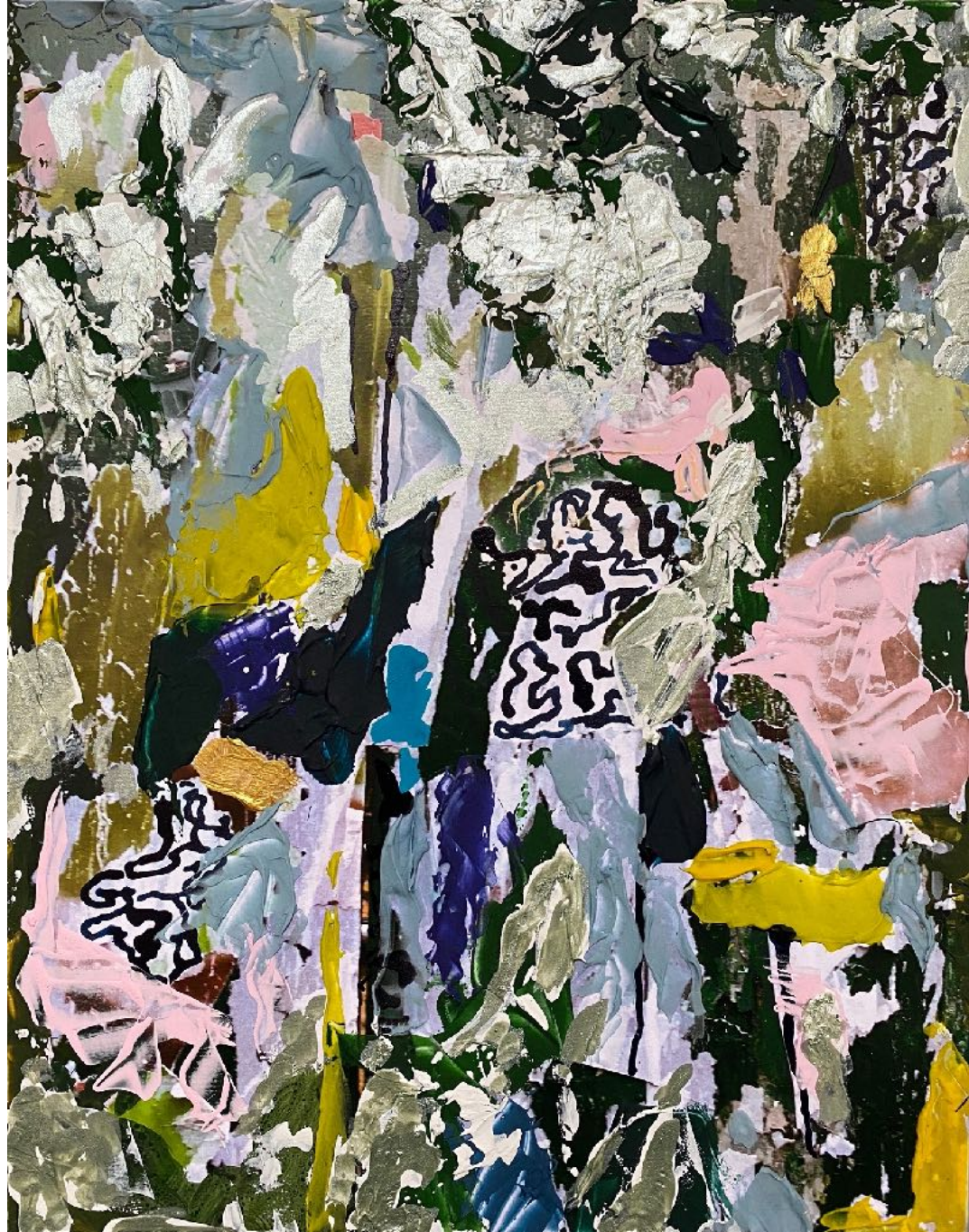
Bowery & Blecker”



“Mott & Kenmare”



“Orchard & Broom”



“Sullivan & Prince”



“Allen & Rivington”

“Allen & Rivington” surface detail

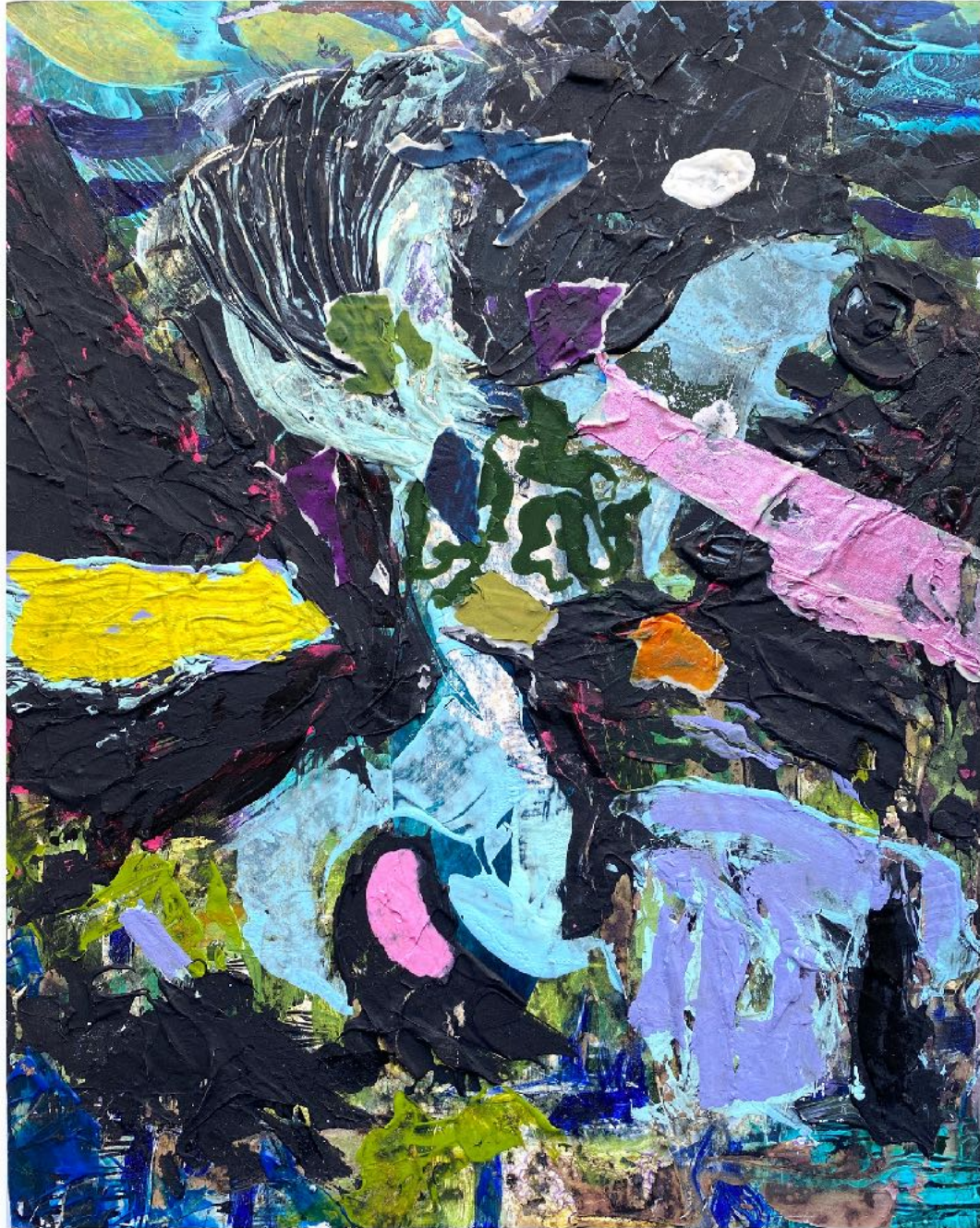




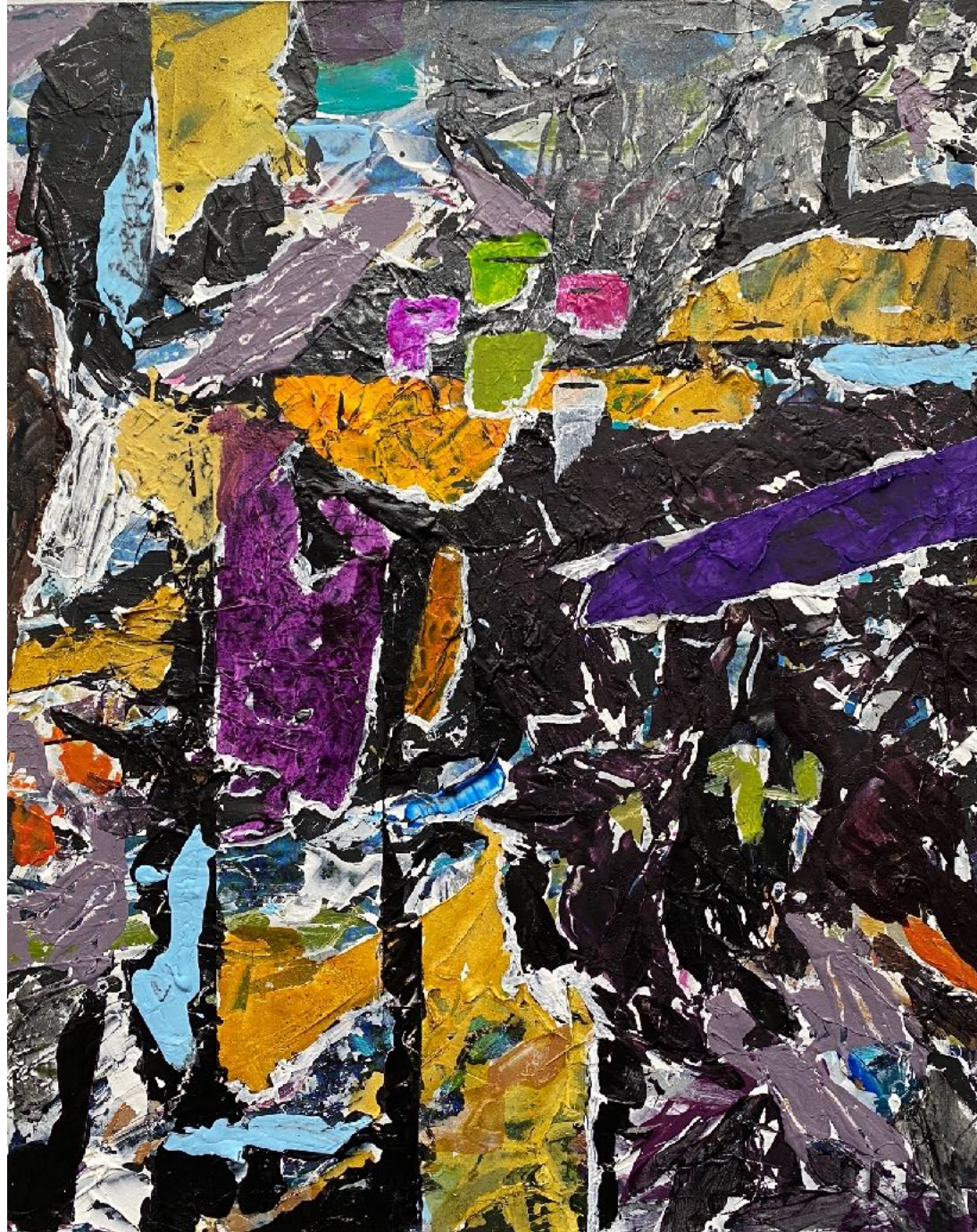
"Thompson & Blecker"



"Thompson & Bleecker" surface detail



“Green & Grand”



“Prince & Elizabeth”



My youngest son, Foster, with his girlfriend, Eliza; quintessential SoHo residents

PICASSO 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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