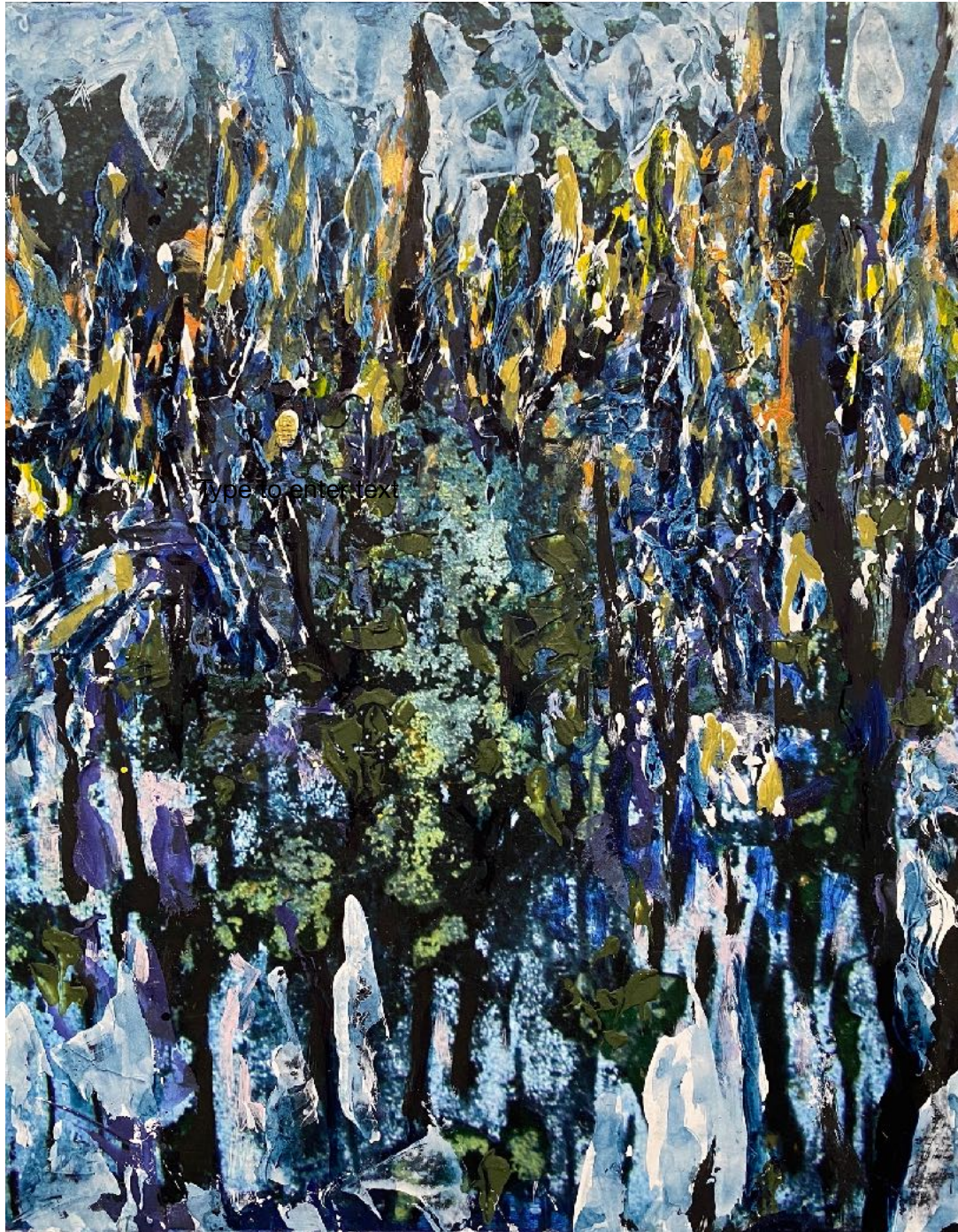


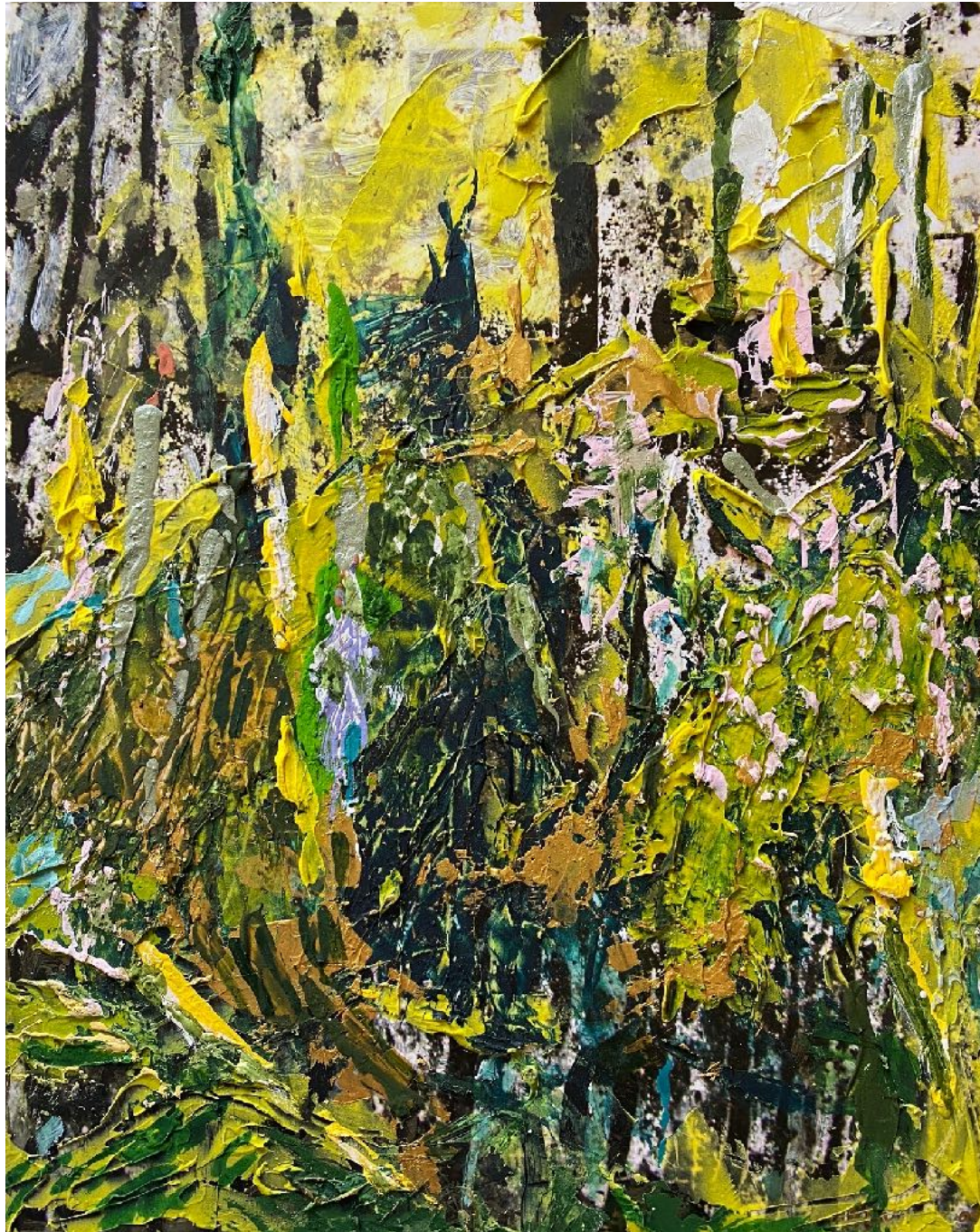
BRYAN CHADWICK

# ORIGINS

Liquid acrylics and tempera with ceramic adhesives  
on photography mounted on board | 11" X 14"



"Larch and Blue Spruce"  
From the series, Origins | 11" X 14"



"Evergreen"  
From the series, Origins | 11" X 14"



"Rose Timber"  
From the series, Origins | 11" X 14"

**W**HEN PEOPLE ASK, "where is your art coming from?" I say that is the very mystery my art is trying to solve. My worry has always been that it's coming from a place outside of myself, with a precise story to tell. But, obviously, it can't help also coming from where my roots are—where I grew up. How could I not have been influenced by the landscapes my mind so freely wandered and the art I was exposed to in my formative years? You cannot be a Canadian artist without walking in the footsteps of Tom Thompson and The Group of Seven, as well as later artists like Patterson Ewen. Even contemporary artists, such as Peter Doig and Kim Dorland, cannot escape the impact of the Canadian landscape. So these pictures are a bit of an homage to my artistic birthplace and another way for me to address the phenomenological issue of nature VS. nurture VS. the possibility of something bigger in trying to understand the source of my creativity.



"Cathedral Pines"  
From the series, Origins | 11" X 14"

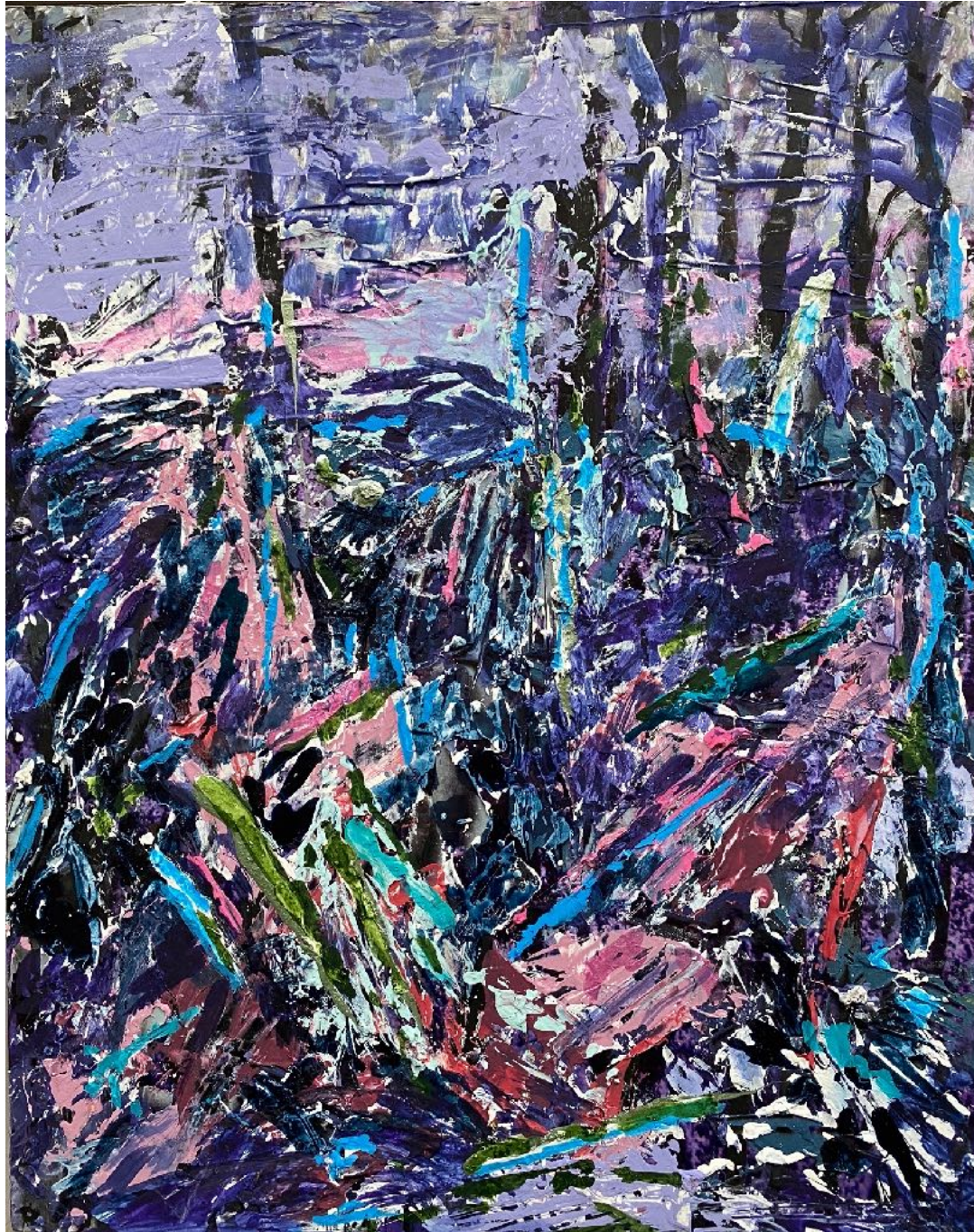


“First Snow”  
From the series, Origins | 11” X 14”



“September Canopy”  
From the series, Origins | 11” X 14”





"Lismer's Brush"  
From the series, Origins | 11" X 14"



“First Ice”  
From the series, Origins | 11” X 14”



"A Loss of Daylight"  
From the series, Origins | 11" X 14"



“Indian Paintbrush”  
From the series, Origins | 11” X 14”



“Saplings  
From the series, Origins | 11” X 14”

**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 sharing 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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