

BRYAN CHADWICK

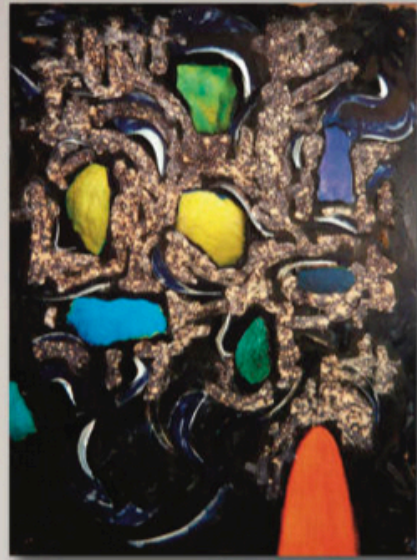
# QUAVERS

Multimedia paintings on masonite

48" X 60" & 36" X 48"



"Quaver Between G & G Sharp" | 36" X 48"



“Quaver Between G & G Sharp” | Installation mock up



"Quaver Between C & C Sharp" | 48" X 60"

"Quaver Between E Sharp & F" | 48" X 60"





"Quaver Between E Sharp & F" | Installation mock up

**S**OME PEOPLE CAN hear colors. Others can see musical tones. But what if you had a bit of both abilities? You'd have to try and explain it to people. That's what my "Quavers" are about: Synesthesia. The dictionary defines synesthesia as, "the production of a sense impression relating to one sense or part of the body by stimulation of another sense or part of the body." Turns out I must be what's called a double synesthete; I sense a frequency—like a humming, quivering, or vibrating from colors similar to what we experience from musical tones, and the same in reverse, i.e, musical tones provide a visual quavering of colors. What's weird is, you can tune them up together.

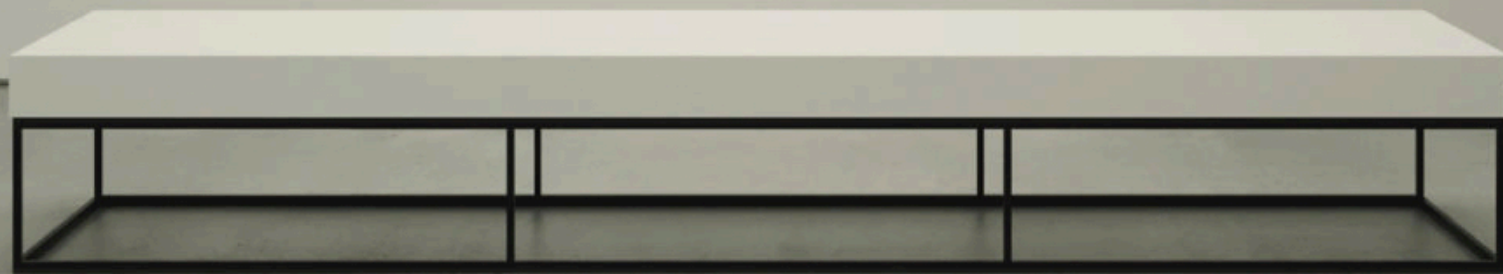
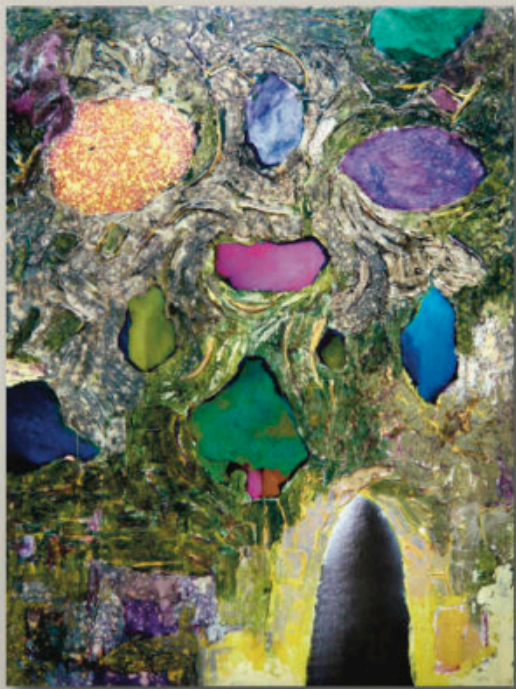


"Quaver Between E Sharp & F" | 36" X 48"





"Quaver Between E Sharp & F" Surface detail



"Quaver Between E Sharp & F" | Installation mock up



"Quaver Between C Sharp & D" | 48" X 60"



"Quaver Between C Sharp & D" | Installation mock up



"Quaver Between F & F Sharp" | 48" X 60"

I didn't realize I had this form of perception until I was in my thirties; I'd never even heard of the ability. But I recall having clues that something was up. For example, the first time I saw an Alexander Calder mobile sculpture, I remarked excitedly that he was showing a perfect pitch middle C. No one knew what the heck I was talking about. I remember, too, as a teen, watching the movie *Close Encounter of the Third Kind...* when they try to communicate with the aliens, they play a musical phrase while flashing a matching color phrase. I noticed that they didn't really match up; they were botching it. It's no wonder the aliens left.



"Quaver Between D & D Sharp" | 48" X 60"



"Quaver Between D Flat and C" | 48" X 60"





"Quaver Between D Flat and C" | Installation mock up



"Quaver Between E & E Sharp" | 36" X 48"



"Quaver Between E & E Sharp" | 3 Installation mock up



"Quaver Between D Sharp & E" | 48" X 60"

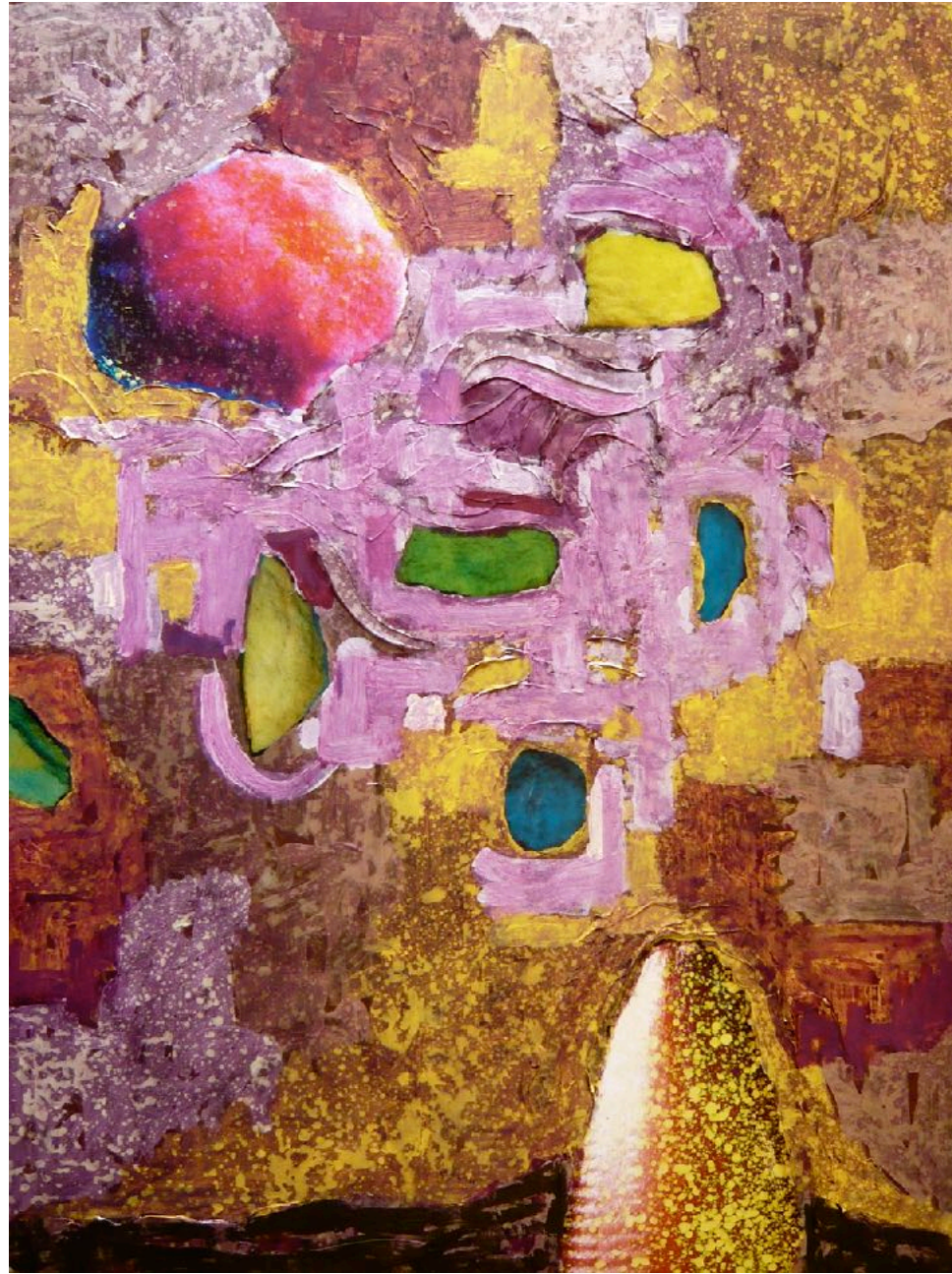


"Quaver Between D Sharp & E" | 4Surface detail

**W**ith Quavers, I decided I try to show what each note in the standard scale "looks" like. "Looks" isn't the right word because it's more how it visually vibrates or quivers. I create these blobs of colors that serve as kind of Quija board paddles that I can move around the picture to "tune" the overall painting so the net vibration is exactly that of the corresponding musical note. I work at the piano and painting simultaneously. Once the painting is tuned up, I lock it down and add a single overall ground and fluttery stuff to show it's shivering. This is an ongoing series and I've been doing them because when color and musical frequencies align, you get a wonderful sense of connectedness to the world.



"Quaver Between A & A sharp" | 48" X 60"



"Quaver Between B & B Sharp" | 36" X





"Quaver Between B & B Sharp" | Installation mock up



"Quaver Between G & G Sharp" | 36" X 48"



"Quaver Between B Sharp & A" | 48" X 60"



"Quaver Between B Sharp & A" | Installation mock up



"Quavers Study Between A Sharp & C" | 22" X 28"



"Quaver Between E Flat & D" | 36" X



"Quaver Between E Flat & D" | 3 Installation mock up

**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.



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