

BRYAN CHADWICK

SHARDS

Liquid acrylics, metallics, plaster, dies and bleach with
textile collage on tinted burlap mounted on 3/4" ply
as well as inkjet prints.



"Deep Purple Alert"
From the series SHARDS
36" X 48"



"Deep Purple Alert" | Approximate unframed scale view



"Fuchsia Alert"
From the series SHARDS
36" X 48"



“Fuchsia Alert” | Approximate unframed scale view



"Moss Green Alert"
From the series SHARDS
36" X 48"

SINCE CHILDHOOD, my art has been about trying to turn something terrible into something wonderful. So, it isn't surprising that this tendency would turn up for me again in the aftermath of 9/11. I lived just a short walk from Ground Zero. What has stuck with me most, even more so than "falling man" or the aircraft crashing into the buildings, were the shards sticking up into the air in the months that followed, like a bouquet left on the doorstep of our collective memory. The mangled metal shards strained against a quickly changing, color-coded social landscape. To my eyes, they formed an image as iconic as *Washington Crossing the Delaware* or *Raising the Flag At Iwo Jima*. And my challenge — my need, I suppose — was to turn it into something I could not only live with but something I'd actually *want* to live with.



"Orange Alert"
From the series SHARDS
36" X 48"



"Orange Alert" | Approximate unframed scale view





"Violet Alert"
From the series SHARDS
36" X 48"



"Crimson Alert"
From the series SHARDS
36" X 48"



“Crimson Alert” | Approximate unframed scale view



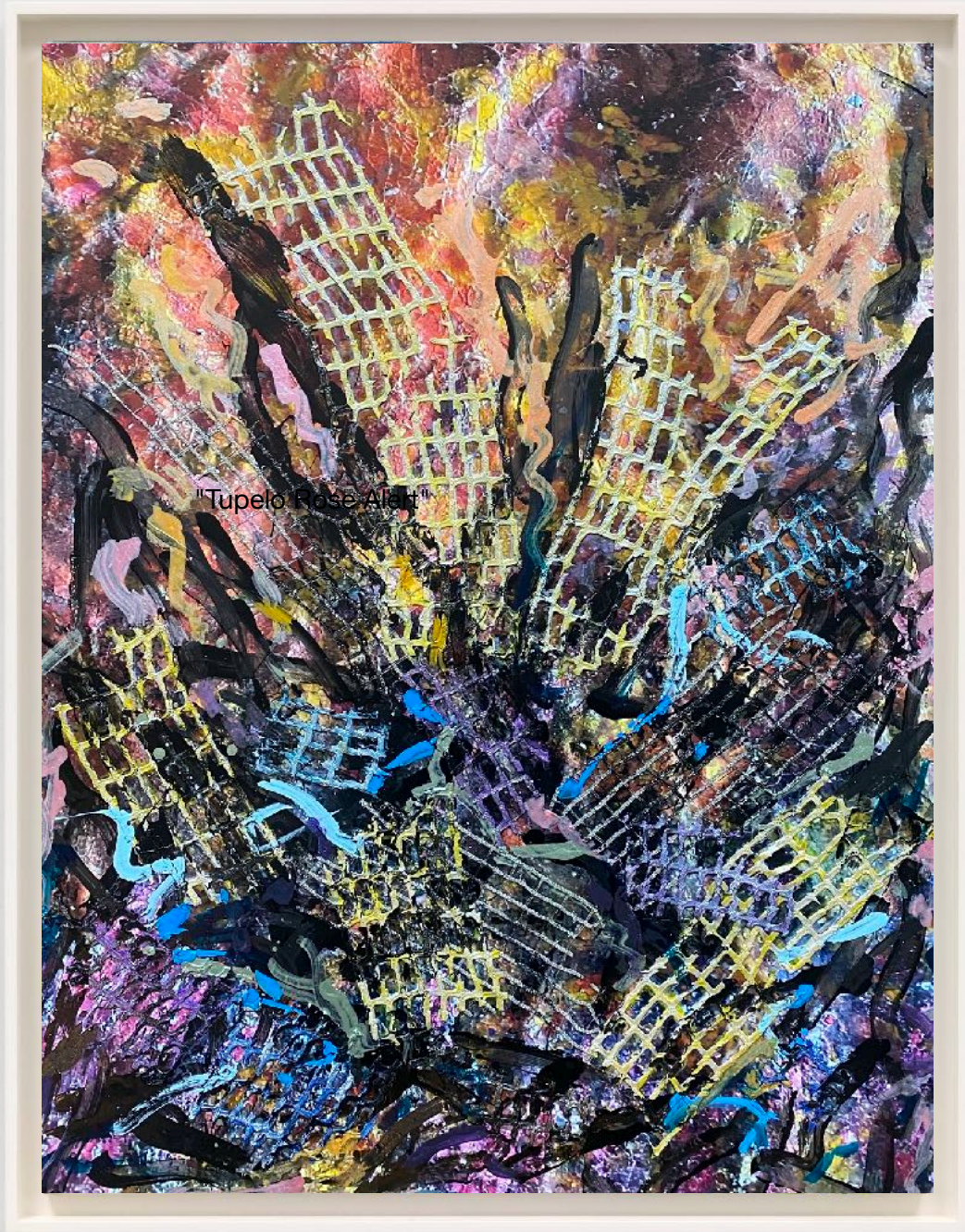
"Cadmium Yellow Alert" | From the series SHARDS | 36" X 48"



“Cadmium Yellow Alert” | Surface detail



"Saffron Alert" | From the series SHARDS | 36" X 48"



"Tupelo Rose Alert"

"Purple Peach Alert"
From the series SHARDS
36" X 48"



"Apricot-Mauve Alert" | From the series SHARDS | 24" X 36"



"Tupelo Rose Alert"
From the series SHARDS
36" X 48"



"Ocher Alert" | From the series SHARDS | 24" X 36".



"Burnt Umber Alert" | From the series SHARDS | 24" X 36"

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 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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