

ROBIN SAWYER

Unraveled, 2017
Oil on canvas, 30 x 30 in.



COURTESY THE ARTIST

BRAD CRENSHAW

from
“Inertia Means
All Things Are
Tending to
Endure”

II
From the margins pretty often in
her watercolors she will introduce
a human hand, maybe hers, into
her manic surfaces perturbed and blown

by antic dangers. Nothing really is
at rest, except this hectic millisecond
she transfixed in pigments. Her tints are gentle,
but mislead in ways the frantic birds

she paints exploding into flight are never
fooled, who flash and fly apart at once
to separate nests and perches off at different
angles. Every one escapes to other

canvasses depicting equal need
for vigilance. Lately she's been finding
skeletons embedded in the foreground
formed of stems and leaves, resembling

the limbs and architecture of the daily
preexisting world. She's catholic in
her mercies and now is needing surgery
to fix the wrist and thumb she injured after

years of her extended practice. So far
she hasn't given in, but wears a brace
that stabilizes her resolve, artfully,
to shield us from the mortal secrets leaking

from the background into partial view.

Brad Crenshaw has authored five poetry collections, most recently *My Gargantuan Desire* (Greenhouse Review Press, 2010) and *Genealogies* (Greenhouse Review Press, 2018). His fifth book, *The Memphis Chapters*, is due to be published in fall 2020. He has published many poems in journals, as well as articles of literary criticism and theory, and three articles about neuroscience. He can be found online at Blue Islands, Blue as Ink.