

Katerina Aksonova. Significant chair.



Art objects for play.

Sculptures:

Stability, big, white.



Stability, little, black.



Alpha and omega.



*



Paintings:

Triptych:



Heat.



Wind from places where was rain.



Thunderstorm at night.

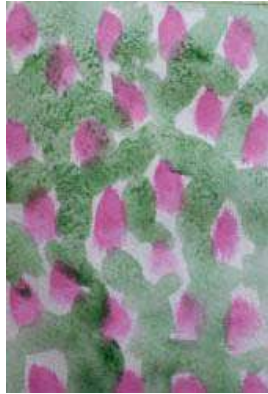


Paintings on exhibition:

It could be sunrise.



Field with thistle.



Rage.



Dandelions.



When stars don't shine.



Two lost tulips.



Broken hopes.



Grass under show.



Bush of wishes.



Regatta.



Moon over city.



Sketch of art studio.



Characters

MATTHEW SCHWARZ - artist.

LESTER - gallery's owner.

ERIN - Matthew's girlfriend.

RACHEL.

GARY - Matthew's friend.

HLOE - Erin's friend.

SEBASTIAN PAGE - art-critic.

ARCHER - artist.

BENSON - artist.

CLAUDIA - Matthew's ex-girlfriend.

NADINE - "office cleaner", journalist.

1ST VISITOR OF EXHIBITION.

2ND VISITOR OF EXHIBITION.

VISITORS OF EXHIBITION.

SCENE 1.

Artist's studio.

On stage is Matthew. Near him are sculptures, paintings.

Quickly enters Lester.

LESTER: Matthew, be happy, I will bring you expensive whore.

MATTHEW: Morning to you, Lester. I haven't money for expensive whore, you know that. Second, I never used a whore. Third, Erin is busy with own work and it's temporary that she doesn't live with me.

LESTER: Stupid man, I told you about client.

MATTHEW: I explained.

LESTER: No. You didn't listen. She is rich, she had men which spend money on her. She bought a new apartment and need some art there.

MATTHEW: Some art?

LESTER: Why not? You will be sweet as you never was before and I'll make a deal. You need money.

MATTHEW: Oh, yes. But in gallery.

LESTER: I want to try new advertisement tactic. Sell to men, women whose houses visit a lot of people and they will want the same art.

MATTHEW: You are loony.

LESTER: I try to find new market.

MATTHEW: When she will drop by?

LESTER: On the way from spa-salon to home.

MATTHEW: Do I need to dress myself better or undress myself, how she will feel comfortable?

LESTER: All your talks, just shut up. I started from you, because... you know...

MATTHEW: At better times I loaned you money for gallery.

LESTER: Yes, I appreciate it. Just time changed and people need new

art, new dimension.

MATTHEW: If so, why you think that...

LESTER: Rachel.

MATTHEW: "Innocent as a lamb". Do you sense irony?

LESTER: It's not my business. She listen only to another people's advises, any own style. She is perfect.

MATTHEW: Why not.

LESTER: I believed in you. Together we will change art market. Rachel will be our advertisement board.

MATTHEW: I proposed to you made a gallery in library.

LESTER: No one in our time go to library.

MATTHEW: Fine, you know better how many visitors had Rachel.

LESTER: Polite and quiet.

MATTHEW: I can't promise.

LESTER: As usual.

SCENE 2.

Enters Rachel, dressed like for office, wears glasses, black and white costume, middle aged, lightly overweight.

RACHEL: Lester, glad that you are here. I can't believe that scribble exact address.

LESTER: Rachel, you came! Our artist – Matthew Schwarz, very popular.

RACHEL: Nice to meet you, never heard about you. I'm Rachel.

MATTHEW: Nice to meet you too. Maybe we lived in different fields of interests. How I could help you?

RACHEL: Les told you, I need some art in my nest. Don't know what to choose? Boys prefer all to be in style, so I need...

MATTHEW: Boys?

RACHEL: Yes, boys. Girls are not my field.

MATTHEW: I prefer girls, more will left to me.

RACHEL: You are lovely.

MATTHEW: I know that you didn't meant this, but thank you.

LESTER: Maybe, we'll talk about art.

RACHEL: Of course, I need something expensive and big.

MATTHEW: How big?

LESTER: How expensive?

RACHEL: I have money. One of my friend paid me few thousands.

MATTHEW: A month, or one time service.

RACHEL: He told you.

MATTHEW: It's not my business. I'm sorry.

RACHEL: You meant it. I am not angry, bad joke.

LESTER: Could we forget about that, Matthew?

MATTHEW: I have few big sculptures. Here they are.

RACHEL: I like them.

MATTHEW: Why?

RACHEL: Because I didn't understand, if so, it's art.

LESTER: Could be.

MATTHEW: Everyone open art. *"The world of reality has its limits; the world of imagination is boundless. Jean-Jacques Rousseau."*

RACHEL: Maybe. I like this two, which one I didn't know. I need time to think.

MATTHEW: Not necessary to be hurry. I will put away this two till you made a decision.

RACHEL: It's very kind of you. I have to go, my friend will be nervous waiting me at home.

LESTER: Of course, I could make a lift.

RACHEL: No thanks, my car is waiting. I was glad to meet you, Matthew.

MATTHEW: Rachel, it was pleasure. I not very often speak to people. Alone in studio all the time, sorry for my behaviour.

RACHEL: Nothing to worry. You're a real gentleman. Goodbye.

Rachel exits.

SCENE 3.

LESTER: We both know that she never will come back.

MATTHEW: What do you want from me?

LESTER: Didn't be yourself.

MATTHEW: You saw how sad are her eyes. That I was looking for my painting "Forgiveness". If you don't mind, I need to finish a painting.

LESTER: She had contact lens on eyes, foolish man. With whom do I talk? You everywhere will find inspiration.

Lester exits.

SCENE 4.

MATTHEW: At least, go away. One thing which Lester hates the most is attacks of inspiration. How many times I get him on it? How owner of gallery could afraid so much a creative process?

Today Erin promised to visit. I think was enough time for her, to make settlement. Gary was wrong, Erin is different, she will accept my principles, why I resign of illustrator's craft. I make art.

"Every artist dips his brush in his own soul, and paints his own nature into his pictures. Henry Ward Beecher."

SCENE 5.

Enters Erin.

ERIN: I came early. Hoped that you will be alone.

MATTHEW: Yes. Was Lester with expensive whore, but they already went away.

ERIN: Few weeks and you changed your style of life.

MATTHEW: Erin, it wasn't what you think, just a client.

ERIN: I guess.

MATTHEW: She wanted to buy art, not me... I don't want that we'll talk about it.

ERIN: Did she buy something?

MATTHEW: She will think.

ERIN: If you talk with her, like with me now, I don't think she'll return.

MATTHEW: Lester said the same. How are you?

ERIN: Not bad.

MATTHEW: Why you came?

ERIN: I could go.

MATTHEW: I wanted to ask... What is your decision?

ERIN: You refused all purposes and offers from publishing houses.

MATTHEW: I make an art.

ERIN: They give you money. You could create in free time.

MATTHEW: How could you? I can't be an office worker and from 5 to 9 be an artist.

ERIN: You will create new, on daily basic. It's not an office work.

MATTHEW: Digital.

ERIN: Yes. Not every advertisement need sketch in oil.

MATTHEW: My hand and brush it's the whole. And it's very expensive device.

ERIN: You will agree to it if I'll solve this problem.

MATTHEW: It's not about that.

ERIN: I get it. You'll make your art, not what people want.

MATTHEW: They will need what I'll do.

ERIN: If that wave didn't come again. It happened to a lot of artists. Talented in youth, and never remembered again. It's story which you knew.

MATTHEW: It didn't happen to me.

ERIN: Be realistic.

MATTHEW: We had this argument thousand times.

ERIN: I remember, and I came to say - it's over now. We.

MATTHEW: Why?

ERIN: Because of you. You never change. You can't live normal life.

MATTHEW: I'm an artist.

ERIN: I'm an accountant. You're in disaster. Loans. You have to do something.

MATTHEW: It's not my problem.

ERIN: Not my also.

Erin exits.

SCENE 6.

MATTHEW: Erin walks away. She tried. Can I blame her? The same Lester. He brought buyers, but they never bought. I have loans, I don't want to be bothered with anything. If all this could be without me. Yes, without me. Best idea ever.

It will solve all financial problems. My work again will be popular. I'll left all to Erin. She'll see how wrong she was. And Claudia will see.

Matthew quickly brings dirty chair, stands on it.

MATTHEW: What I need!

Matthew jumps from chair, find a rope, make a loop, take rope in hands.

Blackout.

Loud sound of fallen body.

Lights on. Matthew lays on the stage, rope is straight without a loop.

MATTHEW: I can't made knots. Who could predict it will be such necessary in my case?

Matthew starts to look at chair.

MATTHEW: Disgusting, dirty chair. I need some paint that it will look better. People will come, police.

Matthew walks away, returns, brings pink paint.

MATTHEW: Pink paint is ridiculous. What do I do? I have plenty of it left after installation with pink kittens.

Matthew starts to paint chair.

Blackout.

Matthew finishes to paint a chair.

MATTHEW: Now I will give it time to dry and after it will try another knot.

SCENE 7.

Enters Lester.

LESTER: When you'll start to close a door? What is it?

MATTHEW: Significant chair.

Lester walks around it.

LESTER: Matthew, old friend, I always believed in you. I predict.

Lester starts to hug Matthew.

MATTHEW: What's wrong?

LESTER: Wrong, everything is perfect. I knew that you plan something. What I need as central point of tomorrow's opening!

MATTHEW: Lester, hello. Near door there is a little step, nothing awful, but I think you fall and don't feel very good.

LESTER: Pink chair will have a sensation. I found latent genius. We will be rich and famous.

Lester hugs Matthew. Matthew is in disbelief.

Blackout.

LESTER: I made preparations. Journalists, another people. You will be fine. Don't shave, you will look more like an artist.

MATTHEW: I am an artist.

LESTER: I know. Won't shave. White shirt or no, better something colourful. Photo shoot. You on the chair, like Rodin's Thinker (Le Penseur), or like girl on the ball, only without the ball.

MATTHEW: It's clear, artistic and stupid.

LESTER: You always read my mind. Fantastic. Erin has to be in long dress, you have to be an artist with muse.

MATTHEW: Erin left me few hours ago.

LESTER: Call her, tell that times changed. Now you are discovery of the year.

MATTHEW: I can't be. Not after so many years on field.

LESTER: No one remember what was last week. I believe in you. Do what I say and all will be fine.

Lester exits.

SCENE 8.

MATTHEW: Significant pink chair. Splendid, I'll wait for tomorrow.

I heard when rope broke it foretell long life. If I can't made knot, does it bring success in art...

I want so much to believe Lester. I deserve that chance, no matter what he is planning. And now I need to return Erin.

Blackout.

SCENE 9.

Art gallery.

*Nadine, beautiful woman, bright make-up, in clothes of office cleaner.
Attentively looks at paintings, makes photos.*

Enters Lester.

NADINE: I'm already here.

LESTER: Nadine, our new office cleaner, am I right?

NADINE: Sure.

LESTER: Sorry. I wait someone...

NADINE: I have a big practical experience.

LESTER: I didn't doubt that. Why work in art gallery?

NADINE: I like art. Especially 20th century.

LESTER: I'm glad, but you can go to museums.

NADINE: I worked in one of them. All painters from there are dead.

LESTER: Interesting observation. You would like to meet an artist.

NADINE: Of course. I want to be someone's muse.

LESTER: Good aim. But office cleaner.

NADINE: In agency said that I had also to help at opening.

LESTER: I think it would be your main duty.

NADINE: I am glad.

LESTER: Or you could work as hostess of our gallery. You know, help me with talks to guests. You told that you like 20th century art.

NADINE: Most of all.

LESTER: Which is your preference?

NADINE: Exhibitionists.

LESTER: Impressionists, I guess?

NADINE: I told so. Zoophilia.

LESTER: Animal painters, but history of art will be proud of you.

NADINE: Cubism, Expressionism and Philatelist.

LESTER: Thank God, I start to be nervous, that you could forget Fauvism.

NADINE: Never.

LESTER: You know, maybe you won't talk to artists about your preference in art.

NADINE: Why?

LESTER: Everyone has own interests, and it will be more...

NADINE: Tactile.

LESTER: Tactful. I'm glad that we figure out all. Now, I'm sorry I have to call to agency I need to find new office-cleaner.

NADINE: And me?

LESTER: Your work is to amuse guests, I think you were born for it.

NADINE: For art.

LESTER: Absolutely. Would you like to see my collection of engravings tonight?

NADINE: Yes. What is it? It's colourful.

LESTER: You'll see. Just one phone call, wait me here.

Lester exits.

SCENE 10.

Nadine makes a phone call.

NADINE: It's me. You was right. Paintings are in Lester's gallery. You client didn't make a fool of you. It's not original work. You could write it. I had photos as prove. And I had to play stupid in front of owner.

Lester proposed me to show his collection of engravings. Don't be overexited, I will not inquire him for harassment. And you wouldn't write about it, Sebastian. I'm naive doll, I don't understand his allusions.

Wait a minute. I found another doubtful work here. I'll call you later.

Nadine makes photos, smiles.

Nadine exits.

Blackout.

SCENE 11.

Artist's studio.

MATTHEW: It can't be today. Lester already take away this pink chair.
He wasn't joking. I don't know.

It's madness for the sake of crazy brain.

In morning newspaper I read an article by Sebastian Page. He wrote that was amazed after preview of my work. Pink chair like androgyny, yin and yang of our community which lost in finding a proper gender.

Madness, he could see only photos. When I read... for a moment, for long moment I believed that's really work of art, not unsuccessful attempt of suicide.

Lester said that people need positive review and today will be first preview. He refused to take my another works. "They don't ready for that".

Hope Erin will return. I left a message to Gary and Claudia, but I don't believe that they answer.

SCENE 12.

Enters Erin, in evening dress.

ERIN: You are not ready. What about do you think?

MATTHEW: Erin, you came back, after yesterday's argument.

ERIN: It doesn't matter. Lester told me that you need a muse for today. I think it's my merit that you made such art.

MATTHEW: Art?

ERIN: Lester e-mailed me photo. I believed it was a joke. But I read article in morning paper. I'm glad that you are genius. Did you want to tell me something?

MATTHEW: Erin, not now. Not now. Glory of genius is waiting for us.

Blackout.

SCENE 13.

Art gallery.

Enter Archer and Benson, from different sides.

BENSON: It's you? Archer, I thought you finished with that.

ARCHER: Benson, the same feelings from my heart.

BENSON: I have a business meeting with Lester here, before opening.

ARCHER: What coincidence, me also.

BENSON: Maybe, you misinterpret the time.

ARCHER: You came too early.

BENSON: How is your work?

ARCHER: I made this time collection.

BENSON: Three paintings.

ARCHER: How about your painting 5 to 8 metres with green colours?

BENSON: It was year ago. And it's not so big.

ARCHER: Did you finish it?

BENSON: I'm working, need inspiration.

ARCHER: Work in hot house is strange.

BENSON: It's art studio from glass.

ARCHER: Really? Why you have little trees on its roof?

BENSON: It was more than year ago.

ARCHER: I haven't updated information. Is your girlfriend still call you to lunch on balcony and throws flower-pot on roof of your art-studio?

BENSON: It was accident, she didn't plan it.

ARCHER: And now you wear helmet, just in case.

BENSON: We broke up.

ARCHER: Romantic, you still wait for your soul mate.

BENSON: Not of your business.

ARCHER: Don't forget our night in thunderstorm.

BENSON: We had three box of alcohol, service centre refused to help us with car. We drunk all night, of course, I told you everything.

ARCHER: Coffee in the morning, than hours of work in your artist's studio. Easel in front of easel, you could talk. She in your old shirt and you discuss art exhibition which you visited evening before.

BENSON: Will you please shut up. It's my dream, was, is. Not your.

ARCHER: I don't know we are such different. I want that my girl understand nothing in painting, and brush which she used it's exclusively for make up.

BENSON: How was your poverty experiment? Any results?

ARCHER: I can't live in poverty. I just didn't born for it. I choose house without heating, where in cold room I had to paint another marvellous idea.

BENSON: Didn't come ideas?

ARCHER: At first floor they made a bakery. My flat was above it. I walked in boxers all day long, life inside oven. I think problems are overestimated as stimulus for creativity.

BENSON: If you didn't order pizza by phone, your ascetic experience could have results.

ARCHER: We both know why we are here. Maybe, just stop this social conversation and will talk about exhibition.

BENSON: I never discuss my business projects with strangers.

ARCHER: Fine. Place will receive the best of us. Lester knows that it will be me.

BENSON: Than why he asked to came me.

ARCHER: To give you advice: stop working on that field.

BENSON: Return this wish to you.

SCENE 14.

Enters Lester.

LESTER: Sorry, I'm late. Another interview about that "Pink chair". It's sensational.

ARCHER: We hoped to be present at official opening.

LESTER: It won't happen today, but you are invited.

BENSON: What will be?

LESTER: Just few friends and relatives. It have to be grand, for real. You'll receive your invitation for another opening also.

ARCHER: We'll check post daily.

LESTER: Of course, event of year, of decade. By the way, I'm glad that you already discuss everything.

BENSON: Everything?

LESTER: About exhibition. I told you by phone.

ARCHER: Another artist.

LESTER: Exhibition for two of you. I wanted to made more participants, but your names will be enough.

BENSON: I just discussed my new business project with my old friend Archer.

ARCHER: In which proportion?

LESTER: One to one. Your pictures and his. It's honest.

BENSON: Size is important?

LESTER: Did you finish your huge painting in green colours? I saw it last summer.

BENSON: It will be on exhibition.

LESTER: Fine. Wait you at opening. Will be influential art critics. Drink less, talk more, be nice to people. I will ask Matthew to give one of his paintings

to your exhibition.

ARCHER: You said our two names are enough.

LESTER: I said that. But we need to be sure. And who is now man of the hour? Matthew. At least he will be present at opening. Everyone are happy.

ARCHER: Yes.

BENSON: Lester, when you have time, visit my art studio and choose painting.

LESTER: Roots from trees on the roof didn't close light yet.

BENSON: It was year ago.

LESTER: I believe in your taste. You could choose yourself what will be interesting for buyers. The same to you, Archer. You have to learn sold your painting, not only live on rent. Sorry, any free minute. Another interview. Significant chair.

Lester exits.

SCENE 15.

ARCHER: Do you really find sense in that pink chair?

BENSON: Not for a moment. But as Lester said, he can sell it.

ARCHER: Lester didn't tell us how many pictures we need.

BENSON: Bring all you have, I don't think that will be necessary more than five.

ARCHER: See you at opening.

Blackout.

SCENE 16.

On art exhibition.

Enter Erin and Hloe.

ERIN: You'll see he is talented. Not very good in communication. But his work it's what will be on place at your bank hall.

HLOE: Erin, you know my word is not final.

ERIN: Hloe, you could give an opinion. Sculpture for few thousand from contemporary artist that will need your clients.

HLOE: Fine.

ERIN: I will go and find him. He is somewhere here, photos were made, he needs to see everything.

HLOE: Don't worry, I saw pictures of him, don't miss.

ERIN: I'm sure.

Erin exits.

SCENE 17.

Enters Matthew.

HLOE: Hello, can I talk to you, Matthew?

MATTHEW: Of course, with whom I have a pleasure...

HLOE: Hloe. One of my friend advised you works.

MATTHEW: I'm glad to hear. Who it was?

HLOE: In our business it's not common to talk about that.

MATTHEW (*whispers*): Rachel.

HLOE: Did you say something?

MATTHEW: What exactly you are looking for: painting, sculpture?

HLOE: Sculpture. It will be more interesting for our clients.

MATTHEW: Our clients, why not your clients. You didn't work alone.

HLOE: Of course, not.

MATTHEW: Everyone need day off, reasonable.

HLOE: Are you listening to me? It have to be something big. I don't know exact price, near few thousands.

MATTHEW: I will find you what will be pleasure for your clients, but most attractive item are you.

HLOE: Attractive to whom?

MATTHEW: Clients.

HLOE: Are you feel good?

MATTHEW: What a problem? Your colleague already think about buying. She didn't say nothing bad, clients could be happy.

HLOE: Which bank it was?

MATTHEW: Bank?

HLOE: Yes, my colleague, from which bank.

MATTHEW: Some banks now have whore at work. Amazing.

HLOE: What did you say? Erin told you had bad humour. But call me a whore.

MATTHEW: Erin? Whore? It's just abbreviation of organization.

HLOE: I will listen whole name.

MATTHEW: I don't think that I could remember it now, that bank.

HLOE: You'll try.

MATTHEW: Women Health Organization Rights Everyone Bank.

SCENE 18.

Enters Erin.

ERIN: Here you are. Something wrong? What did you say, Matthew?

HLOE: He is good in selling. You were right.

MATTHEW: I'm sorry for my bad joke. It was inconvenient to talk about sculpture.

HLOE: Why not? I think few our clients will recognize your style and had pleasant associations. Next week we'll meet in your artist's studio.

ERIN: I told you that Hloe is amazing.

MATTHEW: Sorry, you are beautiful, and I thought that your work as...

ERIN: Matthew?

HLOE: It was most ridiculous compliment which I heard in my life, but

thank you.

MATTHEW: Some champagne in art bar, I insist.

ERIN: Why not?

Matthew, Hloe and Erin exit.

SCENE 19.

With pensive look walks Sebastian.

Enters Matthew.

SEBASTIAN: What are you thinking about this new sculpture?

MATTHEW: I...

SEBASTIAN: I know. You need time to feel deepness. You know that is open depicting of androgyny.

MATTHEW: Sorry, you are about this new pink chair...

SEBASTIAN: New level of art.

MATTHEW: Why androgyny?

SEBASTIAN: Chair symbolize man's nature, pink colour as woman.

MATTHEW: I never thought that will hear it in person.

SEBASTIAN: It's not your work, to think. Artist, creator did everything for you.

MATTHEW: I am author of this, as you declare, art object.

SEBASTIAN: I believed that recognize you face. But we never met before. How you managed to sell Lester that old chair with not accurate pink painting on it?

MATTHEW: A moment ago you said...

SEBASTIAN: I am art critic. You need to read my morning article, where I explain your work to masses.

MATTHEW: You wrote that like it. Sebastian Post, if I'm right.

SEBASTIAN: You read it. I'm glad.

MATTHEW: Why you wrote it? You only saw a picture.

SEBASTIAN: I was in really bad humour, had an argument with another critic. I want to convince opponent that my opinion is more important, so I put your work as best from all gallery's art objects. I just wanted to show that in art everything is matter of fashion.

MATTHEW: I'm glad that you did it. If all my works will be interesting for people the same way.

SEBASTIAN: You made pensive works, I still remember statues "Stability", were interesting, black and white. Where I could see them?

MATTHEW: I didn't sell. If you want you could visit my art shop and see them again.

SEBASTIAN: It will be nice, thank you. I know work of art critic is annoying. But I like all that and whirl of ideas everywhere.

MATTHEW: What is your technique?

SEBASTIAN: How did you guess that I'm myself an artist on free time?

MATTHEW: Time to time your articles help artists to survive, that sort of work could do only person who knows what struggles bring that life.

SEBASTIAN: Pastel. For its fragile and tenderness.

MATTHEW: I always relax with watercolour. If haven't any ideas, I put a drop of water on paper, add paint and it change surface without my work. I felt myself as alchemist. After such sessions I know what I want and work on ideas which came during that "empty" state of mind.

SEBASTIAN: We all have own ways to be creative, to be alive.

MATTHEW: Yes. This pink chair give me chance to return to art world.

SEBASTIAN: Hope you have to say more, after all your future paintings of chairs.

MATTHEW: Are you sure? It's also my greatest wish and scariest doubt. If it's all that I can do - paint more colourful chairs.

SEBASTIAN: If you think about that, not everything is lost for you.

Matthew exits.

SCENE 20.

Enters Nadine.

NADINE: I have few minutes, till Lester begins search for me.

SEBASTIAN: It will be in tomorrow's paper or you need more time.

NADINE: Tomorrow morning, this evening I'll have terrible headache, Lester will show me gallery's archive. You'll postpone article for two days. It will be sensational.

SEBASTIAN: You promise.

NADINE: I'm working on it.

SEBASTIAN: How your boyfriend agrees with your work of art detective? Still not happy.

NADINE: I left him.

SEBASTIAN: Who could predict? You have enormous claims from men.

NADINE: He had to be sane and clean from STD (sexually transmitted diseases). And call me everyday, that I'll know he is still alive.

SEBASTIAN: Prince in shining armours. Don't you want return to journalistic?

NADINE: Enough that I still collaborate with you. See you at your kids party.

SEBASTIAN: Meg prepares for it like for wedding.

NADINE: She send me three photos of cakes.

SEBASTIAN: Lucky you, I helped to choose them.

NADINE: Lester!

SCENE 21.

Enters Lester.

LESTER: Nadine, here you are. I hope you attentively listen to Sebastian.

SEBASTIAN: She was very quiet.

LESTER: Thank God.

NADINE: Everyone already have champagne, when will be opening.

LESTER: It's art, dear. Artist's life has own timing. Maybe we'll also went to art bar.

Sebastian, Lester, Nadine exit.

Blackout.

SCENE 22.

Opening of exhibition.

Sebastian, Lester, Nadine, Matthew, Erin, Rachel, Hloe, Archer and Benson, visitors of exhibition.

Enters Gary.

GARY: Matthew, my congratulations.

MATTHEW: Nice to see you. I'm glad that you came, Gary.

GARY: We need to talk.

MATTHEW: After opening, in my studio, I'll wait.

LESTER: I'm glad that today we gathered...

1ST VISITOR: Could we make a photos?

LESTER: Feel at home.

2ND VISITOR: Selfie with chair?

LESTER: Sure, but never touch it, it's art object.

*1st and 2nd visitors try to make selfie, it all looks like fencing with sticks.
For a moment all just observe it.*

MATTHEW: Get out of here, both of you.

1ST VISITOR: We?

MATTHEW: Now!

LESTER: Matthew, you have to...

SEBASTIAN: Don't worry, Lester. Artist's protest against social media is trendy now. Let them go.

LESTER: Get out of my art gallery! Ignorant people.

SEBASTIAN: Artist's protest.

LESTER: Ups. Art bar with drinks on the left, see you.

1st and 2nd visitors exit.

LESTER: Today is important day, returning of our famous artist, Matthew, to art Olympus, where is always a place for him, chair he will bring himself.

Laugh, applauds.

Noise of talking.

Blackout.

SCENE 23.

Art studio.

Enters Gary.

MATTHEW: Gary? I believed that you forgot about me.

GARY: After opening you was with girl, so I don't interrupt.

MATTHEW: You gave me few days. More than I need.

GARY: You became a bright star.

MATTHEW: Don't believe newspapers.

GARY: I always liked in you love to simple forms.

MATTHEW: Gary, you know it was Lester's idea.

GARY: But if it helps you to show them another works.

MATTHEW: I don't know. I do another style now.

GARY: We all have to change.

MATTHEW: Why hyper-realism, Gary? Some of yours pictures scares me with their life.

GARY: You remember, when I began, I liked details. Each painting I made level after level. On each level I left keys, prompts to another level. To find all meanings and then read painting like a book. Never will be sure that you solve symbols, because every key could compound new meaning with another. I liked puzzles, I wanted to force them to think. And after it came they...

MATTHEW: Critics?

GARY: I call them scrapbookers. Nice activity to make your child smile in retrospect. But not enough for art.

MATTHEW: What they do to you?

GARY: Spoil meaning of art. I travel here to see what you had done, if you became a star, to listen to you. I was curious. I didn't see meaning in your significant chair.

MATTHEW: Like Erin said: if it could be sold...

GARY: Smart and beautiful woman. Glad that you didn't believe in your chair after all fuss. Do you make something for yourself?

MATTHEW: I haven't time or wish. My back is aching. I breathe paint, they all need more.

GARY: I know. Scrapbookers saw the art and didn't understand it. So they took white canvas and paint it. Miracle didn't happen. They put one paint after another, one after another till it became work. They add details, add words, parts of sculptures. It becomes huge and for their efforts they call it art. If there is a lot on one plate, it has to be delicious: meat, fish, fruits and nuts, vegetables and a little bit of corns and paper. It's leftovers which are found on kitchen. But there is a lot of work. Scariest thing, no one now searches for details. Everyone is struggling inside first level and can't go further. It can't be understood, so it's art. It can't be understood, because there is nothing there. They have an army of them, they are strong, they are noisy.

MATTHEW: They spoiled meaning.

GARY: Yes. They destroy difference. No one with meaning can't find a

way to people. They don't search for it. They make equal art with thoughts and empty art which only have a lot of trash find in others. I tried to fight, I described my paintings. I add symbols. They used it and all became white noise. And I started to draw reality. Reality, which scares, as you said. I gave them mirror, without symbols and deepness. Maybe in mirror they will recognize themselves. I don't know. Most of all I miss my work in which I put love confessions and irony, I told a story. Now I am ideal photo camera with loud name.

MATTHEW: You are tired, my friend.

GARY: Tired of battles. I haven't enough power to destroy them. I am afraid when they will fall down they will bury all what had something to tell.

MATTHEW: It's not first end of art in human history.

GARY: All will pass, this also.

MATTHEW: I will bring you whisky, which helps me to forget about art.

GARY: To me also, Matthew, for years.

MATTHEW: I could predict it.

Matthew brings drinks.

GARY: Do you know what is most awful in artist's life?

MATTHEW: A lot of things. I could make a list.

GARY: No. Reality. I spend years in art school, I worked on my brush strokes. I visited every museum and spend time with every painting, which I adored, I believed so. It all doesn't matter. They didn't ask about my perception of Jan van Eyck or Hubert van Eyck. If they want to learn about it, they'll open a reference book. I researched palettes of old masters. I could count how many times brush touched the painting. It's all technical trifles. They don't need it.

MATTHEW: Who? They?

GARY: Spectators. They didn't need your knowledge. If they want to see old masters, they'll find another museum. When they came to you, they listen to you, they wait what you tell. It's like a person who knows a lot of quotations and need to find own words to describe how feels. It's awful. I felt myself in trap, I looked for my voice and didn't find it.

MATTHEW: Don't be ridiculous, Gary. Everyone recognize your style.

GARY: Style. I worked on the print type that will be identifiable. I played with meanings and puzzles, now I am perfect in real drawing. You know it's a big illusion. Problem is that I'm empty, I believed that have something to say. I made performances, wore strange clothes, made myself an artist. It's nothing I have to say as myself. I could draw everything, gave smart name to every picture and years live pretending as is something is in me. I never give interviews. At exhibition's opening art critics talk instead of me. When I'm quiet they could believe that I'm smart. They find deepness inside my emptiness. I'm sick, I can't refuse art world, I'm sick of that poison of fame. I'm not alone. I could smell such empty souls, like me, no matter if they talk or not. I knew them. We are great pretenders.

MATTHEW: You drink too much.

GARY: Perhaps. I need a confession. To person who understands me.

MATTHEW: I believe you. I am jealous to you. I can't create ideas which they like. I try to show my mind. You show them naked soul, they want a naked body, better not yours.

GARY: Everyone has own problems. In art we could live, not opening who we are, or try to be who we want to be. *"The artist's world is limitless. It can be found anywhere, far from where he lives or a few feet away. It is always on his doorstep. Paul Strand."* To art, best of escapes which found humans.

MATTHEW: To art.

Both drink.

MATTHEW: I will introduce you to Sebastian, art critic who made popular my pink chair.

GARY: What for?

MATTHEW: He is professional of high class, who could explain every empty form of art.

GARY: I'll definitely need him for my next exhibition.

Blackout.

SCENE 24.

MATTHEW: After that Gary's visit, I all the time look at my before chair paintings. Are I also empty? Have I something to say?

Claudia never answered my messages or phone calls. She has own life, but wasn't it interesting for her.

Erin works as my agent and find new clients for my paintings with chair. She doesn't notice that I hate it. No matter how much money it brings, this chair will kill me and I already know that it will be on my grave. Why I hate success? Have I right for it? I thought I could say more. I wish I still have ideas inside me. If only wasn't chair.

SCENE 25.

Enters Claudia.

MATTHEW: Claudia?! Never hope that you came here.

CLAUDIA: I thought it will be better to visit you in studio. I was on your exhibition.

MATTHEW: Was a lot of people, I didn't notice you, sorry.

CLAUDIA: I wasn't at opening.

MATTHEW: I see.

CLAUDIA: Your girlfriend is happy, you're famous now. End of complains about money.

MATTHEW: I am glad that you remember Erin. What do you think?

CLAUDIA: She is lovely girl, far away from art, like you wished.

MATTHEW: About my works.

CLAUDIA: Do you remember how we talked about problems of artist after Renaissance? We need only to entertain and shock bystanders. Bring emotions, not story or good painting or sculpture.

MATTHEW: Pink chair wasn't an art object.

CLAUDIA: You still paint it on every surface.

MATTHEW: I'm making money. It's Lester.

CLAUDIA: Created it? In every art gallery owner there is an artist, I told you.

MATTHEW: No. I hadn't money. Erin left me. I was rude to client. Lester brought me a whore.

CLAUDIA: You didn't like her.

MATTHEW: She supposed to bought few sculptures. Actually she did it few days ago. She was a client, not me. Claudia, you know how many times I wanted to return your back?

CLAUDIA: It's weird, but I like to hear it. You never informed me about that, I appreciate your behaviour. Pink chair. Whore. What was next?

MATTHEW: I wanted to commit suicide.

CLAUDIA: Poison.

MATTHEW: Hanged.

CLAUDIA: You never made good knots! Sorry.

MATTHEW: My back completely agrees with you. I fell. Than I saw how dirty was a chair.

CLAUDIA: Everything in your studio.

MATTHEW: I know, I can't work in tidiness, you can't work in such mud. And I painted chair with pink paint, which was already here and I wait till it will dry. Came Lester and made an art object.

CLAUDIA: Did you tell Erin?

MATTHEW: About that, never. Not everyone had to know from where are roots of art.

CLAUDIA: I'm glad. Not about your suicide. I'm glad that again your work receive attention.

MATTHEW: How is your husband?

CLAUDIA: Great. He supports me, it's such important.

MATTHEW: Do you love him?

CLAUDIA: Yes. To tell the truth, yes. I love him. Just pure love to man, without drama or trying to show that I could be someone in art. He adores

everything what I do. I even could paint, when he watches, my hand never shakes like was with you. All the time I waited for another remark. I'm feel so free without you.

MATTHEW: It's upsetting to hear that.

CLAUDIA: I don't care. You at the end choose abstract art.

MATTHEW: I had to. After old masters. What we have? Only way which show to us is *Piet Mondrian in Composition A*. It's art where I can do something. Paint will lead me. You know. You believed in it.

CLAUDIA: I listened to you.

MATTHEW: I saw your works. Why return to golden proportion? Why human body? It's now open everywhere. Pardon me, but it's not interesting.

CLAUDIA: What do I do is beautiful?

MATTHEW: Yes. Classic composition in contemporary life. But why?

CLAUDIA: I was afraid, because I saw David, Pieta. I know that I can't repeat it. But than, masters, they also saw Greek works and they did own. When I remember about them I became stronger. You know I put *Henry Fusell's "The artist moved to despair at the grandeur of antique fragments"* in my studio. It's how I feel. I see it daily. And than I start to create new, because they weren't afraid. Why have to be afraid I?

MATTHEW: Because we used to.

CLAUDIA: I liked you sculptures. I saw your paintings. You always was good in naming them. With name I could see what you try to show.

MATTHEW: Did you see?

CLAUDIA: I do. And I wanted to tell you that. This chair is empty. Show another works for public: paint, draw, what you want. Be yourself. It's better, than all your works with this chair.

MATTHEW: All because of money.

CLAUDIA: Money should give you freedom to be yourself, don't become their slave.

Claudia kisses Matthew in cheek, walks away.

Blackout.

SCENE 26.

Artist's studio, paintings are near walls.

Enters Erin.

ERIN: What's going on?

MATTHEW: I just made a pause to relax. Pain in arm is too strong.

ERIN: I'm not about that. Why that old paintings? Why aren't you happy with your list of orders?

MATTHEW: I'm glad that my works sell.

ERIN: You hate that chairs.

MATTHEW: I am. What can I do with it? I'm victim of glory of my pink chair.

ERIN: Refuse it, destroy it.

MATTHEW: Erin?

ERIN: You are not happy. What for all that?

MATTHEW: But my paintings? You liked it, you insist.

ERIN: Limited edition is much better.

MATTHEW: Are you sure?

ERIN: If you need my support, you'll have it.

MATTHEW: Thank you. I have to go. I never think that...

ERIN: I love you, first of all. You need to do it.

Matthew exits.

SCENE 27.

Art gallery.

Enters Matthew.

MATTHEW: Lester gave me keys, if I need to change something in my work.

Destroy it, said Erin. Be free, said Claudia. I thought about it. Better to hang, to begin with start. My depression, my disbelief. Now I could made a better knots.

Matthew takes a rope, puts it on chair, makes a knot, chair now with its legs on top.

SCENE 28.

Runs Lester, out of breath.

LESTER: It's you... I thought... I just sit in the car... What had you done?

MATTHEW: Hanged a chair.

LESTER: Matthew, I foresee it. You are genius. Hanged pink chair like instability between equality of men and women in the world. You are genius. Significant chair.

Lester makes a photo.

LESTER: In the morning here will be everyone. No, better now. Art world never sleep. It's sensation.

MATTHEW: When it all ends?

Matthew sits on floor.

Lester with nervous excitement talks on phone, and again and again makes new photos of chair.

CURTAIN.

March - April 2016.

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