

**Art
talk
by
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ART TALK

SMITH: A common fellow.

JUDITH: An art aficionado.

STEVENS: An art aficionado.

Setting

A Gallery Opening
(The monochrome paintings of Barnard Surio)

Time

Early Evening, The Present

ART TALK

At Rise: JUDITH stands at a painting.

STEVENS approaches. Sexual undertones.

JUDITH

(Observes the painting. Pause)

Interesting.

STEVENS

You think so?

JUDITH

The texture?

STEVENS

It rather lacks form ...

JUDITH

Does it?

STEVENS

Though certainly monochromatic.

(Pause)

Yet essentially the singular collation of color certainly must be considered an undeclared property of an inherently intrinsic reality ... that our world is color is rather secondary to experience. Color is merely the form, the frame of interpretive realization.

JUDITH

His work is certainly nonrepresentational experience ... yet represents painting itself ... a total sense of indicative intimation.

STEVENS

But in an aesthetic concept it does give one a sense of kneaded morphogenesis ... a corresponding balance of symmetry ... still without representational form.

JUDITH

Really.

STEVENS

I like it.

JUDITH

It would have to grow on me.

STEVENS

Very conceptual.

JUDITH

Intentional?

STEVENS

Conceptual?

JUDITH

The balance of symmetry.

STEVENS

Of course.

JUDITH

I'd say.

(JUDITH moves on to another painting.
STEVENS follows. SMITH enters)

STEVENS

(HE studies the painting)

It is difficult to enter into this work because of how the internal dynamics of the sexual signifier verge on codifying the accessibility of the work.

JUDITH

The accessibility?

STEVENS

Yes.

JUDITH

Well ...

STEVENS

It lacks a rawness, to put it simply.

JUDITH

Yes, of course. I agree.

STEVENS

However, there is a feeling of primordial sophistication I rather like.

JUDITH

Umm ... the disjunctive perturbation of the gesture makes resonant the larger canvas.

STEVENS

Really?

JUDITH

I like it.

(JUDITH moves to the red painting. STEVENS follows)

STEVENS

I find his work playful because of the way the subaqueous qualities of the purity of tonality notates his remarkable handling of the light.

JUDITH

I agree.

STEVENS

Wonderful quality.

JUDITH

Playful.

STEVENS

New work?

JUDITH

I understand.

(SMITH joins them)

STEVENS

Hi.

SMITH

Hello.

JUDITH

Hi.

SMITH

Hello.

STEVENS

I find his use of light most interesting.

JUDITH

He knows what he's doing.

STEVENS

I didn't say he didn't.

JUDITH

He certainly captures the essence of singularity.

STEVENS

I find the use of light actually frolicsome.