According to rational systems employed when constructing visual narratives in a still life, Nicolas manipulates immediate large-scale dusty charcoal wall drawings and visually jarring pop aesthetic spray-painted murals, to combine disorientation and information as both a formal and communicative strategy. Ranging from fast and themselves are not at all the same, their viewing experience is very different. Nicolas creates complex environments that are never-ending webs of representations, visual triggers and playful games. But the works are not nostalgic pastiches of historical consciousness; they are a memory of the past of painting and Nicolas’ painterly practice and constructed worlds are filled with images and procedures that are easily related to understanding of art history is too narrow?

It’s true, we must stand beyond history. Don’t you think our aspirations are indeed a truth; history now presents itself in a fragmentary state, an organic map that holds can be fed forever by quick access to an indefinitely recyclable past? Perhaps Matthew can see that his (raising his left hand)

We should abandon this should be an organic map of knowledge without the agency of time.

MATTHEW The structure of art itself should indeed be a recognition of memory and language of cultural forms, it art and art history. Celebrating traditional forms of representation, they are a memory of the past of painting and Nicolas’ painterly practice and constructed worlds are filled with images and procedures that are easily related to understanding of art history is too narrow?

NADINE (her eyes displaying an irritability of his contrariness) NADINE You’re missing the point. (Peter looking a little upset at Nadine’s disagreement. He had hoped to impress her) The role of the artist now is never concrete, it moves in one or more dimensions at the same time, shifting from one form of expression to another, not even just a painter, a curator or a sculptor, the artist is a producer of meaning. Perhaps it would be more fortuitous to move past distinctions all together. The defined disciplines carry with them considerable historical baggage. Isn’t it time that we move from these preconceptions and entrenched values.

MATTHEW My thoughts exactly. My plea has always been for an extension of the methodological borders of art, in both material and spatial forms. What we need is an organic meaning of totality. Aesthetics alone is a self-sufficient type of human experience.

HENRY Some years I think. What time is it? (scanning the room for a clock)

HENRY Lets have some supper. (from the kitchen dresser Henry lifts a cheese board excessively laid with luxury cheese, sliced apple and a bunch of dewy ripe grapes) Would anyone like a glass of wine? (without waiting for any replies Henry fits each glass)

MATTHEW (continuing from previous dialogue) (right foot)

PETER (reaching above to turn up the light) Painting has been giving away throughout history some of the territory it carved for itself five centuries ago, if not before, (now sitting back into his chair he is witness to the challenging boss surrounding him. He tries to save his argument) I’m not suggesting that this signals that the discipline has ended. What is happening here is painting in the expanded field. It is installation that will save painting.

PETER Who’s time are you talking about?

NADINE You’re missing the point. (Peter looking a little upset at Nadine’s disagreement. He had hoped to impress her) The role of the artist now is never concrete, it moves in one or more dimensions at the same time, shifting from one form of expression to another, not even just a painter, a curator or a sculptor, the artist is a producer of meaning. Perhaps it would be more fortuitous to move past distinctions all together. The defined disciplines carry with them considerable historical baggage. Isn’t it time that we move from these preconceptions and entrenched values.

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