

The idea of Purposelessness is the foundation of Nicholas Szymanski's interest, discipline, and praxis in painting. Szymanski views this as an experiential attitude arrived at through the process of making and viewing his work. The paintings are slowly developed over a duration of time without an end goal. Through this approach, the work becomes self-informed, intuitive, and perceptual. The subject of the paintings is a quiet and experiential engagement. This may be likened to the concept of *Aware*, the pathos of things, a Japanese idea in which a viewer arrives at an awareness of the ephemeral beauty of a world essentially marked by change and an aversion to definition.

Nicholas Szymanski's paintings are individual events containing their own dynamic and sense of situation within a longer tradition of painting. The artist strives to avoid narrative within the confines of the picture plane, knowing very well that it is contradictorily our nature to imbue with interpretations, anecdotes, and paradox. In turn, the paintings take on a range of feelings, and through the investigation of matter, surface, and application Szymanski arrives at compositions telling of a desire to observe the ineffable. The painting's movements are toward a sensibility of the real and material before being sliced up into conceptualism. A suggestion that painting may exist beyond the limits of language.