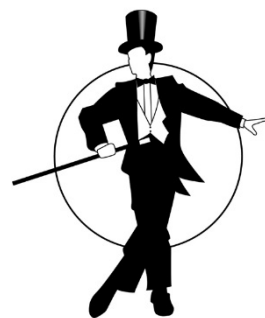


# Stunned

Trevor Suthers



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STUNNED

By Trevor Suthers

CAST

This play can be performed by either men or women.

Characters A, B, and C are articulate admirers of an object of art

Character D is the artist

Place

Anywhere art or interesting objects are displayed.

Time

Any time.

## STUNNED

*Three characters assemble center stage around an object d'art that is to be imagined by the audience. One character leads the way on stage, directing the other two characters towards the object.*

A: There it is, what did I tell you. (*all three characters walk around 'the object d'art', examining it from all angles.*) So, come on, tell me—what do you think?

B: It's stunning.

C: Stunning. Absolutely stunning. What else can I say?

A: Exactly what I said myself when I first saw it. I walked into the gallery, took one look, and said to myself, 'stunning.'

B: I mean, how else can you express...

C: It's just...

A: Stunning. I know. I knew you'd want to see it.

C: I don't know about you two, but I've never seen anything like it before.

A: Nor likely are you ever to. It's simply unique.

C: I have to agree. A complete one off.

B: It's not as though there's anything really to compare it with. I don't think I've ever...

A: No, me neither. A complete original.

C: The artist, do we know the artist?

B: (*looking*) No, it's not an artist I'm familiar with.

A: No, I have to say the name doesn't ring any bells. I looked up the artist and there appears to be little known.

C: A little known artist and yet... to conceive of such a piece as this.

B: Whilst unknown. It's extraordinary.

A: Truly extraordinary. A virtually unknown artist comes along and presents a work of such stunning originality.

C: I mean, these days, you really think you've seen everything there is to see and then you come across this.

B: It's hard to know how to describe it.

C: Where do you begin?

A: You don't really need to describe it, all you really need to do is experience it.

B: You're right. This is a piece of work that truly defies description.

C: To try and describe it would somehow...

A: Diminish it?

C: Exactly. You have to feel its presence.

A: Lose yourself in it almost.

B: I think, now correct me if I'm wrong, but what this piece offers us is a completely fresh perspective.

C: Oh, I agree, completely fresh. I don't think I've experienced this level of freshness in terms of perspective ever before.

B: It's stunning. There, I've said it again.

A: This is the second time I've viewed it and still I'm stunned. Almost as stunned as when I first saw it.

B: By the very nature of the work it demands repeat viewings.

A: Even on second viewing I can now see things in this work that I didn't see on first viewing.

C: You were probably too stunned.

A: You're right, once you get past the stunning nature of this work, once you get past that phase, it's then that you can start to develop a proper critical appreciation.

*(A fourth character (gender not important but younger than the other three characters) enters and glances at the work. They make to move on.)*

B: It's an unknown artist, can you believe that?

D: Sorry?

B: I'm just saying. This work. The artist. Can you believe that a completely unknown artist could create such an original work as this?

D: Original? Well, hardly.

B: What do you mean, hardly?

D: Well, it is somewhat derivative.

C: Somewhat derivative? Come now, surely.

D: I'm only saying.

A: Derivative? In what way?

D: Well, the general composition for a start. Particularly the curvature, configuration, use of color. It simply appears to parody a number of relatively well-known works. Something of a mish-mash in my opinion, merely cobbling together styles and themes that are familiar to much more cohesive art works.

## **END OF FREEVIEW**

***You'll want to read and perform this show!***