



Catalogue of available work

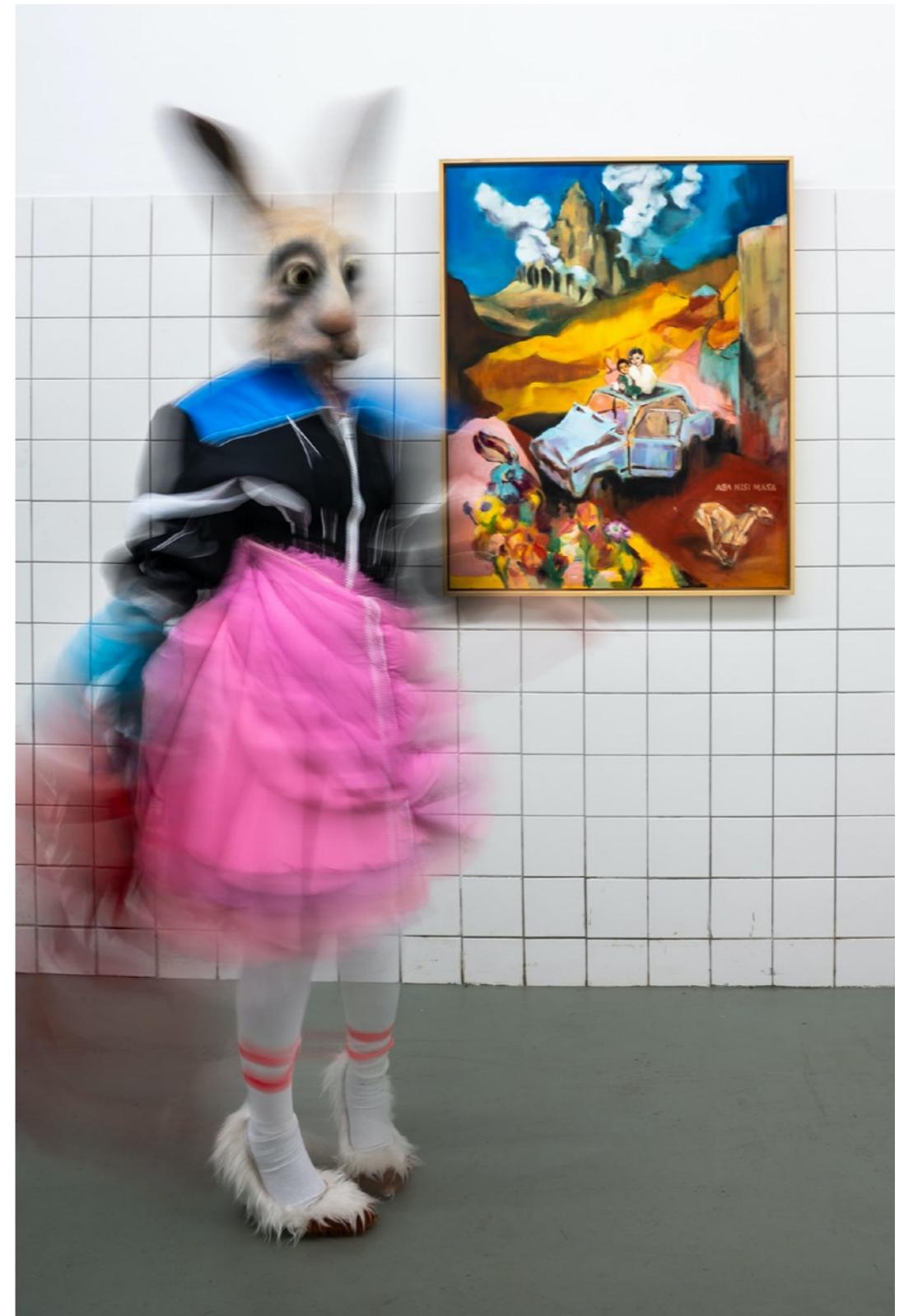
PRINS NICOLAS

I'm a painter drawn to quiet, in-between moments—like the glow of a TV behind a window, or a figure glimpsed through half-closed curtains. These small encounters stay with me and shape how I think about visibility, memory, and emotional presence.

Born in Moscow to a Russian mother and Nigerian father, I grew up between cultures and across distances. That sense of fragmentation—of being both inside and outside—deeply informs my work. I'm interested in what isn't said, in what lingers at the edge of perception.

My paintings explore themes of queer identity, solitude, and displacement. I work in layered compositions that blur the line between real and surreal, using light, shadow, and gesture to create emotionally resonant scenes. Each piece is a fragment of a larger narrative.

I studied at LUCA School of Arts in Brussels, where I focused on slowness, ambiguity, and intimacy. I continue to explore personal histories and the emotional weight carried in everyday moments.



A Soft Gaze Upon the Other, exhibition view by Jitske Nap, 2025



A Soft Gaze Upon the Other, 2025
80 x 100 cm
Oil on wood



Hold, 2025
80 x 100 cm
Oil on wood

This painting is about loss, memory, and the longing for closeness that time took away. My mom passed away 15 years ago. In *Hold*, she's holding me — something that very seldom happened, but yet felt important to paint.

I was inspired by Andy Warhol's *Wrecked Cars* series and how he dealt with death. The car in the painting is a Zhiguli, the Soviet car I spent much of my childhood in — always on the move.

The phrase *Asa Nisi Masa*, from Fellini's *8½*, is a reference to the unconscious, to Jung, to the soul. For me, it's about trying to reach something hidden and lost, something that never dies and quietly lives inside.





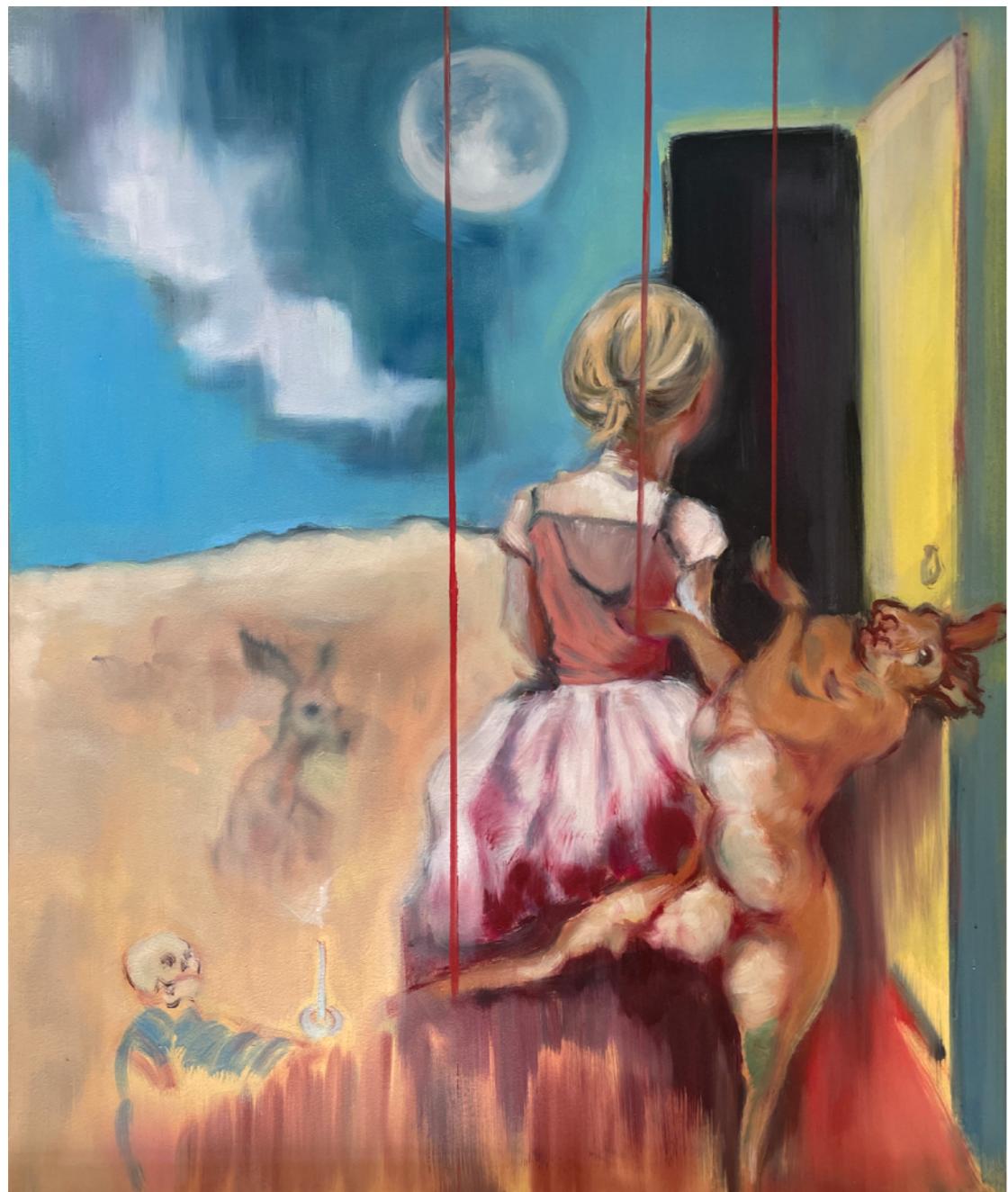
Princess Nicolas, 2025
60 x 80 cm
Oil on wood



The Year of the Rabbit, 2025
60 x 80 cm
Oil on wood



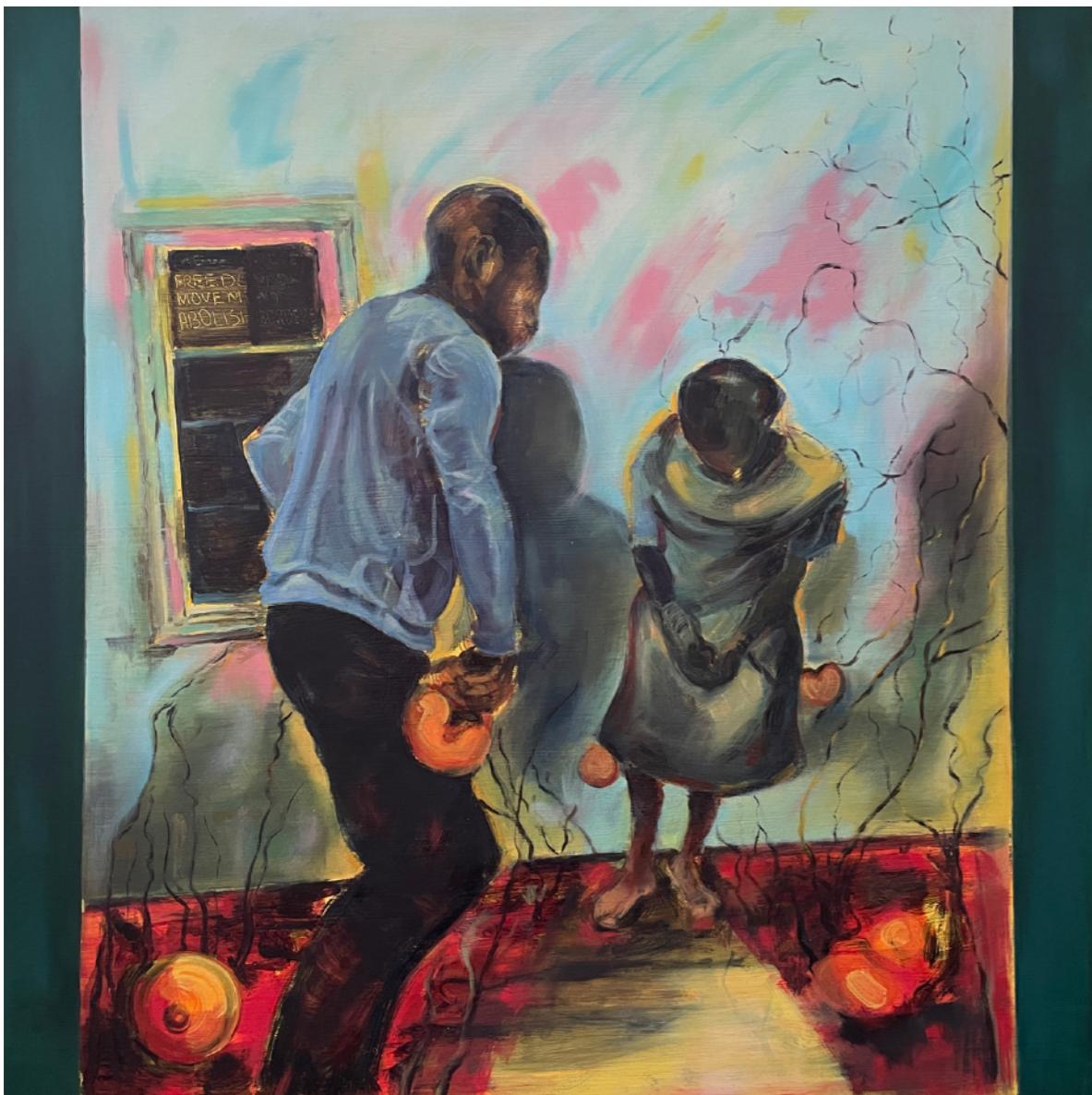
A Soft Gaze Upon the Other, exhibition view by Jitske Nap, 2025



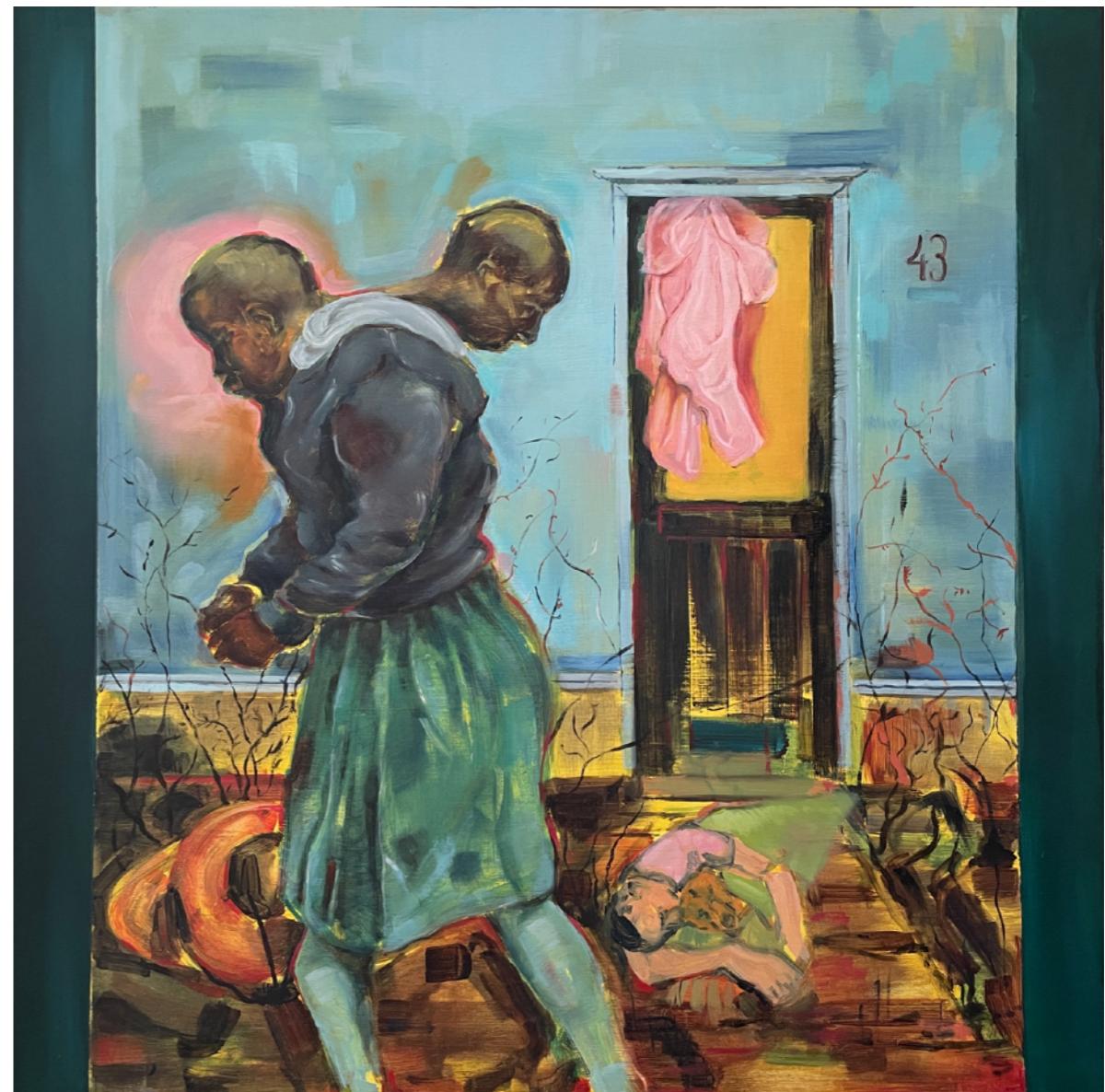
Don't Forget that Today is Monday, 2025
50 x 60 cm
Oil on wood



Otherworlds of Care, 2025
50 x 60 cm
Oil on wood



I'm Coming Home, 2024
60 x 60 cm
Oil on wood



A Stranger I Used to Call My Home, 2024
60 x 60 cm
Oil on wood

'A Stranger I Used to Call My Home' reflects my journey of seeking recognition and understanding the meaning of home. The theme for this painting emerged from my longing to be seen, heard, and appreciated. This painting delves into the feelings of loss and the pursuit of belonging, revealing the complexity of dealing with tragic experiences and the people I have loved and lost.





Pagan Poetry, 2023
80 x 100 cm
Oil on canvas

I've always been drawn to the idea of storytelling through *frames within frames*—a visual language that feels inherently theatrical. It's like pulling back a curtain to reveal something intimate, raw, and unfolding in real time. There's a certain tension in that gesture, a quiet voyeurism: the sense that you're witnessing something private, perhaps even forbidden.

This particular work was inspired by Pier Paolo Pasolini's *The Tales of 1001 Nights*—a film I wasn't allowed to watch at fourteen, but which, for me, became an early symbol of homoerotic beauty and desire. It lingered in my imagination as a sensual, untouchable world—one I could only access through fragments, longing, and reinterpretation.