

Interview

by Marina Riss

A SINGLE STICK DOES NOT MAKE A MOUNT

When I meet **Victor Alexis Puig** and we started speak I listened carefully as he told me about his life and painting, he told me that he was a convinced to have found what truly it gave him pleasure, for him to paint it was risking his life diary, his fight between the blank canvas and him is a duel. Puig is a gladiator who constantly renews, his thirst to express drinks of the inexhaustible source of creativity where exclusions do not intimidate him, on the contrary, they stimulate him, this painter - sculptor is a man who does not believe in walls, his works are the hammers that are breaking the fence brick by brick to which they have tried to send him. When we talked about art in general and his goals I had many questions but how it was a first meeting I decided to use technology and I said him "I am going to send you several questions and without hurry you are going to respond to me", he carefully told me "whenever you want Marina, I'm already in the ring".



NOTHING HAPPENS HERE ALWAYS THE SAME
2022, oil on canvas, 72 x 57 cm



WE ARE BEAUTIFUL
2021, oil on canvas, 55 x 64 cm



I'M STILL HERE
2010, acrylic on canvas, 150 x 130 cm



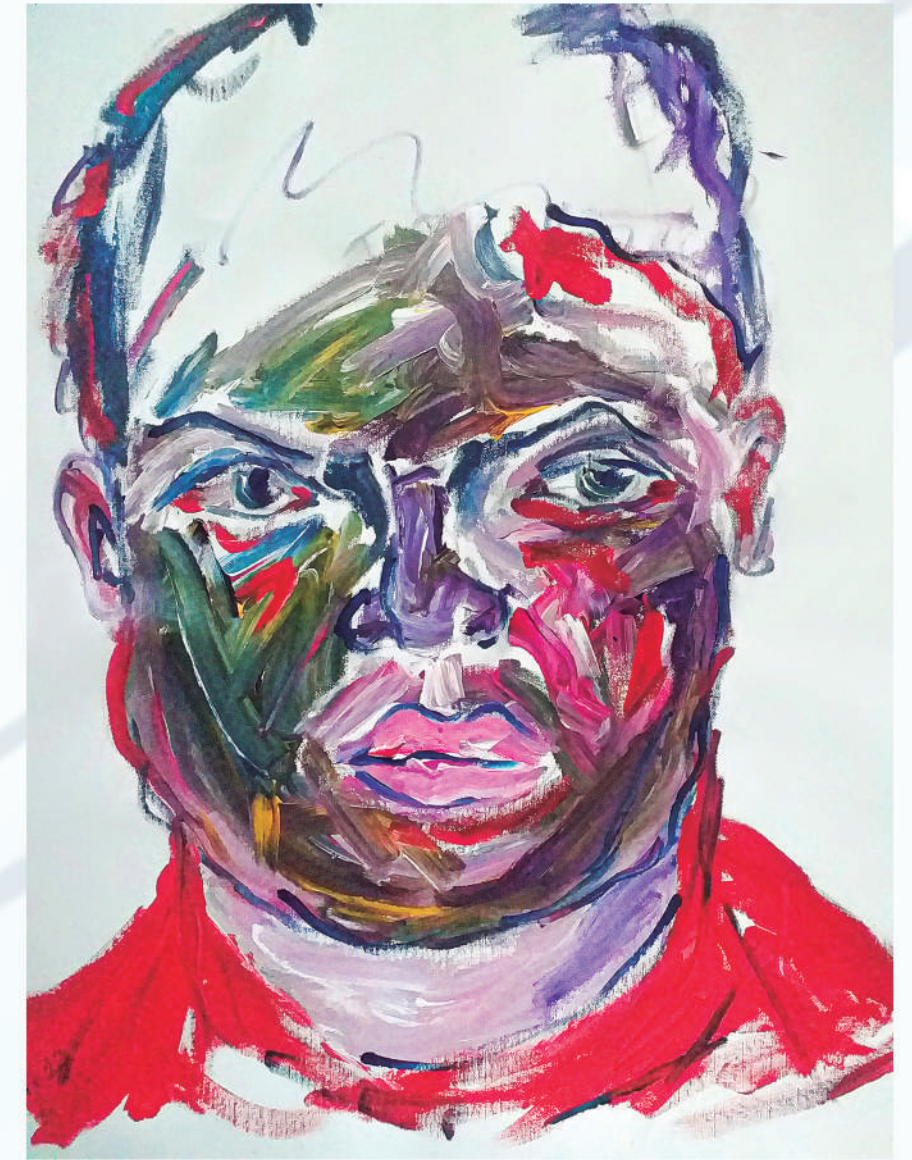
LITTLE RED HOOD HAS GROWN UP
2021, oil on canvas, 120 x 150 cm



WOMAN WITH ROLL
2021, oil on masonite, 78 x 58 cm

Cover Art

CHASING TIME
2022, oil on canvas, 70 x 60 cm



A SINGLE STICK DOES NOT MAKE A MOUNT

Personal Exhibition

VÍCTOR ALEXIS PUIG

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Marina Riss

These are those questions that today serve to announce this gladiator painter that nothing stops him.

1. I was particularly struck by the titles of your works, do you work from the titles or do you paint and then you look for them?

I usually have an idea of what I'm going to do although I prefer to work from the titles because that way the work acquires a more theatrical edge and gives me the way to underline what I want to emphasize in my message, a plastic work must be more than an object to decorate even I think it should be like a good book that every time you read it you reflect on it. Yes, in my work the title is maybe where I want it to be observed the painting is like a forced foot and that way where the imagination begins to fly.



ROCKEFELLER'S BOYS
2012, acrylic on canvas, 140 x 130 cm



THE SEA IS NOT HEARD
2022, acrylic on canvas, 70 x 60 cm

2. Your training is part of self-learning, how much does it contribute or how much does it marginalize you?

Being self-taught could be something highly questioned in regarding the type of education that is needed, in my case I have studied a lot I have had endless hours of practice I have taken what I think I have needed to find my way to express myself, do not having entered an art school has allowed not to fill me with information that sometimes it does not contribute, it has even allowed me selectivity to gradually incorporate knowledge with practice and that has given creativity has even strengthened in my style, the recognition that each painter seeks when you look at a work that immediately shows its stamp. Arrive belatedly to painting has not harmed me at all, on the contrary, it has given me certainties that this is what I want to do for the rest of my life, make a painting against the stereotypes that they try to impose on us.

3. When I look at your painting I feel a lot rebellion, you told me that the sketch is a very free act and spontaneous that many times you prefer not to do it and build the work from random what is for you first? The content or random?

The random is a pretext, it is a posture that allows me not mold myself to anything and very personally I think that the closer a

work is to that involuntary act called sketch is freer, painting is build a new world and when I go into I am his architect although I try to make him look like the man that I am, I have things that affect me or that make me happy, a painting does not live in a world uninhabited, lives in a world with many things for change, modern or contemporary art lives in a world with too many rules where they cohabit with limited freedoms is perhaps why we do not we agree on your classification.



FOUR WAYS
2022, acrylic, 75 x 105 cm

4. I sometimes see sadness and certain loneliness in your work for example in the painting "The snow also gets dirty", is that child you? or can you talk to me a little in particular of the motivation of that work or another that you lean on sadness?



THE SNOW ALSO GETS DIRTY
2018, oil on canvas, 150 x 130 cm

a painting they can think different but at that time they have a point that reconciles them and art can be very lonely but you can also unite and ignore differences, say I don't think we should seek equality but respect among all, a world without differences would be very boring, nuances are needed, loneliness can be also conciliatory and sadness makes us human although the coldness makes us muddy.

It's not me although it carries something of me and even much, although countless times I have read that a work of art is not explained, thing that seems to me quite absurd, this is a piece where the message it goes pretending with the title and I use a visual metaphor to denounce racism, exclusion you know Marina, think we could agree on to many things if we simply saw each other face the eyes of God we are all equals, equals, I have a very ambitious dream, is that one day we all call us brothers. Painting has the gift of uniting when two people look at a

5. Why an "Eternal prospect"?

Simple you can't spend your whole life doing plans for when you have the chance to do something, life changes in the blink of an eye. The time is now, look for your dream, fight for it and believe it, don't leave it for when you have time because when you have time you may not be able to, the potential will not accompany you for the rest of your life, declare yourself in rebellion against what you cannot do it, today look for the now and you will stop being a promise.



ETERNAL PROSPECT
2021, oil on canvas, 180 x 137 cm

6. About the title of this exhibition "A single stick does not make a mount" how are you, are you a stick or are you a mount?

Sometimes I am a stick and sometimes I am a mount, in some moments I need the loneliness of a long encouragement runner because although for some loneliness is bad counselor I am never alone, my works accompany and they are my mounts where my alive, my dead, my friends, my enemies, my dissatisfactions, illusions and disappointments live, without establishing an enchanted mount and so real where total happiness does not yet exist but we must not tire of searching.



A SINGLE STICK DOES NOT MAKE A MOUNT
2022, acrylic, 75 x 105 cm

These are the questions I sent to this painter that yesterday was unknown to me and today is part of my collection. I am pleased to be part of the payroll of artists from the **Riss Kunst Gallerie** and count on your friendship, I invite you to join me let's turn another stick on his mount to make a forest of his work in a dream forest.