

La Collection Moderne (Oslo)

I am the flesh colour I did not apply.

My practice uncovers hypocrisy and hidden facts. This is all subjective, of course. I'm not trying to achieve some aesthetically pleasing utopia. I have no rules regarding material used for my expression. I am on a constant search for information. Gossip, a wonderful material that I force into my aesthetics, so work like "*I am the flesh colour I did not apply*" (paintings) becomes activated for social viewing.

In Oslo, These paintings are stored in a room under earth level. The Norwegian soil was dug out by my family in the early 50's so they could create a concrete storage room with a garage over. When young the entrance to this room was very dramatic and at times scary. Non of which matters, not for me, you or the paintings that comes from this place. The content of these images comes from another place. And exactly that, I am forcing this foreign content into action, I am activating their superficial surfaces, colour and form, by giving them, these painless panels, a provenance of existential value.

I am trying to justify their existents by becoming their redundant master.

At LCM the work is outside of my control and comfort zone. The work survives with excellence, but do I survive, because I will now be defined as a painter? This social definition plain is part of my work, but the pieces are separated from this contextual way of thinking. My work and I are two different entities. This separation of representation is what I have to accept as my future practice. Therefore I have removed from this text passages like:

Grey speaks a muted language.

Green is a colour that spring from the earth, it is life.

Light blue could be heaven, but it's not, therefore violated.

Light blue hangs as a reminder, therefore present.

I am the flesh colour I did not apply.

I am a depressed pig.

The art that is traded among artists is the most interesting art collections of today. The work can only be seen in artist's homes, hanging, leaning or hidden. The work is often naked, raw and without content. The work represents acceptance, a gesture of appreciation or friendship. The work is rarely rooted in capitalism or art production.

I want to be represented in homes where I have forced myself in.

The work has a dual purpose. They will be used as capital for trading. Where they become part of someones life. i.e. I am then represented in a domestic environment like a social oil parasite.

Victor Boulet. Liverpool. Berlin. Oslo. 4.5.15

Note. At LCM the series *LEE 32W 33L*, 2015, 16 unique, signed piece will be given away to you if LCM is localised through your art network in Oslo.