

LA RUE

Eduardo Fonseca



Opening: October 3, 2020 (from 2pm to 6pm)

Exhibition: October 3 to December 7, 2020

132 – 140 rue des Rosiers
Marché Dauphine (galerie 95)

93400 Saint Ouen

France

Info: ricardofernandes.biz

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Fernandes

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The Concept

The Impenetrability of Matter

The street is a faithful portrait of our reality, first individual, then in society. In the street we meet the best (and the worst) opportunities to express ourselves and to be ourselves, influencers, perceived by others as individuals and therefore as generators of coexistence.

All experiences we go through in the streets lead us to immediate reflections on our choices and the paths we want to follow as a society, guided by our own history. The street is a place where we recognize ourselves as three-dimensional matter and part of a whole, which allows us to understand that the best option for inhabitants of large urban centres is social friendliness and a relentless search for the ideal city.

It is in the streets that we (dis) organize ourselves.

This is where we are exposed to all hazards, where we are constantly confronted with our strengths and weaknesses, with our historical truths generated by our actions in community, which are constantly changing. In fact, we are challenged daily by the reality of these cities, places of information exchange. In the vibratory frenzy of our bodies, in the process of

understanding the systematic cohabitation of our vital spaces that collide and clash, we are forced to understand the impenetrability of matter.

Could this clash between matter and ideologies be at the origin of this relentless quest for the ideal city?

For his first solo exhibition in Paris, Brazilian artist Eduardo Fonseca, endeavours to show us his young vision, coming from the urban universe. It is with a total mastery of technique and street art and a keen gaze that is reflected in his works, that he traces the history and the dialogue of time with the contemporaneity of the streets of our cities. Immersed in the sublime world of figurative painting, he manages to incite us to reflections that are essential.

Thanks to his concept of perception of the street as a living space and to the strength of the characters who inhabit his paintings and constitute a real symbol of the urban scene, he gives this series a touch of contemporary intellectuality, which serves as a basis for his research, leading us to successful conclusions.

It is, undoubtedly with the help of the understanding of the forms which represent the matter that we pass from the observation of the figurative to the abstraction of the thought, thus leaving directly in search of the possibility of seeing the other as a complement to this cooperation and to better understand it.

As a result of his extremely explicit and realistic pictorial language Eduardo Fonseca leads us to the understanding of his works relating to the street, however transforming his figurative universe into abstract reflections on life which are only understandable through colors.

Ricardo Fernandes, 2020

The Artist



Photo autoportrait Eduardo Fonseca

Eduardo Fonseca

Find out Eduardo Fonseca's full biography and CV as well as other works of art produced by the artist by clicking on the link below:

<http://www.ricardofernandes.biz/artists/eduardo-fonseca/>

Interview

Eduardo Fonseca responds to Ricardo Fernandes, 2020

What do you feel in the street that you don't feel at home?

In the street, we find ourselves facing the unpredictable, the other and we must submit to the rules of civility, live with differences and new experiences. In the street, we have to be what we would like people to think of us, whereas with us we are very often what we hide from society.

What was your relationship with colors during your artistic career?

Becoming an artist is not a decision, I think it's something that comes from our experiences since our childhood. Maybe it's a mix of genetics with lifestyle. When I was a child, until my teenage years, my contact with color in my works was very flat, there was a lot of black and white in the drawings I made. When I entered the Fine Arts University, my first paintings still had very few colors, but gradually I began to adopt a more diverse palette. At that time, I made my first trip to Europe: Germany, France, Italy. I came to see this multitude of paintings up close and realized that it was really extremely important to enrich my works with a wide variation of colors. I think that was the trigger that made me lose the fear and laziness that previously blocked me from making this change.

What is your biggest urban challenge?

The biggest challenge for everyone is to live in society. The city is cruel in itself: it pits people against each other. It's a daily ring, a mixture of love and hate, economy and waste, right now the city dictates the path the world will take. To accept this society is to be in agreement with inequalities and that is why we must fight to transform the urban space and make it a little less painful.

How should we see the diversity of the street in your works?

My works are always about social relations, conflicts, criticisms of our society, even when I represent it painting animals, I mean people. It is in the streets that it all happens.

What are the main differences between the streets of São Paulo, Paris and New York?

During my career as an artist I have passed through cities in different countries and each one has its own particularities. Each works with its own gear, however, it is clear that all of them use the same fuel: money. Some give it more or less importance. In Portugal, for example, where I lived for almost four years, I found that people valued a quiet life more than changing cars every year and killing themselves at work. In New York it is quite the opposite: everyone is there to make money and nothing more. Of course, there are exceptions, but this is a general case. These days money defines the place in terms of development, which I find crazy. Development should be measured according to criteria of quality of life and happiness. I think in this sense, Paris, for example, is closer to New York, although in the summer the attitude of people is closer to that of the Portuguese. One thing is certain, the bigger the city the more withdrawn the people.

The Gallery

Ricardo Fernandes Gallery opens the doors of the international Contemporary Art market to talented artists. It is part of the continuity of a work of more than twenty-five years which began with the inauguration of a first gallery in Brazil and gave birth to an international career during which Ricardo Fernandes was actively involved, attached to the promotion of its artists.

The gallery is part of a movement of Parisian contemporary art galleries, extremely dynamic and resolutely cosmopolitan, which assert with each exhibition their international and artistic values.

The gallery offers art exhibitions related to the most diverse media (painting, sculpture, photography, installations ...) and opens up to a wide variety of contemporary artistic expressions.

Through its constant support of international artists and its involvement in the development of a rapidly expanding international market, Ricardo Fernandes participates in the diversified, artistic and cultural interaction of the city of Paris.



Photos: Solo exhibition Amilcar de Castro, Paris, 2015, curator Ricardo Fernandes, photos SK

General Information

Title

La rue

Artist	Eduardo Fonseca
Description	Solo exhibition from contemporary artist Eduardo Fonseca
Curator	Ricardo Fernandes
Scenography	Ricardo Fernandes / Eduardo Fonseca
Opening	October 3, 2020 (from 2pm to 6pm)
Exhibition	From October 3 to December 7, 2020
Hours	www.ricardofernandes.biz/contact-us/
Address	Ricardo Fernandes Marché Dauphine (galerie 95) 132 - 140 rue des Rosiers 93400 Saint Ouen France
How to get there	Metro : M4 (Porte de Clignancourt), M13 (Garibaldi) Bus : 85 (Marché aux Puces) Parking : 142 rue des Rosiers 93400 Saint Ouen
Information	www.ricardofernandes.biz
Email	contact@ricardofernandes.biz
WhatsApp / Tel	+ 33 6 81 35 12 87
WeChat	RFernandesGallery
Twitter	rf_artgallery

Photos



Title: A Rua

Artist: Eduardo Fonseca

Date: 2016

Technique: Acrylic and gold leaf on canvas

Dimensions (cm): 250 cm x 120 cm

Dimensions (in): 98.4 in x 47.2 in



Title: Auto sabotage

Artist: Eduardo Fonseca

Date: 2020

Technique: acrylic on canvas

Dimensions (cm): 150 x 180 cm

Dimensions (in): 59 in x 70.8 in



Title: Bicho Estranho

Artist: Eduardo Fonseca

Date: 2013

Technique: Oil, acrylic and spray on canvas

Dimensions (cm): 200 x 150 cm

Dimensions (in): 78.7in x 59 in

For more information and high definition photos for the press, please contact us:

contact@ricardofernandes.biz

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Acknowledgements

We would like to express our sincere gratitude to everyone who helped make this exhibition possible, during this global health crisis in 2020.