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.