



## 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