Nery built ostentatious gilded buildings on vast backgrounds. As if a Titan was holding them in an absent hand or was sending them out along the paths of space. There they would not lose the form, but the weight, the density, their material relationship with the earth that they had left centuries before, maintaining their Mannerist balance and charm. A second optical sensation, deriving from the first it is true - came to join the first, but he added more games and judgements. What could be more real in us than movement itself?

I believe the painter has repeatedly asked this question, as much now as in the past (perhaps with the exception of some collages and photos in which his main proposal is a moral statement, a sociological question, despite always trying to make the poetic of the real coincide with that of the imaginary). This means that there is a constant in his evolution, a subject of research that returns to the same spot, a decision which, like a star, orbits without ever forgetting its course. Despite being put like that, we should not conclude that the artist is naturally opposed to invention and surprise. Quite the contrary. His entire work is one of invention and surprise. Even more so since the organisation which presides over all his work is so rigorous that it seems unable to envelop the “nuance” of the unexpected, of the improbable, of the unstable. Eduardo Nery’s painting is made to go beyond the decision, the geometry or anything else it was born with. It is faithful to two facts or elements which it uses to create its raison d’être and its means to go beyond: namely material and energy. The method of bringing these two together is, however, an illusion. The effect is pure illusion, especially the image. For Eduardo Nery, it seems immaterial, yet it is born of the material of painting and of an energy produced in it or from it. The energy moulds vision and as it organises the image, it disorganises it. That is, it maintains and destroys its sense, immaterialising what is materially arranged in it. (…)}