**Eduardo Nery or the intriguing theatre of vision**


**Painting. Gestural works with a cosmic thematic**

(…) Then, in that period of the first work which stretched into the mid 1960’s, what will perhaps be some of the desired future approaches appear for the first time. Approaches and intuitions, even ties to what would follow: the lyrical abstractionism with French roots (the post-war and Bazaine, Vieira da Silva and Soulages, for example) or American abstract expressionism which he absorbed while travelling, gave him solid support for combinations and experimentation. In the meantime, this had tentatively started in Portugal, with some experimental artists, particularly through some of the post-surrealist escapes.

To this visual lesson, Eduardo Nery adds his curiosity about the science of spaces, about the heavenly machine, about the rules governing the universe and about origins, also embracing ends or the final aims. This curiosity would develop into more than a basis, becoming an interior foundation stone. While still young, he took refuge in the rites lying between astronomy and astrology, between the exact and the occult sciences, between imminent catastrophe (that era, just as now, lived under that tension) and the human means to avoid it. He discovered himself through an active moral attitude and a metaphysical quest.

His art from that period mirrors his conscience that was already open to a spatial concept which is found in the transcendental, a new gestualised and humanist expressionism. Using a ruler spinning geometrically on its axis or in several different directions on the surface as an image-creating device, he created abstract landscapes and a simultaneous lyrical space. With a pure, free gesture, he let storm warnings, cosmic violence and stellar lights loose on the paper. The dynamism of the gestures which he used at that time is satisfied in a cosmic configuration. The titles of his drawings and paintings on paper can, for the first time, be called *cosmic energy, sidereal landscape, apocalyptic vision*, or simply *landscape*. The range is vast: from the natural world where he starts or from which he leaves to the transcendent, fantastic or marvellous where he arrives. And there are still faces - faces that are intensely contorted, expressions of pain or amazement, of some terror and also still of some expressionist salvation. In addition, however, there is a dichotomy that will resurface several times, sometimes in changed form, sometimes openly, sometimes even denied. Nery separates heaven and earth, not allowing the sacred and the profane to intermingle. This is when the *constellations* cut into the black, the vacuum, the opaque for the first time, like a swirling dance of snow, of white, sparkling stars that speed across space (…).