

Alan Fontes is a three-dimensional space painter. Not only because it represents a space that unfolds the interior of a canvas, as in the traditional image of painting as a window to the world but also because the artist transforms the world into painting. It is as if we were in the interior of a painting as well as it is completely outside of itself.

The procedure does not mean a definite abandonment of a canvas or a plan, nor the attempt to save the painting from an end that never came. On the contrary, it is the result both of a freedom that the present makes possible and of an achievement of the artist. Some of his canvases bring a discontinuous plan in relation to the background, as if detached from the set, but within it. They are paintings of reflections on glass surfaces or building elements. If in some works there is an investigation of architectures and utopia, in others there are ruins. The series of shattered houses made from images of cities that have gone through earthquakes, more than human tragedy, symbolizes the collapse of an ideology.

There are canvases in which the artist uses images aerial and distant of the space lived by the body. The flattening of the topography and rugged landscape might appear to be opposed to work where the horizon line is visible. However, the aerial view foresees an experience mediated by technological devices such as GPS, just as preexisting images taken from magazines and the internet are references to homes and landscapes. In any case, it seems from the image that the relation with the world becomes possible.

Alan Fontes's painting is not satisfied with physical limits. It literally drops off the canvas, like when bottles fly to the floor. Scenography is also work. The interior of the room is confused with the painting. The gray wallpaper turns pink on the canvas. What would be the background becomes the protagonist. In this work, the whole environment has references to films in which the bonds between couples are broken. The painted objects that appear on the outside of the canvases perform an inverse experiment to that of Van Gogh's painting in Akira Kurasawa's *Dreams*.

Architectures and ideas in ruins, broken personal relationships and images instead of bodily contact are signs of dystopia. As the continuity between what happens inside and outside of Alan Fontes's paintings are not only through the use of perspective, but also it converts the space that we inhabit into fiction. And his clear technical skill tends to camouflage himself in his sarcasm and self-irony.