

PACO POMET BLUES (AND A LITTLE FLAME) 20.02-14.03



Paco Pomet
Teardrop, 2024
Oil on canvas.
60 x 73 cm

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Paco Pomet
Adrift 2024/2025
Oil on canvas.
81 x 60 cm

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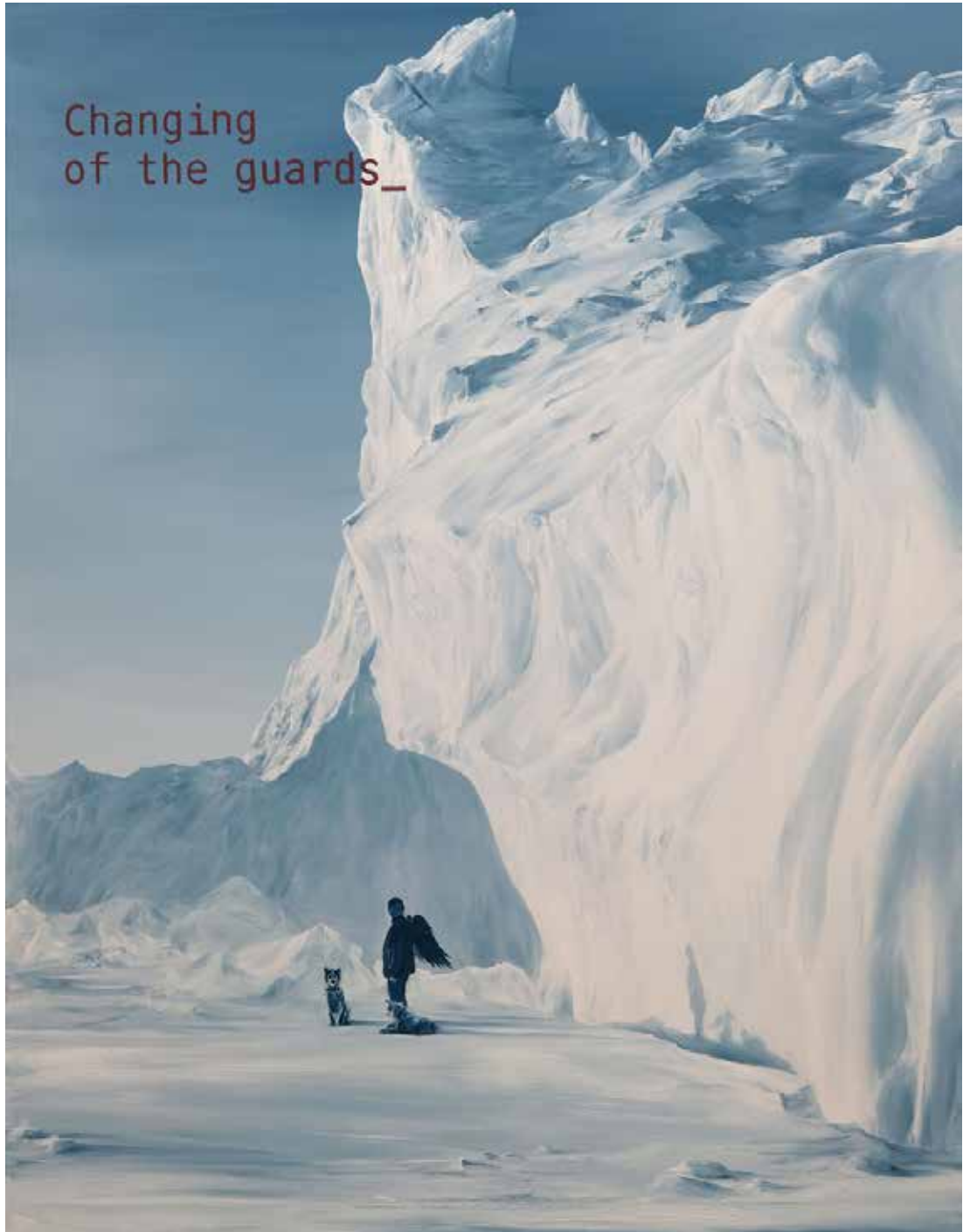
Paco Pomet
A little flame 2025
Oil on canvas.
81 x 60 cm

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Paco Pomet
The End [Reprise] 2024/2025
Oil on canvas.
81 x 60 cm

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Paco Pomet
Changing Of The Guards 2024
Oil on canvas
130 x 100 cm

PACO POMET BLUES (AND A LITTLE FLAME) 20.02-14.03



Paco Pomet
Whirling, 2024
Oil on canvas
97 x 146 cm

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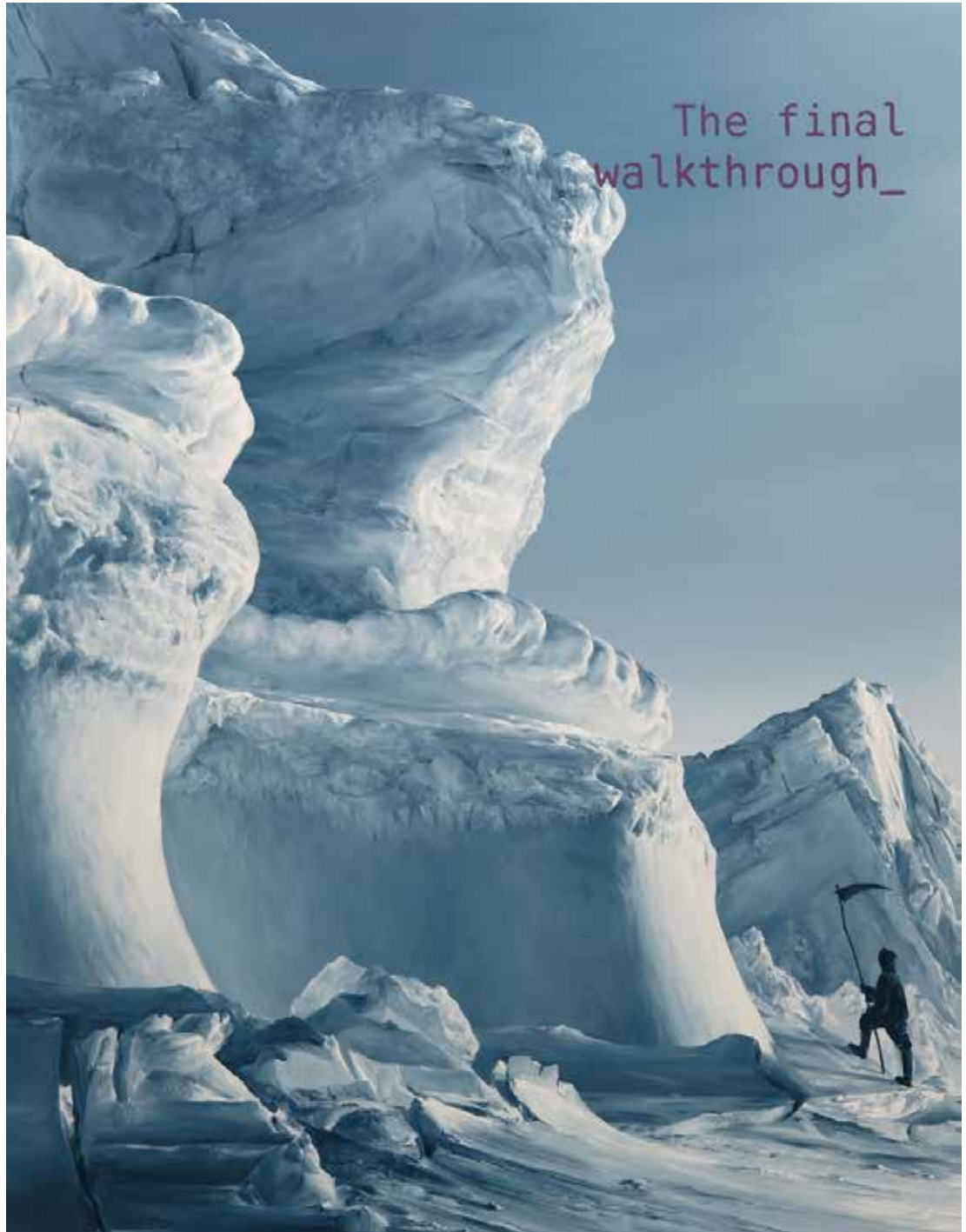
Paco Pomet
Perpetual, 2024
Oil on canvas
97 x 146 cm

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Paco Pommet
!, 2024
Oil on canvas
130 x 100 cm

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Paco Pomet
The Final Walkthrough 2025
Oil on canvas
130 x 100 cm

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Paco Pomet
The Sign 2024
Oil on canvas
130 x 100 cm

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I am pleased to be back in Copenhagen for the opening of my third solo show at Galleri Benoni.

In this occasion I wanted to unite the series of works that make up this exhibition under a single character, which can be defined by using the musical term that describes compositions imbued with melancholy and sadness: the Blues. Following this motto, the general harmony of all the works, except for one, follows the pattern of the blue color in its broadest sense (from the dark, almost black blue of Perpetuum (2024) to the brighter silver tone of Adrift (2025)). Taking the landscape as the guiding thread of the series, and blue as the field that envelops the tone and mood of the scenes represented, I try to cast a melancholic look at the perception we have of the natural environment, which has changed and has gone from being a timeless and imperishable frame to appearing wounded and sick. The perceptual alterations and the problems regarding the representation and interpretation of the landscape that these paintings produce in us refer, in a free and surreal way, to those terrifying changes in the natural environment that we have been witnessing in recent times.

At the end of the show, however, we find a small work that abruptly denies the previous set, breaking with its burning tone the cold harmony imposed on the entire series. The title, A Little Flame, and its warm tone are guessed, at first glance, as a symbol of hope, but when the gaze travels over the scene where this impossible apparition takes place (a sea of icebergs, possibly in the Arctic or Antarctica) it notices the fatality of attending a sinister representation of global warming and, paradoxically, the painting that can temper and enliven our spirits in the room produces the opposite effect on us and plunges us into an affliction even greater than the blue tone that had previously been dominating the entire journey through the room.

It could be said in conclusion, as a final stanza of this text, that a dance between the cold and the warm plays to exchange its swings between the small realm of the pictorial and the immense (and probably fierce and merciless in the near future) kingdom of nature.