

enquanto se torna

Landscapes depicting horizons and formations seemingly vegetal, possibly geological. Indoor and outdoor scenes of human and animal interactions. Canvases concealed by cages and boxes, scenes revealed through theatrical frames— these are some of the main motifs that appear in Thales Pomb's recent production. His paintings, drawings, and sculptures create images that cannot be easily associated with reality. By confronting the tension between color and form in pictorial composition, these works subvert figuration to favor gesture. Figures, scenes, and landscapes here become metaphysical means for the contemplation of imagination.

Liminally assembling and disassembling. The diffuse color fields in Pomb's paintings evoke rare lights, like the oblique light that covers the surroundings of sunrise and sunset. They are lights that traverse space in a short amount of time, and deposit moments of suspension, when everything seems to be about to change. The contrasts and chromatic gradations outline phases of a fragmented light. Structuring the space-time of a perpetual *gerund*, in which, exists only the infinite possibility of the moment as it becomes.

In Pomb's recent paintings, scenes are often organized into series, such as the series of assemblers, outdoors cats series, and the series of proscenium takes. In the first, the images mobilize art assemblers among liminal forms and spaces, alluding to the mysterious dynamics of the art world itself: the circulation of artworks, their controlled entry and exit from spaces. The content of these works is veiled, yet indifferent fact — the frames, boxes, and packaging integrate into the rhythm of color fields, shaded between light and shadow, of horizontals and diagonals, suggesting possible horizons and depths, structuring time and space. The box's movements, and these veiled works, raise no suspicion about the sunlight: they naturally traverse the planes where light stretches, as if arriving or preparing to withdraw. The titles of these pictures allude to the dance and choreography of precise movements: *bailando*, *tango*, *passinho*, *ajustezinho*, *bolero* and *puxadinha* (dancing, tango, little step, little adjustment, bolero and little pull). The potential of detachment of these actions are contained within the tension between colors and forms, which, by metaphysically depositing time into the pictorial space, employs figuration to gesticulate the poetics of an enigma.

If in his canvases, Thales Pomb works through "burning," that is, applying intense layers of warm tones from which the formal immanence of his images emerges. In his Conté pencil on

Ingres paper drawings, the artist establishes another kind of immanence, grounded in the whiteness of the paper — the material “background” of these images. The gray and black stains and marks produced by Conté pay homage to the effects of light and shadow in Georges Seurat’s (1859–1891) drawings, while also taking advantage of the texture found on Ingres paper to suggest masses against the light. In these drawings, the density of the darker forms interacts with empty — or softly articulated — fields, producing the same suspended effect found in his paintings.

Thales Pomb’s recent work in creating images through color and form, invites reflection on the contemporary difficulty of “being present”: contemplating the moment requires the ability to inhabit the unsettling. This does not mean surrendering to a sensory overload, but to seek that which does not yet conform to the image of reality. Reflecting on the practical philosophy of our time, Vladimir Safatle proposes that, faced with deepening crises and the urgency of confronting reality, we must “let the fragments of experience speak, be exposed at the initial point where they collide with thought.”¹ Safatle suggests that the sublime, like other concepts, is subject to the contemporary obsession with security, which fuels a general intolerance toward collision and rupture. The sublime, however, “as an indeterminate concept of reason,” is tied to experiences that force the imagination to confront its own limits, formalizing precisely “what does not submit to the form of representation.”² If historically the sublime was found in the feeling of smallness or terror before the totality imposed by nature, in contemporary times it lies in the sensation of fragmentation produced by a world in crisis.

In Thales Pomb’s painting, this fragmentation is reflected in the way each field of color can be seen individually or separately, constantly making and unmaking the image’s unity. Thales reflected in his studio: “Before, I already knew the image I wanted from the start. Now, I don’t know what I’m going to paint. I take my chances.” In the place of a predetermined plan that secures the image before it even exists, his paintings and drawings confront the space-time experience of the moment, without the pretension of defining it. Only with awareness the pictorial gesture can give form to sublime liminality and transform each instant into a moment of contemplation.

¹ Vladimir Safatle. *Alfabeto das colisões: Filosofia prática em modo crônico*. São Paulo: Ubu Editora, 2024, p. 11.

² Idem p. 108.

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