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Mantalina Psoma is a collector of moments in time. Her paintings portray people caught in fleeting and pensive moments, not quite definable by place or nationality. In fact, she portrays the image of a new Europe, one whose paradigm consists of young adults and children, most often depicted in undefined interiors. Psoma, much like an amateur photographer taking a snapshot, focuses on the character and the psychological state of her models rather than on the time and space coordinates they inhabit. One suspects that her motive for rendering the background of her canvases neutral and unidentifiable is not as anodyne as a casual snapshot. It is a pictorial device that doesn't stem from an innate dislike of the traditional props of portrait painting. Yet draperies, bookshelves, furniture, and curtains hardly figure in her interiors. Traditionally, in historical painting, the accoutrements formed the visual code denoting the living conditions of the sitters and their social status (one might even say that the more signs of property around a model, the merrier, or fuller, his or her life was supposed to be). Today one may well say the opposite. The starkness of Psoma's interiors is the element that reveals the easy social condition of the persons portrayed. It tells the viewer that the subject can afford the airy space, the light, and the lack of clutter which are in Europe, today, the primal prerequisites for a real, youthful, and utterly bearable lightness of being. The future is always ahead. Children in Psoma's works appear to confidently anticipate the adults they will be: one senses that grown – up life will be benevolent to them. Likewise, the pensive adolescents and young women will ultimately cope with their inner turmoil. Although when the setting is summertime, one feels that the depicted season is not endless. One also suspects that it will not be followed by a devastating autumn. Well, where is the rub? Psoma also paints another typology of subjects, which can also be ascribed to the domain of leisure, or at least hint at the leisurely activity of the viewer. These paintings portray animals in the wild, as one would see them on a safari or in a remote northern location: a lioness with a zebra in the background (Lion, 1998), or a faraway pack of wolves (Wolves, 1999). These images bespeak a special privilege, that of the very happy and very few, of the wealthy travelers who can afford communing with nature, away from fellow tourists, in places previously untouched by other humans. What these people see is the hunt – the predators and the prey, and the intimation of death. What they don't see is the sign that says "Et in Arcadia Ego".