

Federica Palomero. Published in exhibition catalog: *Paisajes Interrumpidos*, July 2009

Known and renowned since the nineteen-seventies for her works on paper, be it drawings, engravings or mixed techniques, Susy Iglicki now returns to painting, a genre she had already cultivated in the nineteen-eighties. Though an ineludible affinity exists between those works on paper and these new ones on canvas—the same aesthetics of rigor, restraint and subtlety—they are not the result of a mere fondness of painting occasionally assumed by a draftsman-engraver, like some sort of divertimento lacking a major commitment. On the contrary, it is the reaffirmation of a reflective and introspective artistic personality who has not only grasped all the formal resources (within the contemporary richness of hybridization between traditional pictorial elements and extra-pictorial ones) but also engaged without rhetoric the suspicions that surround the art of painting in our times, a post-historical phase in which its connection with reality is still, despite all, an eternal questioning, of art as much as of reality, that cannot be postponed.

In this sense, the title chosen by Susy Iglicki for her most recent series: *Paisajes interrumpidos* (*Interrupted landscapes*), sheds lights on an intentionality which perhaps painting itself does not render entirely, that arrogates the artist's game with the conscious and unconscious, the hidden and revealed.

On a first approach, the landscape is not present, since it is an abstract painting confined to a vocabulary of minimalistic spirit, or at any rate deliberately limited and rigorous: squares, triangles and their variants, straight lines, flat surfaces. Nothing that could perhaps suggest an abstraction process by means of which some previous natural elements are submitted to geometrization as a quest for the essential.

Eventually a few discreet curved lines are profiled, some ascending forms, suggestive in their solidity, and thence emerges, as a symbol rather than a direct representation, the mountain, the Ávila, so emblematic of landscaping in Venezuelan painting, which in the early twentieth century magnified its entrance in modernity, leading the rupture with the academic past. Likewise flowers appear, less as an evocation of nature than as ornamental patterns: flowers in code, which have already gone through a metamorphosis, belonging to an artistic order.

Thus between the visible (the surrounding reality) and the pictorial a sort of linkage has meddled, a "second nature" still allusive to the original one but bypassing it so as to leave representation in an intermediate, fuzzy area, hidden behind geometry. A rupture has been consumed between the real and the illusionism, whose continuity is the actual foundation of classical painting. Having reached a different level, now a conceptual one, Susy Iglicki is still under the subtle ruling of the Albertian idea of the picture as a window open towards the universe, duly shown by the abundance of orthogonal forms in her painting. A universe that, for her, is not only that of the visible forms of nature (the flower, the mountain) but also that of the artistic forms and, even yonder, that of the geometric rationality that allows her to reorder the latter. However, the artist is not content with her inscription in the tradition of painting, nor with widening the nature of art itself, but she also problematizes her own approach by introducing in an apparently constructive discourse some "dysfunctional," impure elements, like agents of rupture and fragmentation, aimed at altering the order: lines that break, that "interrupt," textures in relief breaking the flat surfaces, indecipherable calligraphies which tend to stretch outside the framework (out of control). Even the floral motives with their sinuousness contribute to this deconstruction.

Through a regard that transits across nature, art and the nature of art, Susy Iglicki, from a highly personal, even intimate language, connects herself with a meaningful current in

Venezuelan art that vindicates while also questions our geometric tradition, the seal of a modernity that survives while being transformed.