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In 1976, on the occasion of her exhibition at Caracas's Museo de Bellas Artes, critic Roberto Guevara wrote about Susy Iglicki's work: "The sobriety and capacity to look for alternatives combines itself throughout the show, to yield this singular experience. Which also leaves a remarkable lesson: being rigorous does not mean, at least in this case, to give up rich inventiveness."

Although the artist has noticeably changed her style since that date, particularly abandoning all figurative references, she has kept those qualities rightfully highlighted by Guevara, to the point that they can still fully define her current work: on the one hand, sobriety and rigor, and on the other, amplitude and imagination that place under suspicion the normative principles ruling her formal language.

These elements, which can be summed up as a dichotomy (and eventual alliance and reconciliation) between reason and intuition, rule and sensibility, pattern and rupture, suffice to inscribe the artist within a Venezuelan and Latin American current christened by Brazilian critic Roberto Pontual as "sensible geometry," a term that felicitously comprises those two tendencies, incompatible in other latitudes but nonetheless so much of our own, of this continent.

However, this theoretical proposal to "categorize" Susy Iglicki's work does not account for all the nuances it contains, precisely due to her "capacity to look for alternatives." In this sense, it is worth mentioning that she was a co-protagonist of the boom of engraving during the nineteen-seventies (a time when she was granted national and international acknowledgments), and remembering this we wish to place her within the tradition of Venezuelan contemporariness. Which is meaningful since it problematizes her current approaches in terms of her own trajectory, rather than those of Venezuelan art in general, thus endowing her work with an existential dimension, besides the historical one. Undoubtedly, engraving's craftsmanship demands are quite opposed to the industrial manufacture of works, a method that had marked the greater part of the geometric-kinetic-abstract modernity.

There was a claim back then for more intimate languages, for the rescue of manual dexterity and craftsmanship in the solitude of the atelier.

Today, in her works on paper using a wide variety of techniques, Susy Iglicki has not forgotten her craft, and thus cleanliness, precision and refinement are guarantors of the scope of her discourse. A discourse that takes off from geometry as a matrix and ends up integrating, like a graft, ornamental patterns, broken lines, textures, suggestions of landscapes... those elements defined by the artist herself as "mysterious, contradictory."

All this without any baroque poses, no concessions to figuration, always within a certain austerity, a sense of measure that leads her to control even disruption.

A limited chromatic range, on a discreet register (whites, blacks, grays, dark greens...), with the exception of some sudden and fugacious red, a few basic forms (squares, ellipses, parallel lines, triangles, stencil letters...) constitute an elementary plastic vocabulary, voluntarily minimalist in its spirit, unavoidably related to the Venezuelan discourse of modernity. The breakage occurs in a subtle, delicate, balanced manner, never violent, when the artist introduces other elements which, more than a contrast, produce a dialog of forms: almost imperceptible textural effects on monochromatic surfaces; curved lines evoking, with no desire of representation, a mountain profile, another central theme in Venezuelan art, as if reaffirming an illation; floral motives (non-naturalistic) which introduce with slight irony a feminine twist; an illegible calligraphy becoming ornament...

Guillermo Sucre writes: "Elegance, in everything, is born from quietude—which is beyond serenity—and we know that it also admits the strains of passion. Elegance has to do with the soul." This is the virtue irradiated by Susy Iglicki through her works. Hence, and to demonstrate another quality of the soul, the artist of today—that Austrian Jewish child who disembarked from the Caribia in Puerto Cabello in 1939—has also dedicated a part of her plastic work to honor that unpayable debt that the survivors of the Shoa have gotten with the dead. She assumes herself as spokesperson of a collective memory with images that struggle against oblivion, wherein the mere document is just a point of departure to create sense, like the collage in which the black and white photograph of a group of refugees is framed by another photograph, this time in color, of tropical vegetation, an homage to both those wandering Jews and the Venezuelan land that sheltered them. These two facets of Susy Iglicki's work, so apparently dissimilar, are joined in the construction of an identity: that of an exiled aware of her roots and a Venezuelan artist contributing to a labor of reflection on the great narrative of national art.