

Susy Iglicki: Engravings and consequences – Roberto Guevara, *El Nacional* daily journal, Caracas – June 1976

When the chance seems right to acknowledge successes, it is fair to broaden the historical panorama and try to highlight the most collective values. Not long ago, the “*Once Tipos*” gathered in a collective exhibition in Sala Mendoza reasserted a practice established during the last few years: the “relief” values are already a clear and effective reality, a phenomenon in which the stylistic entailments and ideological contents are more occasional than the permanent disposition for dialog and confrontation. The generational sense, after the failure of dogmatic salons, confined groups and stereotyped “schooled” sequels, is registered more as a free and receptive condition than as common precepts of any kind.

This means that, although youth movements are now much more important and more encompassing than a decade ago, running risks is no longer a widespread condition for the artists that comprise them. The alternative appears at the individual level and its validity results therefore in a crucial commitment.

The less dogmatic and “programmed” by exaggerated promotion and comforting “self-appraisal”, the more audacious and committed to their creative condition the new contingents will be. The benefit of lucidity accounts for it: it is no longer possible to keep on reiterating decoys and slogans as pennants of past strives. He who wants to be born must create a new world. His capacity to forge it determines the sense and interest of his work.

Beyond the volume of their production or their already meaningful continuity, the fact that the emerging generations show a definite capacity for research and discipline is for me worth highlighting. A straight way to look up, without fears or hang ups, at the work function, is the only means to clarify doubts and find a language of their own.

Susy Iglicki’s show at the Museo de Bellas Artes confirms this tendency, exemplified in a medium particularly demanding for audacity and perseverance: engraving. This is a vast exhibition, certainly for the number of pieces, but also for its sense of rigor: how a basic proposal can be turned into a coherent development. Far from losing strength, the basic proposal is enriched as the artist researches her possibilities as a whole, delving into the consequences entailed by the incorporation of each alternative within the general quest, clearing the less essential elements, to make way in the end for what we may call the decantation of a language.

The setting is bare, simple, fully deprived of artifices and the regrettable “mise en scene” too often used to “enhance” the exposed pieces, and provides in itself a useful, progressive “introduction” to the artist’s work. It is possible to carry on a path encompassing more than a year of eloquent achievements and quality. Starting with the works displayed on several panels separately installed, chopped up, so to speak, in the wall’s space, but linked by the continuity of the finished forms with those of the following piece, the exhibition follows a process; a slow, careful, well thought one. The forms that resorted to spectacular jumps from one realm to another began to weave their relationships in a more unitary way, while keeping the dynamics that the artist had always sought: presenting her abstract and organic forms in such a way that between them and the space they created there appears an intense relationship. As the exhibition moves forward, there is an increasing sensation of synthesis. Even the

appealing chromatic uses give way to more accurate and limited handlings of radically restricted color ranges. The baffling aspects in this spatial game of forms and planes are almost paradoxically more defined. That is, the approach is sounder. 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.

A good and valuable experience in a medium like engraving, sporadically and meagerly dabbled by so many. It goes to show how a purely technical and expressive requisite can be rightfully handled to turn it into a more ductile instrument with a more ambitious scope. It also points out that Susy Iglicki's initial promises were not fortuitous. The solid experience she presents to us now demonstrates the depth of her commitment.