

## **MARTA TRABA Published in the exhibition catalog, Museo de Bellas Artes, Caracas 1976**

Parsimonious and reflexive, this work designed barely three years ago has been developing with such tranquility and aplomb that it is now a key reference in the current Venezuelan graphic scene. The most visible incentive for this splendid series of dense tubular forms interrelated with planes is spatial research. The contradictory link of volume and plane; the rupture of the latter by the illusory insertion of the tubular form; the powerful motion wherewith these forms make their way with the force of color; all analyzed with an incredibly thoughtful eye, almost more appropriate for a researcher than an artist. In the process of this study the relationships have been enriched, the relational possibilities have grown, the conception became more unitary until it was capable of encompassing, with ever increasing efficacy, the plane-volume contradiction.

But all this seems to be related to the intelligent and methodic development of a subject, and such description would only account for one aspect in Susy Iglicki's work.

The other aspect that balances curiosity with investigative zeal is her sensitive quality, her condition as a creative artist endowed with a very particular spirit, with a serious and perhaps solemn point of view. Her earnest and responsible personality, her humorlessness, her will to work in depth rather than superficially, underpin this sensitive aspect, concerned with the individual motives which lead someone to express herself in the plastic medium.

I have the feeling that Susy Iglicki works and expresses herself in order to understand rather than to dominate form; to reflect on it rather than to distract herself trying to improve it.

Thus hers is a work with tone, with temperature, which is seldom the case with youths contented with the good results of a manual work.

In her works of 75 and 76, Susy Iglicki achieved a major technical perfection: her serigraphs reveal a truly virtuoso handling of the craft that allowed her to obtain the exact, delicate chromatic point that she was after. The most flashing and almost scandalously colored ones are however never dragged by this apparent chromatic enthusiasm: subjected to the slow encounter between organic form and geometry, color is always submitted to the tyranny of the reflection on figure and place: hence the exhibition is neither overflowed nor flamed (as it occurred with Margot Romer's magnificent painting display, an artist with whose behavior Susy has many points of contact), but it is blocked within the boundaries of reason. This work demands a double reading: firstly, a reading that leads to the acknowledgement of the formal structure; but also another reading that perceives the boundaries the artist has imposed upon herself and which, as its most immediate result, yielded this dense, austere atmosphere. An atypical and solitary work in Venezuelan art, which is not to be lightly examined: that would be ignoring a painstaking and almost obsessive meditation on forms with the imprint of a melancholy, a decision, a courage to explain a visual universe that must have some sense.