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The Engraving Prize of the Cali Biennial, granted to Susy Iglicki in 1976, two years after it was awarded to American artist Louise Nevelson, bestowed international prestige on a work whose strength and novelty had not yet been fully recognized in Venezuela: from then on, her exhibitions at the Museo de Bellas Artes de Caracas (1976) the Museo de Arte Moderno de Bogotá (1977) and the Museo La Tertulia, Cali, (1977), have imprinted on her career a particularly serious character found quite exceptionally among us.

The magnification of the graphic field in Venezuela is as recent as Susy Iglicki's own work. Venezuelan engraving has an indisputable pioneer, Luisa Palacios, whose famous atelier became for years the only place where the craft could be learned in depth and any creative trend presided by quality was encouraged. At the same time, Gladys Meneses's solitary and willfully delicate oeuvre went on accumulating crafty as well as expressive virtues, always founded on suggestion and ellipse. This graphic poetry of remarkable smoothness was enriched by the collaborations of Gego and Marietta Berman, exceptional communicators of the ineffable. I place in an outstanding location the graphic work of Luisa Richter, one of the most powerful artists in the national scene, with tireless imagination and the unique, torrential character of her configurations. In this framework of dominant trends which, unintentionally, turned out to be forthright feminine, Susy Iglicki's serigraphs searched a thoroughly different territory.

First and foremost they are large, articulated organic forms, in relationship with a space which at first was fully occupied by them and eventually found openings, additional backgrounds, perspectives, ruptures sometimes brought about by geometric elements, in such a way that the original story of beautiful, opulent and placid forms acquired more strength and a certain dreadfulness. The spaces became more complex, relationships more difficult, volume and plane were at risk together, in an attempt to pierce the surface and locate an imaginary though never abstract space where forms could live in fullness. The alliance of color and volume also conveys a clear sensuality, restrained however by the effort to rationalize spaces and interactions.

While I am thus describing it, so that the public will accept it not just as a game of forms but as the problem, struggle and proposal of rich visual situations, I feel how the prestige that this work deserves grows inside of me. Venezuelan graphic art was badly in need of this intelligent and sensible inquiry of elements developing and inhabiting the space. Susy Iglicki has undertaken this task with the necessary tenacity to move it forward, as the serigraphs' high technical standard confirms, and with the indispensable fervor to heat up the exploration and induce it to transmit essential meanings ranging from the lyric to the epic.