

MARTA TRABA Exhibition of Oil paintings and Serigraphs --- Galería San Diego, Bogotá 1980

On the Venezuelan artist Susy Iglicki's graphic oeuvre there has been a sort of spontaneous unanimity since its onset in 1977. Her strong and beautiful forms expressed by means of impeccable serigraphs have also been endorsed at the recent Graphic Arts Contest at La Tertulia, Cali, where a renowned international jury granted her the first prize.

After this brilliant entry into Latin American art, Susy Iglicki gradually shifted toward painting. The forms grew and installed themselves in volume in an almost irresistible way, assuming an intense carnality, as the public will notice in the current exhibition. The net purposes that begat her serigraphs are still there, as witnessed by the relationship between volumes and planes, and above all, the creation of a virtual space where forms live and collide with contradictory elements, not like some illusionist game, but as a struggle and power collision between volume and plane. Volume is strongly defined. It is always a sort of cylindrical, flexible form which, in the paintings, has acquired an organic nature even more prominent than in the serigraphs and, noticeably, an erotic setoff that went more unnoticed amidst the asepsis of the former technique.

Now the form is an imperious organism thrusting and striving to make a space that grows, plunges into a void, slides across imaginary crevasses. It is basically the creation of an invading and dynamic form that is defined in space. But although it is affirmed as life, it also includes death, its sudden extinction and its almost romantic loss in the distance. Nonetheless, technique has added another dimension to this fixed idea and imbued it with oppression and grandeur; for instance, the backgrounds and sharp spaces of serigraphy are fuzzy and mobile in painting, and also the tubular organism is more perishable and irregular, it ceases to be the flexible cylinder to become a bulb or a powerful trunk, an image in search of a horizon, sky or flat landscape, rather than articulated into net surfaces.

The destiny of these figurative paintings seem to accumulate strength to be expressed as an indispensable being, a desire of power, motion, transit from front to back and from one place to another; they are no longer figures but tensions, hard to express and even harder to communicate, so that the goal proposed by this work is complex and toilsome. It develops a midpoint which is extremely complicated to attain; a figuration lacking the support of the real image, but without the pure sightedness which is always gratifying. It appeals to the touch more than the eyesight, and to sensuality more than complacency.

I believe that art is always a challenge and a rupture with the foregoing; this is why I am so greatly interested in this powerful and uncomfortable work that will annoy some viewers and baffle some others, though I think nobody will be indifferent.