

Víctor Guédez: “Spaces of Oblivion and Times of Memory” (Espacios de Olvido y Tiempos de Memoria). Published in the exhibition catalog for “Interrupted Landscapes” (*Paisajes Interrumpidos*). June 2009.

Susy Iglicki's recent realizations reveal a crisscrossing of times and spaces. At times one senses temporary spaces, and at others, spatial times. In truth, the order matters much less than the aesthetic metaphor that it promotes. Time presents itself as memory (of the past), experience (of the present) and vocation of future. But shall we accept with Aristotle that past, present and future are merely mobile images of the same reality? As it is, the artist seemingly accepts this plan, but with an inquisitive, scrutinizing spirit. The point is not to demonstrate such conjugations but rather to find the possible disagreements between them.

Within the framework of these resolutions, her “Interrupted landscapes” emerge, where the idea of rupture, cut, interstice is always recorded... These suggestions acquire a powerful resonance departing from different choices but conjugated in the same intention: some works show framed and remarked squares; others evidence boards, matrices, grids or crosswords; some also display windows from which the spectator is watched and convened at the same time; finally, differentiated orthogonal structures can be seen organized on a surface. But in all these options there is always the presence of a fracture problematizing the pictorial act and disrupting any indulgent bias.

The exposed plastic experience is reinforced with visual effects derived from textures valorized in function of reliefs coexisting with areas attenuated in their chromatic saturation. Often the materiality of certain fields is sheltered by floral motives which, instead of assisting some banal referent, appear as impacts simulating a strong symbolic charge and a seasoned sensitive outcome. Here the symbolic is inscribed in the action of covering for something deeper than it appears. We could asseverate with Jean Baudrillard that “the symbol's highest function is making reality disappear and at the same time hiding that disappearance.” The sensitive, on the other hand, alludes to the facts that affect the perceptive realm from accentuated provocations and silhouetted rubrics. Thus, the symbolic landscapes carry the essential dose of a mood. It seems like the artist wished to inhabit the spaces she paints. In this manner, it is understandable that her efforts transcribe spaces of intimacy and times of reverie, since the visible instances usually reflect psychic thresholds. In these planes, reflective dimensions and allusive traits are also affirmed, embedded in the depths of memory. Thus, Susy Iglicki reaffirms the notion of representation offered by Octavio Paz: “Representation means the distance between the full presence and our regard.” It is precisely in this elusive and challenging realm where she acts to solve her creative initiatives. This explains somehow the fact that her latest manifestations allow a recondite but accessible language to seep through. Her paintings remind us that “Art—as Allan Jones used to say—is to elevate to the extreme what is trivial in order to transcend what is trivial.”

These impacts in her painting are transferred, with an even more intimate charge, to her works on paper. In these cases, the corporeal and the ethereal are conjugated in an indivisible compendium for they share the same plastic space and symbolic time. More than ambivalence, there is a crisscrossed and inter-fecundated resonance. Such effects bring about areas surrounding and reinforcing the references which suggest in their turn more recondite undertones. The idea of psychic threshold also recovers corporality in these resolutions. Sometimes images and calligraphies expand beyond the borders to reaffirm the notion of compressed times within overriding spaces.

Her papers are handcrafted and evidence different provenances. They are also treated with resins that increase their densities and intervened with ribbons to enhance tensions and

distensions in the surfaces. Likewise, the collages with cloth emphasize the complementation of spatial planes and chromatic territories. The end result also remits to the relationship between memory concealing behind oblivion and forgetfulness re-dimensioning the scope of memory.

Supported on this idea we reach her "Memory journeys" (*Travesías de la memoria*). This denomination encompasses realizations technically sustained on digitalization, but conceptually inspired in a certain evocative and even autobiographical trait. In these pieces, the artist resorts to images from Jewish history and family remembrances. The best way to approach these works could be found in testimonies perhaps more eloquent than any possible analysis. We are making reference to Mario Benedetti's verse: "There are those who imagine oblivion as a deserted vessel / a harvest of nothing, and however, oblivion is full of memory." To this we could add Jorge Luis Borges's aphorism: "Oblivion is one of the forms of memory; its vague cellar, the other secret side of the coin." And even more, we might end recalling Flaubert's sentence: "We are like the sea, great for all the things we are able to delete."

June 2009