ISABEL G. CARNICER

The creative work of Isabel Carnicer has been developing through time in a slow but reliable manner, achieving a significant maturity and personality in the latest body of work she has carried out during the last five years, a work that might be generically tagged “Layers”. In these works, she is far from the figurative trend of her beginnings, from which she has been gradually moving away in a process of search and maturity, to deal with a fundamentally monochromatic abstract work she develops in layers.

This latest series of works is rich in monochromatic shades of grey, white and black. She uses paper she tears at random into strips, which are painted sometimes on the back and stuck horizontally onto the canvas. This tendency to use recycled paper has become a regular practice. We find some common denominators in these paintings which the artist makes in small, medium and big sizes. At first, we see lines and fissures like wounds that sink in the canvas. These fissures appear in various shades: red, blue, black, silvery, depending on the material being used: velvet bands, tin strips, staples, with the latter articulating the wound and the reference to their seaming. Likewise, we see a reticulum of black, grey or white lines becoming straight or undulating forms originated by the torn paper in their seams.

Although most of the work by Isabel G. Carnicer is untitled, beyond any generic naming we find some titles like “Bivitellines”, “The place of the soul”, “Blue Velvet” or “Red Velvet”, the latter referring to the use of velvet bands in the lines or fissures. At the present time, the fissures have disappeared and the layers show several nuances. If we should look for a relationship with the history of painting beyond the perforated canvases with holes and cuts, made by Lucio Fontana during the sixties and seventies of last century, that come immediately to our mind, these works by Isabel G. Carnicer would find their references in the monochromatic and abstract paintings by Agnes Martin and Mark Tobey.

From figurative to abstract art, from drawing to painting, from surrealist influences to abstract painting, Isabel G. Carnicer has undergone several phases along her creative journey. She has left behind those first works with human figures made up of points, following the pointillism track, but adapting herself to the instruments of her time, as the points were not drawn with paintbrush but with *rotring*, and were presented in her first 1982 exhibition. Later, her “Compositions”, made in 1999 using colour surfaces and insisting on the textures, would follow the trail of the paintings by Torres García or Antoni Tapies.

Between 1999 and2001 she starts a series of works from old maps. We see in them some influence from surrealist painting or works by early Miró, as in “Untitled, 2001”, as well as from the geometric abstract painting, as in “Txingudi I, 1999”.

Along this process from figurative to abstract art, Isabel G. Carnicer has sometimes worked with photographs she had found or taken herself, and which she transfers onto the canvas. After that, she works with them till any trace of the object disappears, thus creating an abstract painting, as in “Composition 12.99, 1999” or “Composition 16.99, 1999”.

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