



# SUSAN MÉZQUITA

Documentation 2023 – 2018

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Little mirror, Lithography, approx. 48 x 38 cm, 2023



The waiting room, Lithography, approx. 38 x 48 cm, 2023



MIRROR, Linocut/Chinacollé, approx. 45 x 35 cm, 2023



REFLEXION, Lithography, approx. 77 x 57 cm, 2023





## PRESSURE

With PRESSURE I present a group of works made with the techniques of linocut and lithography.

The title could be a play on words that not only defines the printing technique but also describes other aspects of this series. But any explanation would diminish the power of imagination.

Or is there an interest in talking about the pressure we are constantly under?

PRESSURE Series, linocut/Kahari paper, approx. 75 x 115 cm each, 2023

# PRESSURE



PRESSURE Series I, II, III, linocut, 2023





URBAN GARDEN II, mixed media on linen, approx. 155 x 215 cm, 2023





URBAN GARDEN, mixed media on linen, approx. 150 x 195 cm, 2023





URBAN GARDEN I & II, National Biennial of Visual Arts, Museum of Modern Art, Santo Domingo, 2023





URBAN GARDEN, Installation, étage 19, Nidau, 2023





## URBAN GARDEN

My interest in gardens goes back to my student days at the Faculty of Architecture. The urban or city garden is constructed (and deconstructed) in the spaces between buildings, but also in the dissolution of boundaries.

Nothing changes (or suffers) as much as the urban landscape. Having emigrated from my home country and returned to it from time to time, I can see these changes from a different perspective, not only in my home town, but also in my 'host town' and my new home.

For me, gardens are microcosms where you are invited to perceive the space. It is almost impossible to ignore the rustling of the leaves, the smell, and the colours of the flowers. It can be a kind of "involuntary distraction" that occurs when we pass a garden, be it in the city or in the countryside. They offer our senses one of the most interesting and simple aesthetic experiences of all. And that, among other things, is exactly what has preoccupied (or distracted) me in recent years.

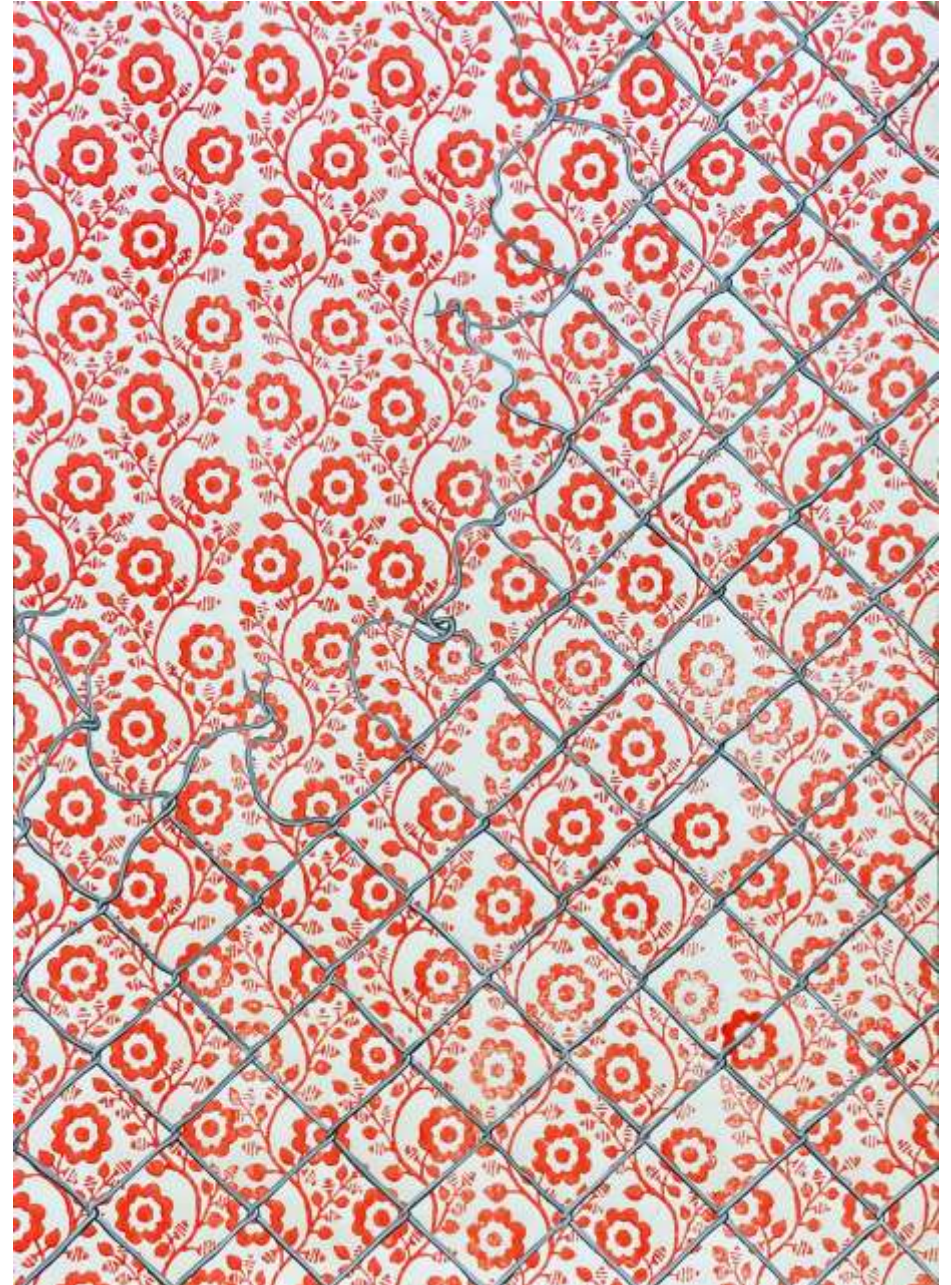
With URBAN GARDEN I try to create an approach to this aesthetic experience by playing with some elements and forms of the garden.





La fête au jardin noir, exhibition at Au Joli Mois de Mai, La Voirie, Biel, 2023





URBAN GARDEN, mixed media on paper, total ca. 70 x 290 cm, 2022





JARDIN NOIR, mixed media on Kahari paper, ca. 75 x 120 cm, 2020-2022





# LITTLE MIRROR

## FRAMING & REFLEXION

Identity and belonging are concepts that I develop in my work, as well as questions about being a woman in our society.

During the process of creating the works in the ESPEJITO, ESPEJITO (LITTLE MIRROR, LITTLE MIRROR) series, my interest in what we call "the role" we take on in the society we live in began to grow. Somehow, I have always been fascinated by mirrors as a reflection of society, or the image projected in front of the mirror, mirages and even hallucinations as part of this role. And so, over the years, I have developed this series of works using different techniques and media: printmaking, painting, drawing and installation.

In the works entitled FRAMING, I once again present this questioning of the role of women in front of the mirror, and perhaps also of my role as a woman in the society in which I live, or think I live. FRAMING is also an attempt to conceal this role.

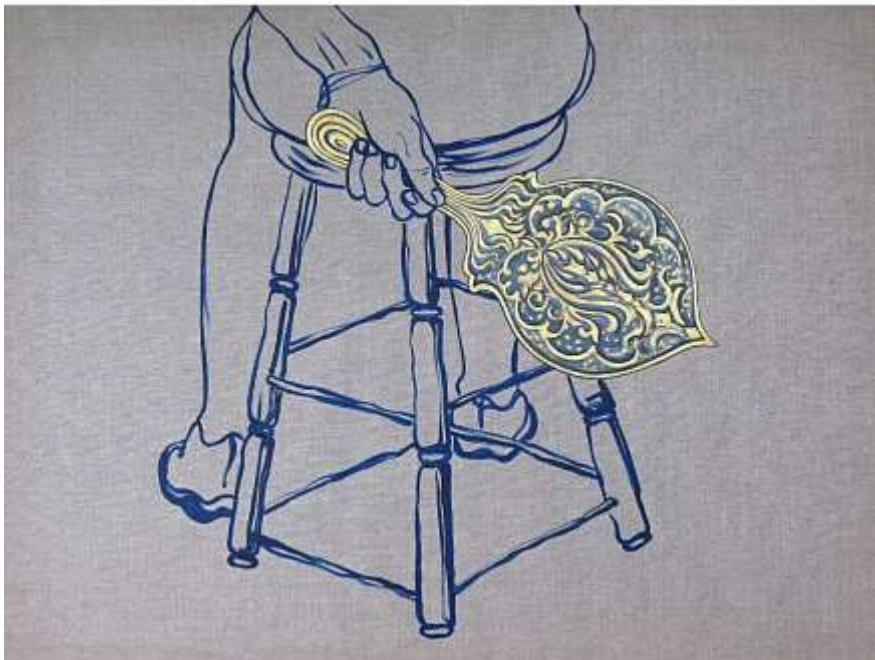
In REFLEXION I and REFLEXION II I tried to give more importance to the mirror than to the female figure. The female silhouette is drawn with a simple monochrome line, so that the mirror, which I have worked in more detail, becomes the focus of attention. Or maybe not.





FRAMING I & II, mixed media on linen, 100 x 75 cm each , 2021





REFLEXION I & II, mixed media on linen, 160 x 100 cm each, 2021





Cantonale Berne Jura 2021-2022. Exhibition view at the Musée jurassien des Arts, Moutier





ELLES, Exhibition view at the Artfestival Au Joli Mois de Mai, la Voirie, Biel, 2021





WAITING ROOM, mixed media on linen, 150 x 200 cm, 2021





# A little bit about me

In 2001, I travelled to Spain for the first time to study for a Master's degree in Architecture and Art. Three weeks after I arrived, I found out that my father had died of a massive heart attack. At the time I did not have the means to return to my family, and so I was forced to deal with the pain and the *distance*. But what did that distance? It was simply this new space-time that I was living in, which differentiated my two worlds: the here and the there, with variations of one same feeling: happiness and sadness.

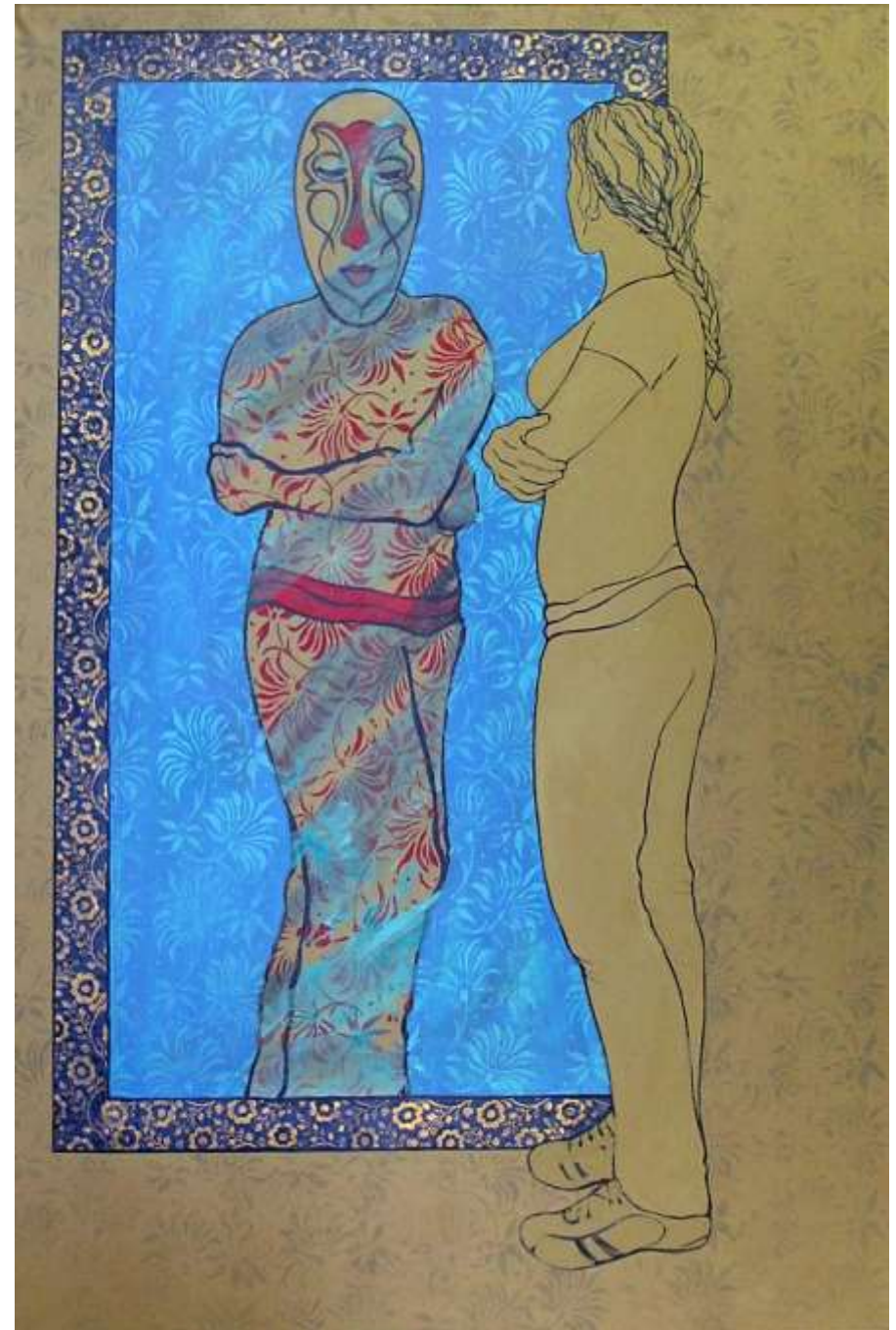
Years later, I moved to Switzerland to live with my partner. My daily takes place in the city of Biel-Bienne. I work here, I have my own family here. I am here, yet a part of me remains somewhere else. I have two worlds and I never feel that I am completely in either one. I don't entirely belong to either place and therefore live in a "*non-place*." A sort of space-time defined by distance that allows me to understand phrases such as "to be a foreigner is not to be from there, but neither is it to be from here"

The topic of immigration carries a lot of "baggage." The political situation surrounding this issue makes it difficult for me to speak about my background, my origins and my history. Yet, isn't the history of humanity a history of migration?

How much does an artist's background influence her work? This question is one easier to answer while living in a foreign country. It is being away from my country of origin that has allowed me to truly realise that I am a Caribbean artist. I had never really thought about it that way before. I was born in the Dominican Republic, have Indigenous, Spanish and African roots, a grandmother from Palestine and another from Puerto Plata. However, I live in Switzerland where my children speak Spanish and Swiss German.

I feel that the best way to define myself is by saying, "I am an artist."

There is nothing like art to define the sense of the *collective* as well as the *individual*.



Me with myself, mixed media on linen, 150 x 100 cm, 2021





On the way back, mixed media on linen, 150 x 90 cm, 2020



Red background, mixed media on linen, 100 x 130 cm, 2020–2021



Red background II, mixed media on linen. 115 x 135 cm, 2021



## THE WAIT







THE WAIT, Performance: Susan Mézquita, Afra Katastrofa & Jolanda Giardiello, Artfestival Au Joli Mois de Mai, Biel, 2021





THE WAIT, Performance: Susan Mézquita, Afra Katastrofa & Jolanda Giardiello, Artfestival Au Joli Mois de Mai, Biel, 2021



# BAGGAGE



BAGGAGE, Installation, Greenhouse at the Ring Square (Ringplatz), Biel, 2021





BAGGAGE, Installation, Greenhouse at the Ring Square (Ringplatz), Biel, 2021

FRUSTRATION  
FRUSTRACIÓN  
FRUSTRIA  
FRUSTRAZIONE  
FRUSTRACIJA  
FRUSTRATSIOON  
FRUSTRĀCIJA  
FRUSTRACJA  
FRUSTRATIE  
FRUSTRA



FRUSTRATION, linocut/Kahari paper. Exhibition IMPRESSION at the Kunsthaus Grenchen, 2022





IMPRESSION, Exhibition view at the Kunsthaus Grenchen, from left: Lis Blunier, Felix Stöckle and Susan Mézquita, 2022



FRUSTRATION I, linocut/Kahari paper, approx. 77 x 115 cm, 2022





FRUSTRATION II, linocut/Kahari paper, approx. 77 x 115 cm, 2022





FRUSTRATION, Work in Progress



# MAP OF SWITZERLAND



MAP OF SWITZERLAND, linocut-installation by eight artists for the Triennale Grenchen, 2021



MAP OF SWITZERLAND, linocut-installation. Exhibition view at the Triennale Grenchen, 2021



# FRUSTRATION\*



**\*Frustration** (Lat. *frustra* = in vain or *frustratio* = the feeling of being upset or annoyed as a result of being unable to change or achieve something. Disappointment or discouragement, or a discouraging situation) Cambridge Dictionary.



FRUSTRATION is a series of large linocuts, each piece separated into two parts and placed behind a window.



Come and look through the window, linocut-installation. Exhibition view at Au Joli Mois de Mai, la Voirie, Biel, 2019





Come and look through the window, linocut-installation. Exhibition view at Au Joli Mois de Mai, la Voirie, Biel, 2019



GOOSEBERRIES. Dialogues from confinement series, Watercolour, graphite on Ingres paper, approx. 30 x 30 cm each, 2020







JARDIN I & II, linocut, Miniprint Internacional, Galería Fort, Cadaqués, Spain, 2019



WIRE NET, Exhibition LYSSAARBERG «L11A», 2019

# LES JARDINS

I currently work with organic motifs for the Series "Garden" that reminiscent of tapestries and decorations from the Arts & Crafts movement, an artistic movement that has always captivated me, in which the arts and crafts merge, giving equal importance to the work of artisans like that of artists and architects.

Between constructions and deconstructions of the forms I try to create my own garden with flowers and thorns such as those of the gooseberry, the blackberry or the rosehip, as well as using some elements that have always been part of my work, such as barbed wire.



JARDIN BLEU series, linocut/Japan paper, approx. 21 x 28 cm, 2019







JARDIN NOIR, linocut/Japan paper approx. 30 x 30 cm each, 2019

POSTCARDS FROM UTOPIA

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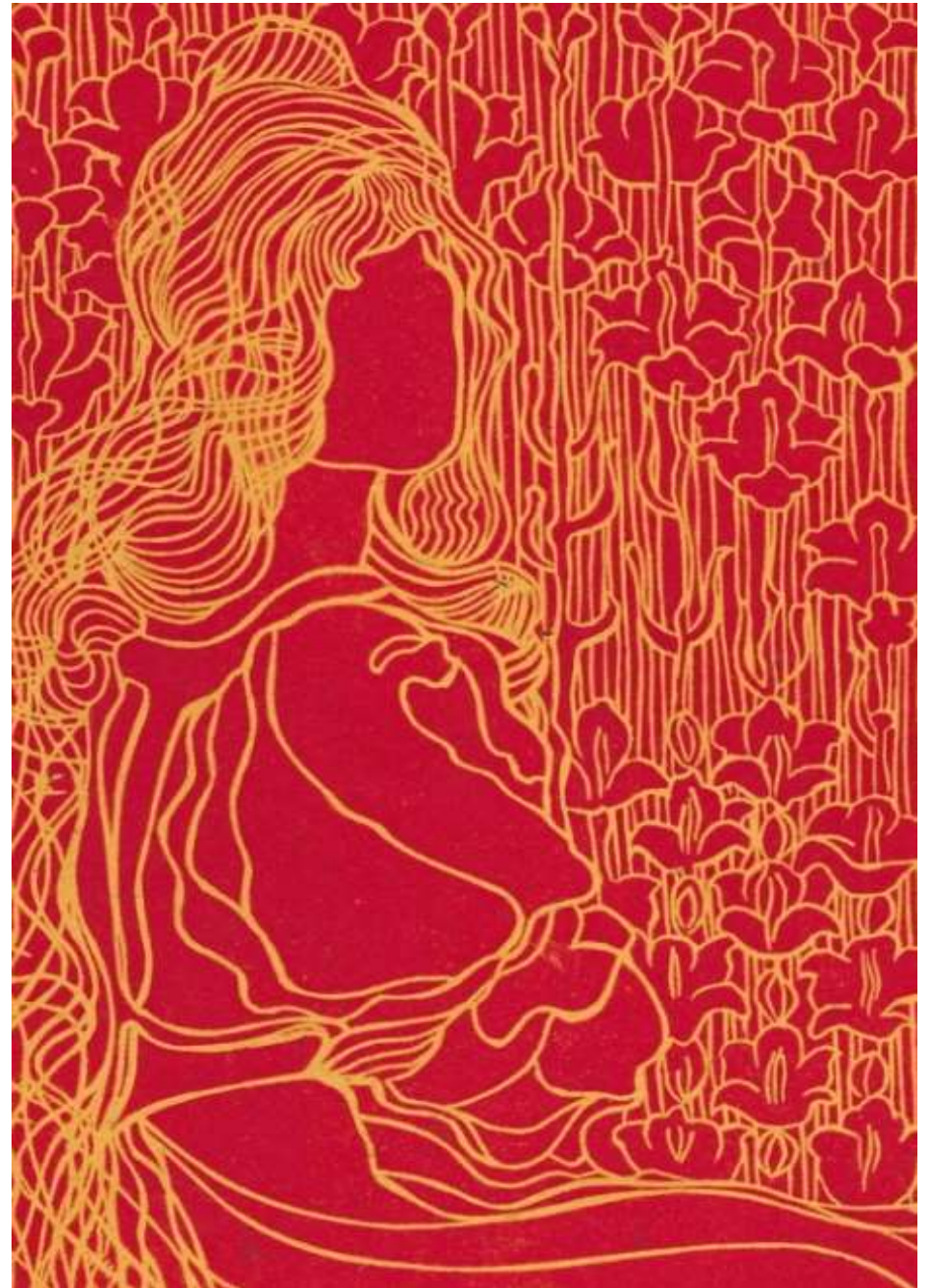


UTOPIA, linocut/Japan paper approx. 26 x 20 cm, 2019





POSTCARDS FROM UTOPIA, exhibition view at the Art Etage – Gallery for contemporary art, Biel, 2019



POSTCARDS FROM UTOPIA Series, linocut/Japan paper, 2019





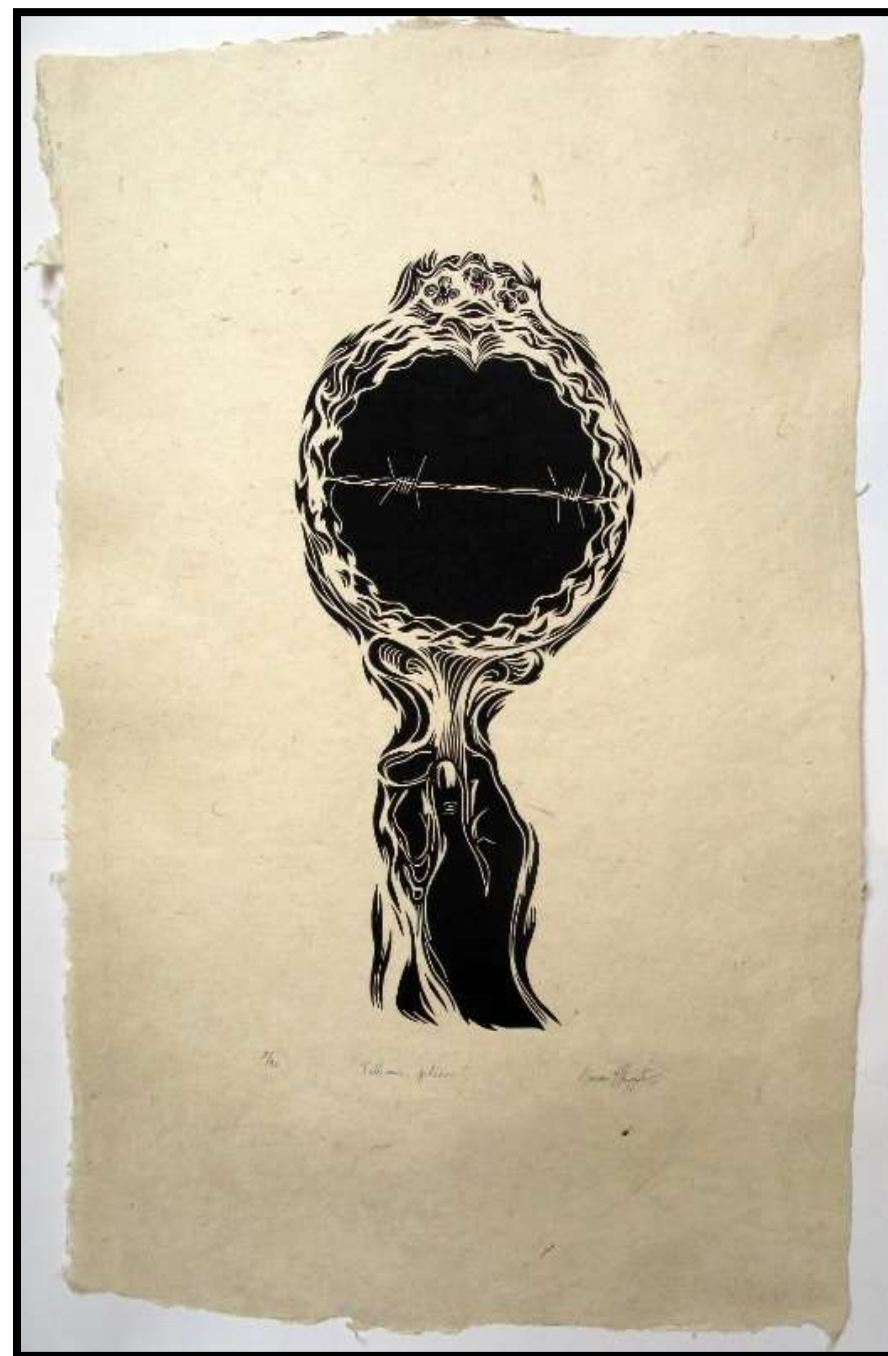
Espace DISPO présente ART. Exhibition view at the Espace DISPO, Nidau, 2018

# DISPO présente ART



Detail from the series DIOSA, linocut, approx. 18 x 18 cm each, Espace DISPO, Nidau, 2018





MIRROR, MIRROR Series, linocut/chinne-collé, approx. 90 x 70 cm



GODDESS Series, linocut/chinne-collé, approx. 90 x 70 cm