



SUSAN MÉZQUITA

Documentation 2024 – 2014

www.susanmezquita.com

Photo: Tiziana De Silvestro



Le train-train quotidien, Performance: Susan Mézquita, Afra Katastrofa & Jolanda Gardiello, Artfestival Au Joli Mois de Mai, Biel, 2024. Photos: Diana Quito



Le train-train quotidien, Performance: Susan Mézquita, Afra Katastrofa & Jolanda Giardiello, Festival Au Joli Mois de Mai, Biel, 2024. Photos: Tiziana De Silvestro



Le train-train quotidien, Installation: Susan Mézquita, Afra Katastrofa & Jolanda Giardiello, Artfestival Au Joli Mois de Mai, Biel, 2024. Photo: Peter Samuel Jaggi



Le train-train quotidien, Performance Festival Au Joli Mois de Mai, Biel, 2024. Photos: Tiziana De Silvestro

PRESSURE



PRESSURE I, II & III, linocut/Kahari paper, 2023



Cantonale Berne Jura 2023-2024, Exhibition view at the Kunstmuseum Thun

PRESSURE



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

In my series 'PRESSURE' I present a group of works created using the linocut technique. The title of the series is not only a reference to the artistic process, but also a playful allusion to the different meanings of the word "pressure" in everyday life.

By using linocut as a form of artistic expression, I aim to evoke a more direct emotional resonance in the viewer and also offer an invitation to freedom of imagination.

The series explores the theme of the pervasive pressures we face daily. Developing a body of work on this theme has been both fascinating and challenging, allowing me to reflect on the dynamics of expectations, their complexity, and the traps they can represent.



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



REFLEXION III, Lithography, 77 x 57 cm, 2023



MIRROR, Linocut/Chinne-collé, 45 x 35 cm, 2023



LE QUOTIDIEN I & II, Linocut/Chinne-collé, approx. 24 x 32 cm each, 2023



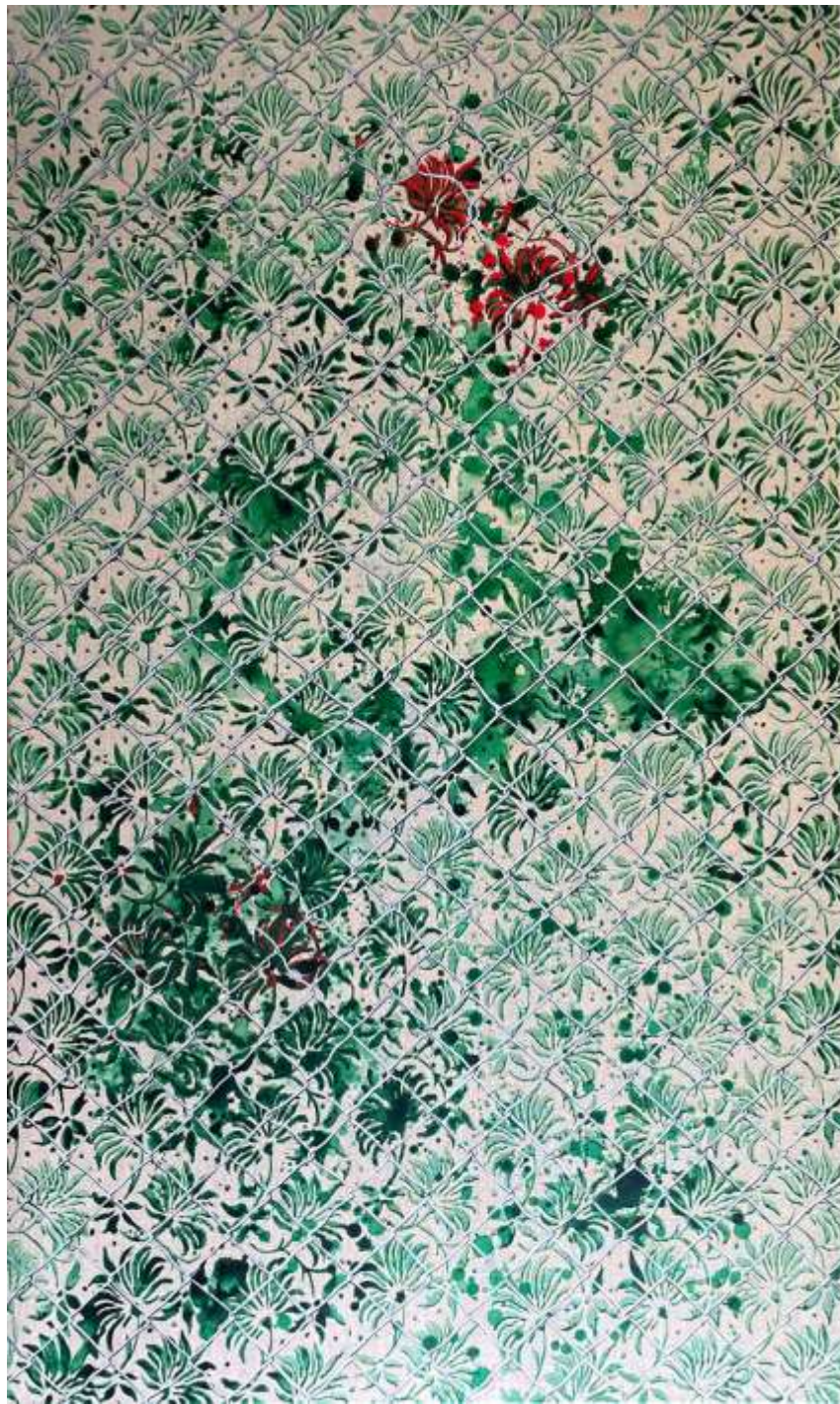
PRESSURE, Exhibition view at the offspace viktorija, Berne, 2023



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



URBAN GARDEN II, Prize at the National Biennial of Visual Arts, Museum of Modern Art, Santo Domingo, 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

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.





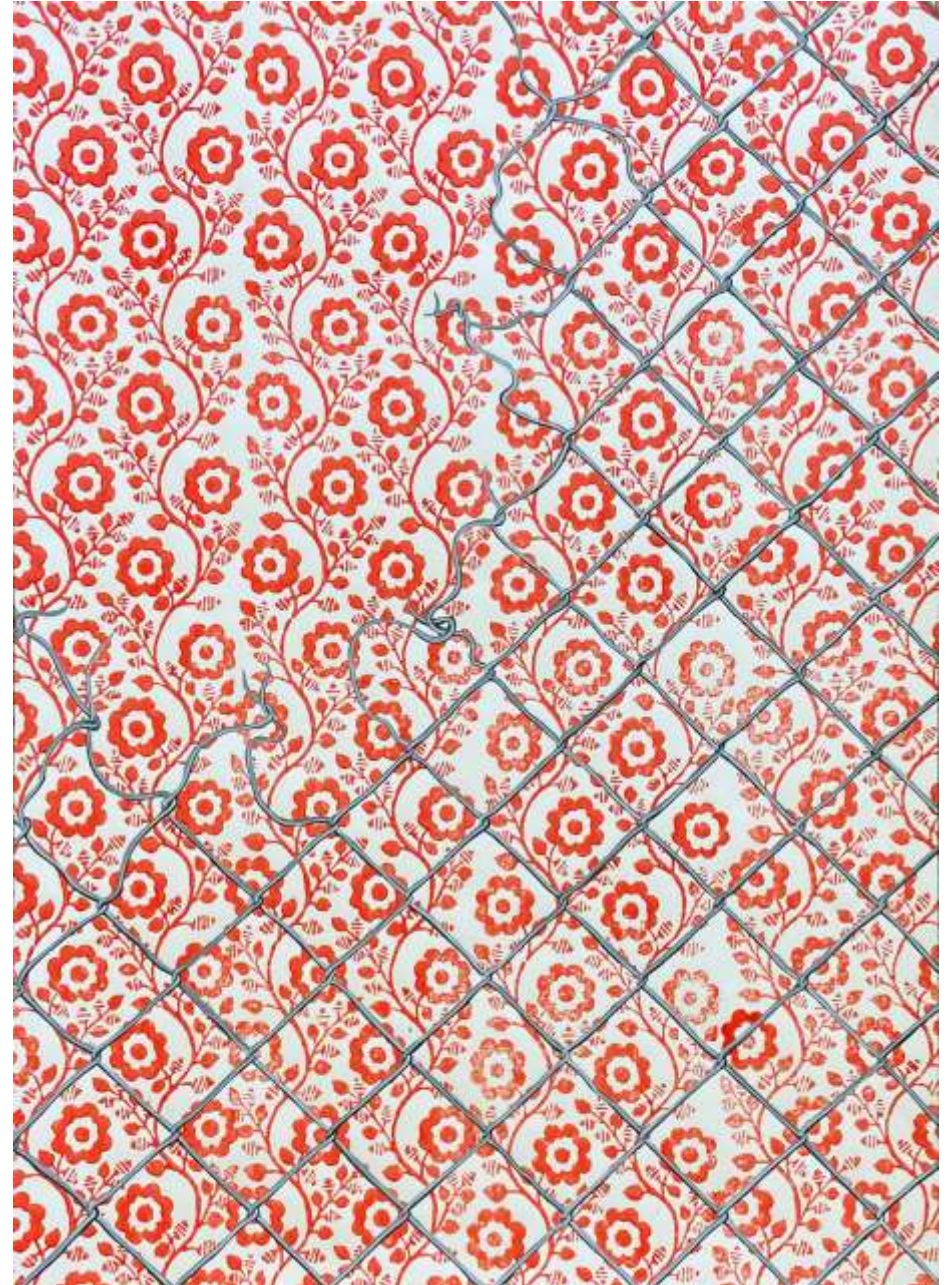
URBAN GARDEN, Installation, étage 19, Nidau, 2023



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



Exhibition view at the Castle in Schwarzenburg, 2022



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



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



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



Cantonale Berne Jura 2021-2022, Exhibition view at the Kunsthaus Interlaken



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



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



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



Red background I & II, mixed media on linen, approx. 100 x 135 cm, 2021

THE WAIT



THE WAIT, Performance, Festival Au Joli Mois de Mai, Biel, 2021. Photo: Damián Feer



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



THE WAIT, Performance: Susan Mézquita, Afra Katastrofa & Jolanda Giardiello, Arffestival Au Joli Mois de Mai, Biel, 2021. Photos: Tiziana De Silvestro

BAGGAGE



BAGGAGE, Installation, greenhouse at the Ring Square, old city of Biel, 2021



BAGGAGE, Installation, Greenhouse at the Ring Square, Biel, 2021. Photos: Tiziana De Silvestro

FRUSTRATION
FRUSTRACIÓN
FRUSTRIA
FRUSTRAZIONE
FRUSTRACIJA
FRUSTRATSIOON
FRUSTRĀCIJA
FRUSTRACJA
FRUSTRATIE
FRUSTRA



FRUSTRATION, linocut/Kahari paper. Exhibition IMPRESSION at the Kunsthaus Grenchen, 2022. Photo: Lis Blunier



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



Spiked berries , 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

POSTCARDS FROM UTOPIA

POSTCARDS FROM UTOPIA

POSTCARDS FROM UTOPIA

POSTCARDS FROM UTOPIA

POSTCARDS FROM UTOPIA

POSTCARDS FROM UTOPIA

POSTCARDS FROM UTOPIA

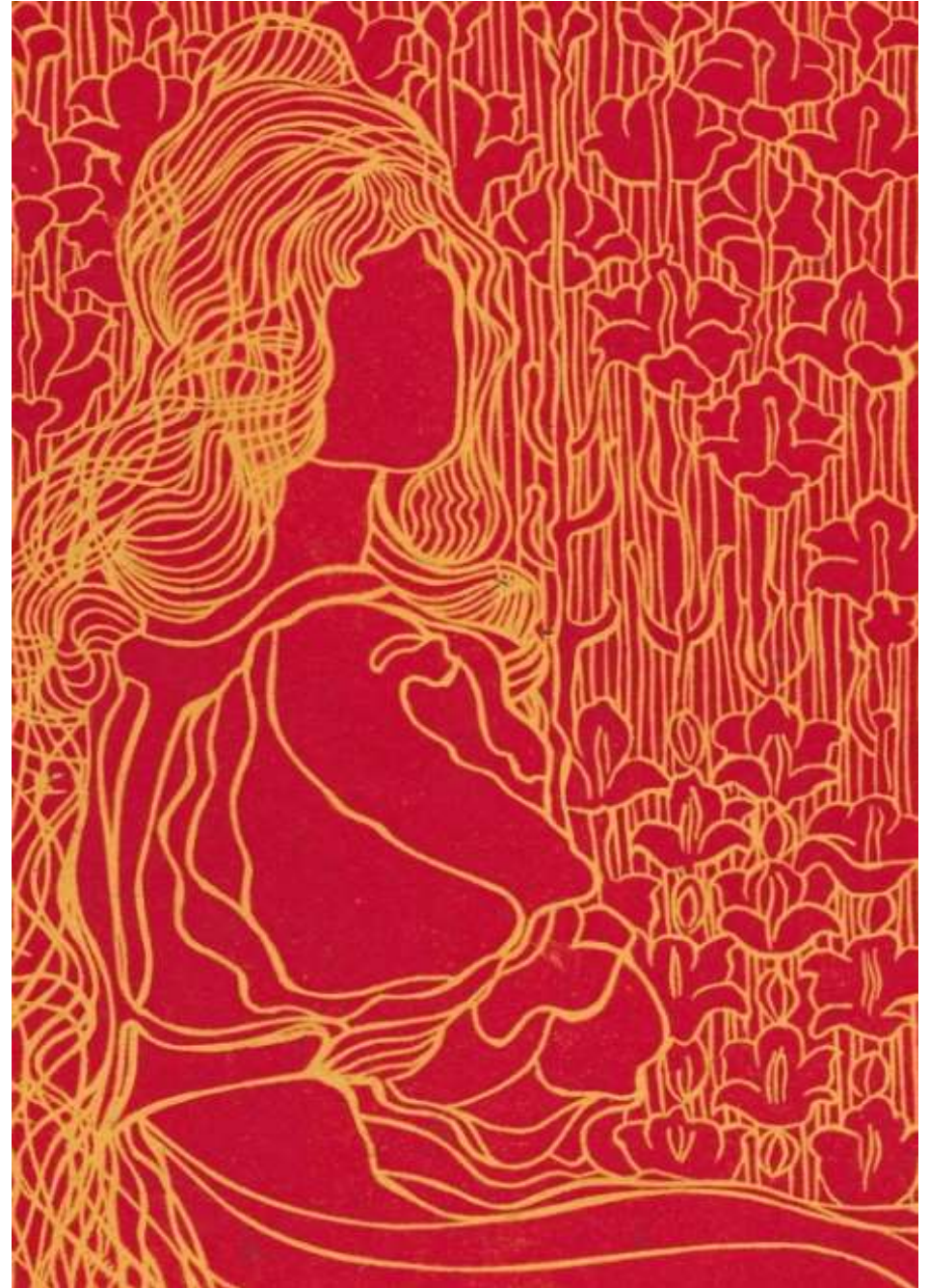


3/4
Billie Pat

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

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*.

Global Dominican - Politics, Economics and Cultural Production

22-23 June 2018, 9am - 7pm

ILAS/IMLR University of London, Senate House, Malet Street



Image: "Partir - Volver" (Detail) by the artist Susann Mészquita

Keynote Speakers

Silvio Torres-Saillant
Syracuse University

Frank Báez
Poet and Musician

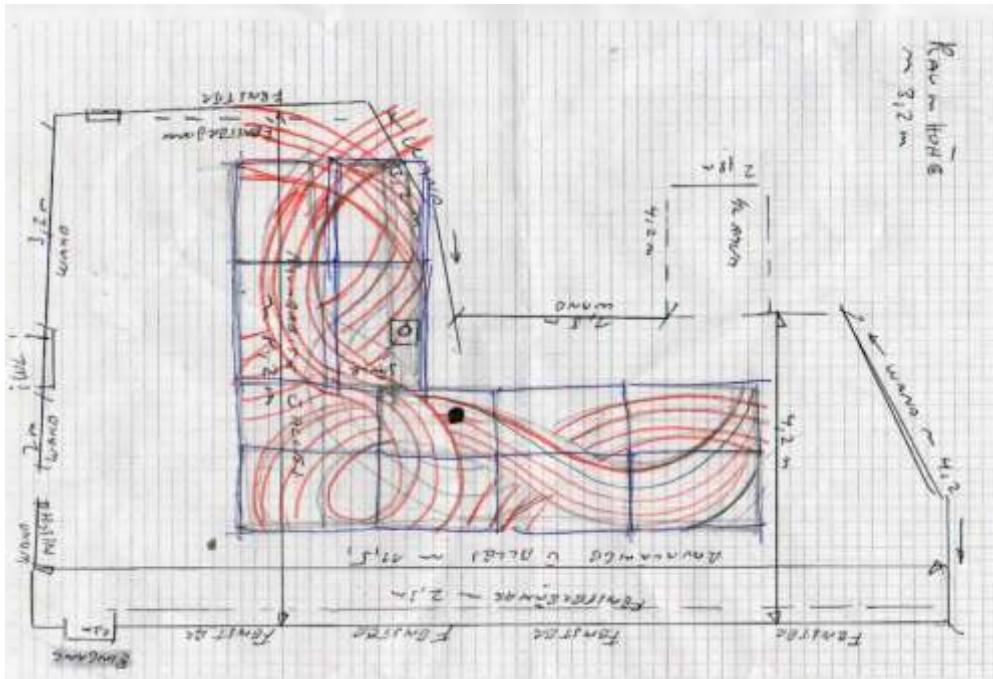
Register online at <https://ilas.sas.ac.uk/events/event/15298>

Conference organisers: William Tantom (ILAS, London), Catherine Davies (IMLR, London), Maria Thomas (Goldsmith College, London) and Conrad James (University of Birmingham)

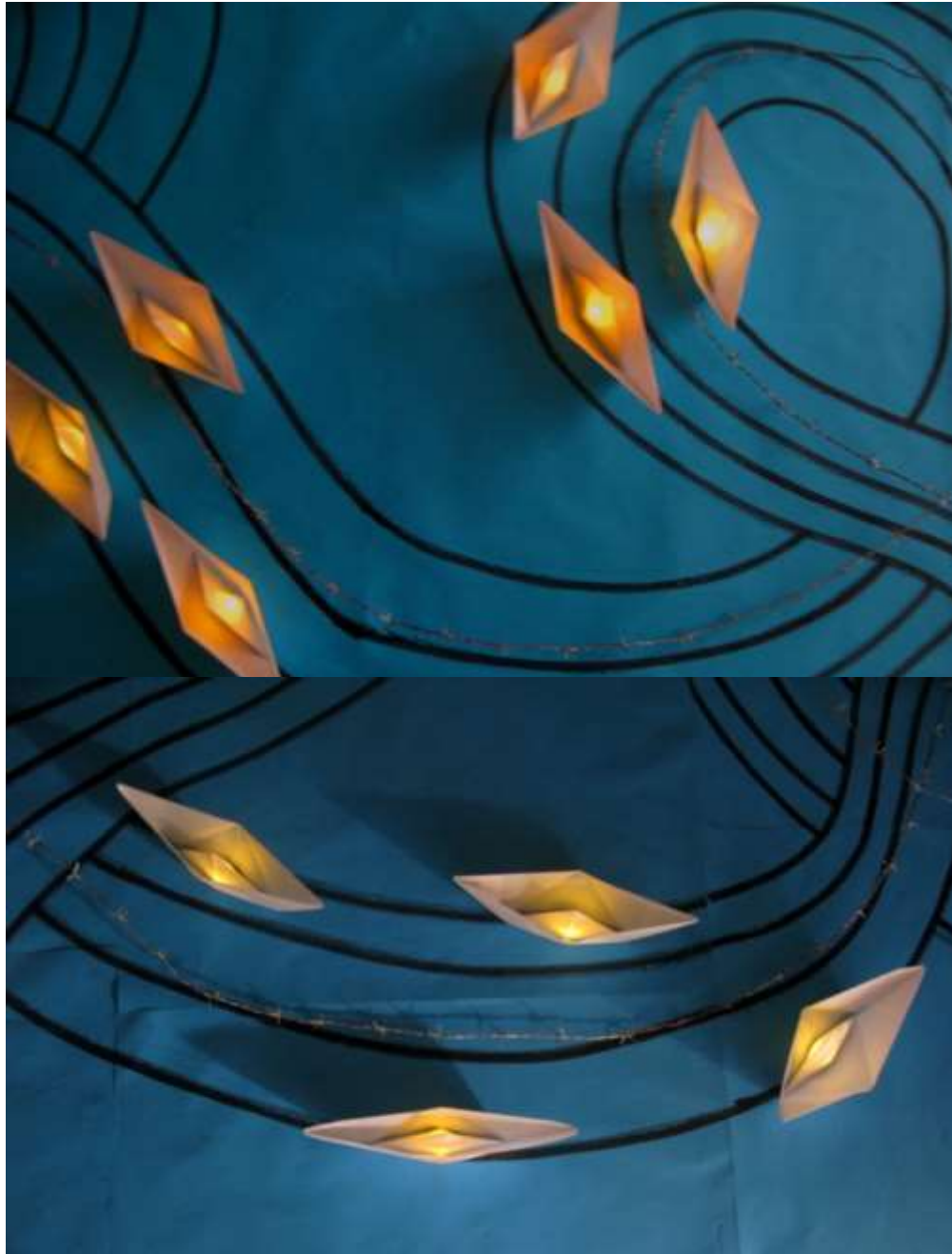
This event is generously supported by the Cassal Endowment Fund



Poster for the conference presentation at the University of London in June 2018. Detail of the mural «Depart-Return» at my Atelier NM64 in Biel.



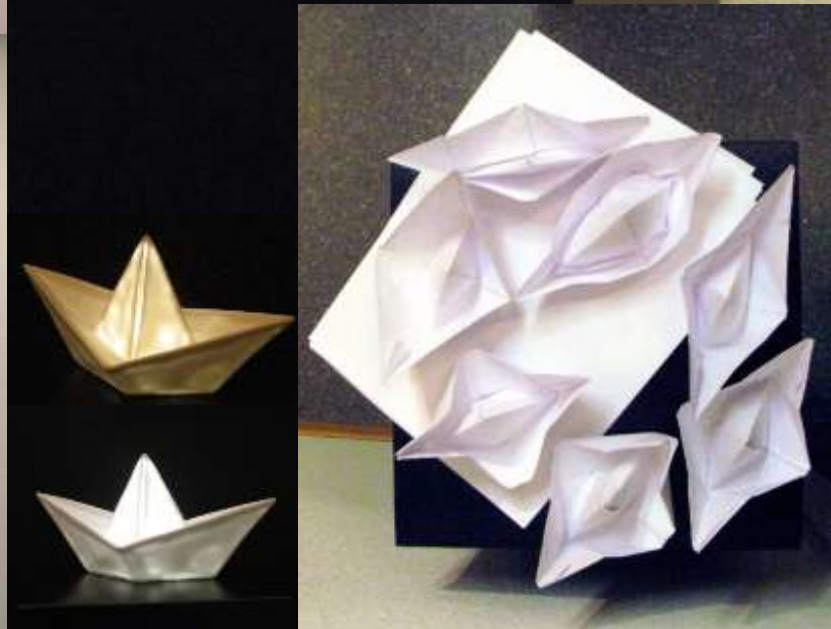
Paperdreams, Installation. Exhibition view at La Voirie, Biel, 2017



Paperdreams, Installation. Exhibition view at La Voirie, Biel, 2017



Paperdreams series, mixed media/linen, 2017



Exhibition view at the Gallery Keller in Zürich, December 2016



CARIBE Series, linocut/Kahari paper, approx. 35 x 25 cm each, 2016-2017

DISPO présente ART



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



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

(IN) TOLERANCIA

A few days after his birth, my son Damián developed a severe skin irritation that did not improve over time, sometimes it got worse, sometimes it got worse, sometimes it got worse, but it never went away. His diet consisted of breast milk for the first few months of his life, so he was supposed to be safe within the perfection of breastfeeding, and when he was about 4 months old we started to try different possibilities with baby food. The skin was not getting any better. All the home remedies, medicines, therapies and other possible cures from traditional and alternative medicine didn't work either.

When I was about 9 months old and after having tried different products from natural to corticosteroids, I ventured to drastically change the baby milk and decided to try goat's milk. I knew that I had found a door to atopic dermatitis, neurodermatitis, intolerance, food allergy (as he also reacted to other foods), or whatever you want to call his case. From then on she only consumes goat's or sheep's milk, and occasionally cow's milk, especially on holidays or when I don't have time to go to the supermarket.

He is less and less intolerant, or to put it better, he tolerates other foods better and better, and although he sometimes reacts to some products, and shows allergic or "intolerance" reactions (which makes me think that there are days of greater tolerance than others, in which even the state of mind has an influence), the truth is that he has never again shown such altered skin as in years gone by. Or maybe he is simply growing up.

Some of us need to grow up to tolerate things that affect us, make us uncomfortable, hurt us and that we even consider "intolerable". I am sure that there is always a solution, the thing is to look for it, find it and apply it every day, 365 days a year, which sometimes is 366!

The project aims to work on the concept of tolerance and its antonym intolerance on a small scale, with the idea of reflecting on the concept on a large scale. The aim is to propose a solution, a step, a way out of the situation that intolerance sometimes presents. The exhibition is not about my son's skin problem, but about the way out, and my personal conclusion: a dose of tolerance is needed every day. In Damián's case, one bottle a day is enough.



7 Days (Detail), linocut, chine-collé/Kahari paper, 2016



(IN) TOLERANCIA. Exhibition view at the Festival Au Joli Mois de Mai, la Voirie, Biel, 2016

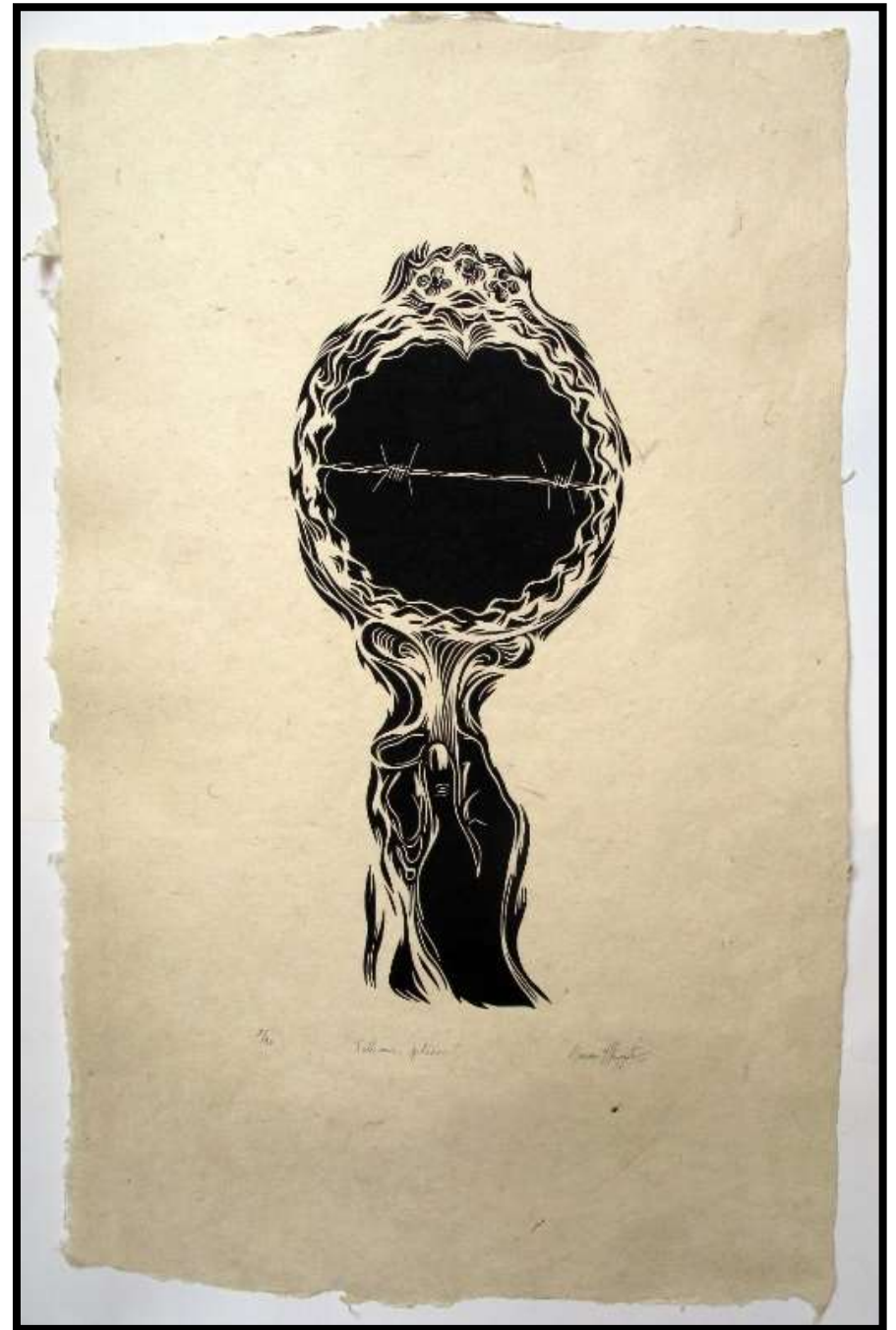


(IN) TOLERANCIA, installation. Exhibition view at la Voirie Biel, 2016





(IN) TOLERANCIA. Exhibition view at the Festival Au Joli Mois de Mai, la Voirie, Biel, 2016



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



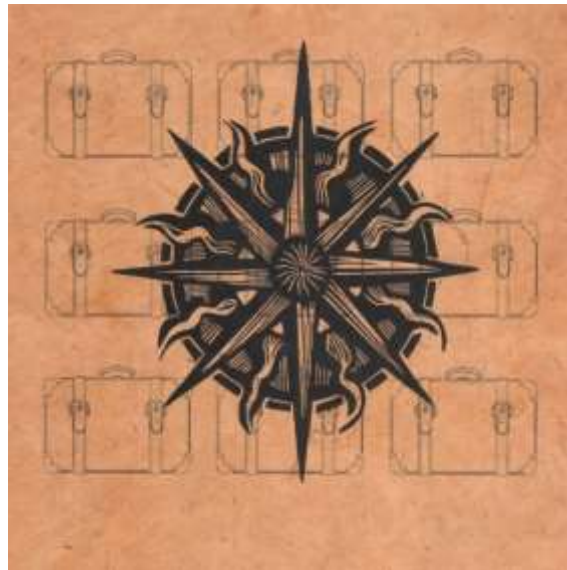
GODDESS Series, linocut/chine-collé, approx. 90 x 70 cm



DEPART – RETURN



Baggage (AE) Luggage (BE), mixed media, 2014–2015



Depart-Return series, mixed media, 2015

There is always an original that governs all reproductions.
The more the original is reproduced, the more its dignity is confirmed.
Because all mechanical reproductions live on a borrowed spirit.

Agnes Heller

I use different printing techniques to develop part of my work. The different ways of engraving a surface and stamping it on paper, reproducing it in one or more issues, identical but at the same time unique, is one of the moments of creation that I enjoy most. The whole process reaffirms my fascination with materials such as wood, linoleum or metal, but even more so with paper, especially handmade paper. Any paper money is precisely a printing, an issue, and like most all engraving, it involves a thorough and precise process that is reproduced a certain number of times: a multiple issue.

Any paper money is precisely a printed matter, a print, and like all engraving, it involves meticulous and precise work that is reproduced a certain number of times, that is to say, a multi-exemplar. Hence the proposal to work on it in my work.

The series like *Wash & Dry*, *Diosa (Goddess)* and *Espejito*, *Espejito (Little Mirror)* have been developed since 2010 and each one is composed of two or more prints of the same format. During the process the central image was transformed in to different variations of the same matrix.

Different variations of the same matrix. Different sides of the coin. Different images reflected in the mirror.



Wash & dry (Detail), 2012–2014



From the series WASH & DRY, Linocut/Chine-collé, 2012-2014