

SUSAN MÉZQUITA

Documentation 2024 - 2018

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Photo: Tiziana De Silvestro



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

PRESSURE



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.

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

PRESSURE



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









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







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

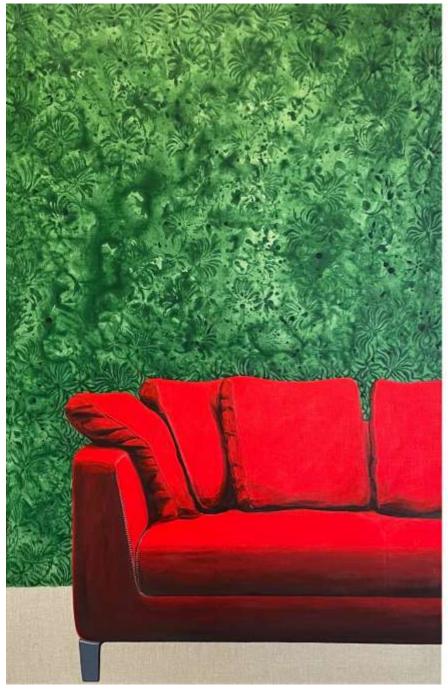




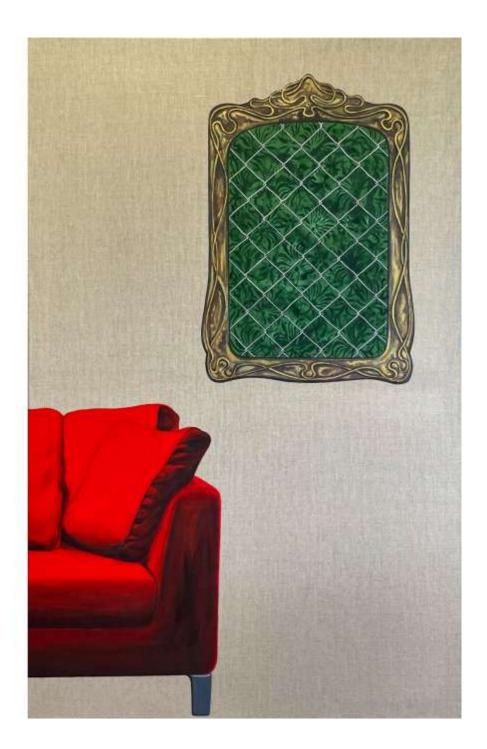
LE QUOTIDIEN I & II, Linocut/Chinne-collé, approx. 24 x 32 cm each, 2023

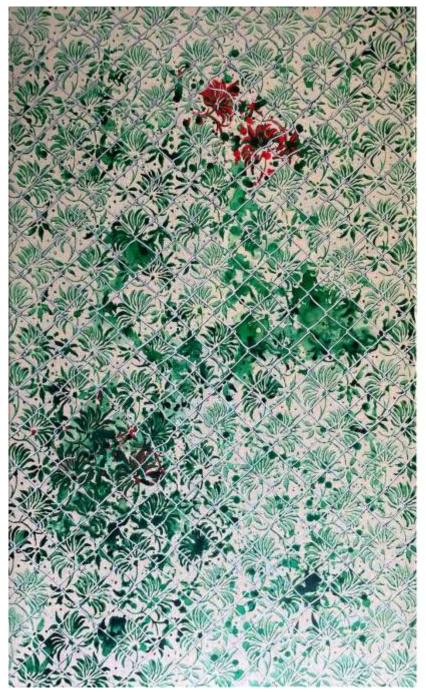


PRESSURE, Exhibition view at the offspace viktoria, Berne, 2023

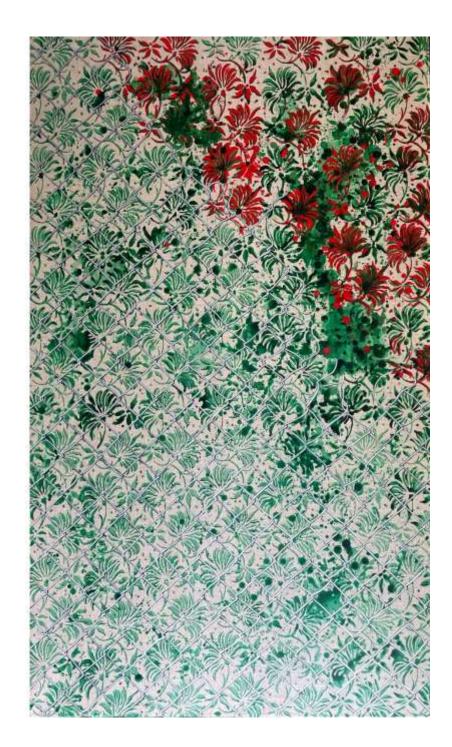


URBAN GARDEN II, mixed media on linen, approx. 155 x 215 cm, 2023





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





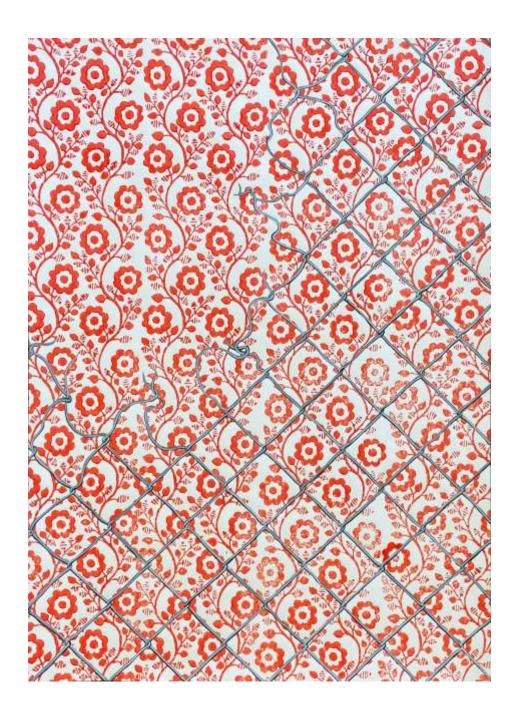




Exhibition view at the Castle in Schwarzenburg, 2022



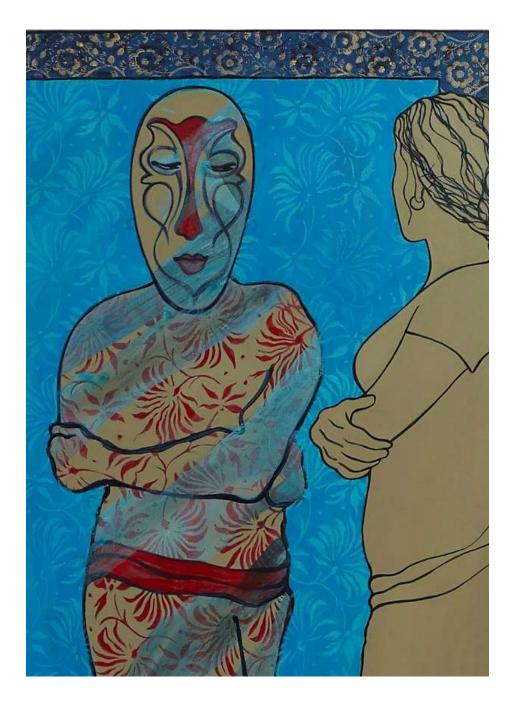






JARDIN NOIR, mixed media on Kahari paper, ca. 75 \times 120 cm, 2020–2022





LITTLE MIRROR FRAMING & REFLEXION

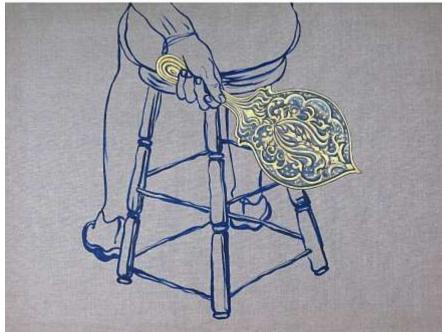
Identity and belonging are concepts that I develop in my work, as well as questions about being a woman in our society.

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.

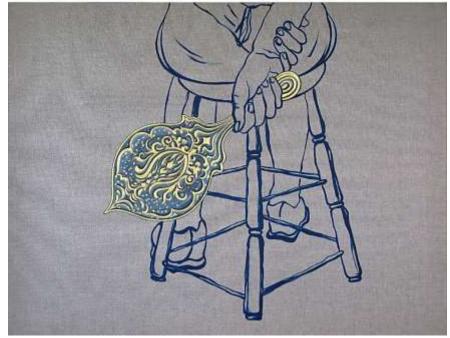
In REFLEXION I and REFLEXION II I tried to give more importance to the mirror than to the female figure. The female silhouette is drawn with a simple monochrome line, so that the mirror, which I have worked in more detail, becomes the focus of attention. Or maybe not.





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



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.

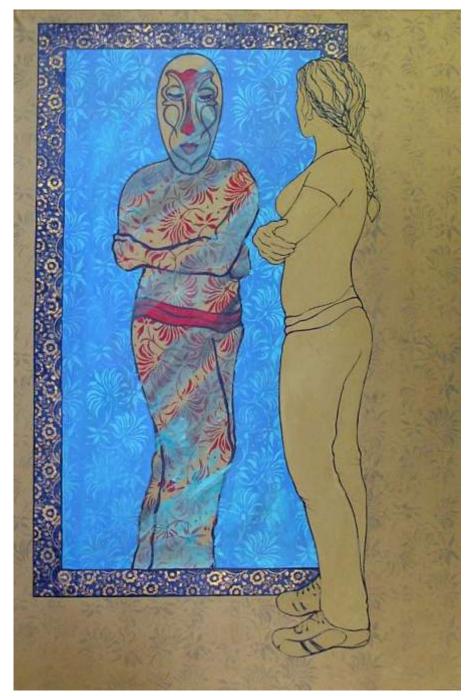
Years later, I moved to Switzerland to live with my partner. My daily takes place in the city of Biel-Bienne. I work here, I have my own family here. I am here, yet a part of me remains somewhere else. I have two worlds and I never feel that I am completely in either one. I don't entirely belong to either 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





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

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



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











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

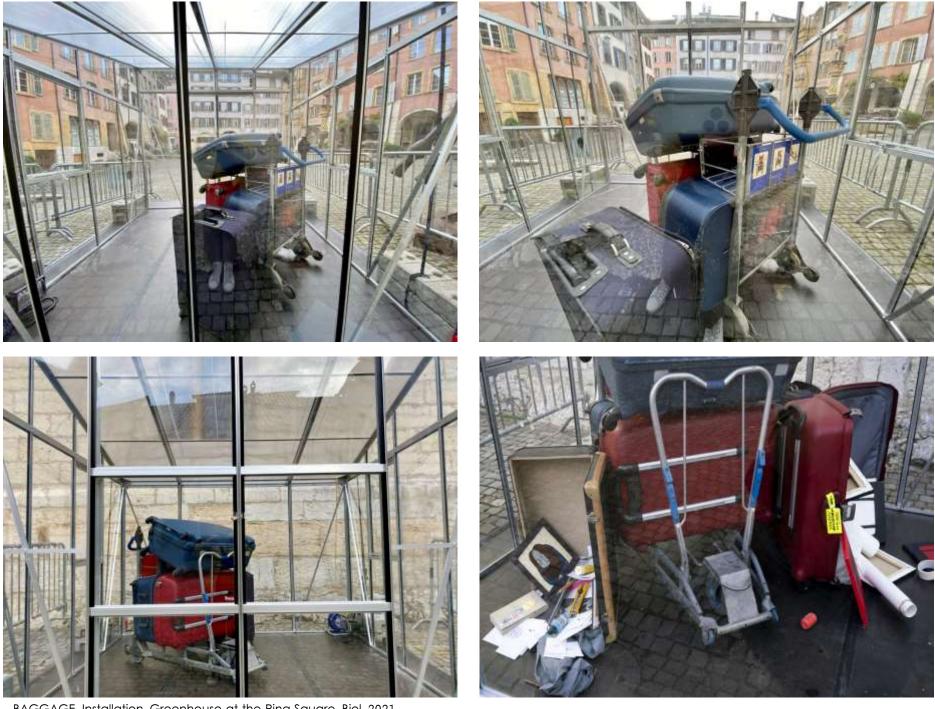


THE WAIT, Performance: Susan Mézquita, Afra Katastrofa & Jolanda Giardiello, Artfestival Au Joli Mois de Mai, Biel, 2021

BAGGAGE



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

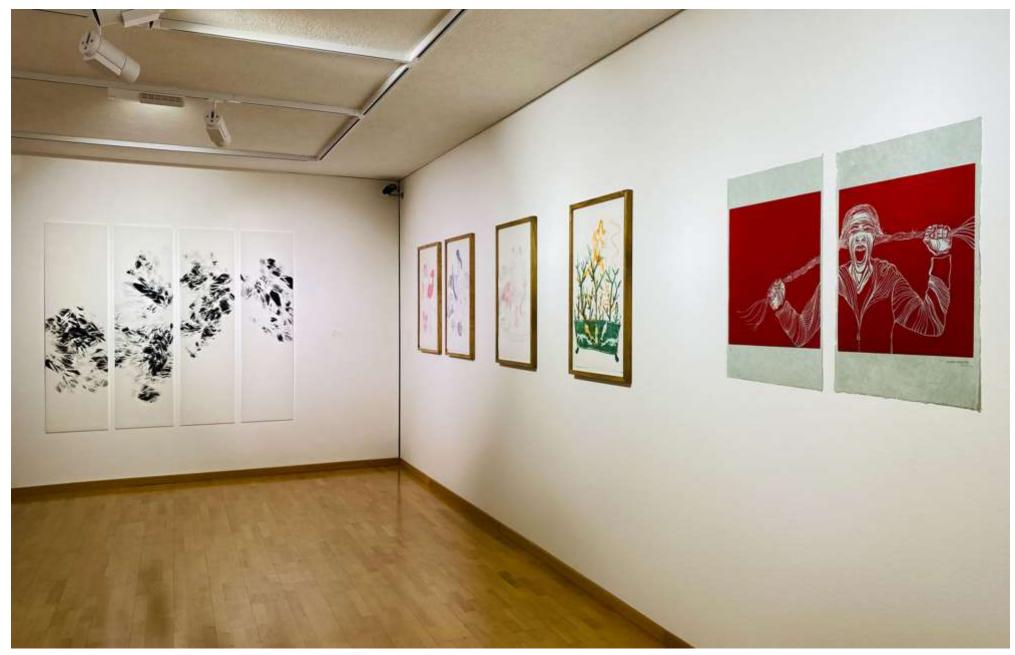


BAGGAGE, Installation, Greenhouse at the Ring Square, Biel, 2021



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

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











FRUSTRATION, Work in Progress

MAP OF SWITZERLAND



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





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



*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

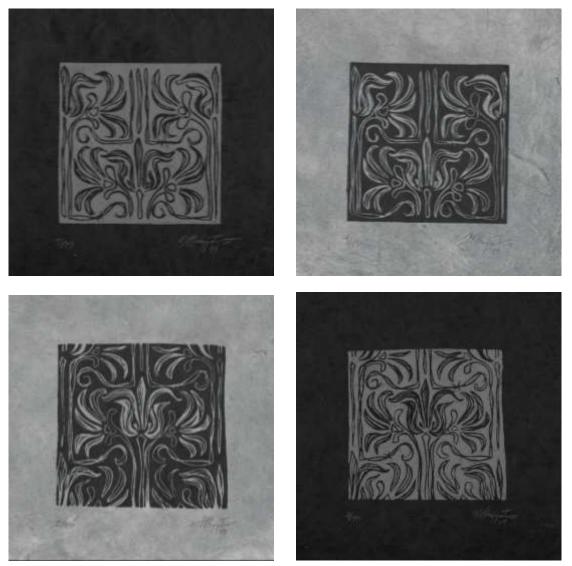


Come and look through the window, linocut-installation. Exhibition view at Au Joli Mois de Mai, la Voirie, Biel, 2019



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

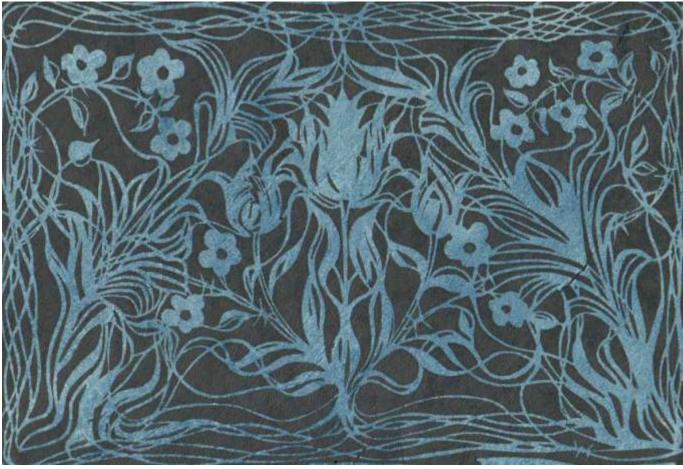


WIRE NET, Exhibition LYSSAARBERG «L11A», 2019

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

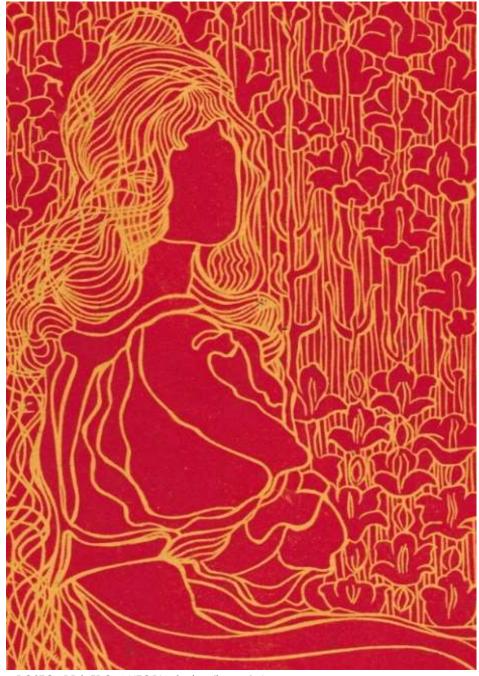


UTOPIA, linocut/Japan paper approx. 26 x 20 cm, 2019



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



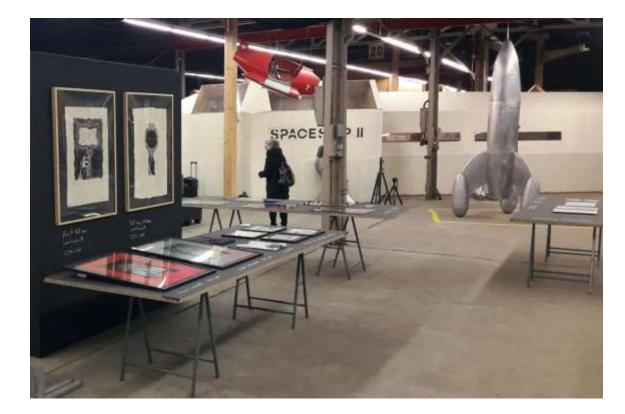


POSTCARDS FROM UTOPIA Series, linocut/Japan paper, 2019



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