

Susana Mazzarino

Portfolio 2026 · Light as material: painting, textile light sculpture, projection

LIGHTARTBLISS STUDIO

**Nothing here is lit from outside.
Bodies that shine because they are
alive.**

*Constellation in Flight, 2026-2027. Textile light sculpture,
Pleione series.*





SUSANA MAZZARINO — ARTIST STATEMENT

Light is my material and my subject. It cannot be held. It has to be made to occur, each time, under conditions I arrange and then leave — and I have arranged those conditions on two supports at once, the canvas and the body, for as long as I have worked.

The direction the work takes is inward. Whoever looks is not placed outside the light: they are one of the conditions under which it occurs. That holds on a canvas, it holds in a darkened room, and it holds on a body in movement — the scale changes, the relation does not.

I trained as a painter and I have worked for twenty years as a fashion designer, and these were never two careers. Every collection I presented between 2009 and 2018 — Madrid, Valencia, Shanghai, Moscow — was conceived as an installation: the garment a sculpture, the catwalk a room, the body the place where the work happened. I work at the point where craft and technology stop being opposites. Silk gazar pleated and fixed by heat, organza cut and layered by hand, tulle in forty layers; and inside them, woven optical fibre, LED, projection, a piezoelectric system developed with a biomechanics laboratory. The forms come from nature — from the way living bodies in water produce their own light, contract, drift, leave trails — and are built with the tools of science, so that the garment behaves like an organism rather than a costume. A garment is a membrane that light passes through, and a body wearing it is not a support but a source.

Since 1988 the work has crossed planes, and it is built by crossing them. Some paintings begin in a photograph I have taken; others begin on the screen with nothing under them. From there: drawn stroke by stroke, printed as pigment on canvas, finished by hand. The same passage takes other states — video and video installation; optical fibre and LED suspended in darkness; and, since 2025, the textile light sculpture: a translucent figure dressed in silk and optical fibre, lit from within, standing before the painting it was made from while that painting's moving image is projected over it. The sculpture emits, the painting emits, the projection is the painting's light travelling.

In Pleione I work from photographs of bioluminescent bodies. They do not receive light in order to shine; they shine because they are alive, and being alive is being light — a continuous electrical event, a current that does not stop at the edge of any body. Emission as recognition. Hofmann built depth out of planes in tension; Albers showed that colour is not a fact but a relation, produced in the eye. Light is more relational still: no substance, only conditions. So the work is organised by planes rather than by images — photograph, screen, print, hand, fabric, room, and the body of whoever is looking — and the observer cannot be subtracted from what is observed.

There is nothing to search for outside. What we call radiance is what is inside moving outward. No form ever closes. What is not understood is not darkness — it is light that has not yet spoken its name.

CURRICULUM VITAE

Born Soltau, Germany, 1969. Spanish and Italian by birth, French by marriage. Lives and works between Alicante, Spain, and Ho Chi Minh City, Vietnam. Visual artist and fashion designer · PhD Candidate in Artistic Creation, Universidad Miguel Hernández.

EDUCATION AND RESEARCH

PhD Candidate, Artistic Creation — Universidad Miguel Hernández de Elche · in progress

Doctoral research: *Piel de luz. El paso de la luz y su huella: lienzo, pantalla y membrana en el arte lumínico* — the perceptual trace light leaves in the observer, with the afterimage as central case, across canvas, screen and the moving clothed body.

DEA, Advanced Studies Diploma — Universidad Miguel Hernández · 2004

Programme La Modificación Artística de la Realidad. Research: Women's Footwear — Evolution and Symbolism.

BA Fine Arts, Painting — Universidad Complutense de Madrid · 1995

Abitur (Allgemeine Hochschulreife), Germany

Four R&D grants, IVACE - Generalitat Valenciana, ERDF co-financed · 2014-2021

Art-science collaboration — UMANA Instituto de Biomecánica, Vigo · 2018-present

Sustained collaboration on two documented research projects. Study 1: biomechanical development of stability and comfort footwear — plantar pressure distribution and the baseline of the 16 pressure zones of the human foot. Study 2: internal strap system for the correction of congenital deviations and postural deficiencies, applied therapeutically in children and adults for the recovery of motor autonomy. Both studies are the scientific ground of LIGHTLIVE®; results under intellectual-property and patent protection.

AWARDS

Arte Laguna Prize — Special Prizes in two consecutive editions, 2025 and 2026.

Arte Laguna Prize, 21st Edition — Galata Museo del Mare Special Prize · Venice, 2026

Museum prize, selected directly by the Galata Museo del Mare, Genoa, for the work *Waterfall*; exhibition at the museum, March 2027.

Arte Laguna Prize, 20th Edition — Double Special Prize · Venice, 2025

NY20+ Prize (artist residency, Chengdu) and MAMAM Museum Prize (exhibition, Recife), awarded by independent juries on two continents.

Luxembourg Art Prize — Certificate of Artistic Achievement and Honourable Mention, Pinacothèque · 2025

NYC4PA Reflections International Photography Competition — Second Prize, New York, work *Sphere* · 2025

SOLO EXHIBITIONS

Centre de Documentació i Museu Tèxtil de Terrassa, Barcelona · February-May 2027

Espai Zero. Museum of National Interest; the oldest textile museum in Spain. Paintings, textile light sculptures and video projection of the Pleione series; presentation of wearable light pieces. Confirmed.

Museo del Traje, Madrid · 2027

Invited exhibition, under selection.

El Infinito Intangible — LightArtBliss Studio, Alicante · 2023

Océano Azul, La Plaza, Altea · 1998 · Estrellas y Galaxias, Centro Cultural, Murcia · 1997 · Luz en Movimiento, Centro Cultural, Lorca · 1996 · Viva la Vida, Centro Príncipe de Asturias, Madrid · 1993 · Barbieri, Madrid · 1991 · Klatsch, Lüneburg · 1989 · Der surreale Traum, HKK, Germany · 1988

INSTITUTIONAL EXHIBITIONS AND MUSEUM PROGRAMMES

Galata Museo del Mare, Genoa, Italy · March 2027

Exhibition of the Galata Museo del Mare Special Prize, Arte Laguna Prize 21st Edition; awarded work *Waterfall*.

Chengdu Museum of Contemporary Art (Tianfu Art Park), Chengdu, China · July 2026

Exhibition and artist's workshop, within the framework of the Chengdu Biennale of Contemporary Art.

MAMAM — Museu de Arte Moderna Aloísio Magalhães, Recife, Brazil · August 2026

Thirty-day exhibition; MAMAM Museum Prize, Arte Laguna Prize 20th Edition.

Tianyi Art Museum, Nongyuan International Art Village, Chengdu, China · 2026

Final residency exhibition, NY20+ International Artist Residency Program.

MEAM — Museu Europeu d'Art Modern, Barcelona · April 2026

Exhibition and artist's workshop.

Contemporary Venice — Palazzo Albrizzi-Capello, Venice, Italy · 2025

RESIDENCIES AND WORKSHOPS

NY20+ International Artist Residency Program — Nongyuan Culture, Chengdu, Sichuan, China · 31 days, 2026

Artist's workshops *Light and Colour* — Chengdu Museum of Contemporary Art and Chengdu Biennale; Tianyi Art Gallery, Chengdu; MEAM, Barcelona · 2026

FASHION DESIGN — LEXELART

Since 2003, creative director and founder of LEXELART, Alicante, with development and production between Spain and Ho Chi Minh City: more than fifty conceptual collections presented on five continents, in more than twenty countries, with trendsetter recognition by WGSN. Between 2009 and 2018 each collection was conceived as a chapter of a single narrative cycle and presented as an immersive catwalk installation. It is not a separate biography: the doctoral research that began with the symbolism of footwear, the four public R&D grants, the decade of biomechanical work and the present textile light sculptures are one continuous line, in which the garment is a sculpture and the body its site.

CONCEPTUAL FASHION SHOWS AND CATWALK INSTALLATIONS

2018 Beauty and the Beast — FIMI, Madrid · 2017 Pirates — CMBE, Shanghai (immersive installation) · 2017 Avatar — FIMI, Madrid · 2017 The Aristocats — FIMI, Madrid · 2016 Starlight — FIMI, Madrid · 2016 Alice — FIMI, Madrid · 2015 The Lion King — FIMI, Madrid · 2015 Cinderella — FIMI, Madrid · 2014 Frozen — FIMI, Madrid · 2014 Mary Poppins — FIMI, Madrid · 2013 The Nutcracker — FIMI, Madrid · 2012 Peter Pan — FIMI, Valencia · 2011 Alice Through the Looking Glass — FIMI, Valencia, and CPM, Moscow (performance) · 2010 Alice in Wonderland — FIMI, Valencia · 2010 Snow White — FIMI, Valencia · 2009 Hansel and Gretel — FIMI, Madrid.

International fairs and platforms, 1998–2018: FIMI (Madrid, Valencia) · MICAM (Milan) · GDS (Düsseldorf) · ENK (New York) · CMBE (Shanghai) · Miami Exposition · BUBBLE (London) · Mess Around (Paris) · Kleine Fabriek (Amsterdam) · MODA (Birmingham) · Broga (Kildare, Ireland).

LIGHTLIVE® — ART AND SCIENCE AS MUTUAL DETERMINANTS

A piezoelectric wearable object developed since 2018 with the UMANA Instituto de Biomecánica (Vigo): the walking body generates the light it emits — no step, no current, no image. The 16-zone chromatic map of the sole corresponds to the clinically established pressure regions of the foot, validated in the two UMANA studies; what biomechanics renders as clinical data, the work renders as light. 45-page technical specification, 27 engineering drawings; patent pending (Valencia IP Registry); EU trademark registered, EUIPO 2025. The collaboration continues in Pleione and in the present art-science projects.

STUDIO AND TECHNIQUE

Each painting begins either from a photograph I have taken or directly on the screen. I draw over it stroke by stroke on iPad Pro with Apple Pencil, print it as pigment on canvas over a wooden stretcher, and in a number of works finish the print by hand in acrylic. Works finished by hand are unique; works that are not are editioned in three numbered and signed copies plus one artist's proof, in total and across all formats.

The same enquiry takes other states: single-channel video and video installation, projected over the paintings and the sculptures; installation in optical fibre and LED suspended in architectural darkness; textile light sculptures on translucent figures — silk gazar, organza and tulle, LED-lit woven optical-fibre fabric, side-emitting optical fibre; and wearable light garments, sculptures made to be worn and shown on the moving body.

SERIES 2021–2026

Pleione (2026–2027): bodies that produce their own light; paintings, textile light sculptures, projection · Sunbirds (2026): light in migration, from body to body without loss · Dissolution (2026): form giving itself back to light · Vertical Thresholds (2025–2026): luminous columns over a neutral ground · Quantum Mandalas (2025–2026): radial organisations of light within the field · Light Ships (2022–2025): archetypal forms gathered around light · Interlumen (2021–2025): the full chromatic spectrum · Lumen Vigilis (2021–2026): the most ethereal register · The Intangible Infinite (2021–2025): twenty works in a predominantly blue palette.

ART FAIRS AND CURATED SELECTION

Salon International d'Art Contemporain, Carrousel du Louvre, Paris · October 2026 · The Perception of Color, Spazio SV – San Vidal, Venice · January 2026 · Venice International Art Fair, 23rd ed., Palazzo Albrizzi-Capello · December 2025 · Contemporary Venice, 17th ed. · 2025. Work selected for eighteen curated collections by twelve curators and gallerists, among them Kelly Krugman (SAVVY Contemporary, Berlin).

POSITIONS · COLLECTIONS · LANGUAGES

Artistic Director and founder, LightArtBliss Studio, Alicante, 1998– · Creative Director and founder, LEXELART, 2003– · Artist jeweller and goldsmith, 1990–. Private and institutional collections in more than twenty countries across four continents. Spanish, German and Italian (native) · English (professional, TOEIC) · French.

PLEIONE — ONE WORK IN THREE STATES

Pleione is a series begun in 2026 from photographs I have taken of bioluminescent marine bodies — organisms that do not receive light in order to shine, but shine because they are alive. Twelve paintings so far, ordered as a descent from the lit surface of the sea to the bathyal threshold, where sunlight fails and only the light the bodies produce remains.

In 2026 the series took a second and a third state. Each painting becomes a body: a textile light sculpture on a translucent figure dressed in silk gazar, organza and tulle, threaded with LED-lit woven optical fibre and side-emitting fibre, lit from within. And each painting is set in motion as a single-channel video, projected over the sculpture and the wall behind it, so that the painting illuminates the body made from it and the body returns that light to the room. Painting, sculpture and projection carry one title because they are one work.

The series is the core of my solo exhibition at the Centre de Documentació i Museu Tèxtil de Terrassa (February–May 2027) and of the projects presented to the Museo Nacional Centro de Arte Reina Sofía (Museum of the Commons – Climate) and the Museo del Mar de Santa Pola. Nothing in it is lit from outside: interior light and exterior light are one substance seen from two sides.

Paintings: photograph, digital drawing and pigment print on canvas, hand-finished in acrylic. Unique works when finished by hand; otherwise 3 + 1 A.P. Base format 120 × 90 cm.

Sculptures: textile light sculpture, approx. 180 cm figures on steel base, floor extensions up to 200 cm.

Video: single-channel digital video, colour, silent, loop.



Constellation in Flight (Constelación en Fuga), 2026. Painting, Pleione series.

Constellation in Flight / Constelación en Fuga

Multimedia installation · Year: 2026–2027

Textile light sculpture and digital video projection of the painting of the same title over the sculpture and the wall. A single folded volume of heat-set pleated midnight-blue silk gazar sits on the right shoulder of the figure, lined inside with woven optical fibre so that large, irregular points of light show through the pleats. From its lower edge, several hundred straight optical fibres run diagonally down and away from the body, tensioned toward the floor, their tips burning white where they end. The rest of the body is dark; the figure leans fifteen degrees along the diagonal.

This is the painting of the fall: a lone body moving away and leaving behind the traces of its own light. In the sculpture, speed becomes tension — the fibre does not hang, it is stretched. The only thing with direction in the work is the light.

Materials: heat-set pleated silk gazar, nylon tulle, LED-lit woven optical-fibre fabric, side-emitting optical fibre, nylon monofilament, translucent resin figure; single-channel digital projection.

Dimensions: 190 × 220 × 90 cm (74.8 × 86.6 × 35.4 in), variable.

Created for the solo exhibition at the Museu Tèxtil de Terrassa, 2027.



Constellation in Flight — installation, frontal view



Constellation in Flight — installation, profile

Radiant Dispersion / *Dispersión Radiante*

Textile light sculpture · **Year:** 2026–2027

The figure stands in a long column of ultramarine tulle and organza, and the light is distributed over the entire surface of the dress: hundreds of irregular points of cold white light of different sizes, densest across the torso and thinning toward the hem, never gathered into any single form. From the whole surface, long optical fibres emerge and stream outward and downward, pooling around the feet in wide luminous trails. There is no single bright object anywhere. The body itself is the source.

This work does not translate one painting but the principle of the whole series — bodies that shine with a light of their own — and is its central piece. My intention is the simplest and the hardest of the series: a figure that is nothing but its own light, dispersing.

Materials: layered ultramarine nylon tulle and silk organza, LED-lit woven optical-fibre fabric, side-emitting optical fibre, translucent resin figure.

Dimensions: 180 × 200 × 200 cm (70.9 × 78.7 × 78.7 in) including floor extension.



Radiant Dispersion — back view



Radiant Dispersion — profile

Seventh Light / *Séptima Luz*

Textile light sculpture · 2026-2027 · 180 × 60 × 60 cm

A narrow column of twenty layers of tulle and, along the vertical axis of the body, seven folded volumes of pleated organza in decreasing size, each lit from inside by its own weave of optical fibre. Within the blue, almost imperceptible specks of green and magenta from photoluminescent thread. The only work in the series that admits colour — always inside the blue, always at the edge of the visible. Seven states of the same light, one below the other.

Lit Field / *Campo Encendido*

Textile light sculpture · 2026-2027 · 180 × 120 × 120 cm, floor extension 200 cm

The figure is enclosed in a dense accumulation of hundreds of small folded pockets of white organza and thin silicone, sewn chaotically over one another in many layers. At the centre of the torso a single cold-white core overexposes to pure white and fades through the mass toward the shoulders and hem. No single body can be distinguished: there is only the field. The viewer does not look at a figure but enters a field — lit from within, not from the room.



Seventh Light



Lit Field

Own Light / Luz Propia

Textile light sculpture · 2026-2027 · 180 × 150 × 150 cm

The lightest work in the series. Two cores of woven optical fibre release several hundred fine filaments of optical fibre and white silk thread, one to two metres long, which cross the body in diagonals and pool on the floor. There is no rigid element; the filaments hang and move with the air of the room. The sculpture replaces volume with line. The bodies shine with a light of their own, and that light is all that remains of them.

Low Orbit / Órbita Baja

Textile light sculpture · 2026-2027 · 200 × 140 × 110 cm

A single curved sheet two metres long, of clear PVC lined with white organza, sweeps around the figure from the right hip, behind the head, to the left shoulder without touching it. Along its inner face, large soft points of blue-white light glow through the organza, out of focus. In the painting a body comes so close that its curve closes the frame; in the sculpture that closeness becomes a horizon that surrounds the figure and keeps its distance. The light orbits — it belongs to the body without ever landing on it.



Own Light



Low Orbit

PLEIONE — THE PAINTINGS, 2026

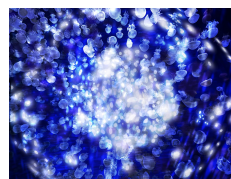
Twelve paintings, ordered as a descent: the lit surface, the current, the fall, the pulse, the column, the threshold where reflected light ends and produced light begins. Each begins in a photograph I have taken of living bodies that produce their own light, drawn over stroke by stroke, printed as pigment on canvas and finished by hand.

Pleione, who gives the series its name, is the mother of the Pleiades and a star of the cluster itself. Points of light on a dark ground are, for the eye, indistinguishably a night sky and a bioluminescent sea; the series works on that coincidence not as metaphor but as structure.

Technique: photograph, digital drawing and pigment print on canvas, hand-finished in acrylic, mounted on a wooden stretcher.

Edition: unique works when hand-finished; otherwise 3 numbered and signed copies + 1 A.P.

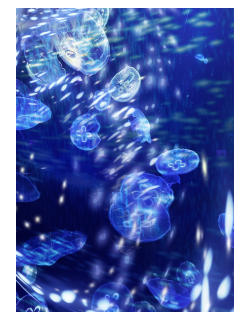
Base format: 120 × 90 cm (47.25 × 35.5 in), scalable with the original proportions preserved.



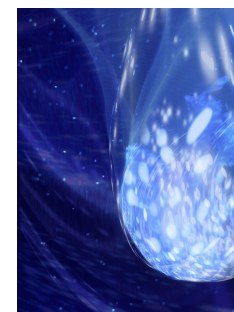
Lit Field / Campo
Encendido



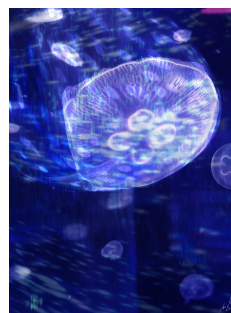
Constellation in Flight /
Constelación en Fuga



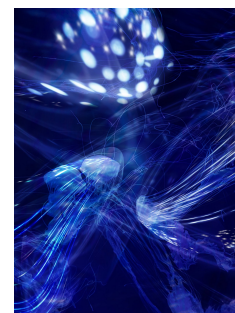
Particle Current /
Corriente de Partículas



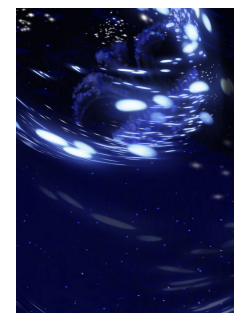
Slow Descent / Descenso
Lento



Electric Emanation /
Emanación Eléctrica



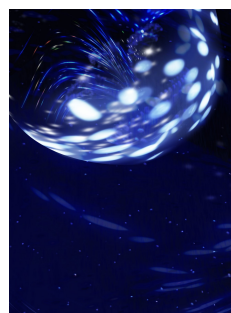
Own Light / Luz Propia



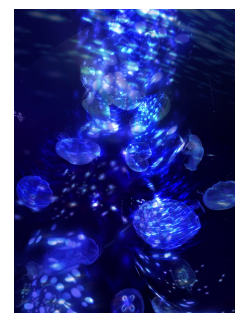
Stellar Motion /
Movimiento Estelar



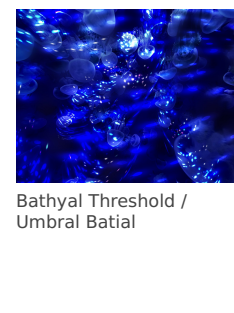
Low Orbit / Órbita Baja



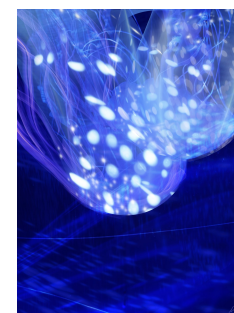
Abyssal Pulse / Pulso
Abisal



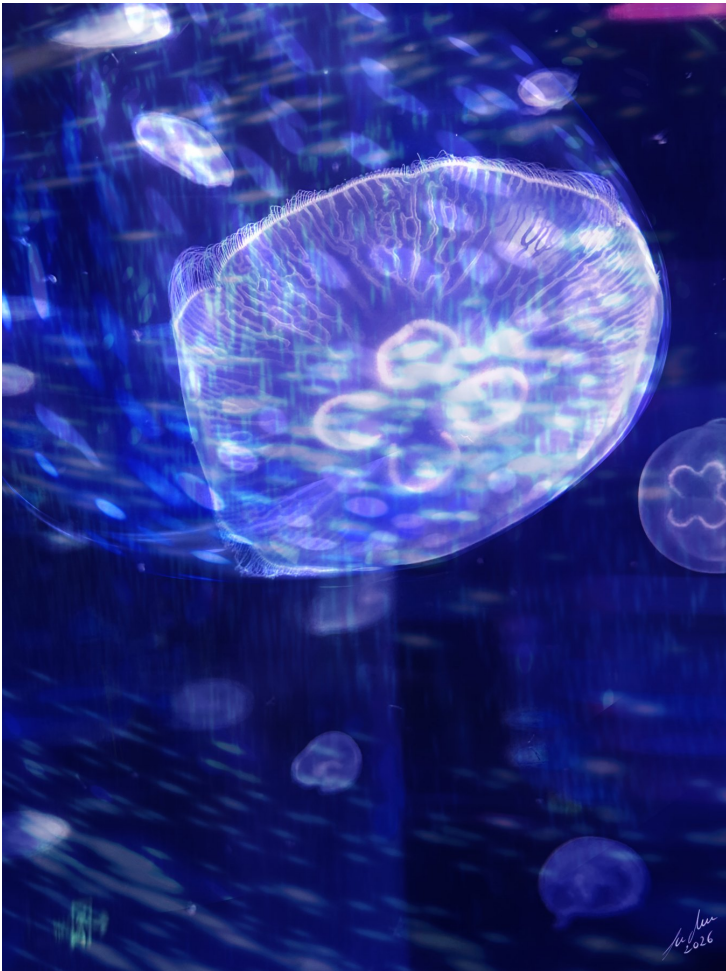
Seventh Light / Séptima
Luz



Bathyal Threshold /
Umbral Batial



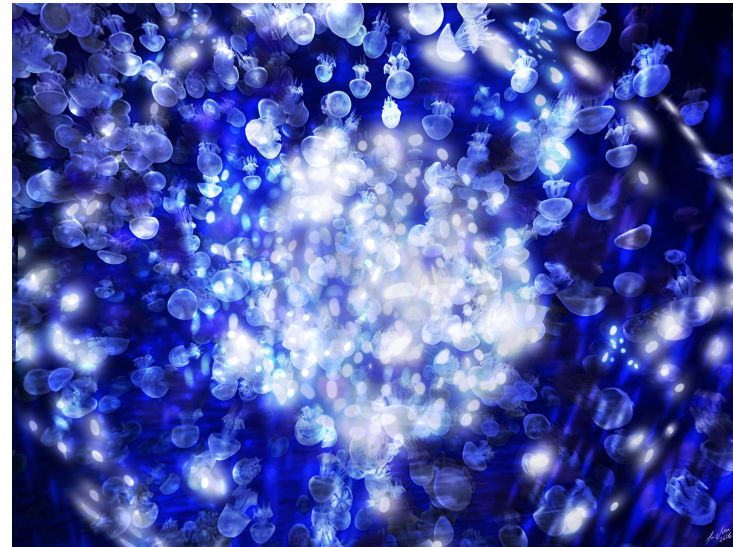
Blue Union / Unión Azul



Electric Emanation / *Emanación Eléctrica*

Series: Pleione · **Year:** 2026 · 120 × 90 cm · Photograph, digital drawing and pigment print on canvas, hand-finished in acrylic, mounted on a wooden stretcher

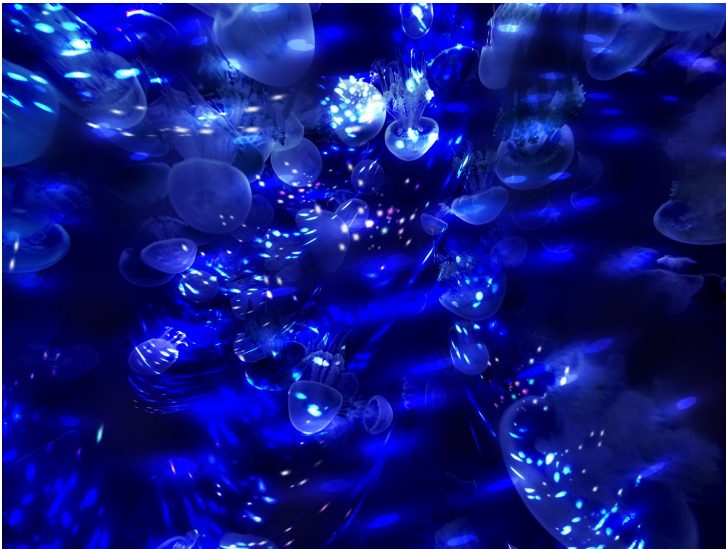
An *Aurelia aurita*, close enough that the four rings of the gonads are legible through the bell. The animal is almost entirely water; light does not fall on it so much as pass through it and come out altered. Painting a body that is ninety-five per cent the same substance as what surrounds it is a problem of edges, and there are none here.



Lit Field / *Campo Encendido*

Series: Pleione · **Year:** 2026 · 120 × 90 cm · Photograph, digital drawing and pigment print on canvas, hand-finished in acrylic, mounted on a wooden stretcher

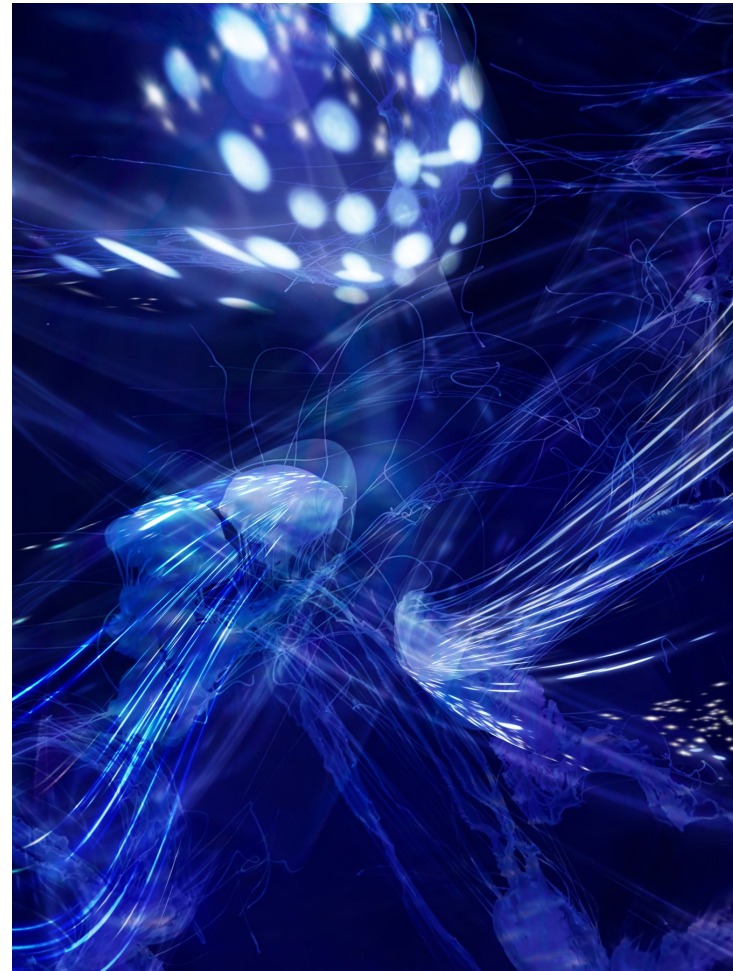
Hundreds of bodies stop being separable and become one density of light. There is no figure to recognise: there is a field, brightest at its centre and falling into violet-blue at its edges. The eye finds no place to rest and moves across the surface as it does across water.



Bathyal Threshold / Umbral Batial

Series: Pleione · **Year:** 2026 · 120 × 90 cm · Photograph, digital drawing and pigment print on canvas, hand-finished in acrylic, mounted on a wooden stretcher

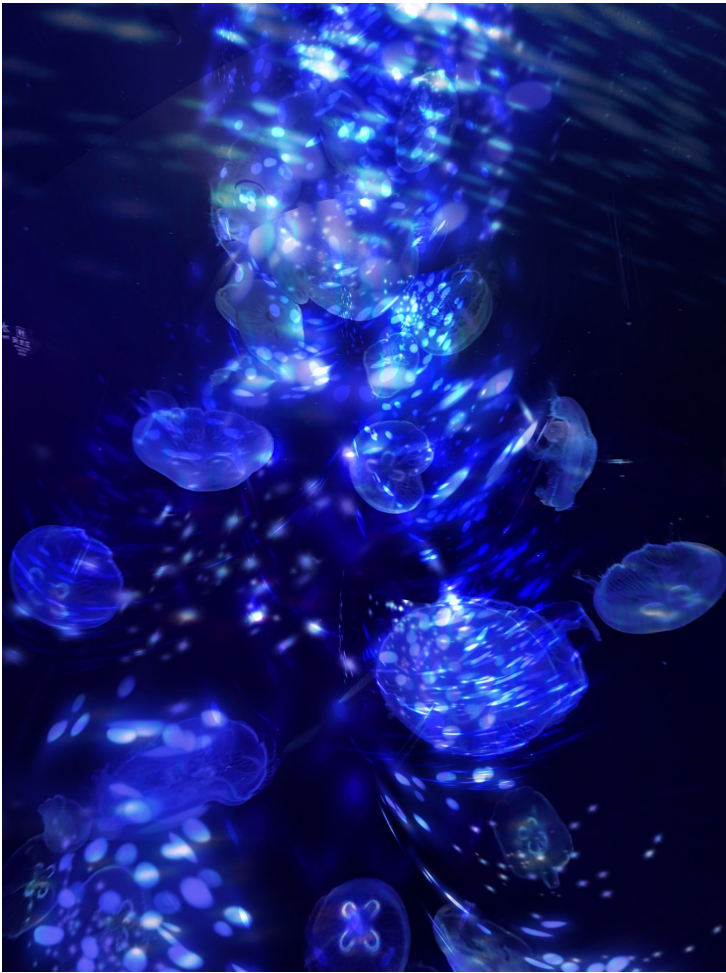
The bathyal zone begins where sunlight fails, around two hundred metres, and from there down almost every light in the ocean is made by the animals themselves. This is the threshold the title names: not a depth, but the line at which reflected light ends and produced light begins. Below it, a crowd.



Own Light / Luz Propia

Series: Pleione · **Year:** 2026 · 120 × 90 cm · Photograph, digital drawing and pigment print on canvas, hand-finished in acrylic, mounted on a wooden stretcher

A jellyfish with its filaments extended across the field, drawn line by line. The title is not a metaphor: a medusa's light is chemical, produced inside the animal, and owes nothing to any source outside it. It is the only light in the picture that was not borrowed.



Seventh Light / Séptima Luz

Series: Pleione · **Year:** 2026 · 120 × 90 cm · Photograph, digital drawing and pigment print on canvas, hand-finished in acrylic, mounted on a wooden stretcher

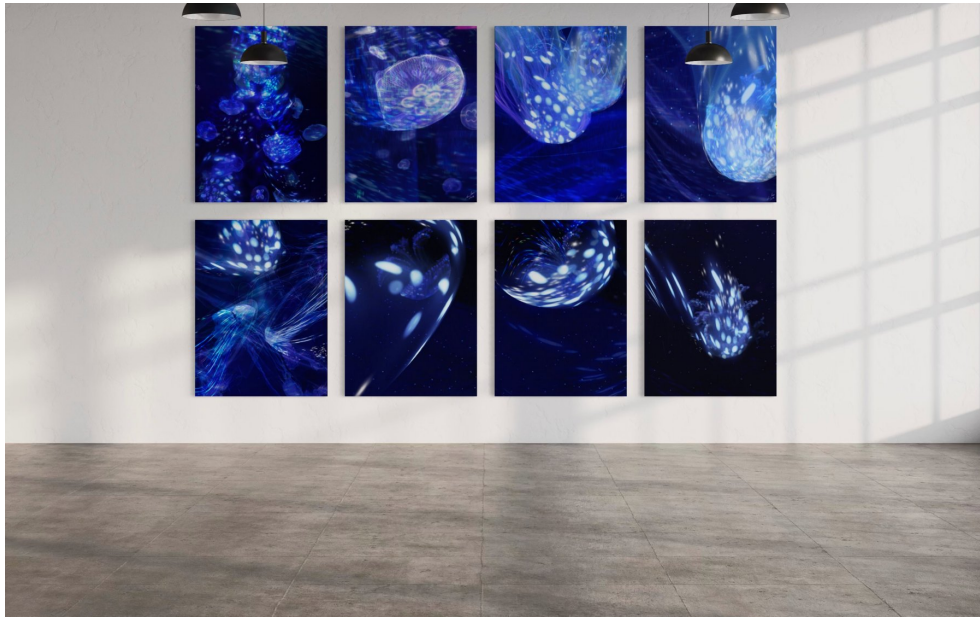
The Pleiades are called the seven sisters and only six are ordinarily visible to the naked eye. The seventh is the one that went missing. Here the bodies descend in a column, each one lit enough to find the next, and the seventh light is the one at the limit of what the eye still resolves.



Low Orbit / Órbita Baja

Series: Pleione · **Year:** 2026 · 120 × 90 cm · Photograph, digital drawing and pigment print on canvas, hand-finished in acrylic, mounted on a wooden stretcher

Three quarters of the canvas holds nothing. A dark mass curves in from the upper edge, carrying a few points of light with it, and the rest is a field the eye has to cross with no help. Emptiness is the hardest thing to print: a reflective surface renders darkness as grey, and the whole work is an argument with that.



PLEIONE IN THE ROOM

Exhibition views (simulations) of the Pleione paintings. In the exhibition each sculpture stands before its painting; the moving image of the painting is projected over sculpture, wall and canvas in one slow cycle, so that the room breathes as a single organism. Ambient light ≤ 20 lux; one short-throw projector, one media player and one LED controller per work.

Video: Constellation in Flight, single-channel, 2026 — available on request.



Vertical Field / Campo Vertical

Immersive light installation · optical fibre, LED, darkness, architectural space · variable dimensions · 2025-2026

Hundreds of optical fibres hang from a single system of emitters, and none of them reaches the floor. A fibre carries light without showing it: the strand stays dark along its whole length and releases everything at the cut end, so what a visitor sees is not lines of light but points suspended in the dark with nothing visibly holding them up. The same animals as the paintings, in a water column made of air. There is no viewing position. The visitor walks in and becomes one more variable in the field.

Midnight Relay / *Relevo de Medianoche*

Series: Sunbirds · **Year:** 2026

The relay at the deepest hour: blue taken to its limit and the light intact. From the Sunbirds cycle, born from the cosmology of the kingdom of Shu during the residency in Chengdu, where light is never possessed — it passes from one body to another, and here it crosses the night without losing anything of itself. Flocks that behave as shoals, shoals that behave as constellations.

Technique: Digital drawing and pigment print on canvas, mounted on a wooden stretcher

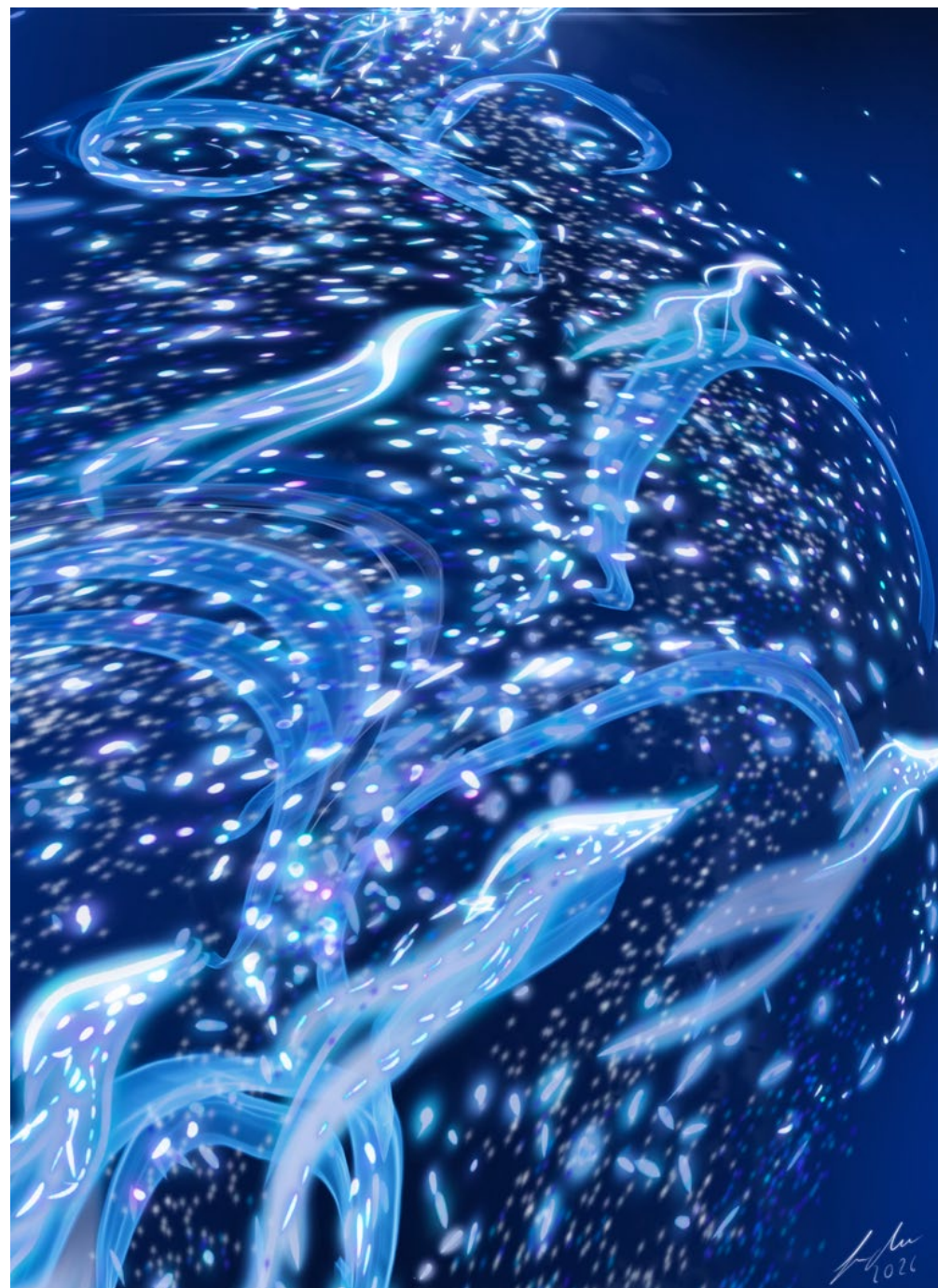
Edition: 3 numbered and signed copies + 1 A.P., in total and across all formats

Base format: 120 × 90 cm · scalable up to 240 × 180 cm

Exhibition history:

Carrousel du Louvre, October 2026, Paris

Museu Tèxtil de Terrassa, February–May 2027



Celestial Vehicle / Vehículo Estelar

Series: Quantum Mandalas · **Year:** 2026

A translucent sphere traversed by bands of particles that open across the full spectrum, in concentric trajectories that never close. It is not a body: it is the form a luminous field takes when it begins to organise itself and has not yet decided its limit. Refraction does the rest — a single white opens into greens, ambers and magentas — and the undivided becomes multiple without ceasing to be one.

Technique: Digital drawing and pigment print on canvas, mounted on a wooden stretcher

Edition: 3 numbered and signed copies + 1 A.P., in total and across all formats

Base format: 120 × 90 cm · scalable up to 200 × 150 cm



Infinity Mandala / Mandala Infinito

Series: Quantum Mandalas · **Year:** 2025

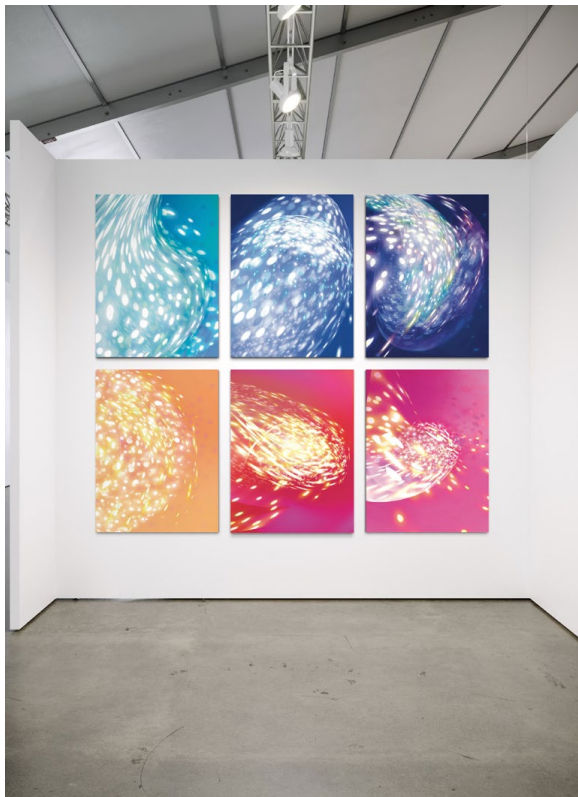
A white nucleus radiating a density of blue and violet particles to the very edge of the field. Not a traditional mandala but an emergent radial structure: organisation appears without prior contour, sustained only by the concentration of light at the centre. The centre does not inhabit the painting: it occurs in the instant the eye gives up searching for it.

Technique: Digital drawing and pigment print on canvas, mounted on a wooden stretcher

Edition: 3 numbered and signed copies + 1 A.P., in total and across all formats

Base format: 80 × 80 cm · scalable up to 160 × 160 cm

Below: Quantum Mandalas, exhibition view (simulation) — Burning Coral and the blue and coral registers of the series.



Before the Unknown / Ante lo Desconocido

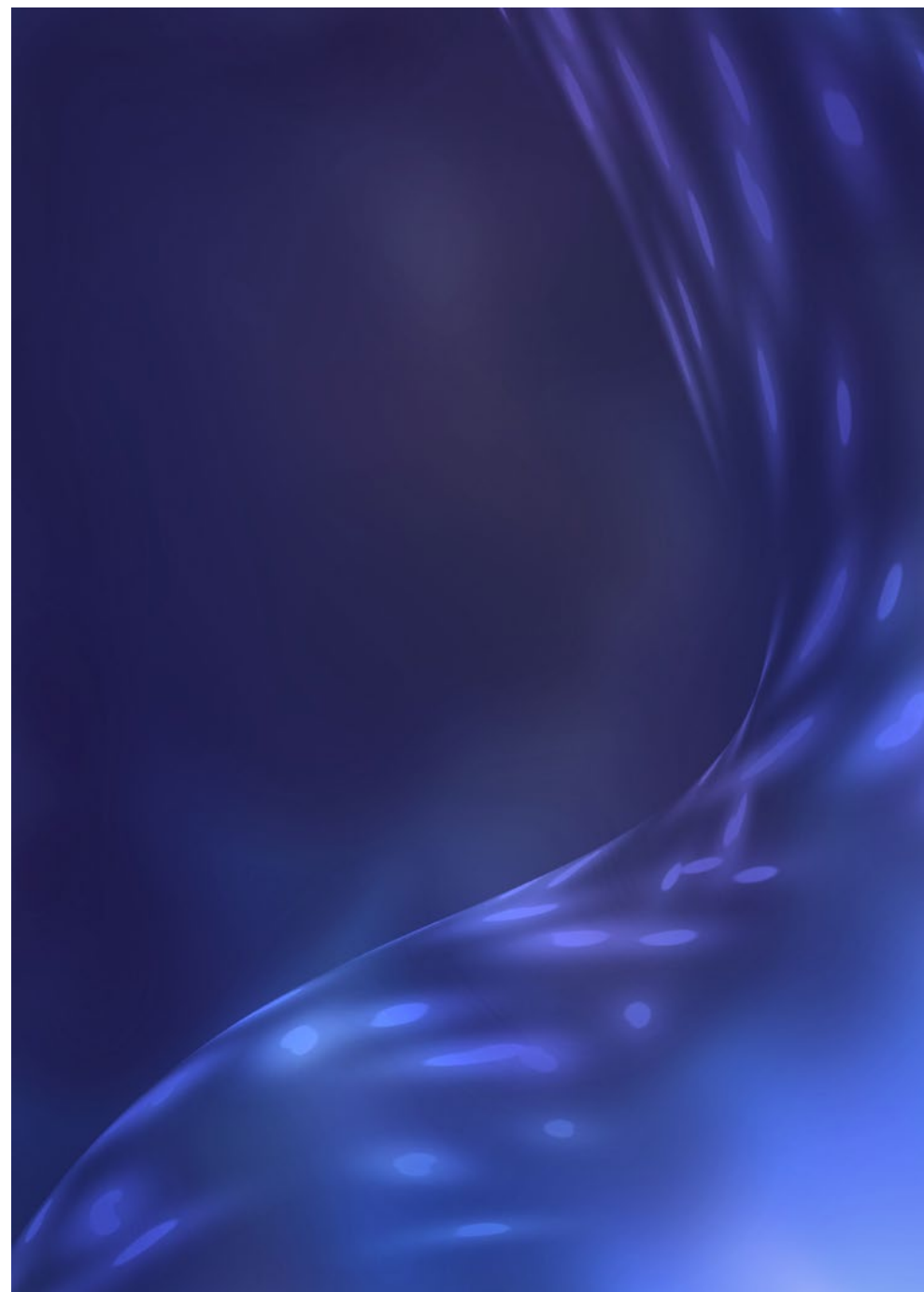
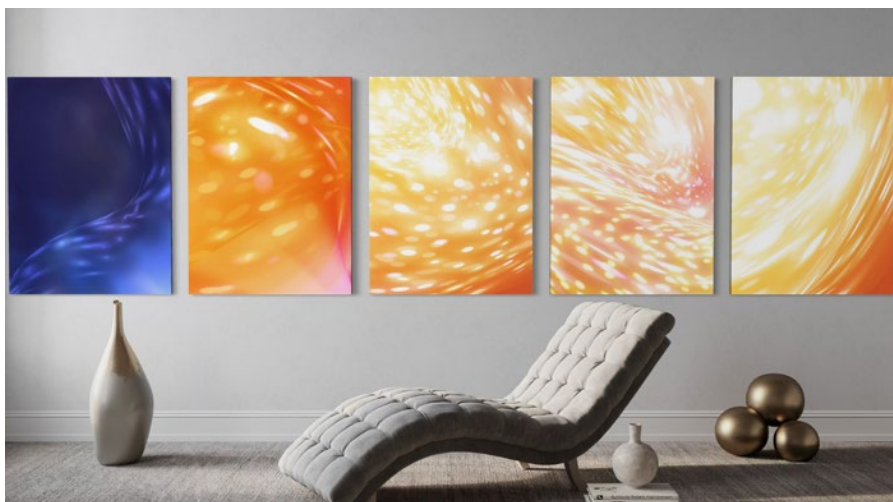
Series: Dissolution · **Year:** 2026

A blue field of almost impenetrable density, where light still exists as possibility rather than fact, prior to all form. The blue keeps watch over what is to come, as untouched snow keeps tomorrow's footsteps. Dissolution takes its name from the algae that come apart in water: form giving itself back to light.

Technique: Digital drawing and pigment print on canvas, mounted on a wooden stretcher

Edition: 3 numbered and signed copies + 1 A.P., in total and across all formats

Base format: 120 × 90 cm · scalable up to 250 × 150 cm



Gold in Suspension / Oro en Suspensión

Series: Dissolution · **Year:** 2026

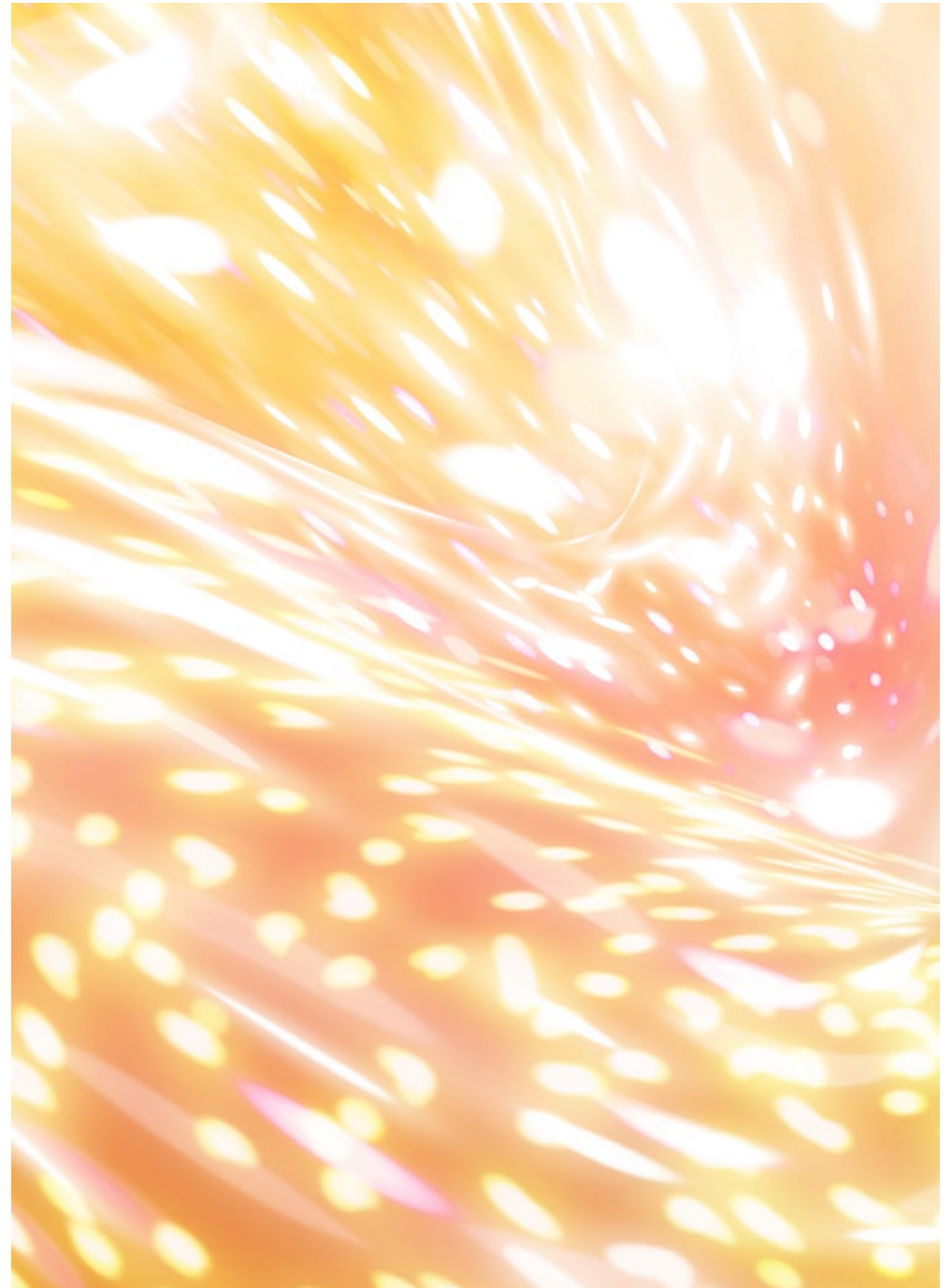
Gold cools toward peach and the arc comes undone in loose trajectories. The sparks no longer float upon a ground: integration. Like the gold of late evenings, it is not extinguished: it disperses until it merges with the air.

Technique: Digital drawing and pigment print on canvas, mounted on a wooden stretcher

Edition: 3 numbered and signed copies + 1 A.P., in total and across all formats

Base format: 120 × 90 cm · scalable up to 240 × 180 cm

Below: Golden Valley (Interlumen, 2025), exhibition view — MEAM, Barcelona, April 2026.



Awakening to the Infinite / Despertar al Infinito

Series: The Intangible Infinite · **Year:** 2022

Two suspended luminous spheres, each containing its own inner field. They recognise each other as mirrors without its being decidable which reflects which, and with them scale and depth become indeterminate. There is no knowing which dreams the other: to awaken is to be able to do without knowing.

Technique: Digital drawing and pigment print on canvas, mounted on a wooden stretcher

Edition: 3 numbered and signed copies + 1 A.P., in total and across all formats

Base format: 120 × 90 cm · scalable up to 240 × 180 cm

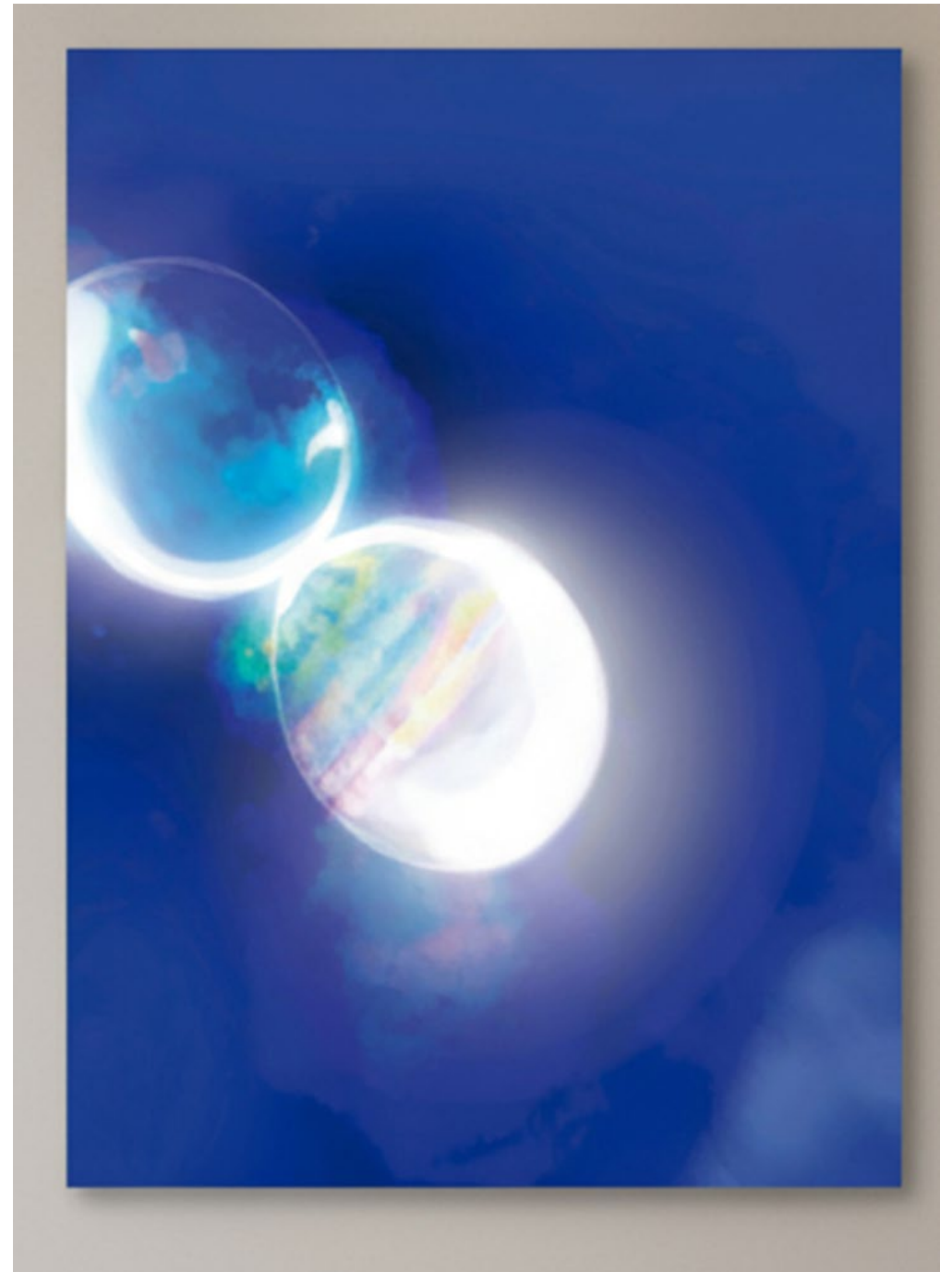
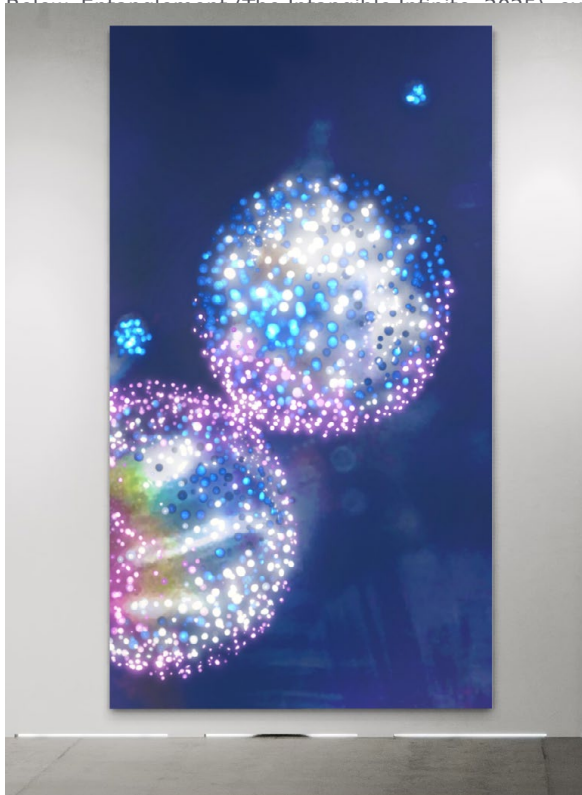
Exhibition history:

Contemporary Venice 2025, Palazzo Albrizzi-Capello, Venice

Spazio SV, The Perception of Color, January 2026, Venice

Museu Tèxtil de Terrassa, February–May 2027

Below: Exhibition view (The Intangible Infinite, 2025) exhibition view.



Blue Angel / Ángel Azul

Series: Lumen Vigilis · **Year:** 2025

Intense blue crossed by white veils and a column of particles ascending toward an upper focus. The clarity does not illuminate the scene: it is the event itself — light opening its way toward its own source. It ascends as the summoned ascend: unhurried, and unable to stop.

Technique: Digital drawing and pigment print on canvas, mounted on a wooden stretcher

Edition: 3 numbered and signed copies + 1 A.P., in total and across all formats

Base format: 60 × 45 cm · scalable up to 120 × 90 cm

Below: Light in the Mystery (The Intangible Infinite, 2022), exhibition view.



Rose Threshold / Umbral Rosa

Series: Vertical Thresholds · **Year:** 2025

A column of white and golden light ascends over a magenta field, without support or gravitational reference. A luminous field with no fixed centre, its limits permeable to the gaze: the threshold not as passage but as presence. The light pools where it was meant to pass on: it makes a dwelling of the threshold.

Technique: Digital drawing and pigment print on canvas, mounted on a wooden stretcher

Edition: 3 numbered and signed copies + 1 A.P., in total and across all formats

Base format: 100 × 75 cm · scalable up to 200 × 150 cm

Below: Ethereal Column (Vertical Thresholds, 2025), exhibition view. Honourable Mention, Fame Frame Gallery, Mysteries of Light (2026), for Rose Threshold.



WORKS IN THIS PORTFOLIO

Pleione (2026-2027) — Constellation in Flight: painting 120 × 90 cm; multimedia installation 190 × 220 × 90 cm; single-channel video · Radiant Dispersion, textile light sculpture, 180 × 200 × 200 cm · Seventh Light, textile light sculpture, 180 × 60 × 60 cm · Lit Field, textile light sculpture, 180 × 120 × 120 cm · Own Light, textile light sculpture, 180 × 150 × 150 cm · Low Orbit, textile light sculpture, 200 × 140 × 110 cm · Paintings, 120 × 90 cm: Lit Field, Constellation in Flight, Particle Current, Slow Descent, Electric Emanation, Own Light, Stellar Motion, Low Orbit, Abyssal Pulse, Seventh Light, Bathyal Threshold, Blue Union.

Vertical Field (2025-2026) — immersive light installation, optical fibre and LED, variable dimensions.

Sunbirds (2026) — Midnight Relay, 120 × 90 cm. **Quantum Mandalas (2025-2026)** — Celestial Vehicle, 120 × 90 cm; Infinity Mandala, 80 × 80 cm; Burning Coral, 120 × 90 cm.

Dissolution (2026) — Before the Unknown, 120 × 90 cm; Gold in Suspension, 120 × 90 cm.

The Intangible Infinite (2021-2025) — Awakening to the Infinite, 120 × 90 cm; Entanglement, 120 × 70 cm; Light in the Mystery, 60 × 40 cm. **Lumen Vigilis (2021-2026)** — Blue Angel, 60 × 45 cm.

Interlumen (2021-2025) — Golden Valley, 100 × 150 cm. **Vertical Thresholds (2025-2026)** — Rose Threshold, 100 × 75 cm; Ethereal Column, 100 × 55 cm.

Technique. Pleione paintings: photograph, digital drawing and pigment print on canvas, hand-finished in acrylic. Other series: digital drawing and pigment print on canvas, mounted on a wooden stretcher. Hand-finished works are unique; the rest are editioned in 3 numbered and signed copies + 1 A.P., in total and across all formats, from a scalable base format with the original proportions preserved. Sculptures and installations are unique.

CONTACT

Susana Mazzarino Jiménez · LightArtBliss Studio · Calle del Vespre 9, 9 · 03110 Mutxamel (Alicante), Spain

61D, Street 2, An Khanh Ward, Thu Duc City, Ho Chi Minh City, Vietnam

mazzarino@lexelart.com · +34 670 655 918 · www.lightartbliss.com · www.lexelart.com ·

Instagram @susanamazzarino.lightart

Studio visits by appointment. Updated September 2026.

