

PORTFOLIO

CHANTAL MEZA

I AM

Out of the Human
Antithesis of abstraction

To be part of,
being abstract...

All too human.

Abstract existentialism

In my abstract paintings and sculptures there exists a crossover of techniques, which have been inspired by old artisans in the town I grew up. Materials such as Marble and Onyx have been seeded into my subconscious memories being the base for the creation of my own natural abstract mindscapes.

Abstraction is my language. It also shapes me. My creative act is guided by the conflict in the imbalance between the sensory and the technical. As such, my challenge concerns how to express the abstract in thought. The subjects that have captured my attention have hovered in the political-scientific sphere, because therein exists the shifting powers to change social life.

Series such as Techno-Theodicy, Changes: Senses-Thoughts, Visceral Ecologies and State of Disappearance have been part of a creative life journey in the prevalence of the human-sensory over the purely human-technological.

In my artistic act, I seek to expand the limits of constructed knowledge, and to challenge our understanding of what art means in the Third Millennium.

In a world dominated by science and technology, my paintings have become a mediation between the mystery and the unknown. In my work a constant realization remains, that in which what we are is never enough, perhaps too unreal and most of our intended actions are kept in the realm of the imagination. Mindful of this, the dilemma confronted is in showing how an abstract sensibility is all we could fleetingly possess.

SERIES

CHANGES: Senses-Thoughts (2009)

Produced at the age of 19, I created an abstract combination of Sculpture & Painting, This Series, consisted of nine artworks. 90% of its creation involved the direct use of hands, following the artisan tradition. It set me out on a personal journey, in which I found myself embarked in battles fought day and night against oneself - a conflict with one's body, and their projection back into the social.

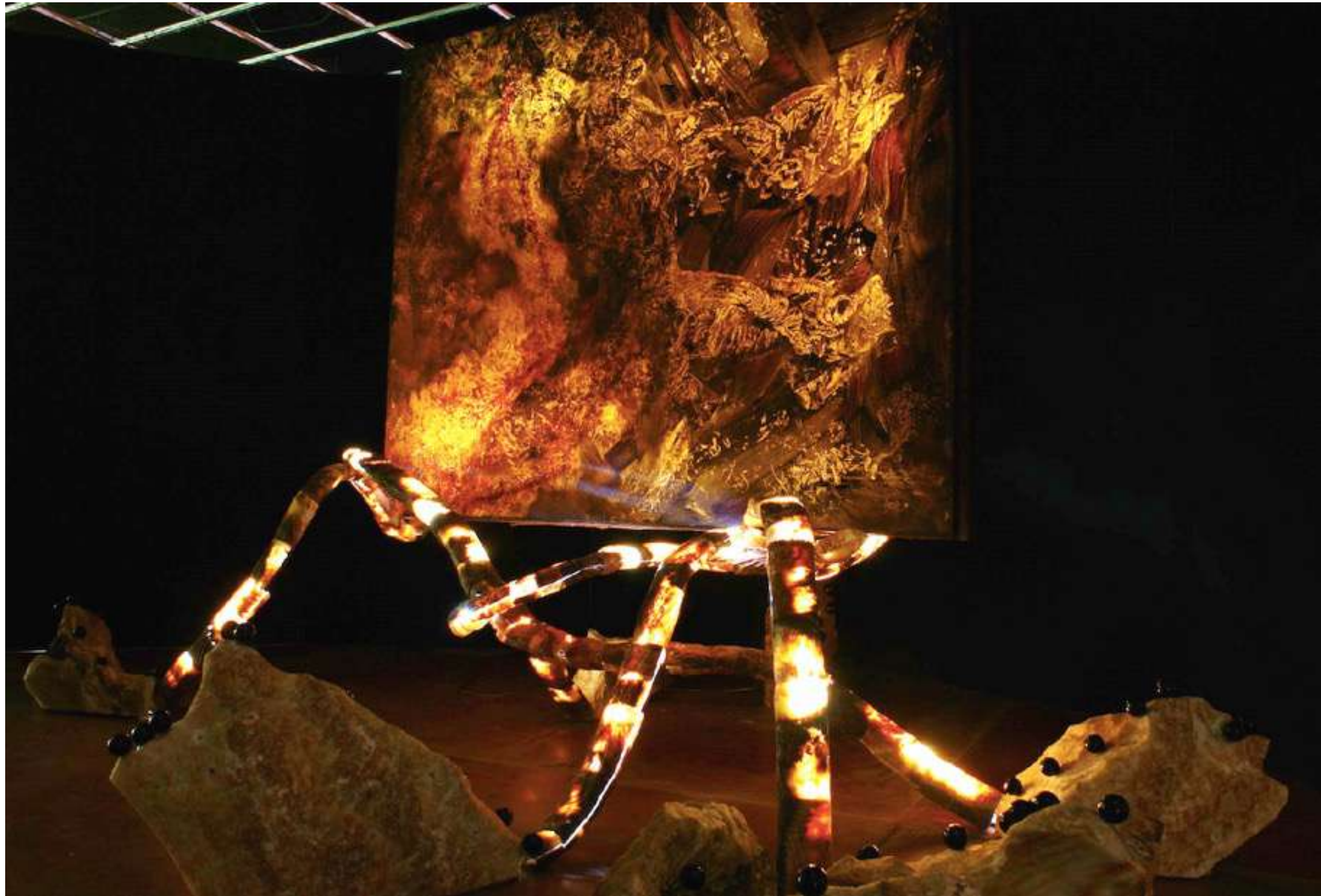
Regarding the abstract composition and understanding of the subject, I tried to incorporate within the Human two main ideas: - that of metamorphosis with the Animalistic and Nature.

Being the first series in collaboration with artisans of my hometown in Mexico, for me it meant an embraced beginning, as well as revealing the umbilical link that connected me to the foundations of my world, only to find out later on, that its lines would be guiding me on a path that would grow beyond my own expectations.

'CHANGES: Senses-Thoughts' was an Individual Exhibition held at the Technology and Science Museum, Chiapas, Mexico in 2009. It consisted of artworks in oil, marble & onyx that brought together the artistic sensibility of an Artist and Artisans from the local village Tecali in the state of Puebla, Mexico.



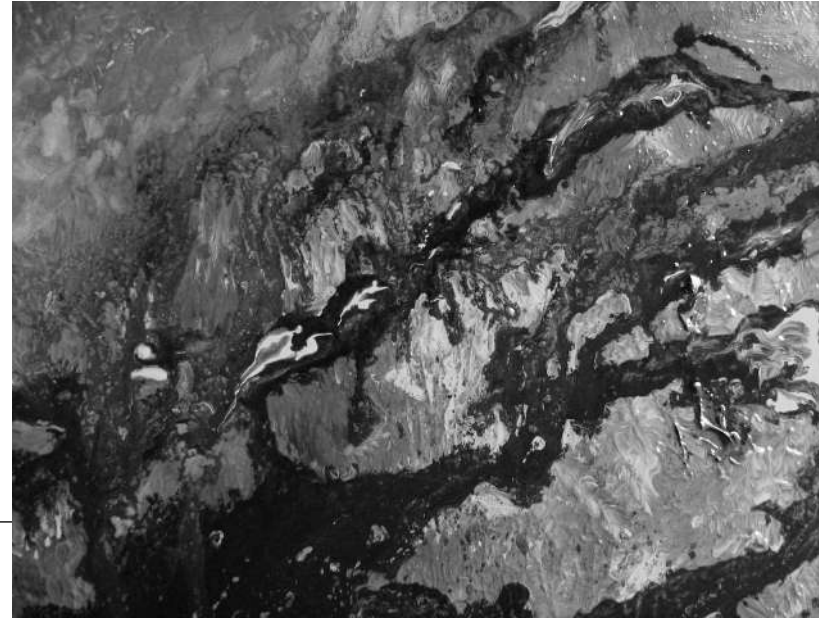








1



2



3

After finishing the Painting, I chose the subject and main pattern to inspire the subsequent design in the production of the sculpture (Image 1-4)

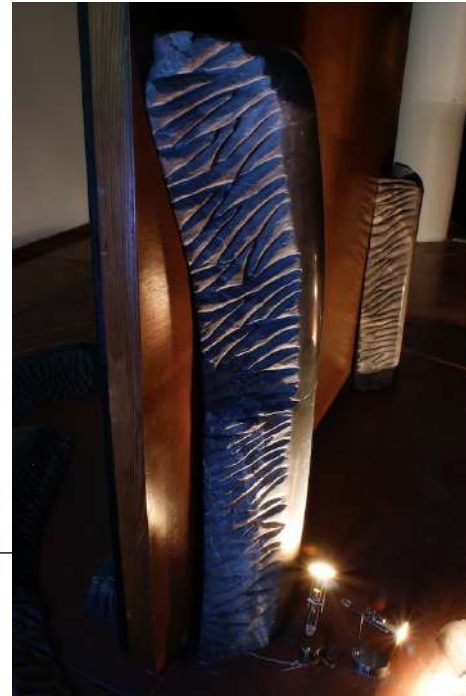


5



4

The design subsequently went then to the workshop to be produced by the Artisan under my direction. (Image 5)



Another aspect of the piece was the use of direct and indirect illumination of the Artwork. The pieces were Exhibited in a dark room. The inspiration of light was taken from the Onyx, the material transforms once it has light behind it. Revealing light gives the painting a different depth of surface. To me, it was to try to express the exterior and the interior within the human, two sides that are not always visible to the naked eyes.



Final piece in Exhibition at the Technology and Science Museum Chiapas, Mexico.

Human disappearance
No ashes
No dust
A flotilla of absence

My voice is silenced in a chorus that never leaves..

State of Disappearance (2017)

In collaboration with the Political Philosopher Brad Evans, I deliver a sensory exploration that crosses the representational limits of the political imaginary. Undoubtedly, this Series has been one of most intellectually challenging and emotive of all my works. The project gives attention to the many ways disappearance occurs, and in the process asks about the importance or limits of the arts, humanities and critical enquiry when it comes to responding to the problem of violence in the world today.

Bringing together critical thinking and the arts, the series instigated a conversation that looked at the problem of disappearance and asked about what it means to be human. In doing so, it sought to understand more critically what freedom in the face of its total annihilation meant.

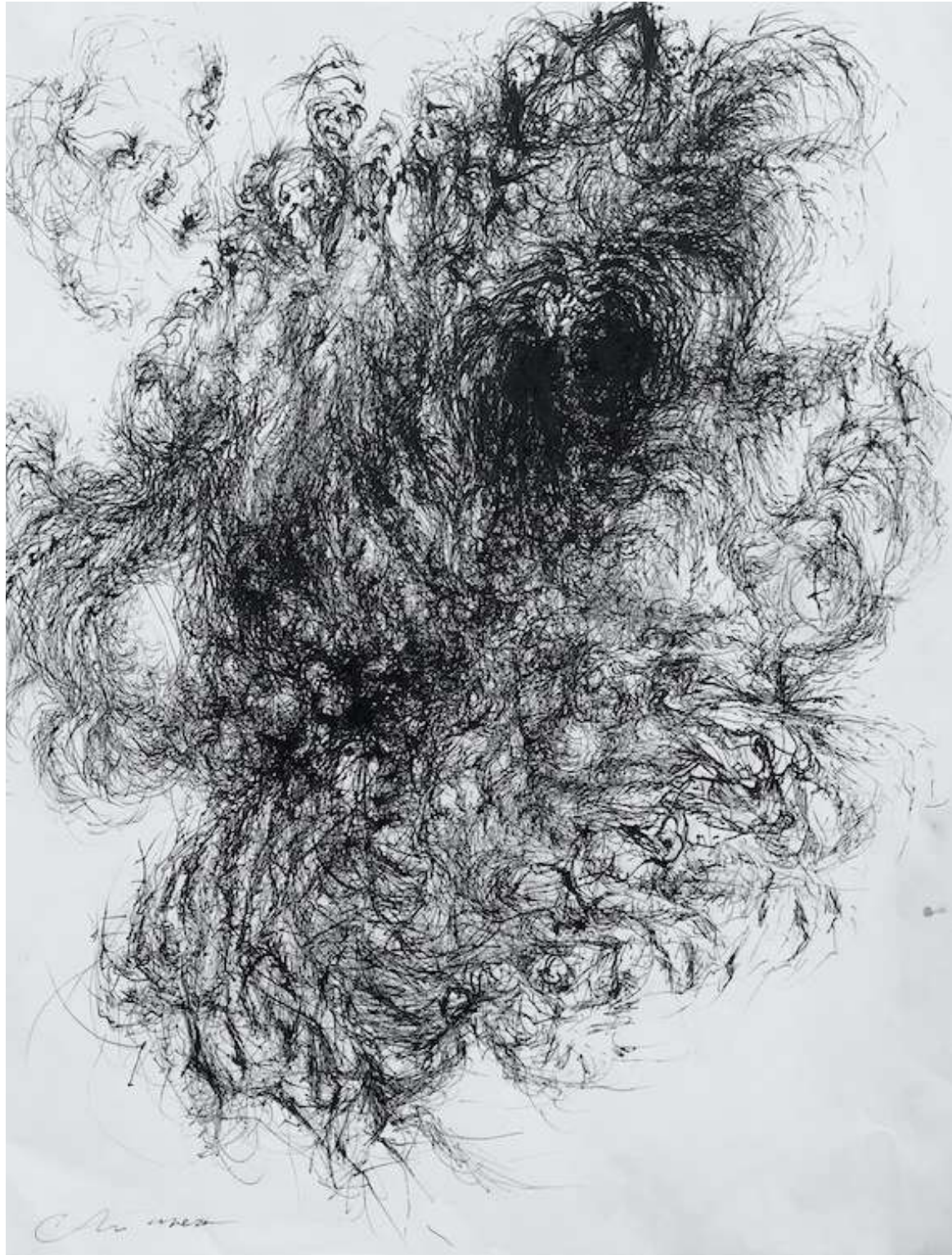
Featuring nearly 80 new and original artworks, I produced these dedicated series of works between 2017-2020. They address the types of violence in human disappearance. I created 6 collections within the Series, which not only allowed me to present the subject matter within various techniques that were most suited to the theme, but it gave me the possibility as well to address the complex problem of human disappearance through a broad range of creative interpretations.

A book STATE OF DISAPPEARANCE edited by Professor Brad Evans & I will be published as part of the Outspoken series with McGill-Queens University Press in 2022. Bringing together some of the most critically minded thinkers dealing with the question of violence in the world, State of Disappearance will be the very first volume of its kind to deal specifically with the problem of human disappearance from a truly trans-disciplinary perspective.





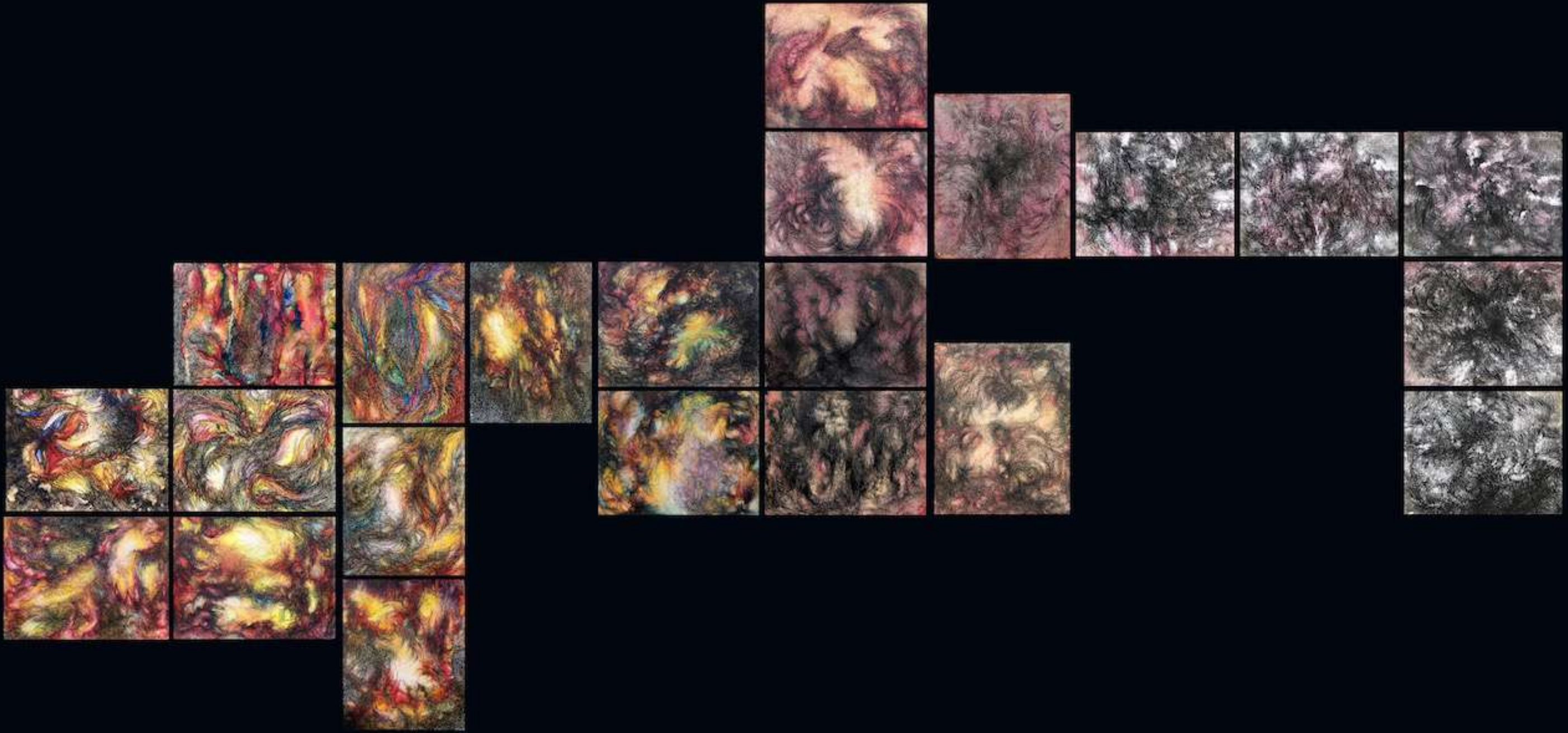


















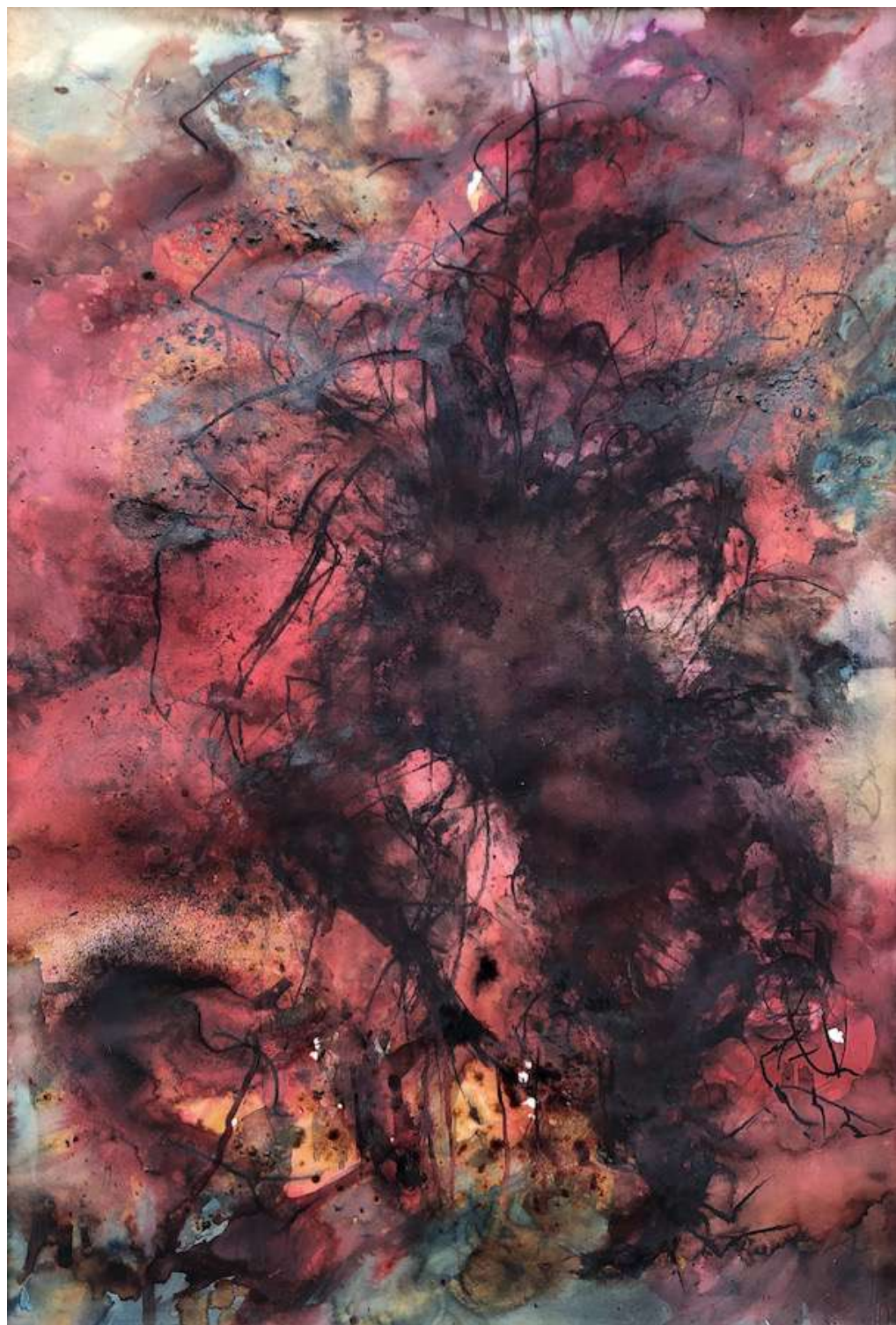


Visceral Ecologies (2019)

I created this Series conflicted by new ways of rebranding economic extraction under environmentally friendly labels such as genetic modifications, green and blue technologies. It attends less to the human perspective than natures possibility. Our planet has been dramatically modified through human interventions, so I also wanted to express these profound changes, imagining the possibility of transforming ourselves by walking side by side with nature and not in opposition. Is it that even a possibility?

There is uncertainty in the air around what type of planet we imagine ourselves inhabiting in the near future. In mainstream representations, this either gives us an image of the world which is to be romantically preserved or one that is catastrophically fated by cataclysmic events to come.

Exploring alternative visions through various range of colours in my pallet, from ochres to deep purples and dynamic movements, I begin to imagine whether we could allow unpolluted ecologies to thrive, to let them continue to present their own story of colours. Through out this Visceral Ecologies Series I wanted to allow myself to imagine the possibility of such a condition.









PAINTINGS

Collection (2011 – 2016)

When I paint, I don't feel the weight of my body, but I do sense an energy. Something like being fire, or water or the earth, it builds in my chest and my stomach, it posses my moves and the abstract rumbles in my head. Colour explodes from the abstract and I see shapes unfolding before my eyes. It can be hours and it can be days.

Time certainly passes by, but it is as if it stops in the surface of my creations. I feel outside and within. A projection or a reflection? I am not sure. I know that I paint because I live, and I believe there to be a bond that will only cease to exist when that life is gone.

When I create a painting a never do prior drawings, I just follow my intention. I go directly into the canvas.

I have never reproduced an exact drawing or composition to the canvas, I think it destroys the purpose of abstraction. Being abstract requires a full connection in the moment of its creation, but also a lot of practice and previous knowledge of the subject, so the immediacy of the act doesn't get interrupted by the inability of one's own self.









EXPLORING MATERIALS
Interventions, Commissions & Public Artwork



Vortex of the mind (2017)

I was invited to be part of the fifth edition of the Biennale "Arte/Sano + Artists" at the Museum of Popular Art in Mexico City. This Biennale brought together over 100 artists and artisans to showcase their collective creative talents.

Its aim was to overcome the separation between contemporary artists and those who draw upon traditional artisan techniques by seeking to create a meaningful dialogue between those at the forefront of Mexico's creative art scene and the timelessness of its more traditional practices.

What really inspired me to be part of this event was precisely the merging of artistic traditions. I think, as a Nation, we Mexicans need to have more appreciation of the creative and expressive importance of the artisans; not simply to appropriate their talents, but to develop new styles for artistic collaboration in the 21st Century.

Vortex of the Mind represented a unique collaboration between myself and local artisans from Tecali in Puebla, Mexico. Working with local stone, it offered a fusion between my abstract forms of expression and the artisan appreciation for working the stone to draw out its natural beauty and colours.



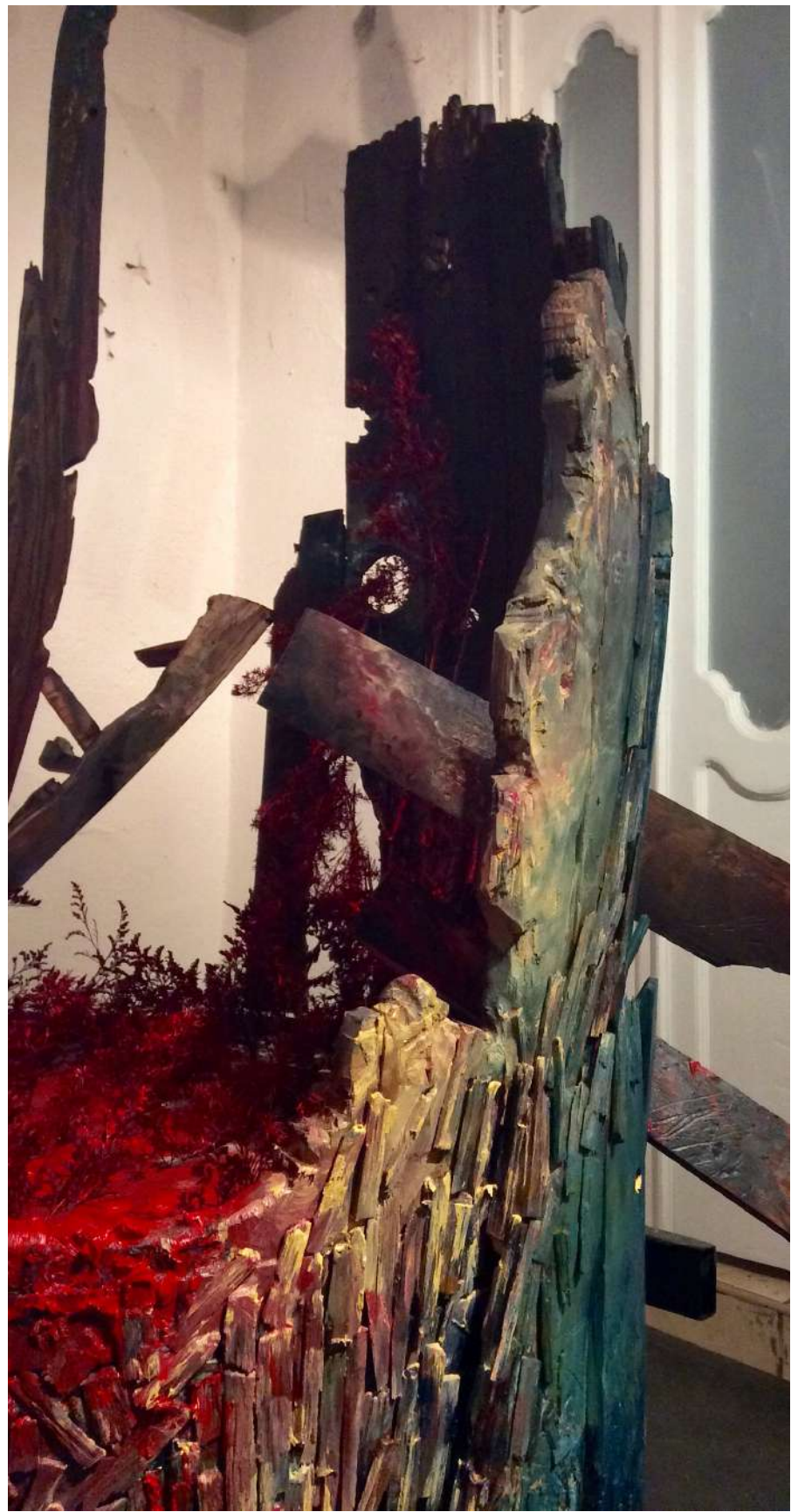
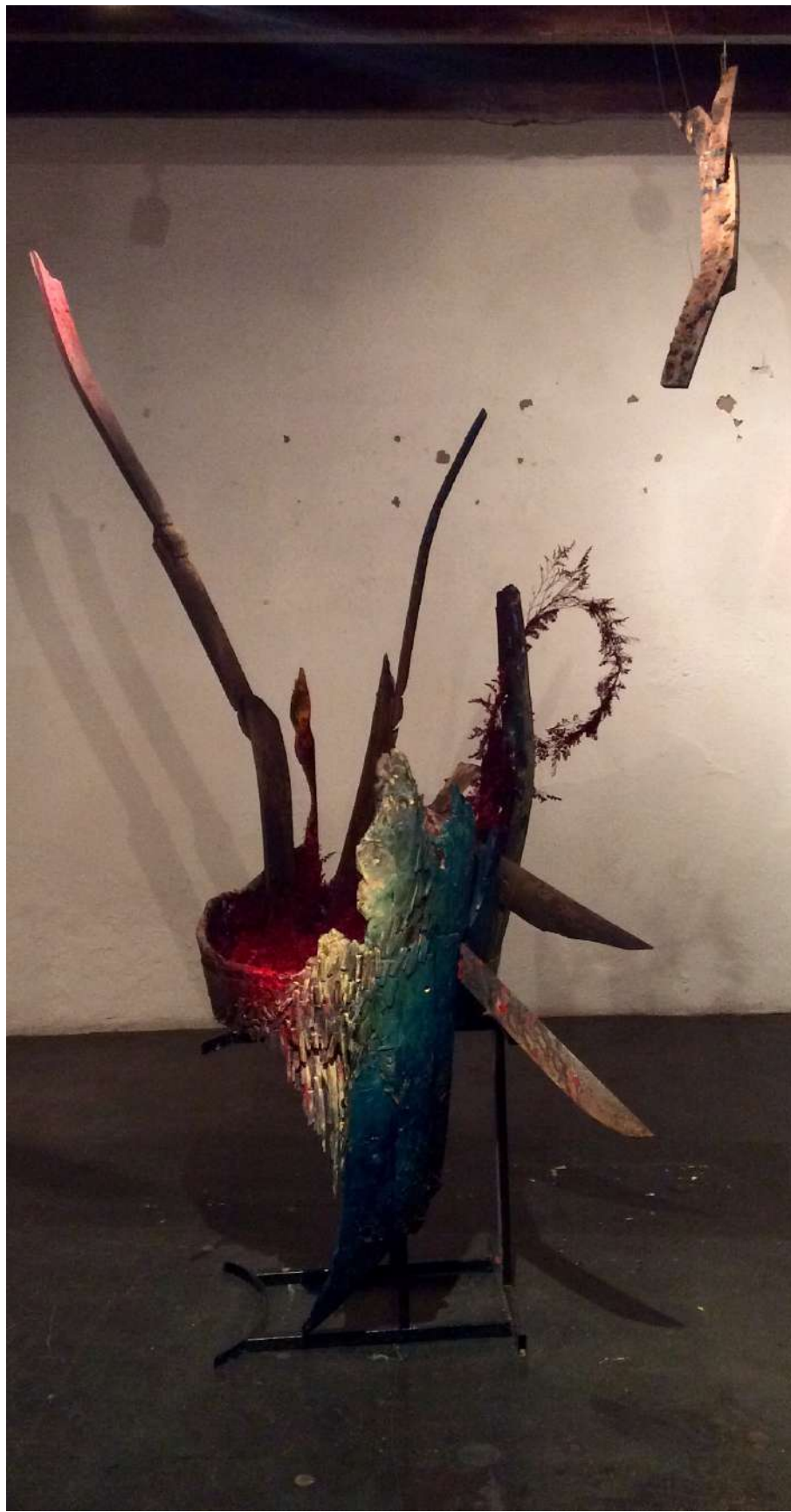


Explosion of fate (2016)

This artwork was commissioned by the Vineyard "Tierra Adentro" Zacatecas, Mexico, for its 'Barrel Museum'. It was also a collaboration with the Political Philosopher Brad Evans with his poem 'Explosion of fate'.

The Museum holds a permanent collection of Interventions on wine Barrels by Mexican artists. My piece was the first one to be completely broken apart and abstracted from its original form. Due to my experience working with stone, I wanted not only to carve the wood, but use the internal natural red colour to inspire my subject. A sculpture in which the wine becomes the "blood" that will preserve and regenerate life.







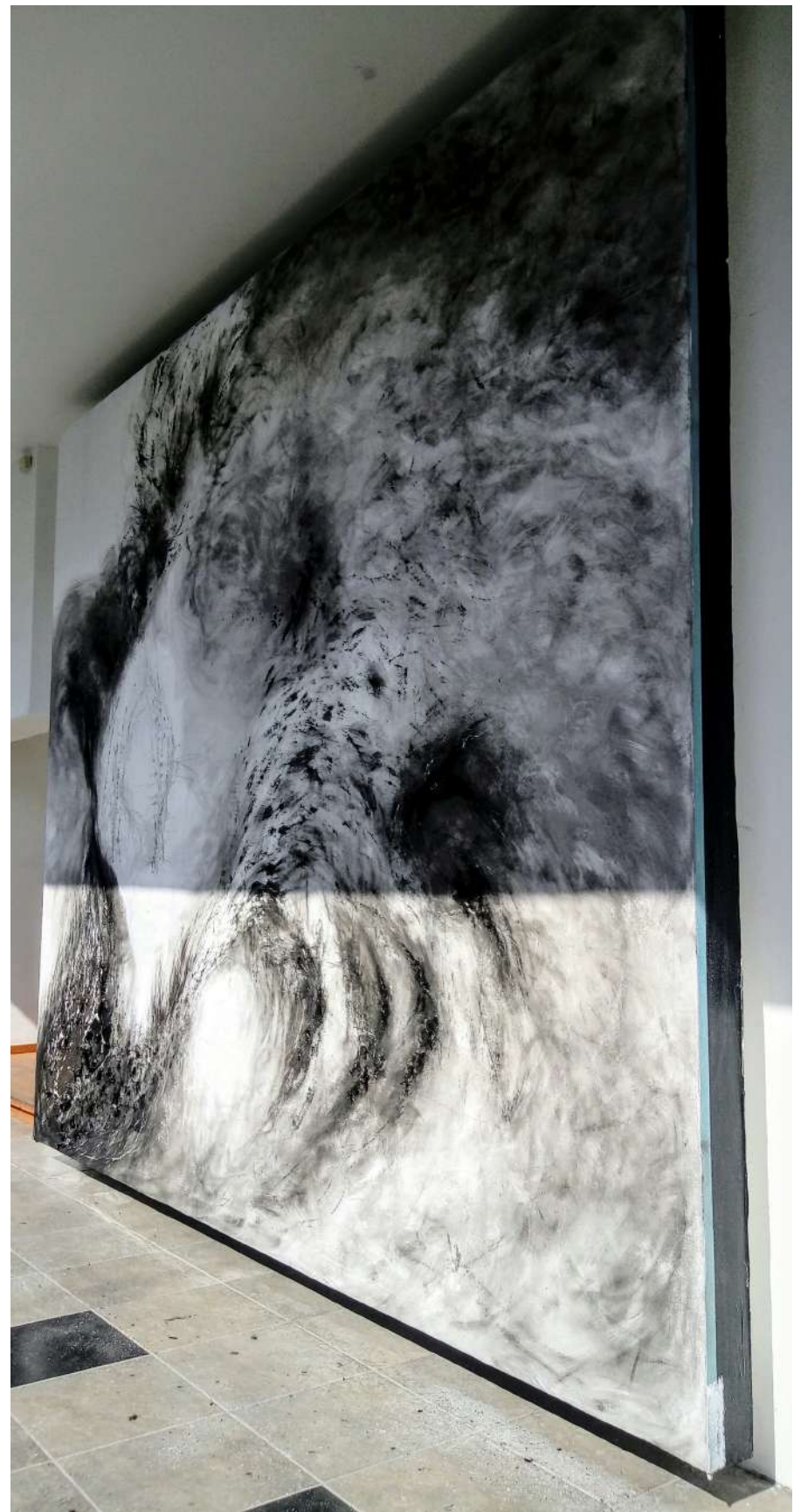
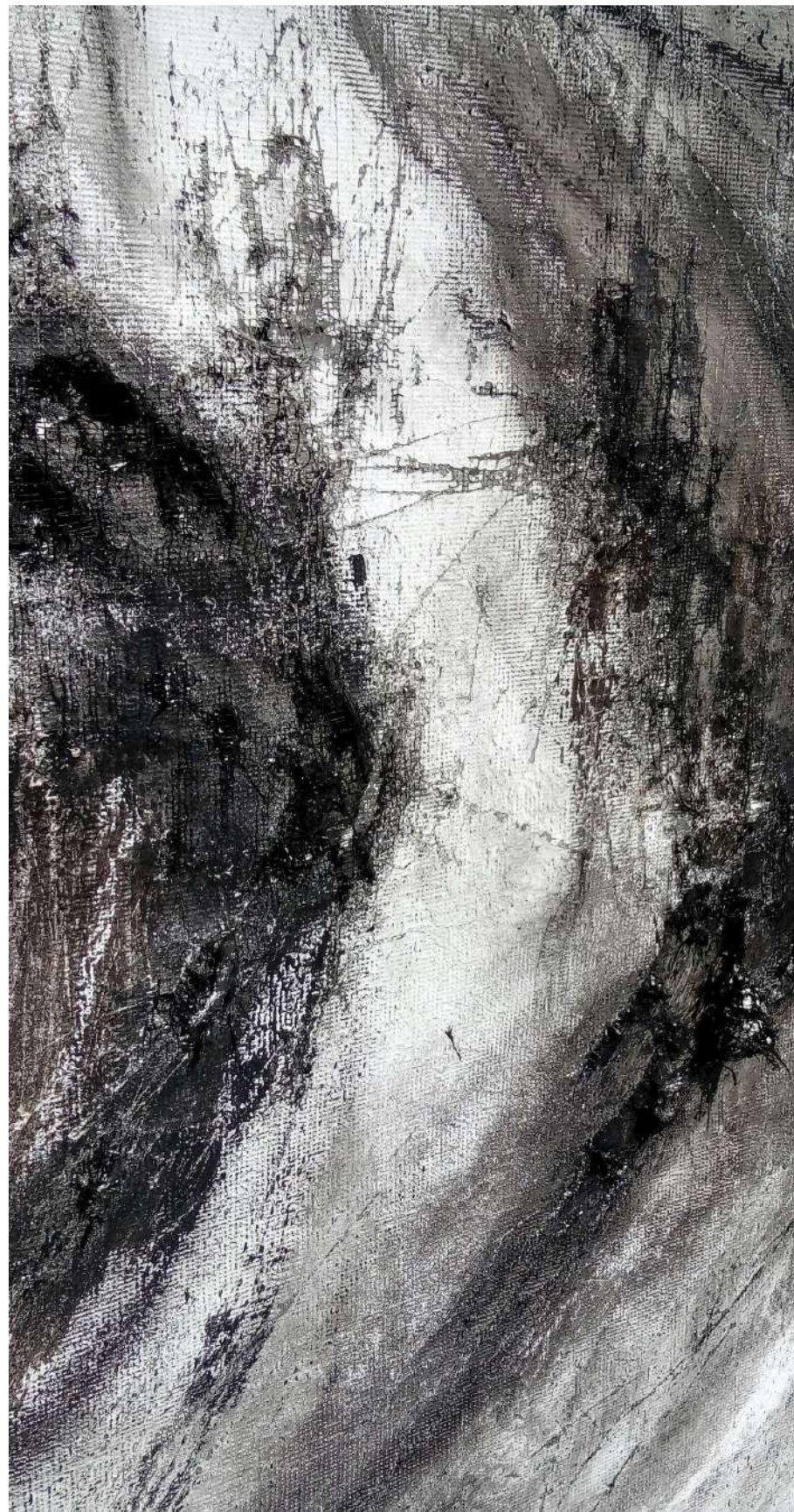
Mirroring the void (2018)

I was invited by the ARPA Project to create an artwork on permanent public display at "Complejo Cultural Universitario" at Benemérita Universidad Autónoma de Puebla, Mexico. The artwork titled 'Mirroring the Void' was completed in 2018.

This artwork represented a continuation of my State of Disappearance Series, where I created a collection of ten graphite drawings called "The Void". On this occasion, I was conscious of the artwork being in direct interaction with the general audience. What was also of great interest to me was publicly intervening where students and staff inhabit at such a prestigious University. I wanted to make them come face to face with the political problem of "Human disappearance" in this comfortable but self-reflective space. My hope was to open dialogues and discussions around this present problem in my country.

"Mirroring the void" is not a reflection nor is a trap. It's a spatial-mental void, a place that you have been drawn to, not to discover something but to be tormented. Outside forces move within a giant vortex that spins in various directions, sometimes pulling you, sometimes drowning you, it can also convert you into a ghost or a wretched soul. Injustices happen on the canvas, over and over, and a heavy mud covers around you, with white spaces blinding and disorientating.

The place of the void omits an inaudible sound. The sound of an earthquake, a destroying fire and a devastating hurricane. The sound has no purpose or reason to be. It just is. And it's a sound that presents a picture of torment so unsettling you want to flee.



RELATO 21

Artista curadora:
Sandra Dinnendahl

Artistas:
Ludmila Centurión
Chantal Meza
Carolina Boettner
Valentina Utz
María Amparo Gomar
Van Jesus
Sandra Dinnendahl
Debora Kirnos

relatos
visuales



chantal meza \ video \ 8 seconds \ kairos paused in time

RASTRUMS collective thinking (2021)

I was invited by Adriana Gonzalez Brun Director of the Project 'RASTRUMS' to produce a collective visual exercise through video format. Alongside 8 Latin American artists from various disciplines, the video was released on March 8th, 2021, as part of an online exhibition.

Collectively Time was decided as the collective subject for visual engagement. Our subject in time concerned immobility, the incarceration of the body in various fields, from the corporeal to the built environment, onto nature and the screen, along with the resistances to containment so that the body may eventually find liberation within nature.

It reflected our inability to stay still, the necessity of movement and the connection with the exterior.

Through this exercise with artists from different Latin American countries I encountered various mediums each worked with, and we sought to collectively reaffirm our shared cultural and artistic diversity as something to treasure in our societies.

The project further allowed me to explore other forms and find inspiration in different creative mediums.



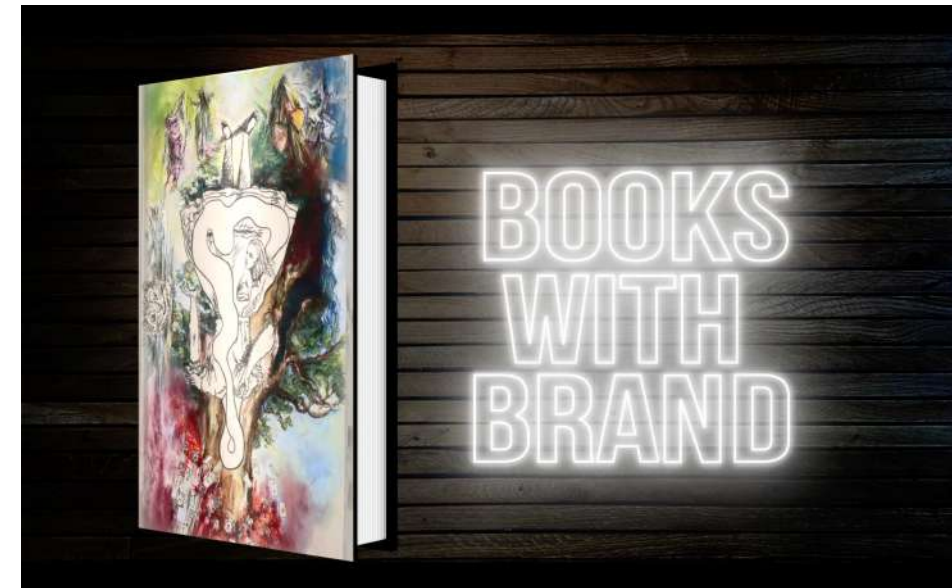
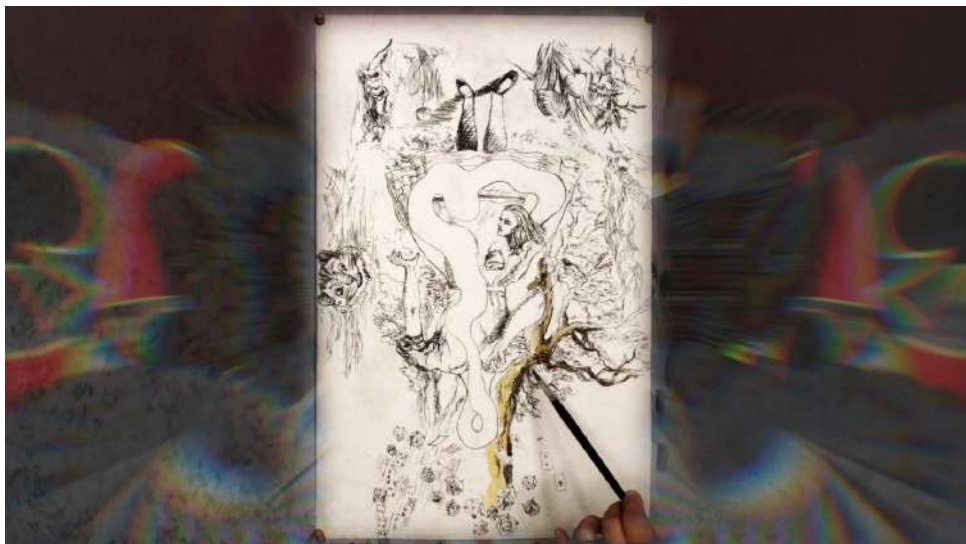


Books with BraNd (2022)

This artwork was commission by the Vineyard "Tierra Adentro" Zacatecas, Mexico, for its 'Barrel Museum'. It was also a collaboration with the Political Philosopher Brad Evans with his poem 'Explosion of fate'.

The Museum holds a permanent collection of Interventions on wine Barrels by Mexican artists. My piece was the first one to be completely broken apart and abstracted from its original form. Due to my experience working with stone, I wanted not only to carve the wood, but use the internal natural red colour to inspire my subject. A sculpture in which the wine becomes the "blood" that will preserve and regenerate live.





drawings

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INTERLUDE



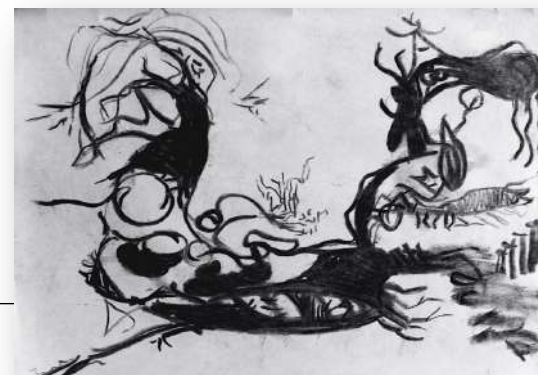
2001



2003



2005



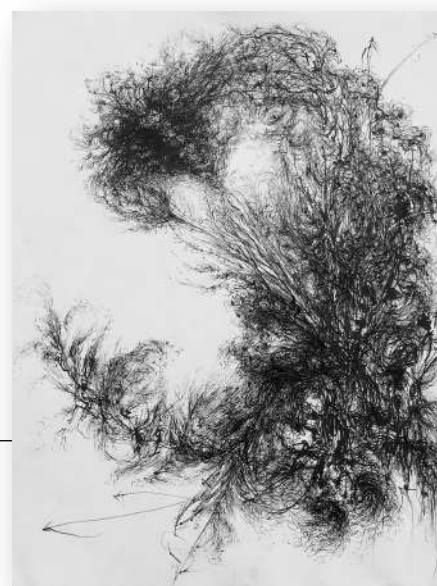
2011



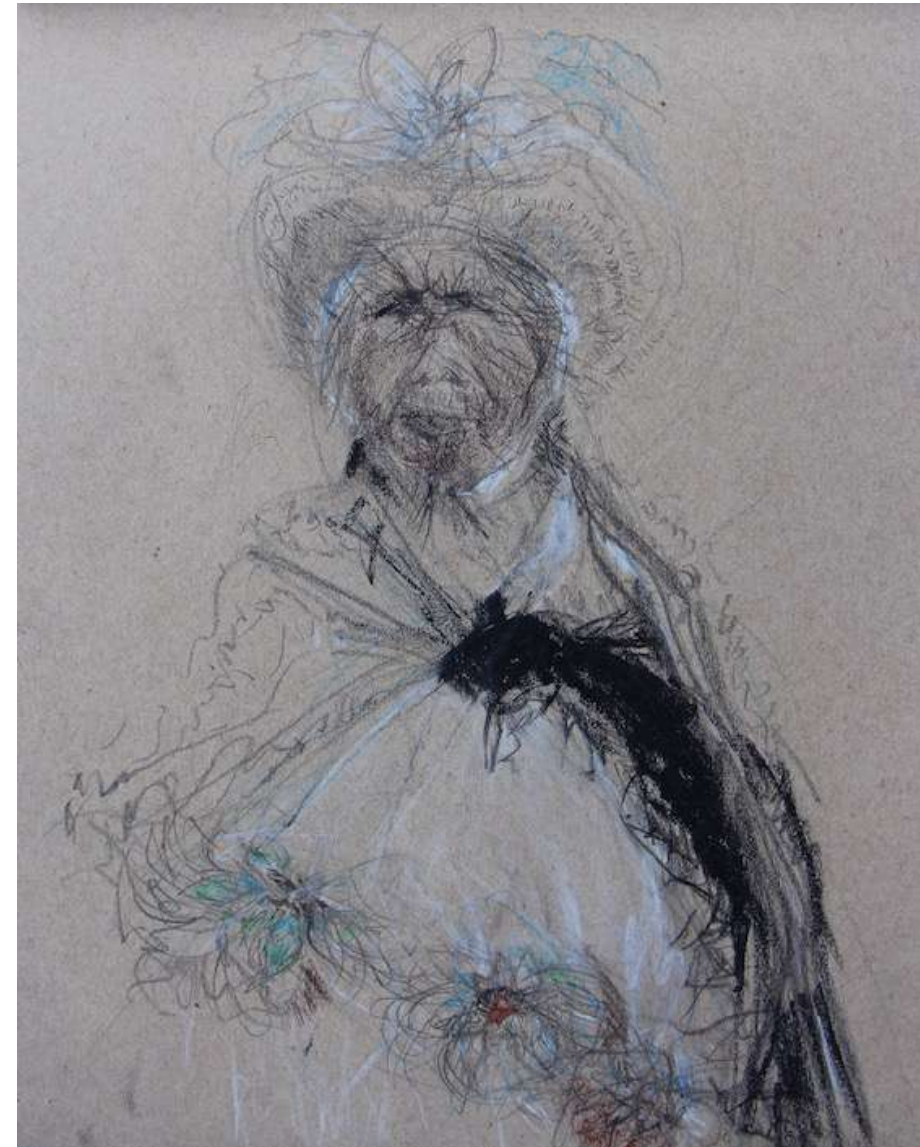
2014



2022



2016



HUMAN ABSTRACT

Being "slightly" imperceptible....

I started drawing human bodies when I was a child. I was always drawn to the subject. The first art books I had access to were a vivid tapestry of classical art. These images have stayed with me.

Later, I realized I always wanted to excavate lines, spots and patches out of the marked line of the body or face. Although I admire the rugosity of the faces surface and its baggy shapes, the skin was not enough, I thought there was a hidden beauty to be witnessed, and it had some stories to tell.

Maybe If I was to look closely enough and be more attentive, I could discover those concealed tales.

So, although I don't envisage a definitive end to these types of drawings, I know they help my creative imagination to keep observing and connecting with the human. Faces and bodies shadow our understanding of the interior and the exterior each time anew.



HUMAN - ANIMAL - NATURE

Potentialities

These types of drawings are always a liberation for my hands, and a liberation for my senses. They are very much done in the style of dancing with forms that follow the anterior in succession. I might use a person; I might use an animal or even a landscape.

I make small and quick interactions with the various textures that graphite, charcoal and conte can give to the form.

These types of drawing also help me in the process of changing from one Series to the other. As well as providing a future archive for studies.

Drawing has been always a route to change my own shapes, to have no fear of what can come, for I feel it opens my mind allowing it to be reborn.



PORTRAITS FROM NATURE

Ancients of the stone

These are my favorite drawings to make. These are inspired directly from the stone. To me, they are stone-human creatures. Maybe trapped, maybe alive. Living in some mythical world. They provoke my imagination; of the stone and of the human.

I feel like I magically belong to the stone. It whispers to me. Tells me its secrets. Guides my paths. I seldom see tragedy in the stone. That belongs to the paint. The stone brings calm. They breathe a peace as they stop with time. The stone is wise, and so demands respect.

For now, I make such drawings out of pure enjoyment and although I have plans to carve them into stone one day, when the time is right, until that moment they exist in the simplicity of graphite lines on clean white paper.

CURRENT PROJECT

Techno-Theodicy (in progress) 2022

This latest work is taking me through a scabrous journey that keeps questioning the meaning of our all too human existence.

Like many of my Series that I work on for years, I always feel a bit trap within the subject. This time I seek to understand more the differences between the Abstract and Technology. In a moment where the use of new technologies is set to take over some of the key decisions to our very survival in the coming decades, it has been of great importance to know the Arts place in all this.

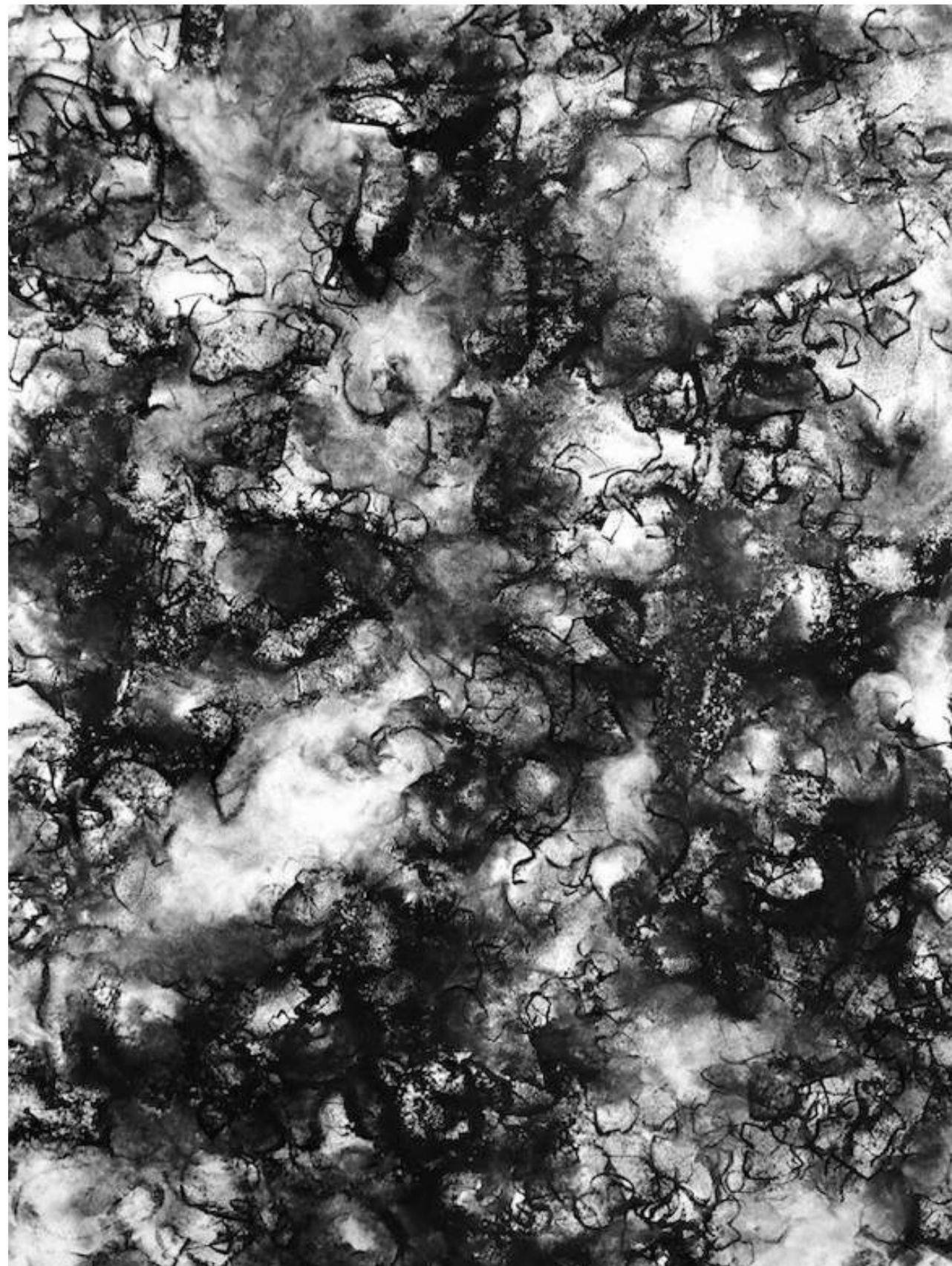
AI robots holding "art" exhibitions, along with smart machines showing in theaters, music halls and publishing articles or books, suggests to me not only a pernicious colonization over the arts, but art spaces being occupied by dominant technologies as pure entertainment. This to me speaks about new ways of power being played here.

In these artworks, I want to morph once again into the machines we create, as well as to encounter the human in every stroke and every line. Instead of allowing the machine to colonize us, I imagine myself free to roam without its gaze, revealing its inner workings. I see myself as an explorer, seeking to recognize and affirm our existence and the power of the Arts to transform our lives for the better.

NEW ENGAGEMENT

As an integral part of this new Series. I have co-written a series of essays in various reputable Journals, such as Bloomsbury, Symplike, Theory & Event, The philosopher among others. My public engagement has led to speaking engagements in the form of Lectures, Workshops and Panels, in places such as: Harvard University, *USA*. École Normale Supérieure, *France*. McMaster University, *Canada*. Goethe Univeristät, Germany, among others. Although I never went to University to study Arts, I have a profound respect for such Institutions, and I believe in the power of Education. I have always grown with a book in my right hand, (the left hand is open for the creation of artworks) especially when conducting Intellectual research for my pieces. To me, art is knowledge, not only the knowledge of craft, but also the field of research and theory. Balancing them all is to me, one of the many components in Art.









2023 \ charcoal & pastel on sanded paper \ 53.5 x 68.5cm \ my carcasses within
2023 \ charcoal & pastel on sanded paper \ 53.5 x 68.5cm \ this sick old body of mine was taken by science



Chantal Meza (b.1989 Mexico) is a self-taught abstract painter living and working in the United Kingdom. Her home environment placed her amongst many local stone artisans whose unique regional skills date back to the pre-Hispanic period. Chantal has incorporated this knowledge into her paintings, including the direct use of hands as a powerful medium of sensorial creation. She uses the ancient form of abstraction in paint and sculpture to break the limits of constructed knowledge in the socio-political world by establishing new modes of observing the history of power within social constructs. Her main concern in art is how to express the abstract in thought by tapping into the complexity of the human condition.

Her work has been acquired by numerous collections and it has been widely exhibited in places such as: Museum of Science and Technology, Mexico; Arocena Museum, Coahuila; Guadalupe Museum, Zacatecas; Popular Art Museum, Mexico; Centro Cultural Juan de Salazar, Paraguay; Centrespace, United Kingdom. As part of the study of the subjects she is interested in she has delivered Lectures, Workshops and Panels at places such as Harvard University (USA), École Normale Supérieure (Paris), McMaster University (Canada), and Goethe Universität (Germany). Among her recent achievements includes a notable Public Recognition for her contribution to Culture in her province in Mexico. Chantal is currently preparing a Solo show on her Series State of Disappearance to be held at Bristol, United Kingdom.

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Professional Studies

Self-taught Artist

2010

Solo Exhibition. ‘Changes; Senses-Thoughts’. **Science and Technology Museum.** Tuxtla Gutiérrez, Chiapas.

2013

Group Exhibition. ‘Professional artistic painting Rodin Royal Talents’. **National Art Museum.** Mexico City.

Group Exhibition. ‘Fine Art’. **Art4 Gallery.** Nuevo León, Monterrey.

Group Exhibition. ‘Re-count’. **Historical Centre.** Puebla. México.

Group Exhibition. ‘Engraving’. **Culturarium UPAEP.** Puebla.

Group Exhibition. ‘Nuances’. **Helena Fine Art Gallery.** San Miguel de Allende, Guanajuato.

Featured artwork. ‘Planning & Federalism’ **The Federalist Magazine.** Mexico City.

Featured article and artwork. ‘Chantal Meza: A universal artist’ by C. Carpenter. **OMD.** Southwest Texas, USA.

Featured artwork. ‘A free subject’. **Upstream for Culture.** Mexico City.

Featured artwork. ‘Liberating Art’. **Goose feather.** Mexico City.

Radio Interview. **Ticketmaster.** Mexico City.

Featured artwork. ‘Fine Art4’. **Chic Lifestyle Magazine.** Monterrey, Mexico.

Award Prize. ‘National contest of Professional Artistic Painting’ by Rodin Royal Talents. Held at the **National Art Museum (MUNAL).** Mexico City.

2014

Book featured. Commissioned artwork. Nine artworks for **the History Book ‘Tecali in time’** by Franco Morales. Puebla, Mexico.

Book featured. Commissioned artwork. Two artworks for **the Novel Book ‘Manuel in the face of the Revolution’** by Diana Ramirez. Puebla, Mexico.

Featured Artwork. Homage to Jose Emilio Pacheco. Official invitation. **Autonomous University .** Campeche, Mexico.

2015

Group Exhibition. ‘Entijuanarte’. **Tijuana Cultural Centre (CECUT).** Tijuana, Mexico.

Group Exhibition. ‘Art’s Alive’. **Modern Art Museum.** Mexico City.

Group Exhibition. ‘Merkdearte’. **Watercolour National Museum.** Mexico City.

Public Collection. **Coronado Monarchy.** CDMX, Mexico.

Featured article. ‘Chantal Meza: motion and abstraction’ by Omar Rojas. **Puebla Two22.** Mexico.

2016

Group Exhibition. ‘Sexual Diversity’. **Silver Stream Gallery.** Zacatecas, Mexico.

Group Exhibition. ‘Offering’. **San Francisco Mall Centre.** Puebla, Mexico.

Group Exhibition. ‘1st Art Festival’. **Lola Beltrán Museum.** Sinaloa, Mexico.

Group Exhibition. ‘We are Libanon’. **Génova Gil Hotel.** Mexico City.

Public collection. Commissioned artwork. Mural at **Tecali Kinder Garden.** Puebla, Mexico.

Public collection. Commissioned artwork. Intervention. **Barrel Museum.** Zacatecas, Mexico.

Public collection. Commissioned artwork. ‘I Change’. Public display. **OPA Restaurant** Mexico City.

Featured. **NTR Zacatecas.** Zac, Mexico.

2017

Group Exhibition. ‘Génesis in principio’. **Guadalupe Museum.** Zacatecas, Mexico.

Group Exhibition. ‘Art’s alive’. **Modern Art Museum.** Mexico City.

Group Exhibition. ‘Origin’. **The hundred Gallery.** Oaxaca, Mexico.

Public collection. Commissioned artwork. ‘Genesis in principio’ held at **Guadalupe Museum.** Zacatecas, Mexico.

Donation. ‘Art’s alive’. *Sexual Health Organization.* Held at the **Modern Art Museum.** Mexico City.

Residency. 3rd Generation of less toxic Etching. **San Agustín Art Centre (CASA)** Oaxaca, México.

Donation. ‘Feminism community’ Palenque, Chiapas.

Featured article. ‘Chantal Meza: painting a state of Terror’ by B. Evans. **Artlyst.** London, United Kingdom.

Radio interview. ‘The heart of my heritage’. **ENLASS Radio.** Puebla, Mexico.

Public Collection. **Instituto Zacatecas AC.** Zacatecas, Mexico.

Featured article & Interview. ‘Chantal Meza: painting, colour, shape and vibration’ by Janea Estrada. **La Gualdra, La Jornada.** Zacatecas, Mexico.

Public Collection. **Centro Cultural Universitario, BUAP.** Puebla, Mexico.

Featured artwork. **Escafandra.** Zacatecas, Mexico.

Featured artwork. ‘Draw’. **Red Siena Printed Magazine.** Puebla, México.

Featured. ‘The drawing beyond the sketch’ by Ambar Berrera. **B Side.** Puebla, Mexico.

2018

Public Collection. Intervention. ‘Rat-art Anti-corruption’ **Digital Project** Guadalajara, México.

Biennale. Special invitation to participate in the **5th Biennale ‘Artisan among Artists’** held at **Popular Art Museum (MAP).** Mexico City.

Featured. **Pulso diario de San Luis.** SLP, Mexico.

Group Exhibition. ‘Artisan among Artists’. **Arocena Museum.** Coahuila, Mexico

2019

Public distinction. ‘Tecalence distinguished citizen’ Awarded by Tecali’s Government for **her 10 years of Cultural contribution.** Puebla, Mexico.

Biennale. “Art in the face of uncertainty” 4th Biennale CMUCH. **Non-intervention Museum.** Puebla, México.

Group Exhibition. ‘Artisan among Artists’. **Pape Museum.** Monclova, Mexico.

Donation. Life with Autism Organization. Wales, United Kingdom.

Seminar. ‘The meaning of art’ by C. Meza & B. Evans at **McMaster University.** Toronto, Canada.

Cover artwork. ‘Atrocity Exhibition’ Book. **LARB Editorial.** Los Angeles, USA.

2020

Group Exhibition. ‘Arts Open Exhibition’. **Ashcroft Arts Centre.** Hampshire, United Kingdom.

Postcard Auction. **Creative Innovation Centre (CicCic).** Taunton, United Kingdom.

Donation. **Partners in health (PIH).** Non-profit Health Corporation working in 9 Countries around the world.

Seminar. “State of Disappearance” at the **Centre for Mexican Studies** (University Collage Cork- UCC) Ireland, United Kingdom.

Featured artwork. ‘Quarantine Files’. **LARB.** Los Angeles, USA.

Interview. **Benemérita Universidad Autónoma de Puebla** by Anna Pardo. Mexico.

2021

Group Exhibition. ‘Enajenar en casa ajena’. **Spain Cultural Centre Juan de Salazar (CCEJS)**. Paraguay.

Online Group Exhibition. ‘Pause’. **Rastrums Project**. San Francisco, USA.

Donation. **Xochitl Rivera**. Baja California Sur, México.

Donation. **Ashcroft Arts Centre**. Hampshire, United Kingdom.

Article (Peer Reviewed). B. Evans & C. Meza, ‘Violence & Abstraction’ **Symploke**. University of Nebraska Press.

Article (Peer Reviewed). B. Evans & C. Meza, ‘Making peace with violence’ **nY: Journal of Literature, Culture & Entertainment**. Netherlands.

Article (Peer Reviewed). B. Evans & C. Meza, ‘Art from the future’ **The Philosophical Salon**. L.A, USA.

Featured artwork. ‘Ecce Humanitas’ Book. **Columbia University Press**. New York, USA.

Featured artwork. ‘No Label Art’ **Helen Arkell Dyslexia Centre**. Surrey, United Kingdom.

Interview. ‘Conversations on Violence: An Anthology’ by B. Evans & A. Parr. **Pluto Press**. London, United Kingdom.

Featured. **El Nacional**. Asunción, Paraguay.

2022

Lecture & Seminar. ‘Beyond the vulnerability of Art. Confronting the Violence of Technological Disappearance’ by C. Meza & B. Evans at the **Ecole Normale Supérieure**. Paris, France.

Seminar. C.Meza & B. Evans. **North-western University**. Paris program. Paris, France.

Commission. Series Artist. **Books with Bra(n)d**. Stay Free Foundation. Henley, United Kingdom.

Featured artwork. **TREBUCHET**. Issue 12 – Realities. London, UK.

Headline Artist & Article. ‘State of Disappearance’. **W&F Wissenschaft und Frieden**. Täter*innen. Germany.

Interview. mit der Künstlerin. Chefredakteur David Scheuing. ‘Kunst im Heft 1/2022’. **W&F Wissenschaft und Frieden**. Germany.

Featured artwork. **The Philosopher**. Vol.110, no.3. United Kingdom.

Featured artwork. **Theory & Event**. USA.

Paper Presentation. ‘Unseen crowds–Deleted spaces’. **Portland Urban Architecture Research Laboratory (PUARL)**. Oregon. USA.

Panel. ‘Critical Art Practice’. **The Urban Violence Laboratory**. University of Oregon, Portland, USA.

Lecture. ‘The disappeared of History’ by C. Meza & B. Evans at the **Mahindra Humanities Centre**. Harvard University, Boston, USA.

Collective Exhibition. ‘Summer Salon’. **Candid Gallery**. London, United Kingdom.

Headline Artist & Article. ‘State of Disappearance’. **W&F Wissenschaft und Frieden**. Täter*innen. Germany.

Interview. mit der Künstlerin. Chefredakteur David Scheuing. ‘Kunst im Heft 1/2022’. **W&F Wissenschaft und Frieden**. Germany.

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Presentation. ‘Disappear and D_ance’ in collaboration with Smartmove dance company at **Karlstorbahnhof**. Heidelberg, Germany. (Forthcoming. June)

Solo Exhibition. ‘State of Disappearance’ **Centrespace Gallery** Bristol, United Kingdom. (Forthcoming. October).

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