



laura mesa lima
portfolio 2026



TEA Contemporary Biennial. *The heretical proclamation*. View of the exhibition.



Dos moldes para un constructo (Two Moulds for a Construct) is a work first presented in 2017 at the 9th Lanzarote Contemporary Art Biennial, *Lancelot 28° 7°*, a title based on the novel of the same name by Agustín Espinosa, published in 1929. The piece was subsequently exhibited and rethought at the *TEA Contemporary Biennial. The heretical proclamation*, in 2024.

Each of the 756 pieces of paper soaked in brine that make up this piece collect and record the surface of the specific location on the volcanic shore of Lanzarote that corresponds to the coordinates 28° 7°. Based on Deleuze's idea of repetition, a formalisation is articulated that modulates and refers to concepts such as representation, reverie, and their relationship with reflection on possible realities.



Two Moulds for a Construct. 2017. Paper, sea salt, ink and metal. Dimensions variable. 9th Lanzarote Contemporary Art Biennial. View of the exhibition.



Cuerpo que falla
2024. Artizar Gallery

This exhibition revolves around ***Cuerpo que falla (Body that fails)***, the central piece of the exhibition that gives its name to it. It is a site-specific installation that is nothing more than a wooden structure that supports itself. The particularity of the piece lies in the fact that more than twenty wooden pillars, with opposing forces and tensions, allow two of them to remain standing, wedged between the floor and the ceiling of the gallery. There are no internal structures, nor are there any fastenings to make this possible. The piece could fall at any moment. It could fail.

In the same way, the rest of the works interpellate fragility and vulnerability, the possibility of fracture as concepts that, although they are not presented as something desirable, are precisely those that give value, by contrast, to matter and form. These pieces are articulated in the vindication of the space that we occupy -that our bodies occupy- and of an existence and presence that is formalized in signs, in signals. Sometimes as supports, sometimes as traces. A series of monotypes and pieces made of paper, resin or porcelain are shown literally exposed, lightly supported, thanks to elements that tension them and prevent, for the moment, that they fall. Thus, tension, support, vulnerability and the body try to capacitate each other, sustaining themselves in the fragility of that which can fail.



Body that fails. 2024. Wood. Dimensions variable.



Support serie. View of the exhibition.



Support 4. 2024. Acrylic resin, wood and spring. 27 x 12 x 20 cm.
Support 1. 2024. Acrylic resin, wood and spring. 25 x 7 x 13 cm.

Details and view of the exhibition.



Seven captures of the hip skin.
2024. Porcelain and paper. 30 x 20 x 7 cm.

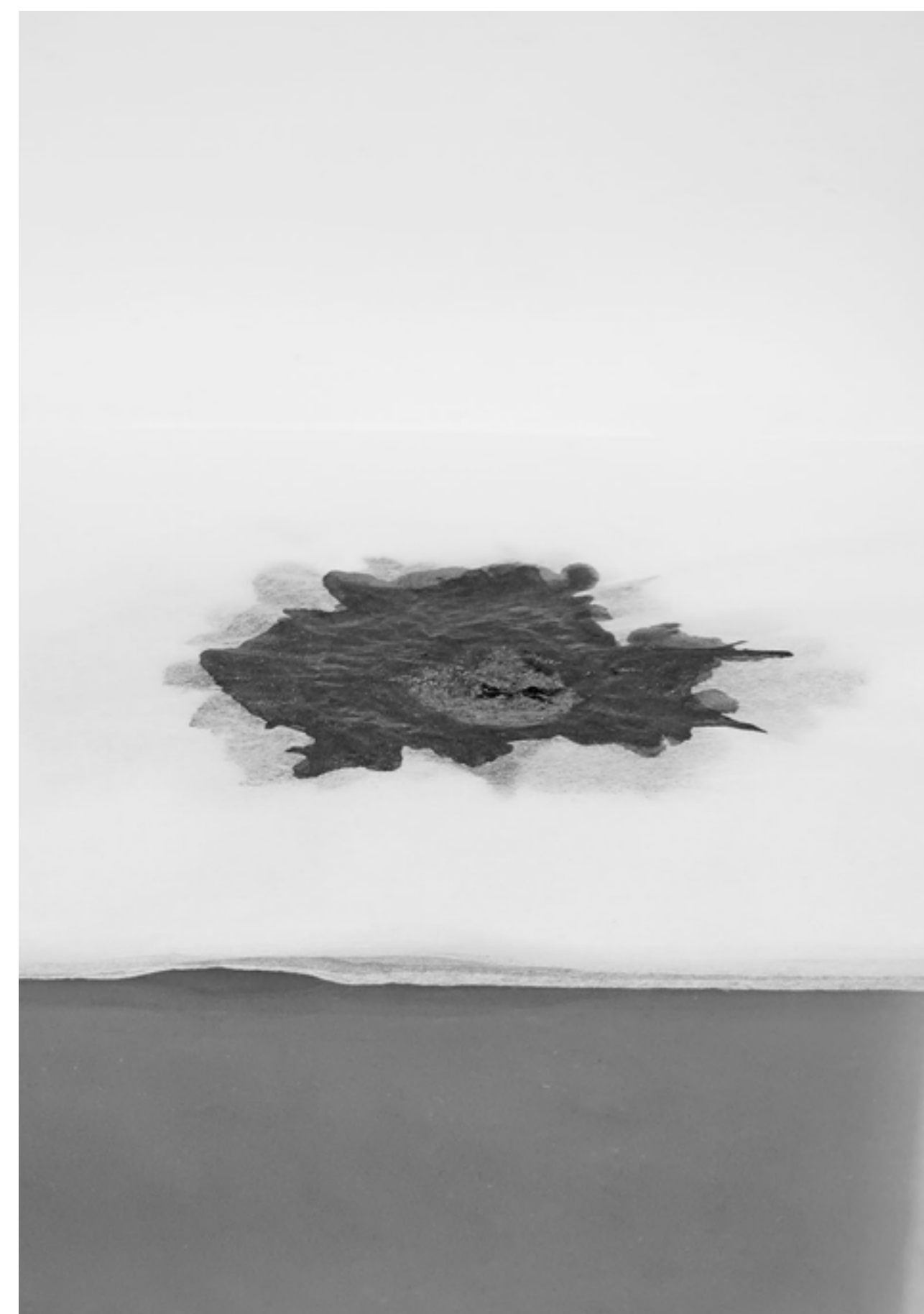


Seven captures of the waist skin.
2024. Porcelain, wood and ribbon. 33 x 20 x 7 cm.



Three captures of the forearm skin.
2024. Porcelain. 7 x 9,5 x 28,5 cm.





Nine paper saturations (elbow print).

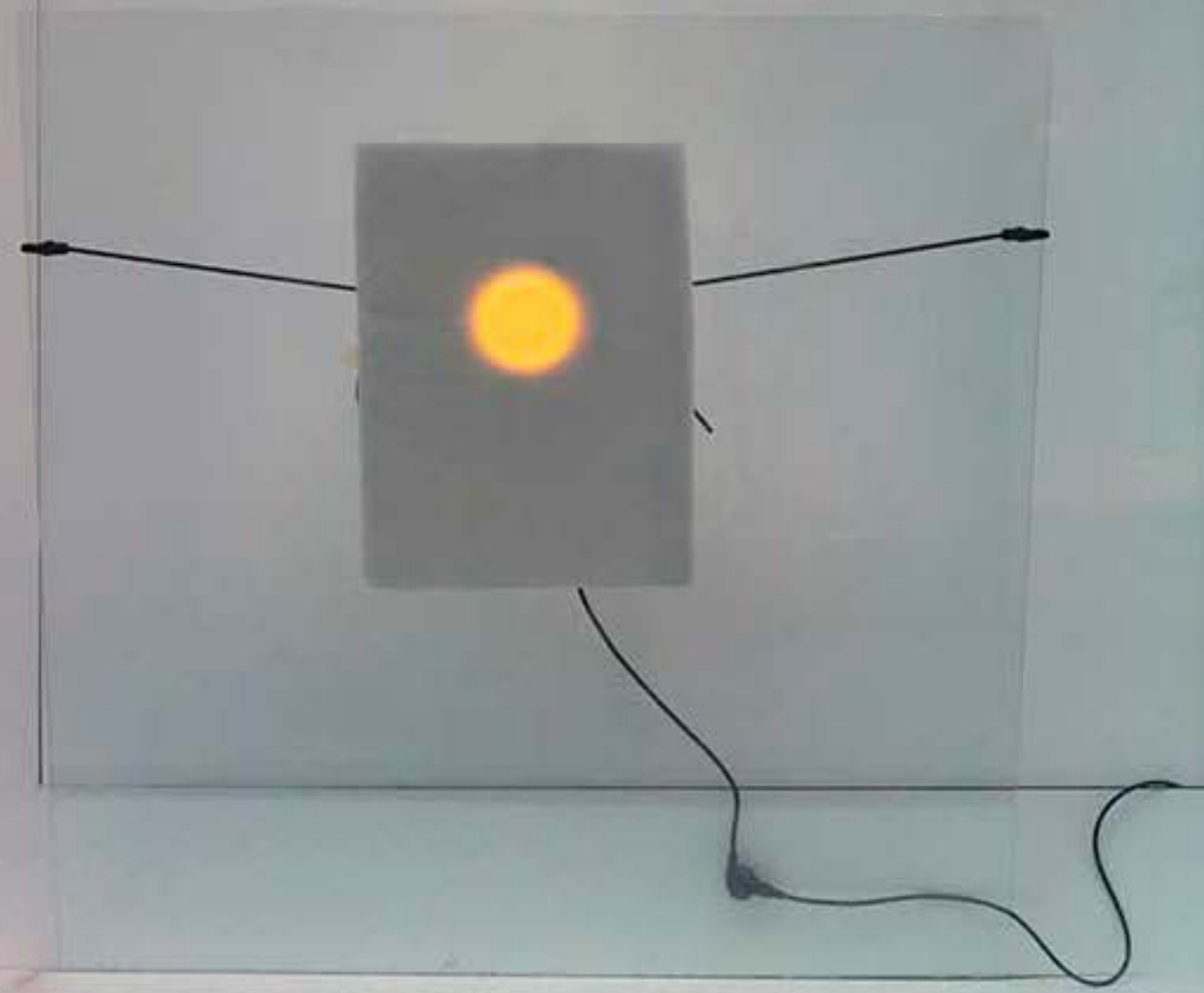
2024. Agglutinated graphite powder, paper, glass, safety straps and safety carabiners. 209 x 32 x 69 cm.



Lose to the forest
2022. Paper, agglutinated graphite powder
and glass. 26 x 29,7 x 21 cm.

La ventana

LAURA MESA LIMA SITE SURVEY II



Horario
Martes
De 10 a

Site survey II

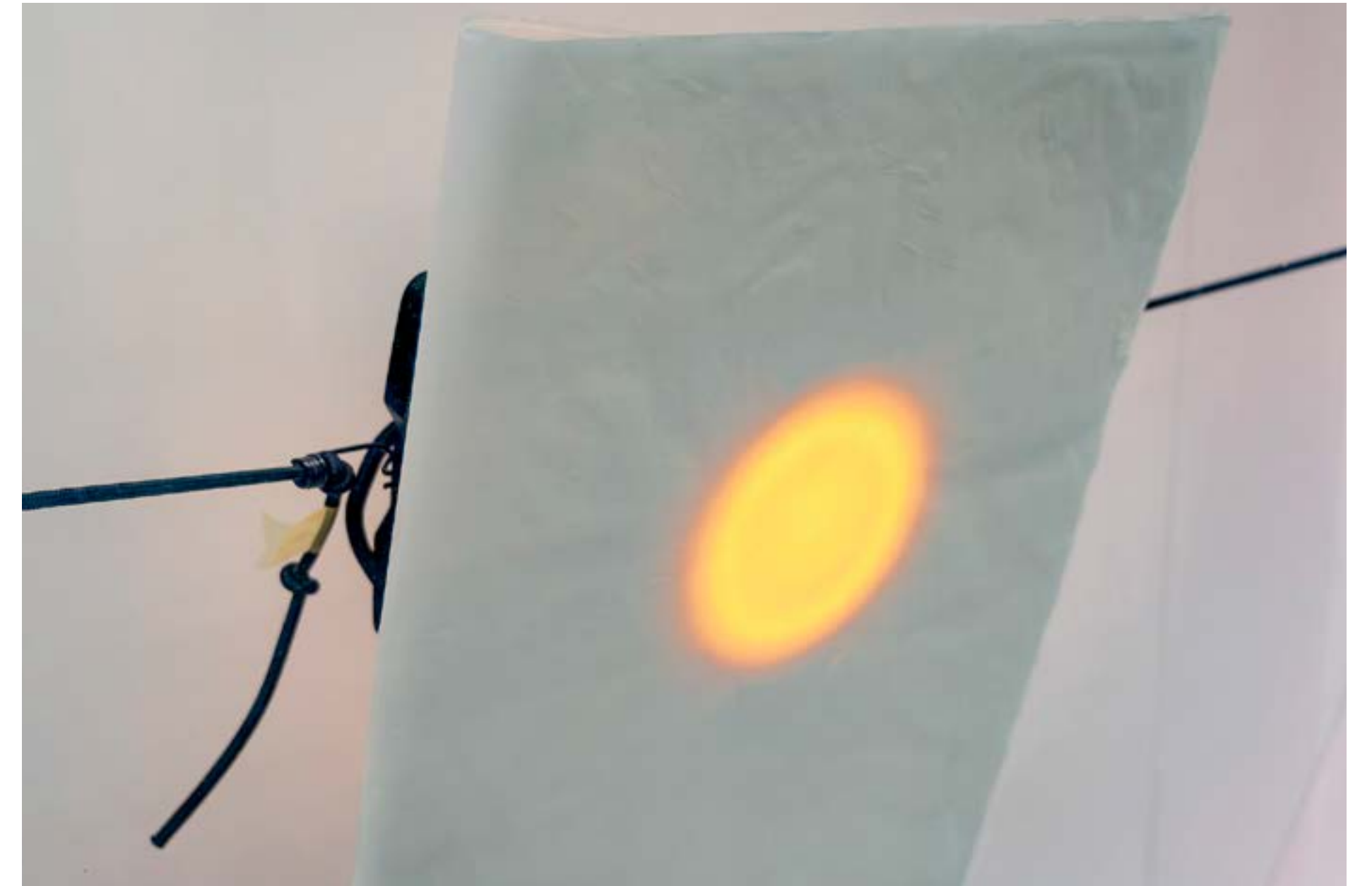
2026. Círculo de Bellas Artes. Santa Cruz de Tenerife.
La Ventana Project, curated by Octavio Zaya

The piece is made from paper dyed with chlorophyll extracted from invasive plants, such as cattail –*Cenchrus setaceus*–, species that thrive in ecosystems that have been altered—usually by human action—and transform their balance. The project arose after reading Gilles Clément's *The Wisdom of the Gardener*, whose reflections question the way we categorize life.

So-called “invasive species” are often understood as ecological catastrophes, but that assessment does not describe what they are, but rather how we interpret them. A plant grows where it can; it is humans who delimit territories, assign belongings, and manage life, establishing which bodies are legitimate and which exceed the margins. In this sense, the real ecological catastrophe refers to human processes of colonization, migration, and globalization. Invasive plants thus appear as a symptom of these dynamics.

The process consists of collecting these species in vacant lots and wastelands, macerating them in ethanol for weeks, and obtaining a dye that contains their mark: color and genetic material. With it, papers are stained; the plant essence becomes a drawing, a sign. The stain, bursting onto the white, functions as a form of symbolic invasion.

A spotlight dimly projects this color onto the street, filtering it through a glass pane that is always on the verge of breaking, in a precarious balance. From inside the Círculo de Bellas Artes, the light—artificial, technological—invades a nondescript stretch of the street, crossing the public space almost unnoticed, minimally interrupting traffic and the gaze. The color of nature thus moves to the commercial heart of the city, where the cultural institution also persists as a presence that occupies and redefines its surroundings.



Site survey II
2026. Glass, chlorophyll-inked paper, spotlight, and rubber bands.
150 x 144 x 41 cm.



Here, there, over there
2025. Instituto Cervantesin Prague.

Here, there, over there is an exhibition that reflects on the concept coined by Gilles Clement as the third landscape, referring to "a spaces that expresses neither power nor submission to power", spaces that are vacant and abandoned by humans, where vegetation spreads without human supervision and species thrive that are uprooted from regulated spaces.

The show is proposed as a tension of the commonly accepted ideas about the identity of place, reflecting on geological and cultural times, on how the drifts of species around the planet, overflowing the abstractions of political boundaries and temporal and geographical belongings, constantly redefine what we consider "natural" landscape.

The exhibition ***Here, there, over there*** is the result of a three-month artist residency at the MeetFactory contemporary art centre (Prague).



Here, there, over there. 2025. Prague's Instituto Cervantes. View of the exhibition.



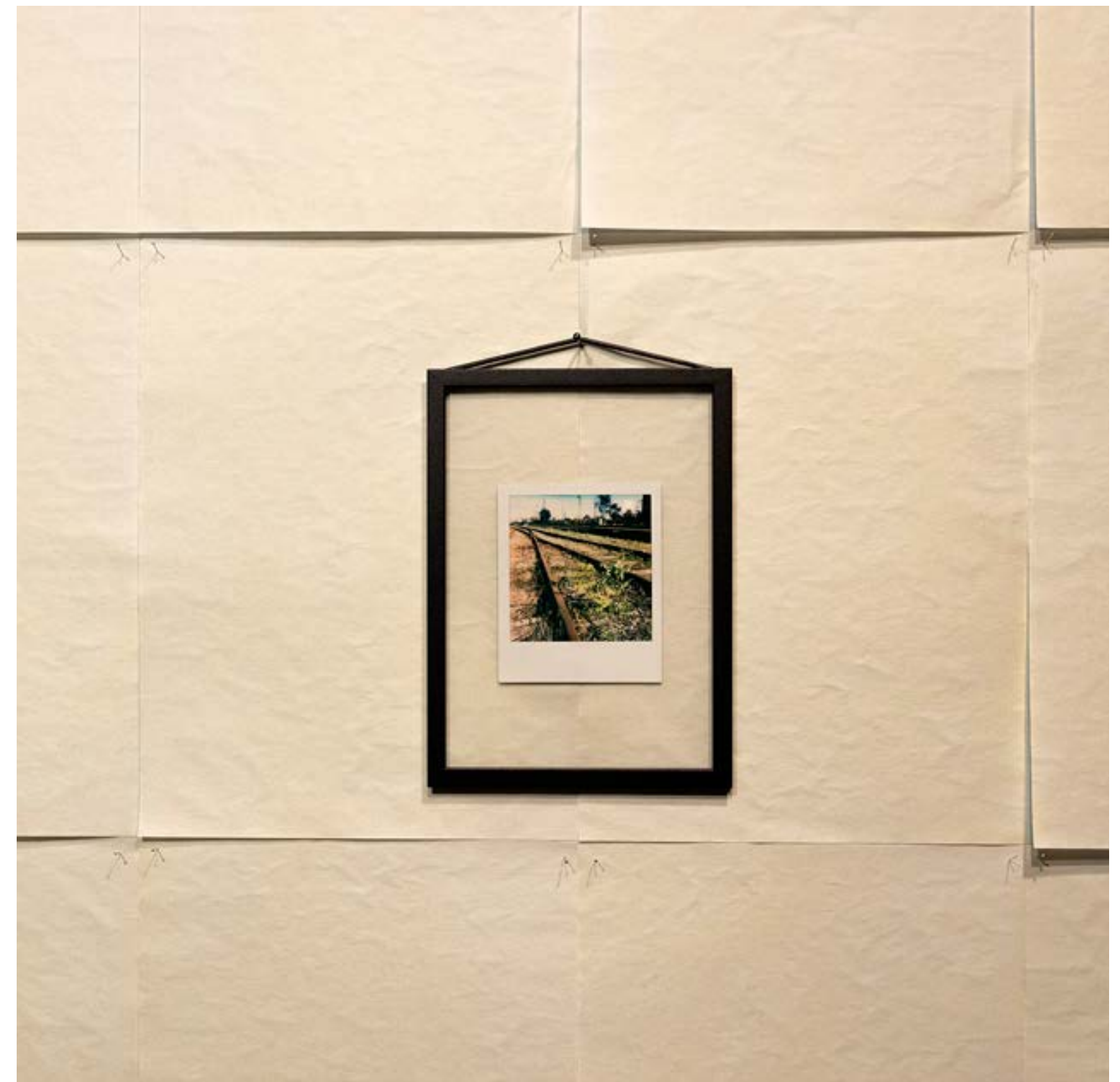
SiteSpecific. Praha. Symphoricarpos Albus.
2025. Chlorophyll on paper. 1 x 1,5 m.



SiteSpecific. Praha. RobiniaPseudoacacia
2025. Chlorophyll on paper. 1,5 x 1 m.



Site specific. Tenerife. Reminis repens
2025. Chlorophyll on paper. 1,5 x 1 m.s



Landscape (I)

2025. Chlorophyll from Prague's third landscape on rice paper and Polaroid photograph. Dimensions variable



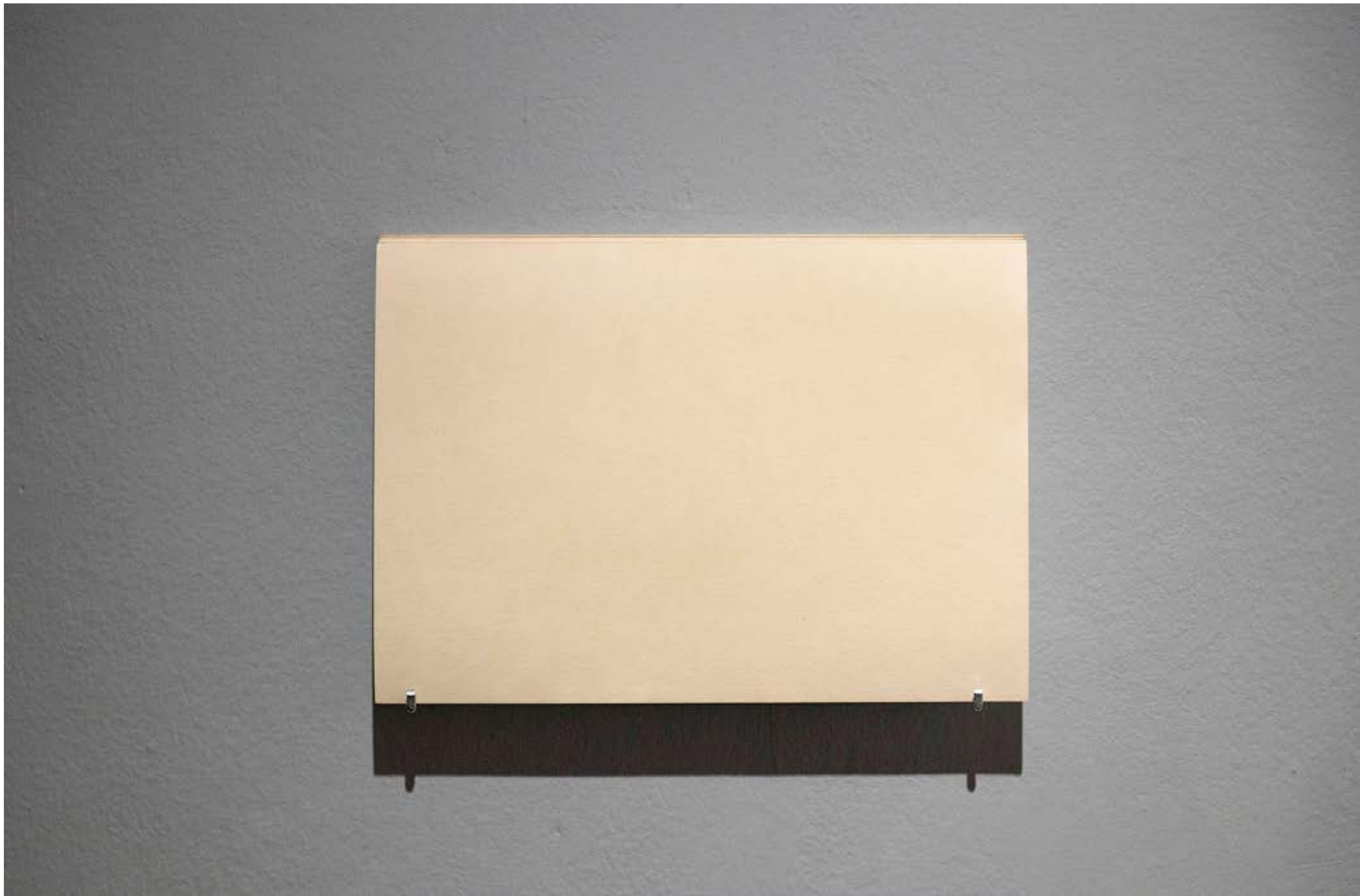
Site survey (I)

2025. Chlorophyll from Prague's third landscape on paper, glass and spotlight. Dimensions variable



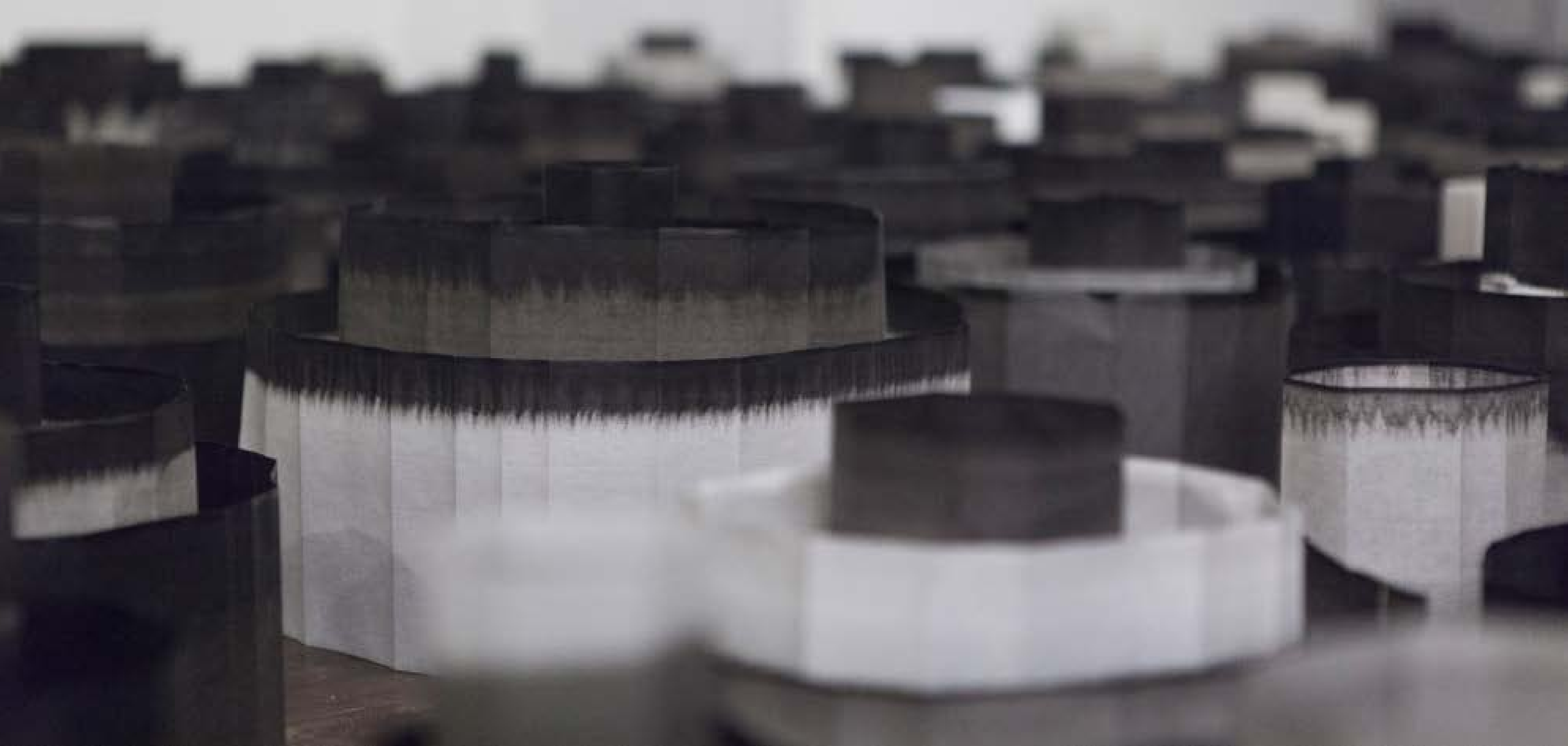
Approach to Mánes (I)

2025. Monograph pages by Josef Mánes and frame. 42 x 26 cm.



Landscape (II)
2025. 12 colours of chlorophyll from Prague's third landscape on paper. 21 x 33 cm.





Epicultura (Epiculture) is the result of reflection on the capacity for mutation in favour of the environment and context, which not only affects our physical appearance (epigenetics), but is also capable of transforming our social, political, linguistic and moral behaviours in favour of adaptation. These conditioning factors determine our ability to relate in a society that, despite enabling us, also limits us. In the same way, paper adapts to itself, to others and to space, forming a new system of units-sets that weave new networks of contextualisation.

This piece was created for the Ateneo de La Laguna (Tenerife) in 2017 and reactivated at TEA Tenerife Espacio de las Artes in 2018.



Epiculture. 2016-2017. Ink on paper. Dimensions variable. TEA Tenerife Espacio de las Artes

Since Plato, the question of representation has been one of the central issues in Western art and thought. The arts generate images of reality, and these representations, which shape our world and our lives, are themselves realities. This ancient dilemma, seemingly distant and metaphysical, has become crucial today, when we live surrounded by screens and it is increasingly difficult to establish the boundary between reality and fiction.

In the exhibition ***Los móviles y el dibujo (The motives and the drawing)***, Laura Mesa (Tenerife, 1975) presents her investigations into the problem of representation. The artist has worked with the rhetorical devices of drawing, traditionally considered the most direct medium between thought and its image. Speculating on this idea, she has reduced drawing to a kind of distillation of its technical elements—graphite and Indian ink, as the basic materials of the line and the stain—to create a collection of images of the image that can be considered the standardised representation of thought: a human brain.

The ‘copies of copies’ obtained from her elaborate recording and reproduction processes paradoxically do not contain representations in the most conventional sense of the term: that is, they do not ‘say’ anything. Precisely for this reason, her images function as evidence of extraordinarily meticulous production processes, which contain the value of the artist’s intention. There is nothing mechanical or industrial about these works; all technical procedures are generated through traditional artistic practices, carried out manually. In this way, the problem of representation unfolds not only in terms of the relationship between the one and the multiple—repetition and difference—but also aspires to thematise the very intention of representation; that is, the artist’s motives, understood both as the motivations that lead her to do what she does and as the work itself, which is a movement or action proposed as relevant.

It should never be forgotten that, in art, the visible – the form – is undoubtedly important, but it is important precisely because it is the representation of an idea or an intention: because it is the image of a motive. This artist’s creative processes consist of the sustained repetition of an action that involves constant and repeated movement during the construction of the works; almost like a mantra that functions as their main meaning. Therefore, in a way, her images represent the very act of representing.

Laura Mesa draws, and her works are drawings because they are the visible form in which her motives have crystallised. They are, in short, thought turned into action, action condensed into the material of drawing.

Ramiro Carrillo





The stone of madness. 2018. Agglutinated graphite powder 160 x 10 x 450 cm.



Column. 2018. Agglutinated graphite powder and paperl. Dimensions variable.



Untitled. 2018. Solified Indian ink. Dimensions variable.



Untitled. 2018. Agglutinated graphite powder. Dimensions variable.



300 is part of *Sala_do*, the Puerto del Rosario International Sculpture Symposium.

This project was born in response to an invitation to think about the sea. That non-entity, that non-place, that counter-space in which, nevertheless, power struggles, drifts and deaths occur incessantly. In this process, I propose mapping 300 square metres of intertidal zone, that space which we call sea for a few hours of the day and land for others. Through an intense process, I play with the reflection of the place through its representation and decontextualisation, constructing a kind of double skin that is and is not this mapped coastline.

Project 300 brings together the idea of giving physical weight to a representation of the sea, which is conceived in its intellectualisation as an empty entity and a non-place, with the desire to intervene – as a process of mutual determination – in the geographically specific natural environment that we are invited to think about. Undergoing an extremely methodical and repetitive process, the mapping of the 300 m² on a 1:1 scale involves the annulment of what it is in itself, to form a representation articulated in a stack that allows us to perceive the weight of the material, the intellectual work, the knowledge and the abstraction.

In this way, 300 allows us to become aware of space as it is formulated as counter-space, insofar as it proposes that a given reality can only be understood and find meaning when it is simultaneously represented, challenged, or inverted.



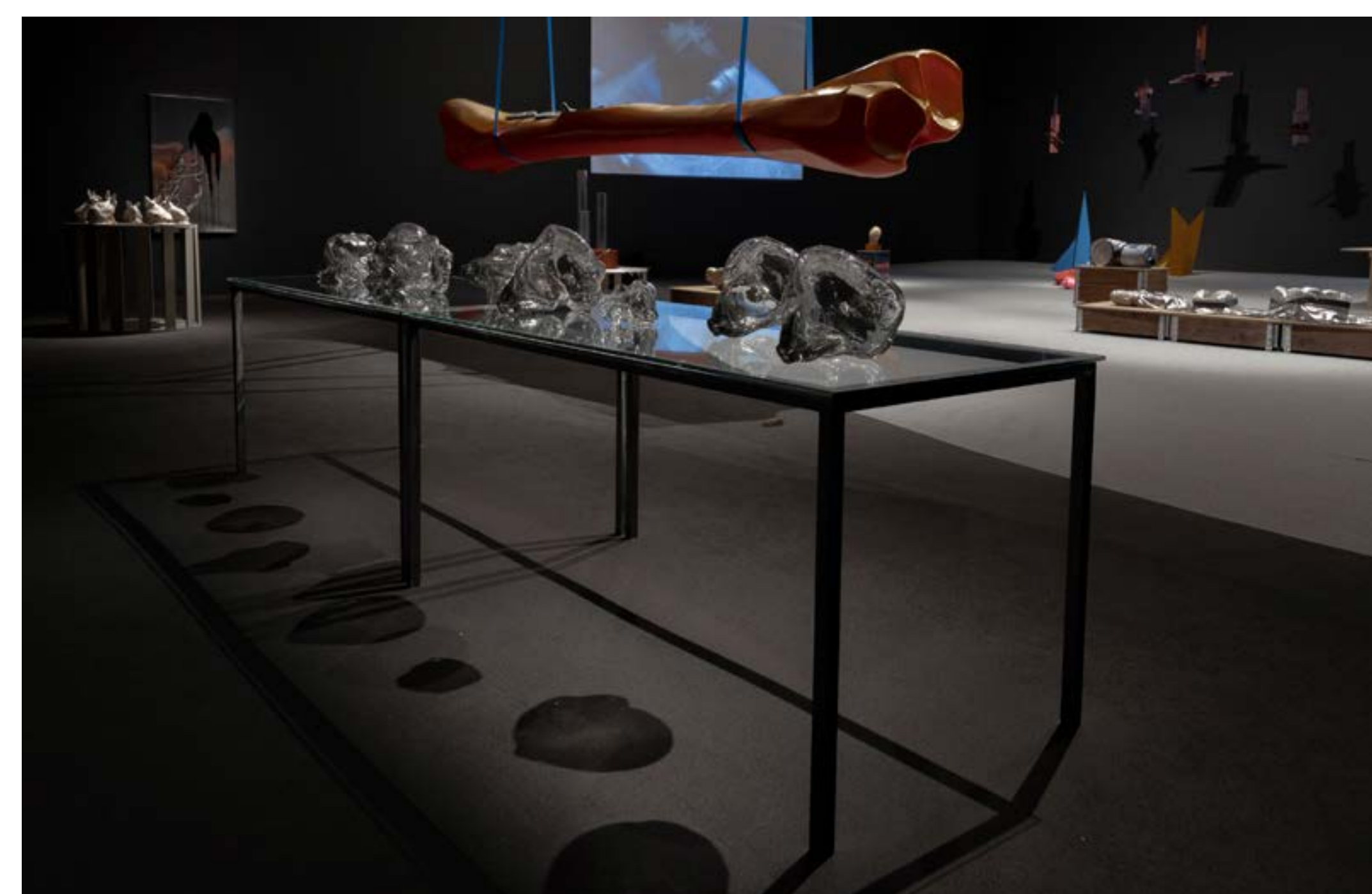
300. 2023. Aluminium. 1,85 x 2 x 1 m. Public work, Fuerteventura.

The **TAC** series was commissioned by TEA Tenerife Espacio de las Artes for the exhibition 'Lo que pesa una cabeza. Escultura tras el 73' (*The Weight of a Head: Sculpture after 1973*). The proposal, which originated with the project's curators, Néstor Delgado and Gilberto González, questioned the status of sculpture in the contemporary art scene, prompting reflection on traditional sculptural issues. A series of binomials that have to do with the apparent duality between heavy and light, full and empty, soft and hard, fragile and durable. But these pieces also have to do with the technological and the analogue, the ancient and the contemporary, representation and reality, decision and chance.

Computed axial tomography (CT) offers us a highly technical image of our body, the result of cutting-edge scientific technology. Using something as basic as sound, a machine is capable of composing an irrefutable real-time picture of our interior. It is the most scientifically accurate vision of what we can be, or what we actually are.

This series is based on a brain CT scan that shows dark areas that are air, that are nothingness and that, in this body, my body, are severely unbalanced. In this kind of dichotomy, the proposal is based on trying to traverse these spaces, precisely with air, with oxygen. The CT scan becomes an iron image, mechanically printed, which enables action while also restricting it. To this end, an ancient technique such as glass blowing is proposed as a counterpoint to this sophisticated process, thus establishing the pieces as a moment of action, as a new photograph, this time of the possibility of being. An irregular, imprecise photograph that emerges from a collision between opposites, between the truthful and the possible, an image that is no longer irrefutable precisely because it is more faithful to what we perhaps are.





Views of the exhibition *The Weight of a Head: Sculpture after 1973*. TEA Tenerife Espacio de las Artes

TAC 6.2. 2023. Iron and blown glass. 23,8 x 28,5 x 25,6 cm.

TAC 4.3. 2023. Iron and blown glass. 39 x 26,9 x 26,4 cm.

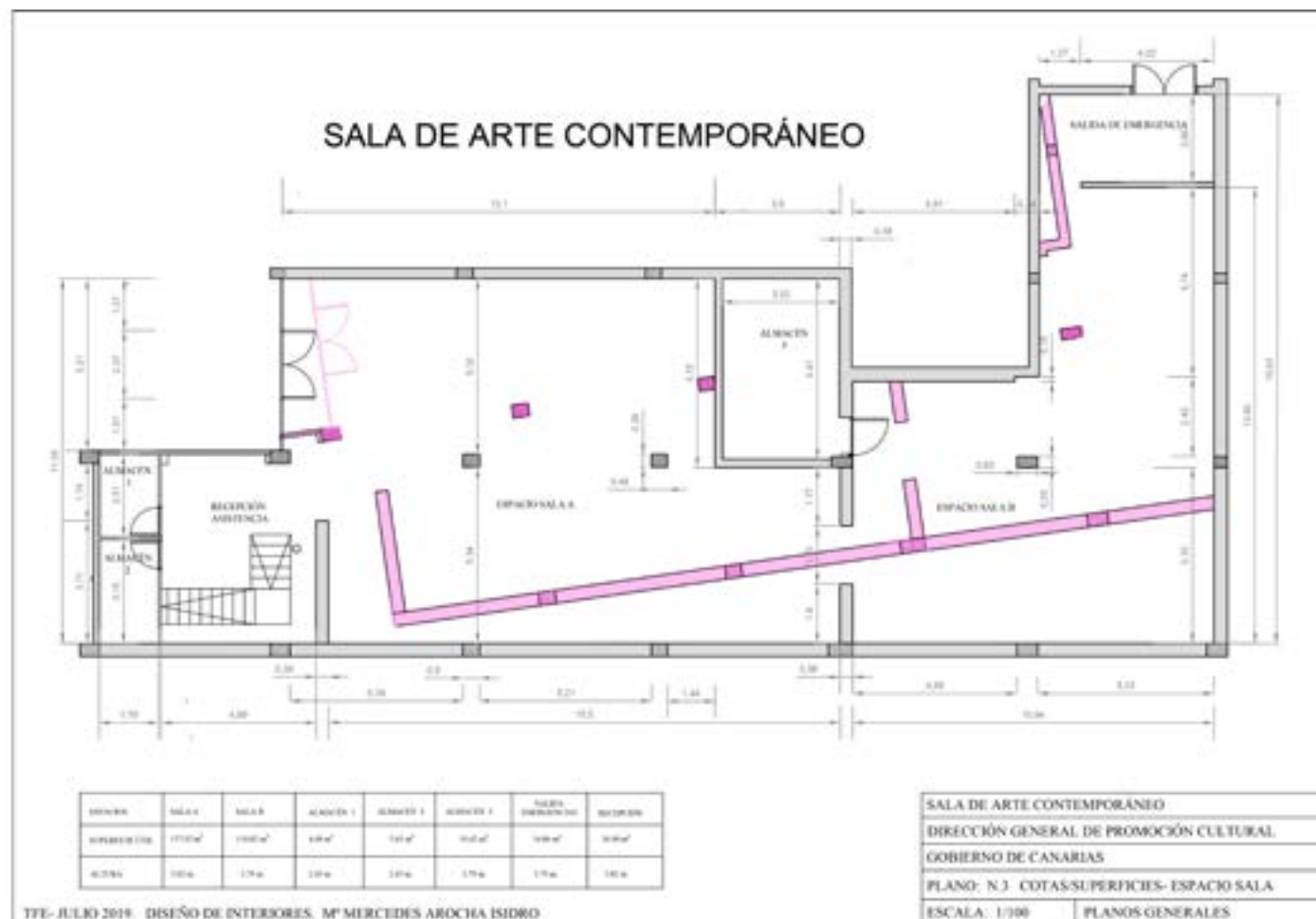
TAC 7.3. 2023. Iron and blown glass. 30,2 x 22,5 x 19,6 cm.

TAC 3.3. 2023. Iron and blown glass. 28 x 26,3 x 25,8 cm.

TAC 6.5. 2023. Iron and blown glass. 29,6 x 24,1 x 23,5 cm.

Pensar el final compromete el final (Thinking about the end compromises the end) (2021) invites us to think about the contingency of an end that is presented to us as unique and predetermined, seeking to show that any possibility of change necessarily involves thought, placing in reflection a capacity for transformation that, in art, must permeate the entire creative process. The project proposes an intervention consisting of repositioning the art gallery itself, rotating its entire architectural structure in order to question its veracity, creating a new inside-outside and seeking to highlight its status as the base of a building that is a powerful symbolic space, as the headquarters of important cultural structures, including the State Public Library.

The intervention involves redrawing not only the room, but also a whole simulacrum of acceptances of truth, in a process that, logically, also questions the very concept of drawing. With a clear intention to create tension in a space that normally functions as a support—a priori neutral and blank—for the cultural constructions that occupy it and the people who pass through it, its limits are rethought with the aim of drawing another space, stage, territory, context, as an invitation to think about the articulation of other possibilities. Because if 'thinking about the end compromises the end, but not the world,' we can only construct attempts that help us to draw another possible outcome.





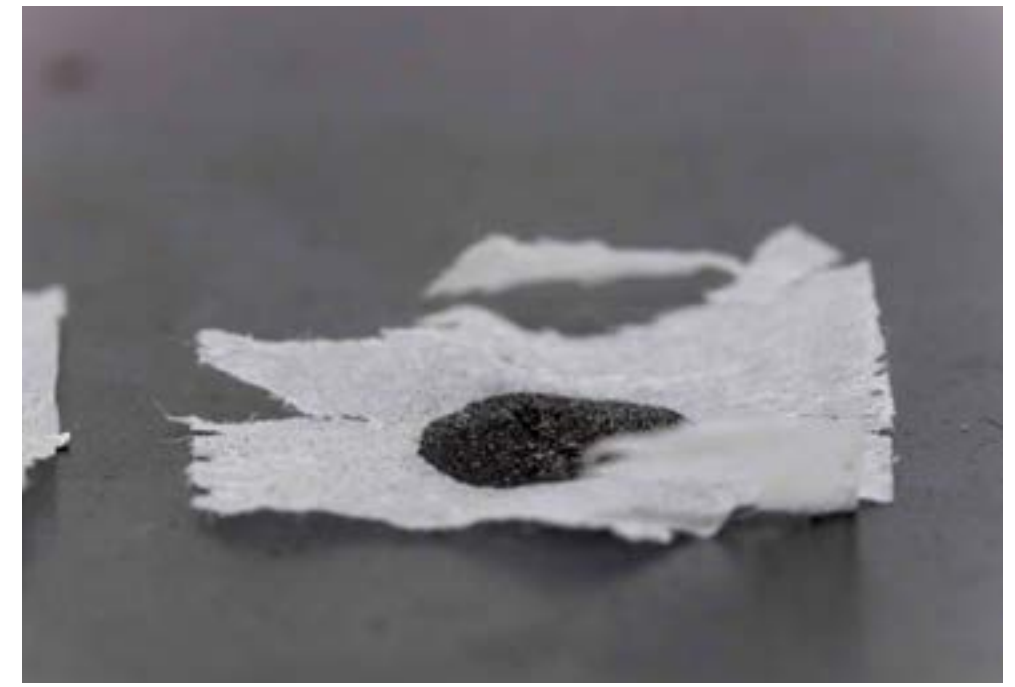
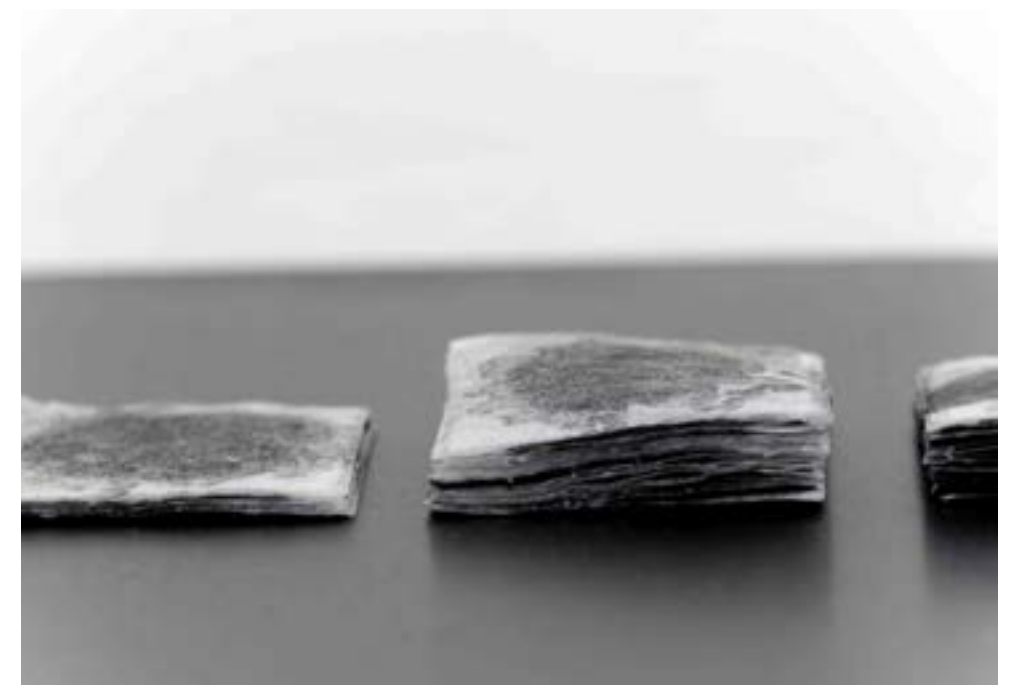
Thinking about the end compromises the end. 2021. Instalación site-specific. LED neon, wood, steel and graphite powder agglutinate. Dimensions variable.



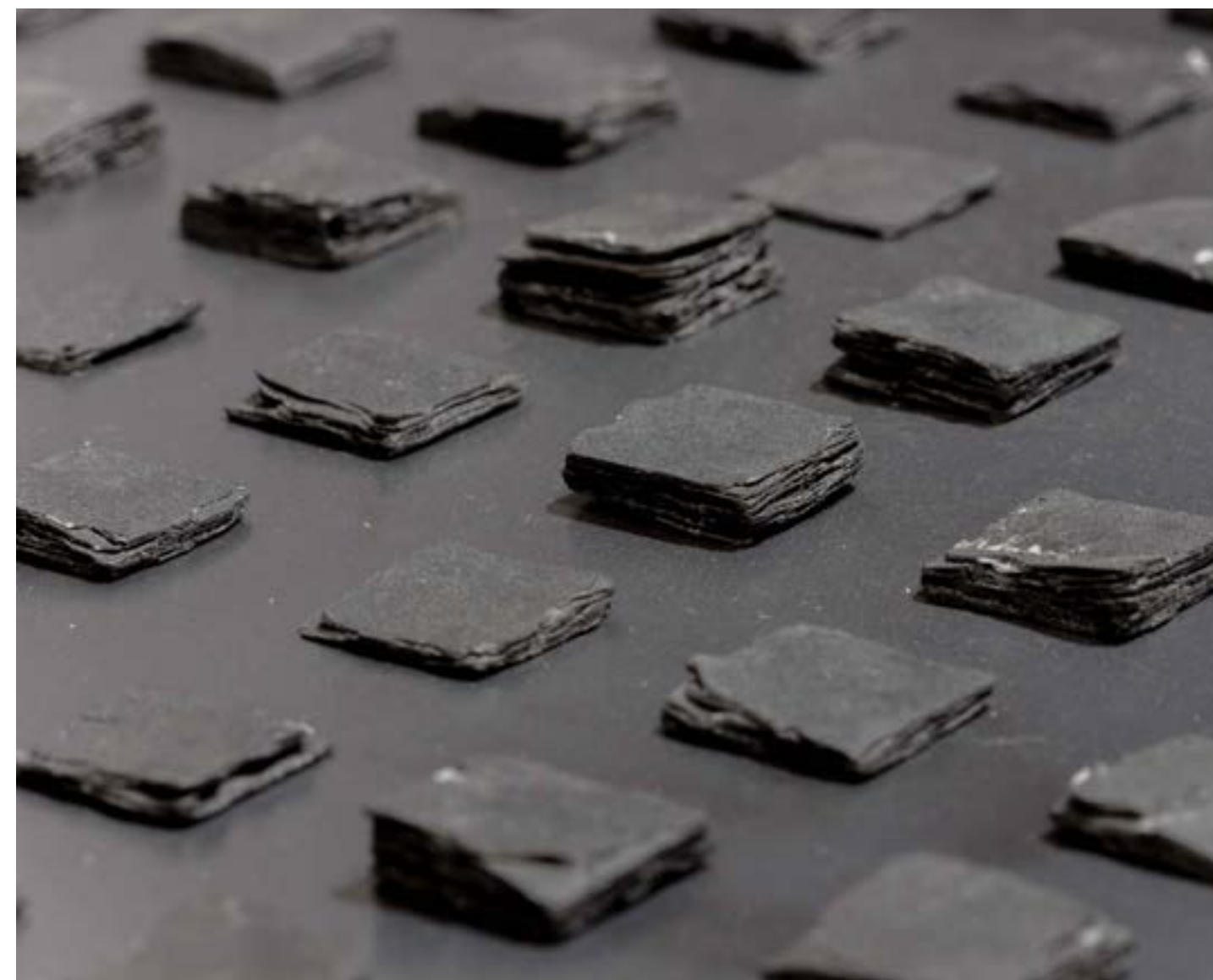
View of the exhibition

Details of the artwork. Graphite powder agglutinate.

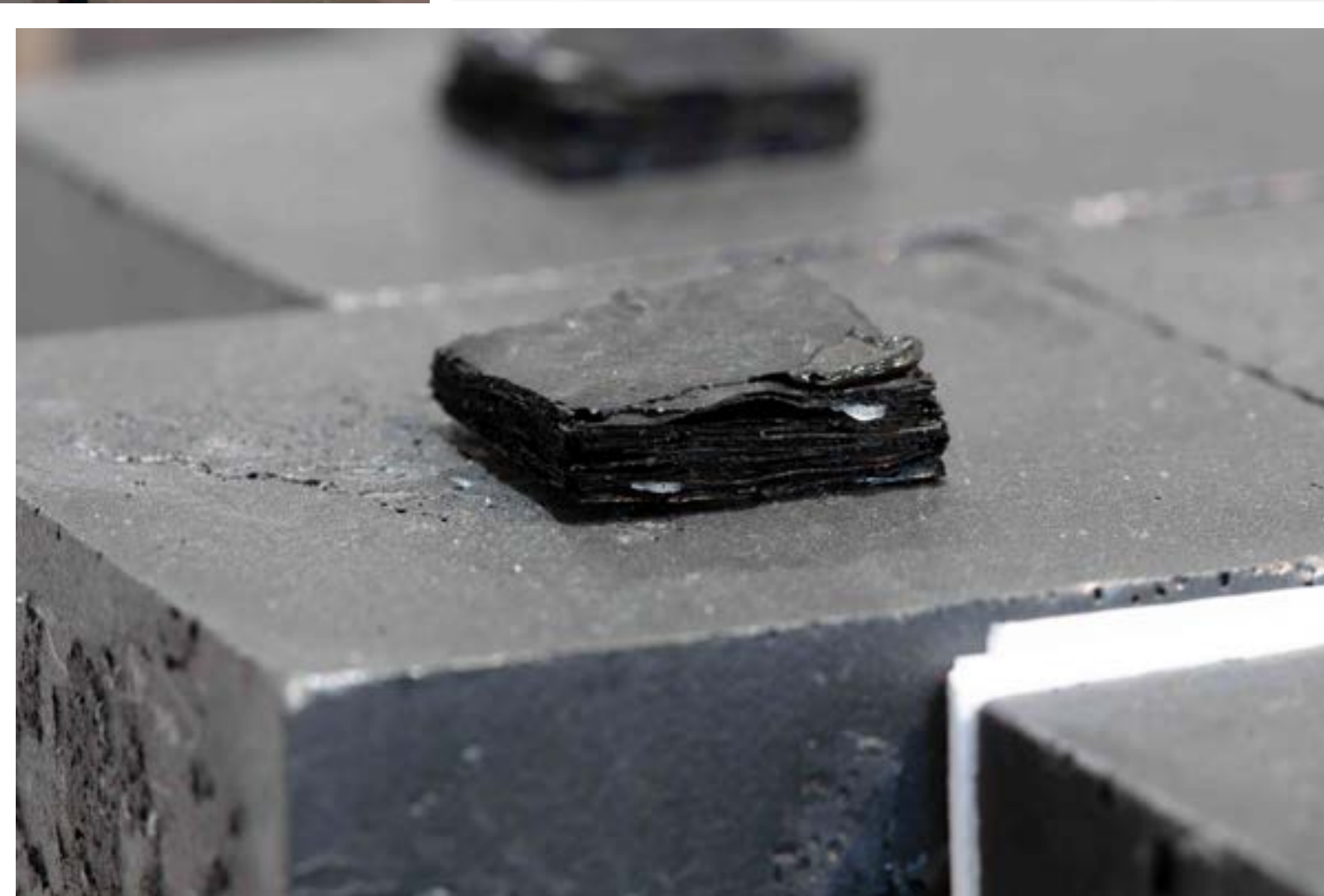
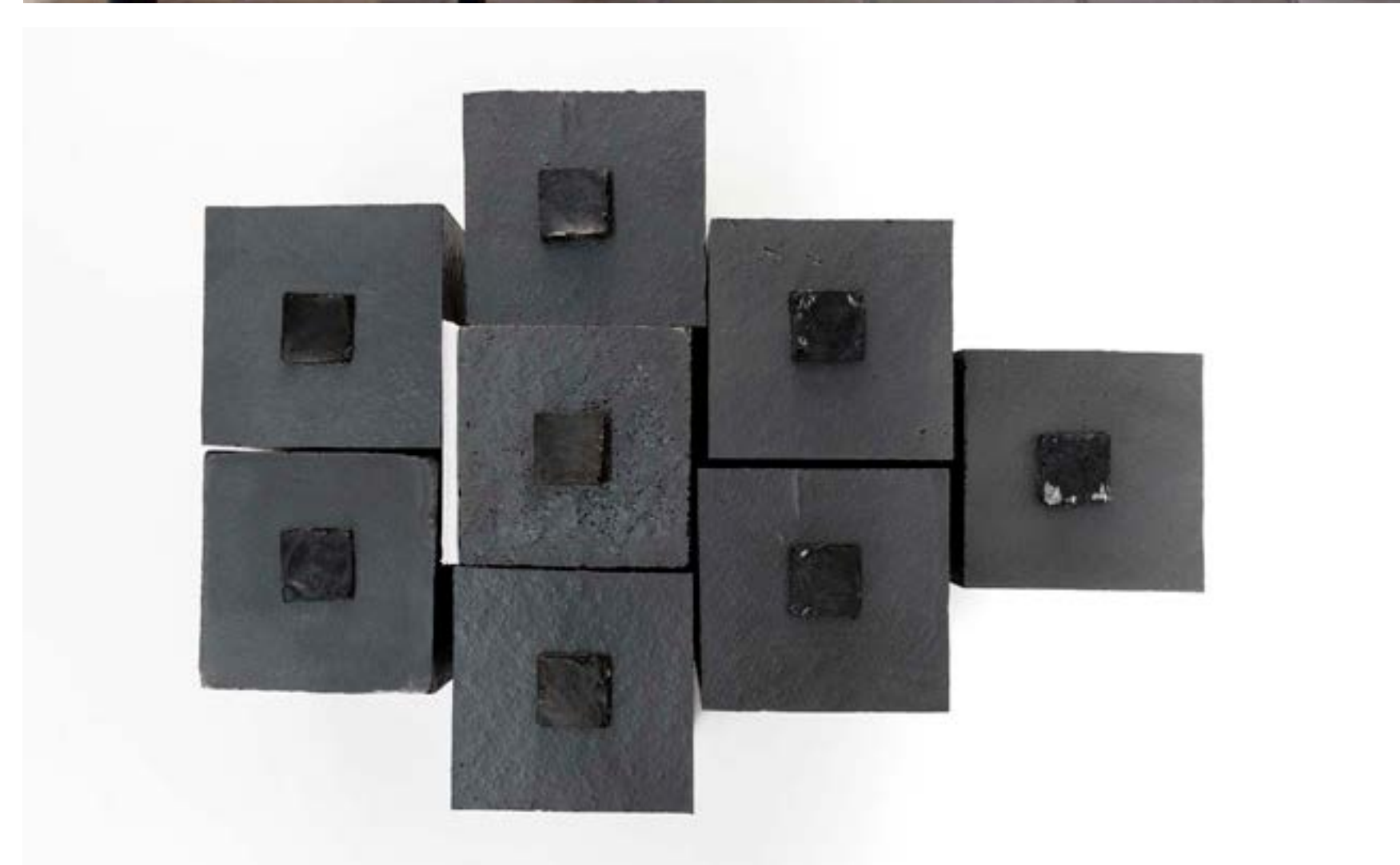




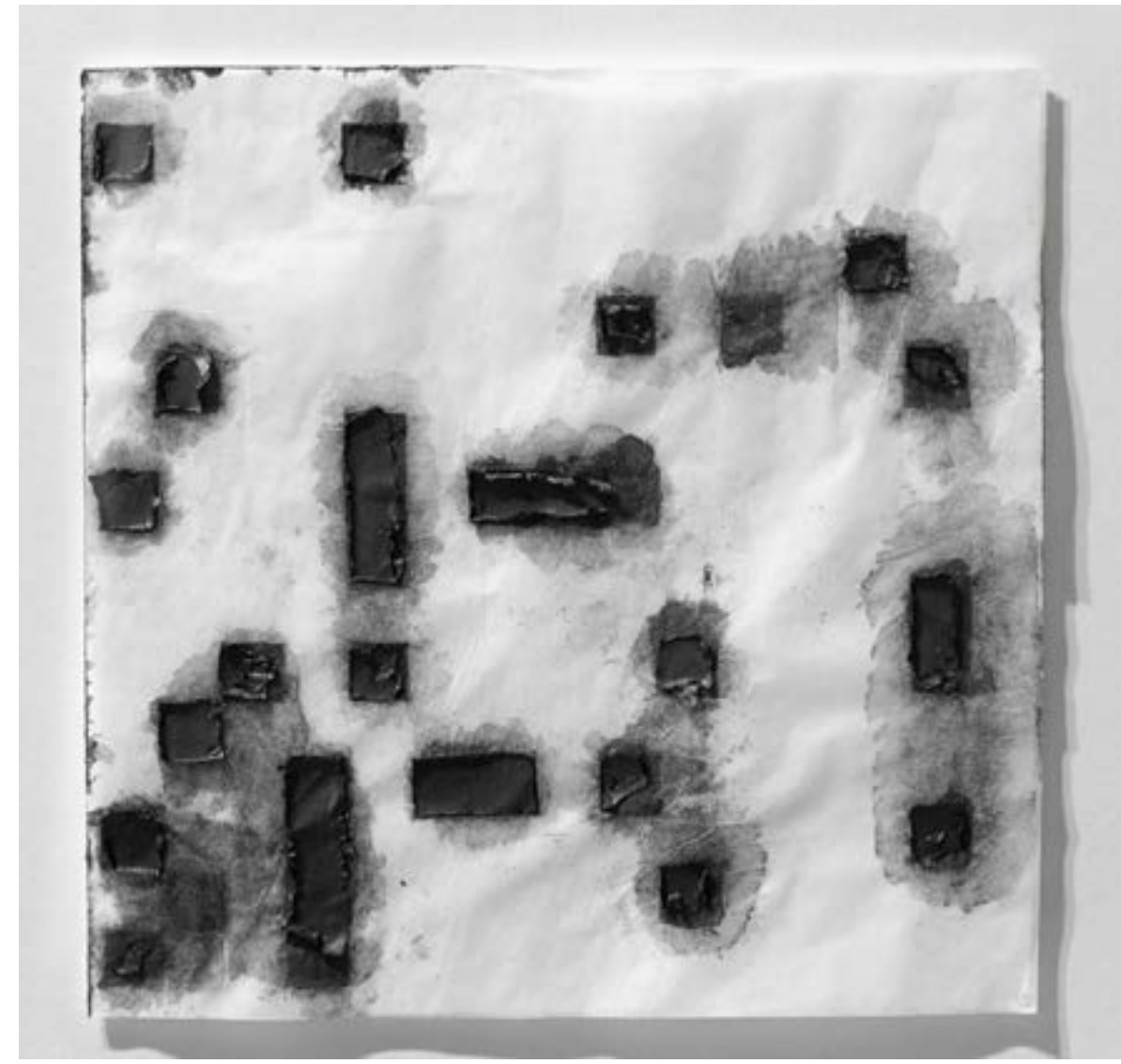
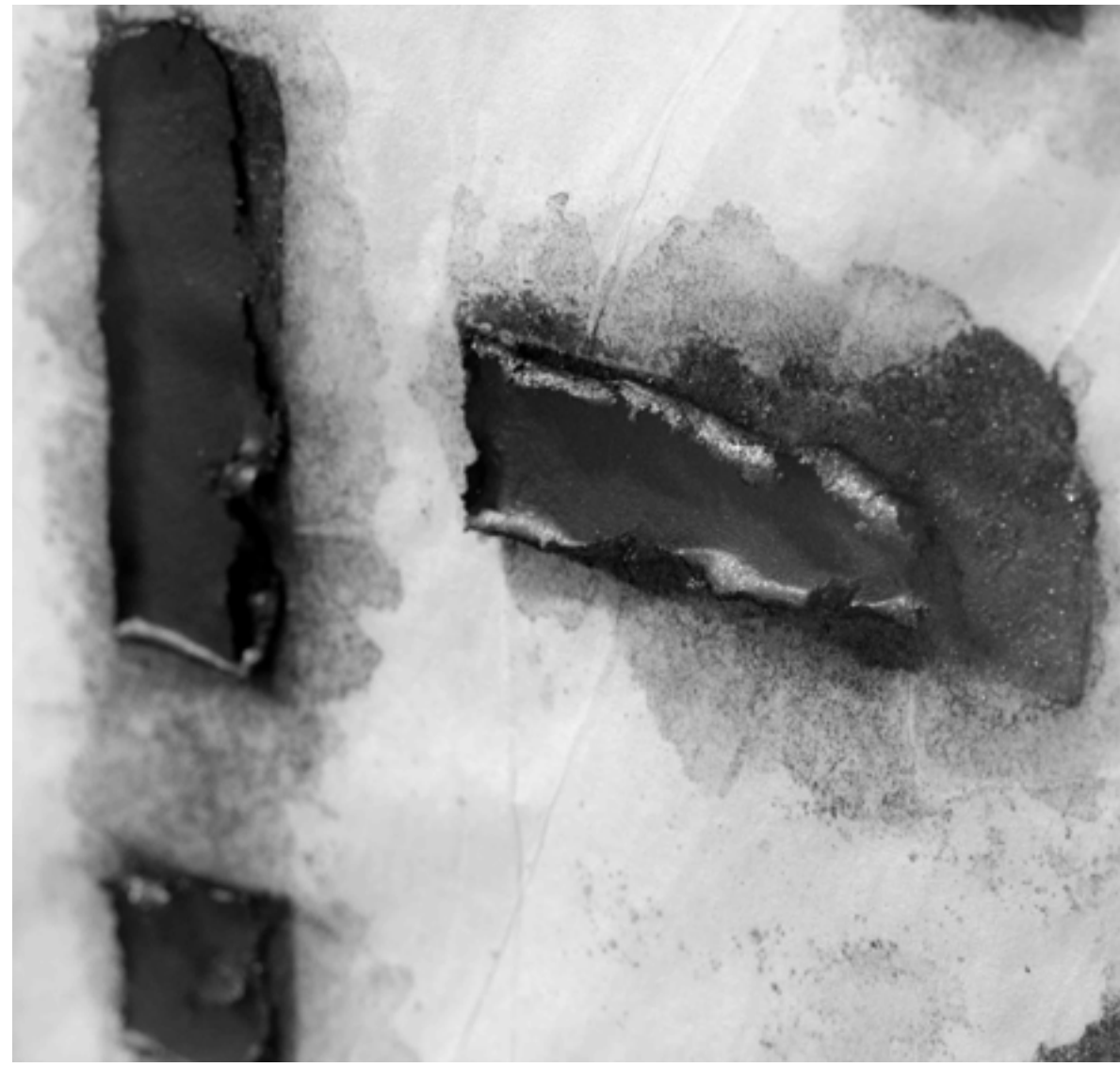
pnem. 2020. Agglutinated graphite powder and tissue paper. Dimensions variable.



pnem.1
2020.
Agglutinated graphite powder.
Dimensions variable.



pnem.extremes. 2020. Agglutinated graphite powder, solidified Indian ink and tissue paper. Dimensions variable.



pnem.voids. 2020. Agglutinated graphite powder and tissue paper. 20 x 20 cm. each.

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CV

academic activity

- 1998 Bachelor of Fine Arts with double major (painting and sculpture). University of La Laguna.
- 2008 Doctor Cum Laude in Fine Arts with the specialty of drawing. University of La Laguna.
- 2018 Graduate in Philosophy. UNED.
- 2000-20 Professor of drawing in Schools of Art and Design of the Government of the Canary Islands.
- 2020 ~ Professor and researcher in the Area of Drawing in the Faculty of Fine Arts. University of La Laguna.

last solo shows

- 2026 *Site survey II*. Círculo de Bellas Artes. Tenerife.
- 2025 *Here, there, over there*. Instituto Cervantes. Prague.
- 2024 *Cuerpo que falla*. Artizar Gallery. Tenerife.
- 2021 *Pensar el final compromete el final*. SAC [Contemporary Art Gallery of the Government of the Canary Islands].
- 2020 *Pero no el mundo*. Artizar Gallery. Tenerife.
- 2019 *Laura Mesa*. EXHIBITLab. Santander.
- 2018-19 *Los móviles y el dibujo*. CIC El Almacén. Lanzarote.
- 2017 *1364*. Ateneo de La Laguna. Tenerife.

residencies

2025 MeetFactory. Praha.

last group shows (selection)

2024 *Bienal Contemporánea TEA 2024*. TEA Tenerife Espacio de las Artes.

2023 *Lo que pesa una cabeza. Escultura tras el 73*. TEA Tenerife Espacio de las Artes.

2022 *Dibujar como...papelillos de liar*. ABM Confecciones. Madrid.

2019 *Deformaciones*. Artizar Gallery. Tenerife.

2019 *Equivalencia II*. S/T Cultural Space. Las Palmas de GC.

2018 *El azar objetivo*. TEA Tenerife Espacio de las Artes.

2017-18 *Papeles*. Bibli Gallery. Santa Cruz de Tenerife.

2017-18 *Lancelot 28° 7°*. 9th Biennial of Lanzarote. Internacional Museum of Contemporary Art. Lanzarote.

fairs

2024 Estampa International Contemporary Art Fair. Artizar Gallery. Madrid.

2023 Estampa International Contemporary Art Fair. Artizar Gallery. Madrid.

2022 Estampa International Contemporary Art Fair. Artizar Gallery. Madrid.

publications

2025 *Here, there, over there*, published by Instituto Cervantes. Prague.

2021 *Pensar el final compromete el final, pero no el mundo*, published by the Government of the Canary Islands.

2018 *Los móviles y el dibujo*, published by the Cabildo of Lanzarote.

galleries

Represented by Artizar Gallery (Tenerife) since 2019. [[link to gallery website](#)]



www.lauramesa.art