



Carmen Mariscal

*Calladita te ves más bonita*  
*Be Pretty and Shut Up*

Curated by Marcela Correa, MA



March 21 - June 27, 2019

Front Cover  
Calladita te ves mas bonita, 2019  
Steel  
various sizes: 11.5 x 22cm to 16.4 x 23.5cm





## CARMEN MARISCAL

[Mexican, lives in Paris, France  
b.1968 – Palo Alto, California]

Photo credit: Regina Mountjoy

Carmen Mariscal holds a Master's Degree in Visual Arts from the Winchester School of Art, a Postgraduate in Painting from the Central Saint Martin's College of Art and Design, London, UK and a bachelor's Degree in Art History from Universidad Iberoamericana, Mexico.

Mariscal has shown her work in solo and group exhibitions in the USA, Mexico, France, Spain, The Netherlands, Germany, Russia, Malaysia and other countries in public spaces and private art galleries.

Memory, family history, fragility and confinement are recurring themes in her work. These themes are expressed in installations, photography, video, sculpture and theater set designs.

Carmen is the creator of the Installation *El pueblo creador* for the Mexican Pavillion, Expo Hannover 2000.

Theater set designs created by Carmen Mariscal include *Electra Despeierta* by Ximena Escalante shown at the Nouveau Théâtre du 8<sup>ème</sup>, Lyons, France, Sala Miguel Covarrubias and Teatro Julio Castillo, Mexico City, Mexico, *A Room of One's Own* by Virginia Woolf, shown at L'Arc, Scène Nationale du Creusot, France and Nouveau Théâtre du 8<sup>ème</sup>, Lyons, France and *Grito/Je Crie* by Ximena Escalante, played at the and Nouveau Théâtre du 8<sup>ème</sup>, Lyons, France and Teatro Duoc, Santiago, Chile. The three plays were directed by Sylvie Mongin-Algan. Mariscal is currently working on the set design for the play *La Folle Enchère* by Madame Ulrich directed by Aurore Evain which will be played in several theaters in France.

Carmen Mariscal's work has been selected for the 4th Monterrey Biennale, the 18th National Contest for Young Artists, the 4th National Installation Contest (First Prize) in Mexico and the Art Tech Media Contest at the Reina Sofia Museum in Madrid. She won the First Prize for the International Children's Art Contest organized by The United Nations. In 2018 Mariscal received the Special Projects grant by The National Fund for Culture and the Arts, Mexico.

Carmen is also the author of the book: *Nicolás Mariscal, el arquitecto como teórico de arte*. She was the studio arts professor from 2011 to 2018 at the Paris Campus for Trinity College University, Connecticut, USA.





Photo credit: Rodolfo Michel

**Marcela Correa** is an independent curator based in New Orleans. She holds two Masters of Art in *Contemporary Art* from Sotheby's Institute of Art in London and in *The History and Business of Art and Collecting* from the Institut d'Etudes Supérieures des Arts/Warwick University in Paris and London.

She has worked in several European galleries, ranging from antiquities to contemporary, such as Galerie Kugel in Paris, Sprovieri Gallery and Ronchini Gallery in London and Jonathan Ferrara Gallery in New Orleans. Apart from working in galleries, Correa has assisted two important artists from the New Orleans area, George Dunbar and Tameka Norris. In 2014 she worked closely with Senior Curator of Collections Research, Alice Yelen Gitter, at the New Orleans Museum of Art (NOMA). Here, she helped Gitter in cultivating relationships between upstanding city institutions, such as NOMA, and smaller arts centers in other parts of New Orleans and Louisiana.

In 2015, she became part-time Executive Director of the Arts District of New Orleans Association - a small non-profit that looks to cultivate awareness and promote the geographic area of the Arts/Warehouse District, as well as Gallery Manager of Jonathan Ferrara Gallery.

Her exhibition in 2018, *Hispanic Women Making Art: Creative Empowerment and Identity*, was her first significant show at the Mexican Cultural Institute in New Orleans (MCI). As a first generation American, born of Argentine immigrant parents, it is important for Correa to cultivate conversations with Latin artists, particularly women. That 2018 exhibition gave Hispanic women, primarily based in New Orleans, a voice to express themselves in the uneasy climate of today. Correa's current curatorial project with renowned Contemporary Mexican-American artist, Carmen Mariscal, delves deeper into the issues that women face in society today. Specifically, Mariscal's exhibition, *Calladita te ves más bonita/ Be Pretty and Shut Up* showcases how society, either consciously or unconsciously, imposes silence or does not allow women to speak openly about certain things, like abortion, sexuality, political opinions, and more. The exhibition gives women a space to have an open dialogue and hopefully allow for society to engage in this dialogue. *Calladita te ves más bonita/ Be Pretty and Shut Up* opened in March of 2019 and closes on June 27, 2019.



***Calladita te ves más bonita / Be Pretty and Shut Up*** is an exhibition highlighting Carmen Mariscal's new body of work, which brings to light the ongoing difficulties that women face or have faced in their lives by not being able to share their voice. Specifically, it showcases how society, either consciously or unconsciously, imposes silence or does not allow women to speak openly about certain things, like abortion, sexuality, political opinions, and more.

The body of works in this exhibition use a variety of mediums to address the gender inequality issues relevant today, as well as bringing an interactive component within the community of the exhibition's location. In this case, a selection of five women dealing with social issues in New Orleans were brought in to participate in her ongoing series titled, *Calladita te ves más bonita*, comprised of impressions and statements from over eighty women around the world. Each woman was asked to put on their favorite shade of lipstick and create lip impressions on a piece of paper. The impressions were then sewn shut, reminding us that women's voices, opinions and feelings are meant to be kept quiet. From the larger selection of eighty lip marks or "portraits", as Mariscal states, she chose five lip marks to print in large format and "sew shut" to remind the viewer how the behaviors imposed on girls and women by society are omnipresent, consciously or unconsciously.

Additionally, the women were asked to write and record a significant phrase or memory, which they were not allowed to vocalize in their life. The compiled recordings of over eighty women from countries around the world, like: France, Mexico, United States, Morocco, Cameroon, Syria, Italy, Bulgaria, Greece and more, leave the viewer listening to a mesmerizing, almost musical composition. This sound installation can be heard while viewing the entire exhibition, reminding the viewers of the often drowned out voices women have in society.

In addition to the works on paper and recording installations, this body of work includes twelve metal-plate wall sculptures, showcasing the impressions of each lip mark as a unique piece. The etched metal plates are affixed to a mirror, which opens up like a book to reveal an engraving of a statement from that particular woman. These statements reflect, like a mirror, the woman whose lip mark is on the front "cover." Mariscal's initial inspiration for this series came from her interview with a woman from Syria, who stated that, "girls are like open books, everyone can have an opinion about them, about their lives." In essence, each piece becomes a portrait of the woman, as well as a portrait of the viewer, as they are reflected back while reading the text, creating a sort of self-reflection onto the viewer as well.

Last, a series of photographs picturing Mariscal in a barbed wire headdress, titled *Coiffes*, remind us of the dichotomy and barriers between people, body, myths, reality, and countries. Headdresses typically symbolize power, in this case, they represent the borders, specifically the borders between countries, like Mexico and the United States, but also borders or divisions between humanity, the body and reality we live. This series questions the symbols of domination through headdresses. When making crowns, tufts, bridal veils and other headdresses in barbed wire their symbolism changes. Through these photographs, Mariscal seeks to question the limits between fairy tales, the symbols of power and the divisions that these hierarchies provoke.

Memory, fragility and confinement are recurring themes in her work. These themes are expressed in installations, photography, sound, and sculptures. The title of the exhibition *Calladita te ves más bonita*, is a well-known expression in the Latin American world, which transpires internationally. In France they have, "*Soit-belle et tais-toi*," similarly in English you have, "just sit there and be pretty." While the direct translation from Spanish to English would be something more in line with, "Quiet you look prettier," it felt necessary to show what that Spanish phrase really means to young girls and women, which is to "be pretty and shut up." It would be naïve to say that this phrase no longer exists in today's society when so many women continue to be oppressed in their personal and professional lives. While it is true that more women have successful leadership roles today, misogyny is still very present in many of our daily interactions. This can be evidenced in the current movement of strict abortion laws sweeping the United States, and the inevitable fight to overturn *Roe V. Wade*, a fight which women have been battling since the Feminist movement of the 70s. This exhibition seeks to give women a safe space to speak their truths, while also encouraging a more open society in which a dialogue can occur without fear of persecution.

Marcela Correa, Curator  
New Orleans



*Karen, Blizzard, 2019*  
*Mariana, Hot Gossip, 2019*  
*Mercedes, High Tea, 2019*  
*Carmen, Crushed Plum, 2019*  
*Hamama, Arthur, 2019*

5 photographic prints on cotton fine art  
paper and cotton thread  
100 x 150 cm

### Artist's statement

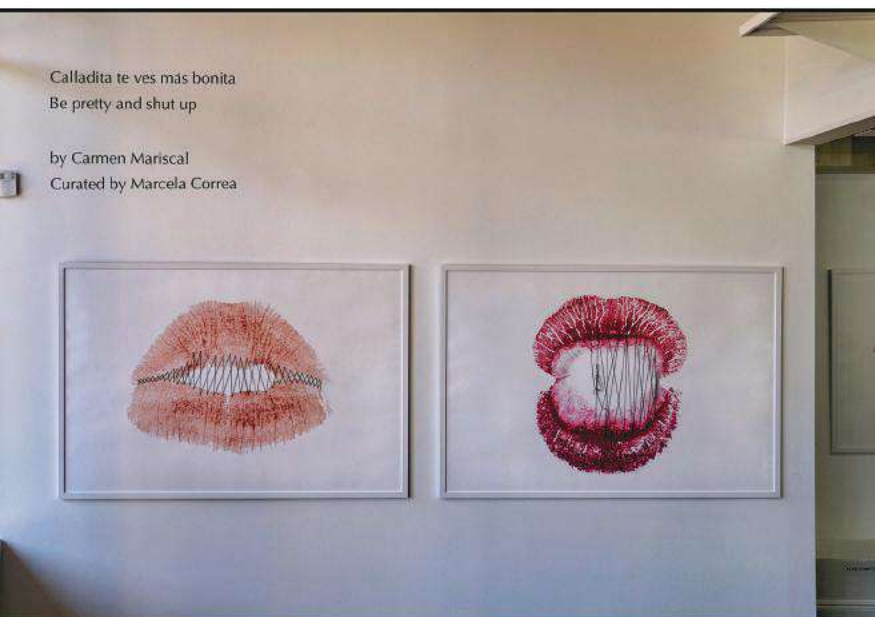
*These 5 works on large format paper are imprints of women's lips that were done on a small piece of paper then photographed with a Leica camera in film, printed out, scanned and printed on photographic fine art cotton paper. I then stitched the lip marks.*

*These lip imprints are a reminder about how society has wanted to shut up women's voices, women's opinions and women's feelings for centuries and across cultures.*

*I printed these mouths on large format paper because the silence imposed on girls and women by society can be overwhelming, a big presence that may unconsciously determinate their behavior throughout life.*

*Each piece is named after each woman and the color of her lipstick.*

*The lipstick marks are from women in different countries.*



**Carmen Mariscal**

Calladita te ves más bonita / Be Pretty and Shut Up





*Calladita te ves mas bonita*, 2019  
Steel  
various sizes: 11.5 x 22cm to 16.4 x  
23.5cm



#### Artist's statement

*The 12 works on steel that are exhibited are lip imprints of women of varying ages and origins that were done on paper, then scanned, printed with the silk screen technique on to metal and etched with acid.*

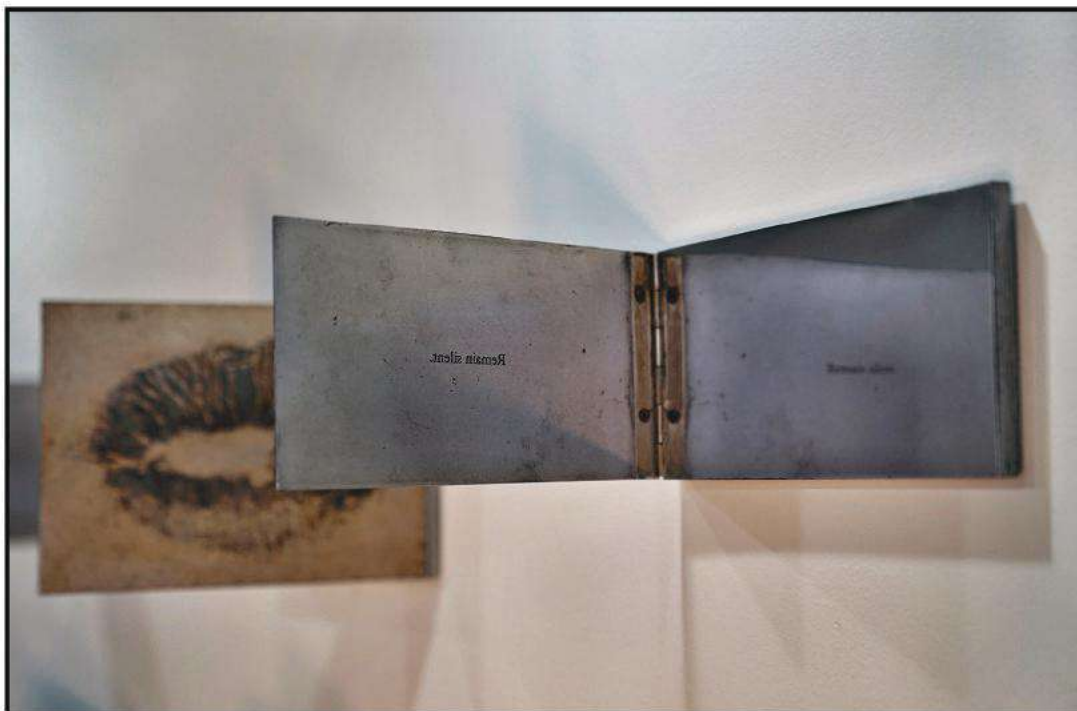
*They are mounted as books that can be opened.*

*The idea came from the voice of a young Syrian woman that participated in the project, she said "Being a girl means that I am an open book, everyone is free to judge my life and what I do, they say: Don't be loud. You have to stay nice and calm, never answer back. Act like a girl."*

*Each one has a lip mark of a woman engraved on the outside and a stainless steel reflective surface inside that works as a mirror, when the "books" are opened the viewer can see her or his reflection and the reflection of a phrase that was engraved and "hidden" on the back of the steel plate; like secrets that can only be perceived if the book is opened. The phrases are transcriptions from the women that I recorded saying what they can't talk about.*

*The viewer can see him or herself in the middle of these "silenced voices".*

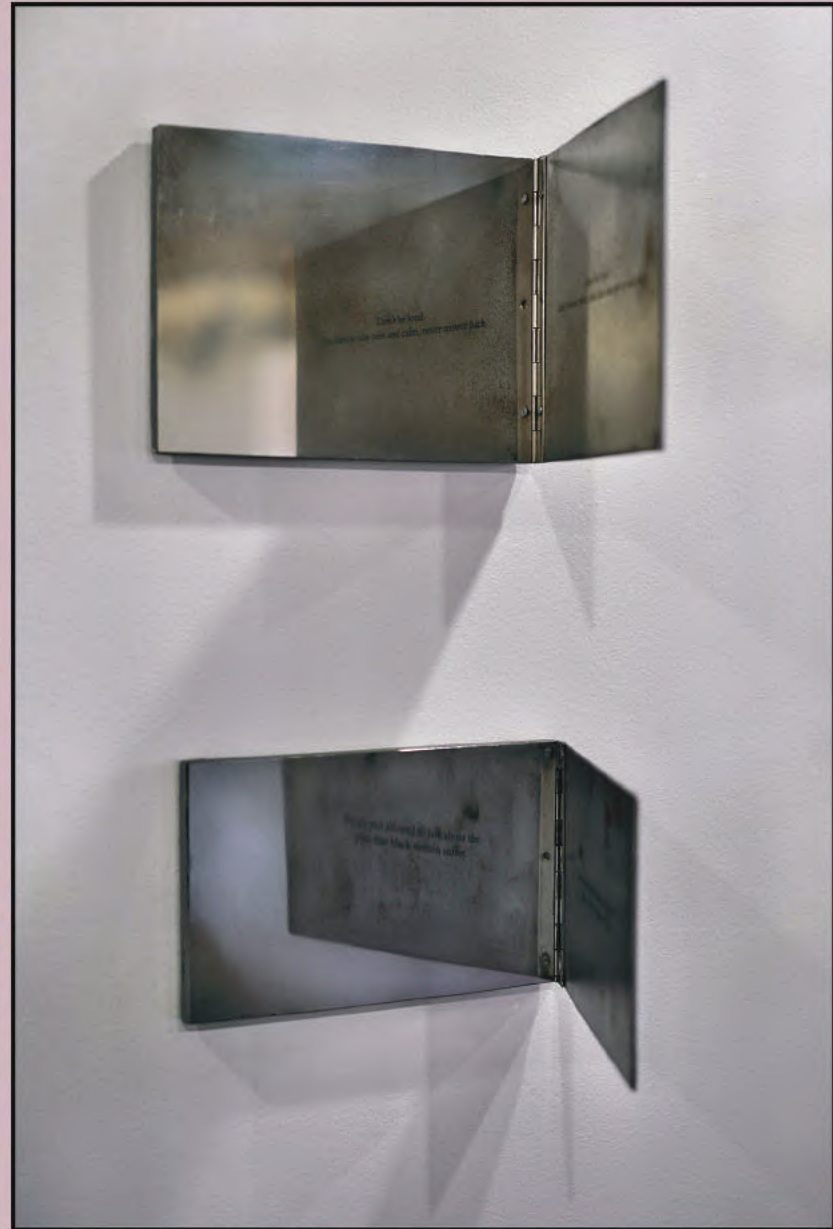
*The lip imprints are of women from the US (some from New Orleans), Mexico, France, Algeria, Morocco, Syria, Ivory Coast, Cameroon, the UK, Italy, Greece, Bulgaria and others.*





**Carmen Mariscal**

Calladita te ves más bonita / Be Pretty and Shut Up



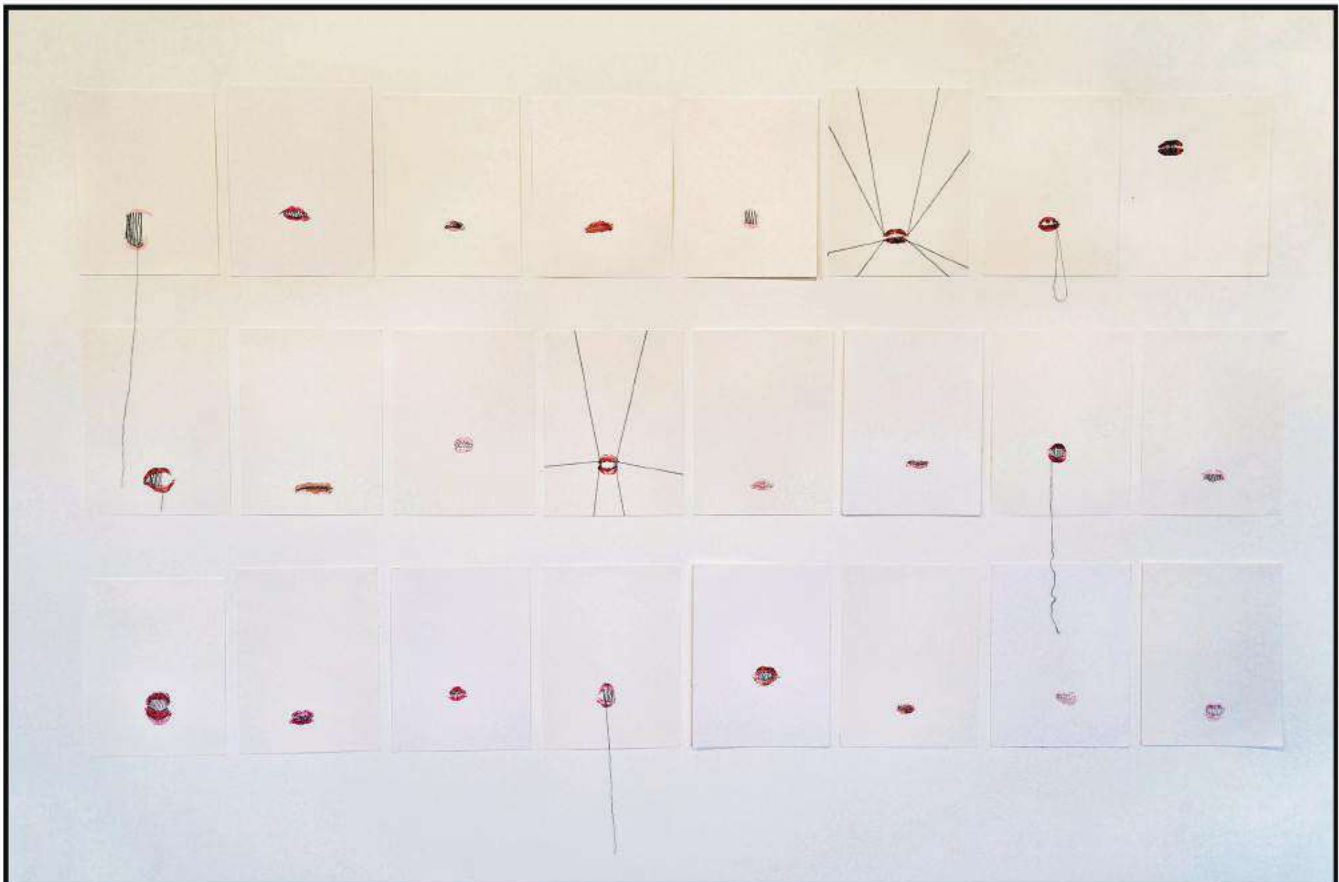
*Calladita te ves mas bonita, 2019*  
(each piece has the name of the woman  
and the name of lipstick)  
paper, lipstick marks, medium gloss and  
cotton thread  
various sizes: 21 x 30 cm to 24 x 32 cm

#### Artist's statement

*The 29 works on paper that are exhibited are lip imprints from women of different ages and origins. The whole work is comprised of 80 different lip imprints coming from women in the US (many from New Orleans), Mexico, France, Algeria, Morocco, Syria, Ivory Coast, Cameroon, the UK, Italy, Greece, Bulgaria and others.*

*For this project I asked eighty women to wear their favorite lipstick and make an imprint of these on a piece of paper, resulting in "portraits" of each woman, which only reveal lip marks. Like fingerprints, our lip imprints are personal and unique, none are the same. I then stitched each of the lip marks, to "close" them. These sewn lips are reminders of how society has wanted to silence women's voices, women's opinions and women's feelings for centuries and across cultures.*

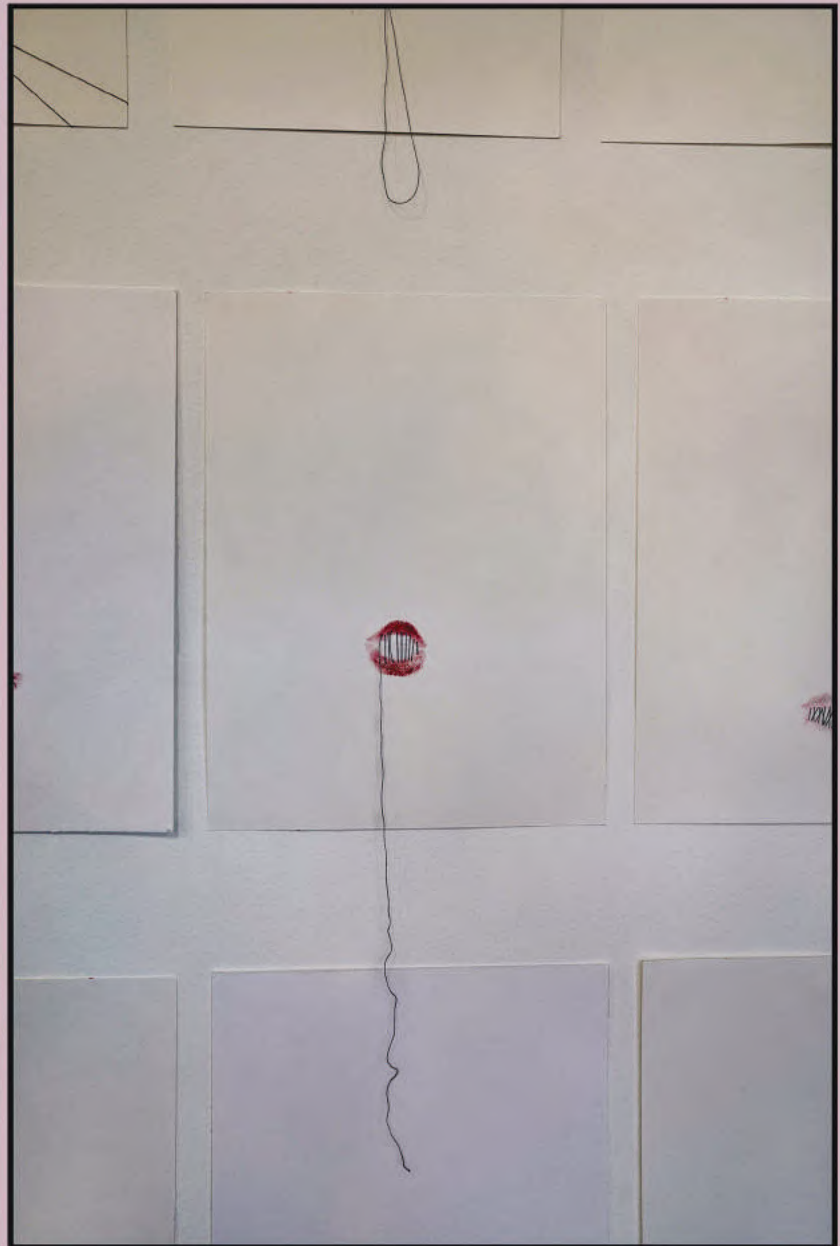
*The titles of the works come from each woman's name and the name of her lipstick written behind each piece of paper. In addition to this information, some also wrote on a separate piece of paper a phrase of what they were told as girls or as women that they couldn't say. Afterwards, all of their voices were recorded to create a sound installation with these testimonies, resulting in the other work in this exhibition – No decir nada, don't say anything at all.*





**Carmen Mariscal**

Calladita te ves más bonita / Be Pretty and Shut Up



*Coiffes (Headdresses)*, 2019  
2 photographs on archival silver gelatin  
photo paper  
90 x 60 cm

*Coiffes (Headdresses)*, 2018-2019  
12 photographs on archival silver gelatin  
photo paper  
45 x 60 cm

#### Artist's statement

*The photographs for the series Coiffes were taken in 2013 as a record of a private performance by Carmen Mariscal. They were created for the book, Autoritratto Coiffe/Kwaf/Féminin by artists Eleonora Aguiari, Carmen Mariscal and Rebecca Dolinsky, published by Book Machine and Centre Georges Pompidou in Paris.*

*The title of the book Autoritratto Coiffe/Kwaf/Féminin (Self-portrait, headdress/Féminin) is a reference to feminist art critic Carla Lonzi's 1969 book Autoritratto which was presented for the first time in its French version in 2012 at a lecture at the Maison Rouge, a Contemporary Art Collection in Paris (recently closed). The lecture took place in the "Salle de Coiffes" (Headdress Room) which displays the Maison Rouge's founder Antonie de Galbert's vast collection of headdresses. For hours Eleonora, Rebecca and I sat in the Headdress Room and started thinking about working as a collective of women artists inspired by Carla Lonzi's work in Rivolta Femminile a female artist group created sometime after Autoritratto.*

*We decided that each one of us would do self-portraits wearing headdresses of our choice to be published by Book Machine at the Centre Georges Pompidou in Paris. I created six different headdresses made out of barbed wire for the series of photographs Coiffes.*

*Although they were created in 2013, the Coiffes series was printed between 2018 and 2019. This series questions the symbols of domination through headdresses. When making crowns, tufts, bridal veils and other headdresses in barbed wire their symbolism changes. Through these photographs I seek to question the limits between fairy tales, the symbols of power and the divisions that these hierarchies provoke. I have used barbed wire in my work since 1999 and it represents for me the frontier, between countries, between people, between the inside of the body and the outside, between the myths we believe and the reality we live.*





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Calladita te ves más bonita / Be Pretty and Shut Up



The exhibition took place at the Mexican Cultural Institute in New Orleans,  
from March 21 to June 27, 2019



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**SRE**  
SECRETARÍA DE  
RELACIONES  
EXTERIORES

**AMEXCID**  
AGENCIA MEXICANA  
DE COOPERACIÓN INTERNACIONAL  
PARA EL DESARROLLO





Back Cover  
Coiffes (Headdresses), 2018-2019  
Photograph on archival silver gelatin photo paper  
45 x 60 cm



MEXICAN  
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**SRE**  
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EXTERIORES

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