

CARMEN MARISCAL (1968-)

[www.carmenmariscal.com](http://www.carmenmariscal.com)

A artista mexicana Carmen Mariscal nasceu nos Estados Unidos, morou em Paris e atualmente é doutoranda no Royal College of Art, em Londres. A sua prática investiga memória, fragilidade e confinamento. Estes temas são expressos através da fotografia, escultura, som, imagem em movimento, cenografias teatrais e instalações. Mariscal foi premiada em primeiro lugar no 4º Concurso Nacional de Instalação no México e foi selecionada para a Bienal de Monterrey e outros concursos. O seu trabalho público inclui El Pueblo Creador, Pavilhão Mexicano, Expo Hannover 2000 e Chez Nous Place du Palais-Royal, Paris em 2020. Carmen expôs nos EUA, México, França, Espanha, Holanda, Alemanha, Rússia, Malásia, Reino Unido, Portugal e outros países.

*Mexican artist Carmen Mariscal was born in the US, lived in Paris and is currently a PhD candidate at the Royal College of Art, London. Her practice investigates memory, fragility and confinement. These themes are expressed through photography, sculpture, sound, moving image, theatre set designs and installations. Mariscal was awarded first place in the 4th National Installation Contest in Mexico and has been selected for the Monterrey Biennial and other competitions. Her public work includes El Pueblo Creador, Mexican Pavilion, Expo Hannover 2000 and Chez Nous Place du Palais-Royal, Paris in 2020. Carmen has exhibited in the US, Mexico, France, Spain, The Netherlands, Germany, Russia, Malaysia, the UK, Portugal and other countries.*

MARISA FERREIRA (1983-)

[www.marisa-ferreira.com](http://www.marisa-ferreira.com)

Marisa Ferreira nasceu em Portugal, vive e trabalha entre Londres e Oslo. Com formação em artes visuais e arte e design para o espaço público, Marisa é atualmente doutoranda no Royal College of Art, em Londres. O trabalho de Marisa evoca construções modernistas utópicas e concentra-se na investigação de ruínas industriais para questionar como práticas artísticas contemporâneas podem explorar abordagens mais sustentáveis e cuidar das comunidades locais e do ambiente urbano da paisagem pós-industrial. Aborda temas de decadência, memória material, planeamento urbano, justiça social e sustentabilidade. Com várias exposições individuais em Portugal e no estrangeiro, o seu trabalho faz parte de colecções de arte nacionais e internacionais, entre as quais: Stavanger KunstMuseum, Skattedirektorat, REV Ocean, Louis Vuitton Art Collection, ConocoPhillips, Deloitte ou Messmer Foundation. Marisa é membro da Norwegian Artists Association (NBK) e da Royal Society of Sculptors no Reino Unido.

*Marisa Ferreira was born in Portugal, lives and works between London and Oslo. With a background in visual art and art and design for public space, Marisa is currently a PhD candidate at the Royal College of Art, London. Ferreira's work evoke utopian modernist buildings and focuses on industrial ruins to question how contemporary art practices can provide more sustainable approaches and caring for local communities and urban environment of the post-industrial landscape. It addresses themes of decay, material-memory, urban planning, social justice and sustainability. With several solo exhibitions in Portugal and abroad, Marisa's work is part of national and international art collections, such as Stavanger KunstMuseum, Skattedirektorat, REV Ocean, Louis Vuitton Art Collection, ConocoPhillips, Deloitte or Messmer Foundation. Marisa is a member of the Norwegian Artists Association (NBK) and the Royal Society of Sculptors in the UK.*

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# Notes of a Journey.

## On Matter, Extractivism & Displacement.

Marisa Ferreira

Guest Artist:  
Carmen Mariscal

Galeria Presença.  
19 de Março a 7 de Maio 2022



Excavations & (re)collections

Three, the amount of syllables in the artist’s name, and in Lithium.  
Three, the atomic number of lithium.  
Three, the number of rooms in this exhibition.  
Three, the number of words in the area called Covas de Barroso, where Marisa investigates how the wasteland illustrates both destruction and potential for creation.  
Three, the support points one needs when ascending or descending.  
Three, the number of colours that Marisa uses in some of her sculptures.

Marisa’s art encompasses here her investigation, both objective and subjective, of lithium. Her sculptures present a fascinating dichotomy as she aims to show us the impact of lithium mineral extraction, whether in a destructive way with both nature and humans, and the positive ways in which it can be recycled and used again as a sustainable long-term solution. Furthermore, they offer insights into the artist’s questioning of her country’s colonial past.

These works encompass our senses: inspired by drilling jars and mining rotors, they emerge from the crust of the earth, yet also look like rockets, ready to take the viewer to the next levels. The visitor looks at the same time at the skies above, and our future, whilst observing our past, and the consequences of our actions, on the ground. These powerful sculptures demonstrate the artist’s skills in quiet contemplation and powerful calls to action, as they seem to float out of the soil they were inspired from. Noting that only 9% of the global industrial waste is recycled, with much of it sent to previous colonies, Marisa’s sculptural emblems are strong reminders of the ecological crisis we are facing, but also harbingers of hope.

The names of the rooms are verbs, synonymous with action. “Surveying”, “Digging” and “Memorializing” evoke an anthropological gaze. The geometry of many of the straight lines in the sculptures dances around the sheerness of the materials used. Whilst some of the works are based on technical drawings of drilling jars, architectural universes on their own, others refer to the movement of piercing into the earth.

Like a vihuela, the Mexican guitar, Carmen’s works offer a convex approach here: they elevate our eyes and thoughts to circular notions. Correspondingly to two arms raised upwards, they are ready to assemble fragments of the artist’s pondering on the theme of memory here. This is a highly personal, yet universal, topic, as her childhood home in Mexico was sold, and the new owners had said they would make a few changes yet ended up tearing down the whole house. The images and videos are inspired from the street Tláloc and the neighbourhood Contadero; the noun Tláloc derives from the Náhuatl language and can be interpreted as « that which lies upon the surface of the earth ». Tláloc was also the Aztec god of rain and Contadero is an allusion to “that which can or should be counted”.

The melancholy of giving up on memories is intertwined with the physicality of those memories, which one can keep in their mind, soul and heart, once again an homage to the three dimensionality of the exhibition. Like Carmen, we stand at the edge of the cliff, and can use those physical and psychological remains to either destruct or construct monuments.

Marisa’s and Carmen’s practices dance around each other here, as they both take a concentric approach, creating maps of physical materials as well as diagrams of collections and re-collections. They both also focus partly on the crust of the earth, seeing how wounds emanating allows them to look both at the past and future, in a powerful and delicate way. Stones are used here as polishers and as silexes, as fragments of ruins and as potential building pieces. These stones carve into thoughts, and also remind us of the softness of the human skin as Carmen walks barefoot and both artists caress the soil with their bare hands.

By Alice Motte-Muñoz, artist and art historian, March 2022

Alice Motte-Muñoz (1983-)  
@alicemottemunozart  
Alice earned her B.A. in Art History at the Courtauld Institute of Art, her Postgraduate Diploma at the British Museum and her Masters of Research in Fine Arts and Humanities at the Royal College of Art, London. She is an award-winning Filipina French artist who has also been shortlisted/a finalist for several international art awards, with some of her works exhibited at the Royal Scottish Academy of Arts, the Federation of British Artists on Pall Mall, and in various museums across the U.K., including Trinity Buoy Wharf and Kettle Yard of Cambridge University. She has works in private collections in Europe and Asia.

NOTES OF A JOURNEY. ON MATTER, EXTRACTIVISM AND DISPLACEMENT.

Sala 1 | Room 1

**Notes on landscape - counter-cartography #1.** Compósito de carvão s/ EPS, alumínio | Charcoal composite, EPS, aluminium, 70x125cm, 2021. € 1 000,-

**Digging up the future #1-5.** Fotografia s/ papel | Photography on paper, 70x88cm, 2021. € 1 300,-/ cada | each

Sala 2 | Room 2

**Stratigraphy and (De) sedimentary series #3.** Inox lacado, acrílico espelhado | Powder coated stainless steel, mirror acrylic glass, 166x40x12cm, 2022. € 7 500,-  
**Stratigraphy and (De) sedimentary series #2.** Inox lacado, acrílico espelhado | Powder coated stainless steel, mirror acrylic glass 124x100x12cm, 2022. € 7 500,-

**Dust from the Earth strata #1** (vermelha). Compósito, EPS, ferro | composite, EPS, steel, 2022. € 2 800,-  
**Dust from the Earth strata #2** (azul) Compósito, EPS, ferro | composite, EPS, steel, 2022. € 3 500,-  
**Dust from the Earth strata #3** (verde) Compósito, EPS, ferro | composite, EPS, steel, 2022. € 3 500,-  
**Dust from the Earth strata #4** (preta). Compósito, EPS, ferro | composite, EPS, steel, 2022. € 4 000,-

Sala 3 | Room 3

**Stratigraphy and (De) sedimentary series #4.** Inox lacado, acrílico espelhado | Powder coated stainless steel, mirror acrylic glass, 125x65x12cm, 2022. € 6 000,-  
**Stratigraphy and (De) sedimentary series #5.** Inox lacado, acrílico espelhado | Powder coated stainless steel, mirror acrylic glass, 125x65x12cm, 2022. € 6 000,-

**We are seeing it and we do nothing.** Ferro lacado, acrílico espelhado | Powder coated steel, mirror acrylic glass, 186x90x12cm, 2021. € 6 500,-

Carmen Mariscal

**Contadero 2022.** Vídeo (Duração | Duration: 2’ 49’’ ) 1/5. € 2 800,-  
**Tláloc 2022.** Vídeo (Duração | Duration: 2’ 49’’) 1/5. € 2 800,-

From the series **Contadero 2022, 1/6**  
9 Fotografias a preto e branco s/ papel Hahenmuhle Fine Art Paper 285g montada em dibond | 9 Black and White Photographs on cotton Hahenmuhle Fine Art Paper 285g, mounted on dibond, 28 x 50 cm. € 1 400,-

**Tláloc 2022, 1/1.** Peça de parede | Wall piece. 7 Fotografias s/ papel Hahenmuhle Fine Art Paper 285g montada em dibond | 7 Colour Photographs on cotton Hahenmuhle Fine Art Paper 285g mounted on dibond, 15.5 x 28cm / 15.5 X 23 cm, 2022. € 600,-/ € 550,- cada | each

Para a compra da instalação que inclui as 7 fotografias e os 9 artefactos da casa demolida (fragmentos de azulejo, tijolo, cimento aglomerado) numa estante de madeira com 80x60cm, consulte a galeria | For the purchase of the whole installation, which includes the 7 photographs and 9 pieces of remains of a demolished house (fragments of tiles, bricks, agglomerated cement), please contact the gallery.

2 Planos da moradia | 2 Plans of the house, 60 x 90 cm cada | each (colecção da artista/ not on sale)

Janela | Window

**Deep Wounds #3.** Composito, EPS | Composite, EPS, 115x20x20cm, 2022. € 5000,-  
**Dust from the Earth strata #6** (roxo). Compósito, EPS, ferro | composite, EPS, steel, 2022. € 4 000,-