

Martine Gutierrez (b. 1989, Berkeley, CA; lives and works in Brooklyn, NY) is an artist, performer, and musician, whose earlier bodies of work explore gender, intimacy, and fantasy. Current and recent exhibitions of her work include *Disturbing Innocence*, curated by Eric Fischl at the FLAG Art Foundation, and *About Face: Self-Portraiture in Contemporary Art*, at the Hood Museum of Art at Dartmouth College, where her work is also included in the permanent collection. Her solo exhibitions include the reinstallation of *Supremacy* at the Whitney Museum of American Art, New York (2022); *Half-Breed*, Fraenkel Gallery, San Francisco (2021); *Martine Gutierrez ‘Body en Thrall’*, Australian Centre for Photography, Darlinghurst, AU (2020); *FOCUS: Martine Gutierrez*, Museum of Modern Art Fort Worth (2019); and the Contemporary Art Museum Raleigh’s *WE & THEM & ME* (2016). She is part of the group exhibition *In Some Form or Fashion* at The Momentary, Crystal Bridges Museum of American Art, Bentonville, AR (2021). Other selected group exhibitions include *True Pictures? Contemporary Photography from Canada and the USA*, Sprengel Museum Hannover, DE (2021); *Infinite Identities: Photography in the Age of Sharing*, Huis Marseille, Amsterdam (2020); and *Kiss My Genders*, Hayward Gallery, Southbank Centre, London (2019).

Martine Gutierrez: HIT MOVIE: Vol. 1 is organized for the Contemporary Art Museum St. Louis by Wassan Al-Khudhairi, Chief Curator.

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Related Programs

Artist Talk: Martine Gutierrez
Thursday, April 21, 6:00 pm

**Performance: Artwork and Arias with Opera Theatre
of St. Louis**
Friday, April 29, 6:30 pm

Gallery Guide
Contemporary Art
Museum St. Louis

March 25–
July 24, 2022



Martine Gutierrez

HIT MOVIE: Vol. 1



Martine Gutierrez, *HIT MOVIE: Vol. 1*, *Movie Poster*, 2022. C-Print, 5 minutes. © Martine Gutierrez. Courtesy the artist and RYAN LEE Gallery, New York.

Martine Gutierrez is an artist, performer, and musician, whose bodies of work explore popular culture, gender archetypes, and personal fantasies. Her constructions of elaborate narrative scenes—designed to subvert cultural tropes—span from magazines to music videos, city billboards to seedy smut films. Her imagination through fiction making, world building, and the creation of immersive staging brings her audience deeper into the fantasy of self-vision and manifestation.

HIT MOVIE: Vol. 1 is a new video collage that features Gutierrez assuming a diverse cast of camp femme fatales in a montage reminiscent of 1990s action

blockbuster films. Like many of her previous works, Gutierrez continues to investigate media, this time complicating Hollywood’s archetypes of femininity. These diehard bombshells wield dominance and chaos in the name of optimism dressed as nihilism—confronting the industry’s hyperfixation on, as the



Audio Tour
Visit camstl.org/audio on a mobile device to hear directly from the artist and curator.



Martine Gutierrez, *HIT MOVIE: Vol. 1*, 2022. Video, 5 minutes. © Martine Gutierrez. Courtesy the artist and RYAN LEE Gallery, New York.

artist says, “making the leading lady of the silver screen f**kable.” Gutierrez pays homage to French New Wave film director Jean-Luc Godard’s quote “All you need for a movie is a gun and a girl,” with a tongue-in-cheek rendition of her own, alluding to the gun “born” between her legs. In addition to this large-scale video installation, *HIT MOVIE: Vol. 1* is paired with the same media traditionally used to promote Hollywood films: including a functioning movie poster and teaser trailer on the exterior of the building as part of Street Views.

Process

Gutierrez asserts full autonomy over her own image, executing every aspect of her work in front of and behind the camera. All photography, acting, costuming, makeup, hair, lighting, editing, sound engineering, graphic design, and product design is done by Gutierrez.

The artist challenges the construction of binaries through the blurring of their borders, insisting that gender, like all things, is entangled and argues against the linear framework of thinking that otherwise places femininity in opposition to masculinity. Her work draws attention to the ever-evolving self-image as it pushes against heteronormative American nostalgia. To actively engage her audience in the spectacle, Gutierrez leaves references unnamed, both affirming and negating the viewer’s preconceived notions of race, class, and nationality. These complicated intersections

are innate to Gutierrez’s own multicultural upbringing as a first generation artist of indigenous descent and as an LGBTQ+ rights activist.

ANTI-ICON

In 2021, Gutierrez’s public exhibition *ANTI-ICON* graced the advertising spaces of more than 300 bus shelters throughout New York, Chicago, and Boston. Pushing her exploration of gender and the relationship between the gaze and the muse into the public at a monumental scale, *ANTI-ICON* consists of images of Gutierrez portraying ten icons from history and mythology. Reenvisioning figures such as Aphrodite, Queen Elizabeth I, Cleopatra, and Helen of Troy as “anti-icons,” the artist complicates their traditional representations, depicting the women as shrouded nudes, while still evoking the power and influence they have had over history and pop culture.

Like many of her projects, Gutierrez conceptualized and produced these images on her own. Squatting in an abandoned swimming pool during the onset of the COVID-19 pandemic, the artist photographed herself with various props such as tarps, paint, zip ties, flowers, and more, producing images recalling the advertising style of a luxury fashion campaign. Gutierrez’s seamless confluence of seemingly disparate modes and aesthetics conveys the potential for reinvention, reinterpretation, and the limitless malleability of identity.



(Right) Martine Gutierrez, *ANTI-ICON, Cleopatra*, 2021. Courtesy the artist and RYAN LEE Gallery, New York. Photographic work commissioned by Public Art Fund for *Martine Gutierrez: ANTI-ICON* presented on JCDecaux bus shelters across New York City’s five boroughs, Chicago, and Boston, August 25 to November 21, 2021.

(Bottom) Martine Gutierrez, *ANTI-ICON, Elizabeth*, 2021, New York City Courtesy the artist and RYAN LEE Gallery, NY. Photo: Nicholas Knight, Courtesy of Public Art Fund, NY. Photographic work as a part of *Martine Gutierrez: ANTI-ICON*, an exhibition on 300 JCDecaux bus shelters displayed across New York City, Chicago, and Boston, August 25 to November 21, 2021.

