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

**Related Programs**

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<td>Artist Talk: Martine Gutierrez</td>
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<td>Performance: Artwork and Arias with Opera Theatre of St. Louis</td>
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Martine Gutierrez: HIT MOVIE: Vol. 1 is organized for the Contemporary Art Museum St. Louis by Wassan Al-Khudhairi, Chief Curator.

The exhibition is generously supported by the Elizabeth Firestone Graham Foundation, Harpo Foundation, and Nancy and Kenneth Kranzberg. Street Views is generously supported by the Whitaker Foundation. The Artist Talk is sponsored by the Robert Lehman Foundation. Special thanks to 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.