

## Woc Daed a Gniklim

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In the year 2002 Cynthia Gutierrez showed, as part of a collective exhibition of young artists, the piece *Home*, that consists of a children's cotton pillowcase filled with rocks with the image of the classic North American *Raggedy Ann Doll*, in which concepts like "hardness", "comfort", "heaviness" and "levity" are contrasted referring to home in a strange way. Something happens there that seems clarifying when confronting the work of the artist: enclosed in itself is the formal structure, the transgressor tone of contradictory rhetoric, and the effective highway on which Cynthia has been advancing, breaking into less predictable terrains every time.

*Home*, 2002, could now be interpreted as a piece dedicated to the realization of itself. It is not only an act of rebelliousness and defiance against sculpture or the sculptural formation of the author, but a precocious *manifest* about what her work would be as soon as it reached bottom: an extenuating search of scheme rupture, of free and pure association, of irreverence against the "academic", the precept, and above all, a naturally infantile<sup>1</sup> struggle against the ordinary. The "*Jack in the box*" effect emerges overwhelmingly persisting in her pieces; forms and contents that jump and surprise with a puckish cleverness to disturb. Nevertheless, the important issue, what results infallibly attractive, is to see herself trapped and seduced by the effect: to fall in the trap shaped for herself. The case of Cynthia Gutierrez is the case of any seducer: the more she, ludically, intertwines and builds her strategies, the more she turns into a victim seduced by herself, extra limiting and therefore increasing the risks for everyone else. It is a mirror game, that although may be immerse in the creative process of any artist as a motive, in the work of Cynthia it is even more conclusive according to her thematic and the inherent candor with which her work is realized, candidness that ends up turning into a strength of power while hiding a critical assault.

In this sense, the recurrence to images of literature and children's toys, particularly feminine, is not aleatory, elements which Cynthia Gutierrez utilizes according to her referential capacity of what is naively truculent while maintaining a high visual attractive; the occultation. She has a detractive interest in drawing the world through primary perceptions: the way in which shaped minds introduce certain issues to the initiating minds, that in the end will establish predetermined attitudes evoking more her own conception of a fertile panorama for new resolutions. Once reaching the adolescent discernment, some of these sketches should, naturally, break: Cynthia reunites the fragments arranging them again in a way that will never be the same, to the contrary, the result of recomposing the fairy tale is a perversely fascinating story while eluding the pre-established.

This exhibition alludes precisely to the almost theatrical, environmental reconstruction, of a bizarre world created by an ascetic, feminine and naughty god. The pieces contained in *Milking a Dead Cow* are deconstructions upon statements that statically flow, which do not "end" at one point, but are irreverently "finalized" to continue as something else, opening an intensified parenthesis about the illusory enchantment: the falsifying magic, the fixed conceptions about and within the art world. The confined image of the phrase "Milking a Dead Cow" points to it directly, only in this case, it is not a hare<sup>2</sup> representing painting, but a cow indicating art itself, existing, in the consideration of the fructiferous death of an animal, an insolent, advantageous sentiment. The work realized to conform this exhibition more than being an independent *corpus*, it escorts a spontaneous, teasing, and defying tone before the established definitions of sculpture, painting and art; subverting, corrupting, dismantling and annulling them to create a posterior and much more surprising place: the expressway extends and this time without a fee.

In general, the work of Cynthia Gutierrez encloses a tiny drop of disenchantment, which she takes advantage of, to desacralize notions and boldly detonate the exploration inside the production course: to place things from a conceptual space to another, change destinies, ask questions which we know have no answers, abuse the end of things to take advantage of their own enchantment and the dimension found just in the middle of a mirror game, where the opposite side opens the field of vision.

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<sup>1</sup> "infantile" not in a naïve sense, but referring to the associative characteristics of a child's mind.

<sup>2</sup> Referring to the piece "How to explain paintings to a dead hare" by Joseph Beuys.