

A Day's Work

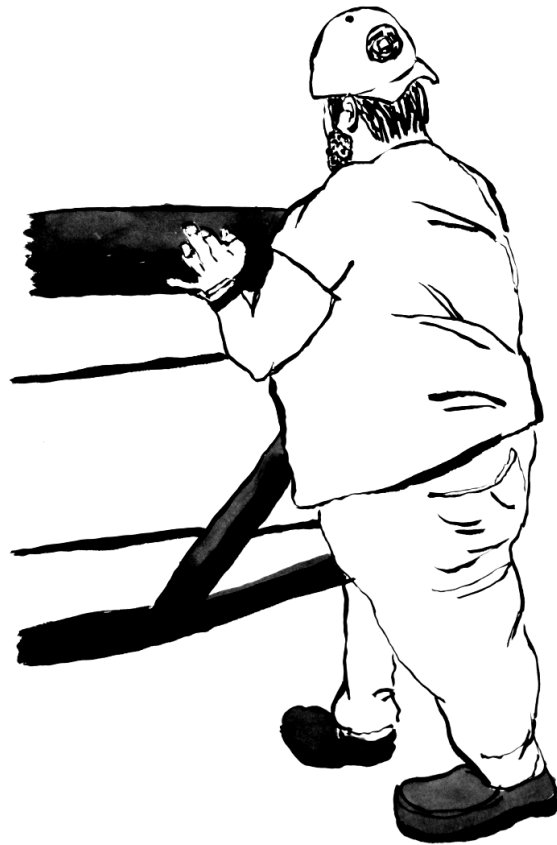


ROBERTO

GUTIÉRREZ

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A Day's Work



Curated by
Rafael Barrientos Martínez

Avenue 50 Studio
Los Angeles, California

The exhibition and catalog are made possible through a partnership
between AltaMed Health Services and Avenue 50 Studio, Inc.

AltaMed



Avenue 50 Studio is proud to present a solo exhibition by painter Roberto Gutiérrez. Gutiérrez has been an exhibitor and friend of the Avenue 50 family since our inception in 2000. We have seen his progression from iconic landscape painter of East/Northeast Los Angeles, to abstract minimalist, to characteristic portraitist of hard-working construction workers. In each inception, Roberto throws himself completely into his subject matter, exploring all sides, angles and intricate idiosyncrasies of his focus. I want to thank AltaMed for their artistic vision in supporting the exhibition of one of our most iconic Chicano art legends.

Kathy Gallegos
Founder and Director
Avenue 50 Studio, Inc.

At AltaMed, we are on a mission to eliminate disparities in health care access and outcomes for often-overlooked communities in Southern California. As part of our holistic approach to health care, we exhibit the AltaMed Art Collection at all of our centers and service sites, reflecting the diverse communities we serve. We believe that art heals, builds empathy, develops a capacity for self-reflection, and alters thinking patterns. We are proud to have artwork by Roberto Gutiérrez in our collection, and to support this exhibition that honors Latino workers and reminds us of their essential roles. We also want to acknowledge the important role that Avenue 50 Studio plays in its community, and we are grateful for this opportunity to partner with them..

Cástulo de la Rocha
President and CEO
AltaMed Health Services

Roberto Gutiérrez: A Day's Work

Rafael Barrientos Martínez

Curator, AltaMed Art Collection

Born in 1943 in East Los Angeles, Roberto Gutiérrez was born to an impoverished family within a community still reeling from the after effects of the Great Depression and World War II. His mother a laundress and caretaker, his father a dishwasher and rag collector, Roberto's upbringing left him with a unique sensitivity towards the everyday and the working man. Known for his exuberant, yet humble depictions of East Los Angeles and beyond, it is through his artistic eye that elements of our shared Chicana landscape have gained iconic notoriety. From the Los Angeles skyline, a city bridge, to a corner tienda, Roberto's work reflects a celebration of a community from within and a call for acknowledgement of a community and people from beyond. It is important to note that Roberto's monuments are not solely made of brick, mortar, concrete and steel, but are also the incidental happenings of everyday life, from a modest bus stop, a roving garden on the back of a landscaper's truck, an elote seller, to a street altar meant to protect.

It was in 1961 that Roberto sought an escape from East Los Angeles. As with many young men at that time, he enlisted with the United States Marine Corps, not because his beliefs aligned with those of our political system, but out of a craving for something more in life. Both a curse and a blessing, Roberto was sent to serve on the front lines of Vietnam in 1965. Coming back a changed man, no individual who lived to become a witness to the grim realities that he faced was left unaffected. This holds true for Roberto, who still deals with the effects of this time spent overseas at war. But it is from this experience of warfare that Roberto gained a

profound gratefulness for the importance of life and a better appreciation of the home that welcomed him back. While stateside, thanks to the G.I. Bill, Roberto was able to attend East Los Angeles Community College and found himself. A talented draftsman and voracious reader of art history books and artist biographies, Roberto finally connected to the world beyond his home through his art.

In *Roberto Gutiérrez: A Day's Work*, the artist presents us with a recent body of images where the comings and goings normally represented as details within his works are brought to center stage. In each of the eighteen sumi ink drawings, Roberto depicts members of a work crew toiling away on what was a hot summer day outside his studio in South Pasadena. Using sinuous continuous lines that demonstrates his command of the media, the artist shows his subjects in profile or with their backs facing the viewer. In addition to this implied anonymity there is an absence of recognizable indicators of place, giving the visual description of their labor a universal quality. These men are our neighbors, they are our cousins, they are our sobrinos, they are our gente. Seeing a correlation between his parents' efforts and their manual work, Roberto felt a profound sense of empathy and connection towards these men, supplying them with cold water while they toiled, and cold beers once they were done. A monument to the blood, sweat and tears that have gone into shaping our community, Roberto continues to call on us to see beauty in the daily occurrences and interactions that shape our everyday.



Untitled 1, 2022
Sumi ink on paper
30 x 22 in.



Roberto Gutiérrez

Untitled 2, 2022
Sumi ink on paper
30 x 22 in.

Roberto Gutierrez



Untitled 3, 2022
Sumi ink on paper
30 x 22 in.



Untitled 4, 2022
Sumi ink on paper
30 x 22 in.

Roberto Gutierrez



Untitled 5, 2022
Sumi ink on paper
30 x 22 in.



Untitled 6, 2022
Sumi ink on paper
30 x 22 in.



Untitled 7, 2022
Sumi ink on paper
30 x 22 in.



Untitled 8, 2022
Sumi ink on paper
30 x 22 in.

Roberto Gutierrez



Untitled 9, 2022
Sumi ink on paper
30 x 22 in.



Untitled 10, 2022
Sumi ink on paper
30 x 22 in.



Untitled 11, 2022
Sumi ink on paper
30 x 22 in.

Roberto Gutierrez



Untitled 12, 2022
Sumi ink on paper
30 x 22 in.



Roberto Gutierrez

Untitled 13, 2022
Sumi ink on paper
30 x 22 in.



Roberto Gaitaneri

Untitled 14, 2022
Sumi ink on paper
30 x 22 in.



Untitled 15, 2022
Sumi ink on paper
30 x 22 in.



Untitled 16, 2022
Sumi ink on paper
30 x 22 in.

Untitled 17, 2022
Sumi ink on paper
30 x 22 in.





Untitled 18, 2022
Sumi ink on paper
30 x 22 in.

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