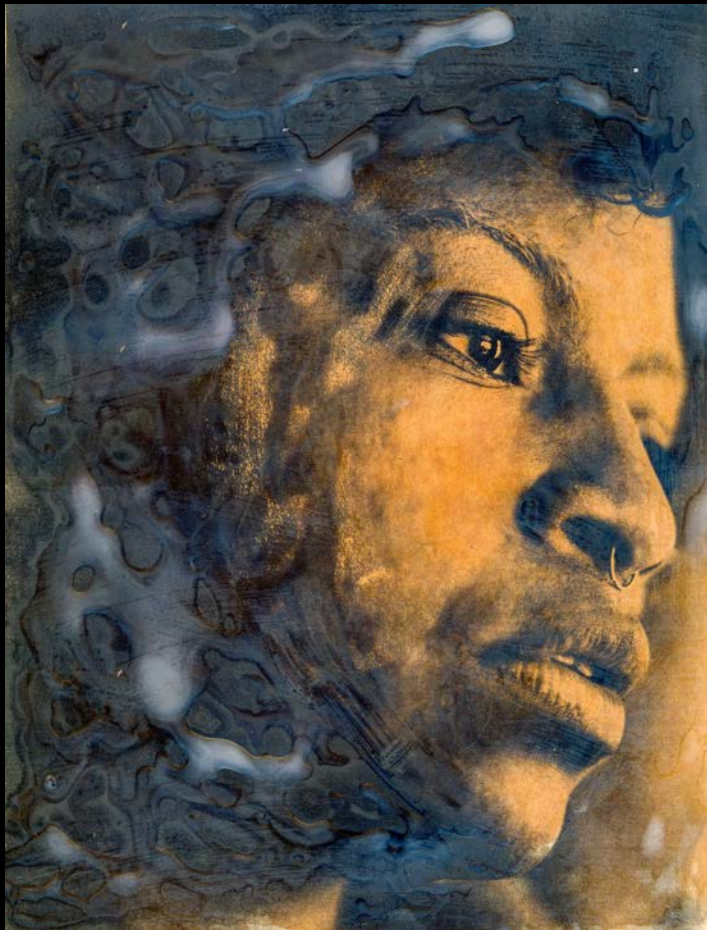




REBECCA MARIMUTU

2020 - 2023



ARTIST BIO

Rebecca Marimutu is an artist and educator currently based in Baltimore, originally from New York City. Her artistic practice spans photography, collage, paper sculpture, and audio-visual abstraction, and is focused on exploring the intersections of identity and materiality. Marimutu's work is informed by her African-American and Indo-Guyanese heritage, and she is dedicated to pushing the boundaries of traditional photography by emphasizing contemporary artists who challenge the medium's history.

Marimutu received her MFA in Photographic and Electronic Media, with a concentration in Critical Studies, from the Maryland Institute College of Art (MICA) in 2020. She is an adjunct photography professor at MICA and Towson University, and is also the founder and director of Anchovy Press, an independent publishing company based in Baltimore that is dedicated to storytelling centered on BIPOC experiences.

Marimutu's work has been exhibited in numerous venues, including the Spring/Break Art Fair in New York, Waller Gallery, Catalyst Contemporary, Black Artists Research Space, and the Eubie Blake Cultural Center in Baltimore, among others. Her focus on investigating misogynoir in photography, as well as her interest in pushing the material boundaries of the medium, has made her a unique and compelling voice in contemporary art.

Portraits, Coated #2.1, 2023, 24x30

Archival Pigment Print, (Hahnemuhle Baryta), Edition of 5

ARTIST STATEMENT

As a photographer and multidisciplinary artist, my work explores themes of self, identity, and materiality, with an emphasis on pushing the boundaries of traditional photographic practices. Through techniques such as collage, paper sculpture, and audio-visual abstraction, I seek to investigate and interrogate the history of photography and its canon.

My practice is grounded in the concept of divestment from traditional norms and expectations, with a focus on centering the experiences of BIPOC individuals. I am particularly interested in investigating the impact of misogynoir in photography, and how this affects the representation of women of color in the medium.

Through my work, I aim to create a physical representation of my hand in the photographic image, and to emphasize the process-oriented nature of my practice. By incorporating aspects of sculpture and physical manipulation, I challenge the viewer's expectations of what a photograph should convey, while also highlighting the tactile nature of the materials I use.

Overall, my artistic practice seeks to provoke critical thought and conversation around the medium of photography, its history, and its potential to empower marginalized voices.



Portraits, Adhered # ,2021, 22x28

Archival Pigment Print, (Hahnemuhle Baryta), Edition of 5



Portraits, Coated # 1, (AMPHETAMINE TEARS), 2023, 46x50
Photo Collage, Paint, Hand Dyed Gauze



Portraits, Coated # 3, (SALTINES), 2023, 59x64
Photo Collage, Hand-Dyed Gauze on Canvas



Portraits, Coated # 3, (CAUTION HONEY) 2023, 36x40
Photo Collage, Exterior Paint, Hand Dyed Gauze on Canvas

PORTRAIT(S), CONTACT 2023

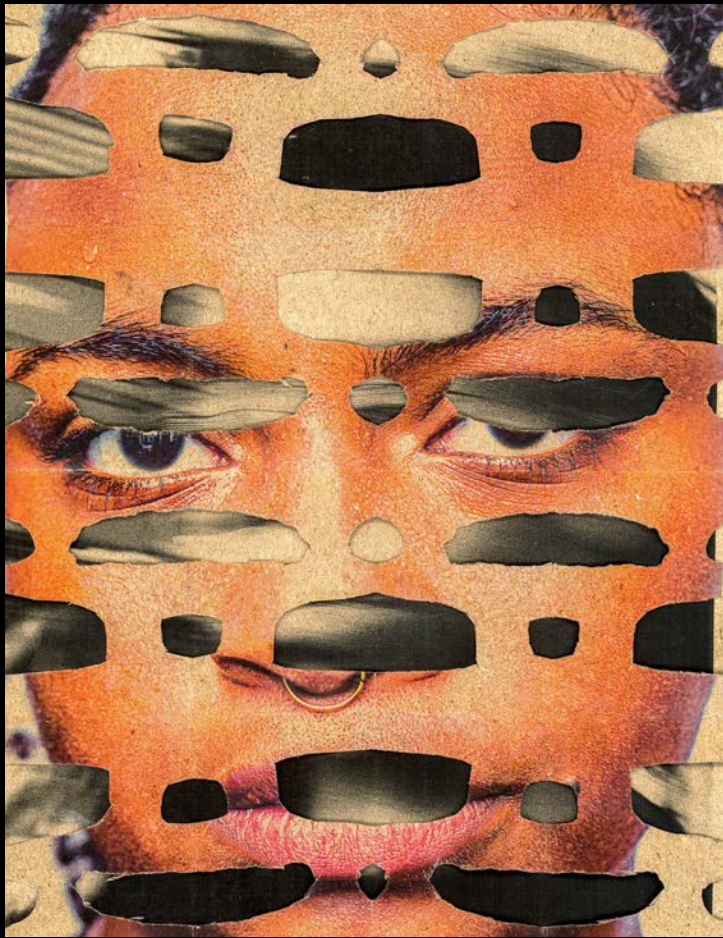
The series explores themes of self, identity, and material tactility through self-portraiture, and combines both digital and analogue photographs with collage and painting techniques. I obscure and conceals parts of my face within the portraits using various materials, while also layering multiple images to suggest her thoughts and emotions. The series aims to disrupt traditional hierarchies in contemporary image and media consumption and to expand on the sculptural potentials in photography. I am interested in the materiality of photography and how it can be manipulated to reflect and shape identity.

Portraits, to me, are not just images of a person's physical appearance but rather an exploration of their inner self and identity. In my work, I seek to capture the essence of the person beyond what is immediately visible.



Portraits, Contact # 98, 2022, 24x30

Archival Pigment Print, (Hahnemuhle Baryta), Edition of 5



My Portrait(s) Contact work also looks to address issues of representation and power dynamics within the photographic medium. As a woman of color, I am acutely aware of how photography has historically been used to reinforce certain stereotypes and perpetuate inequalities. Through my work, I seek to disrupt and subvert these tropes, offering a more complex and nuanced representation of the subject.

Ultimately, my goal is to create portraits that are evocative and thought-provoking, pushing the boundaries of the medium while also highlighting the humanity of the subject. I believe that through this process, we can gain a deeper understanding of ourselves and the world around us.

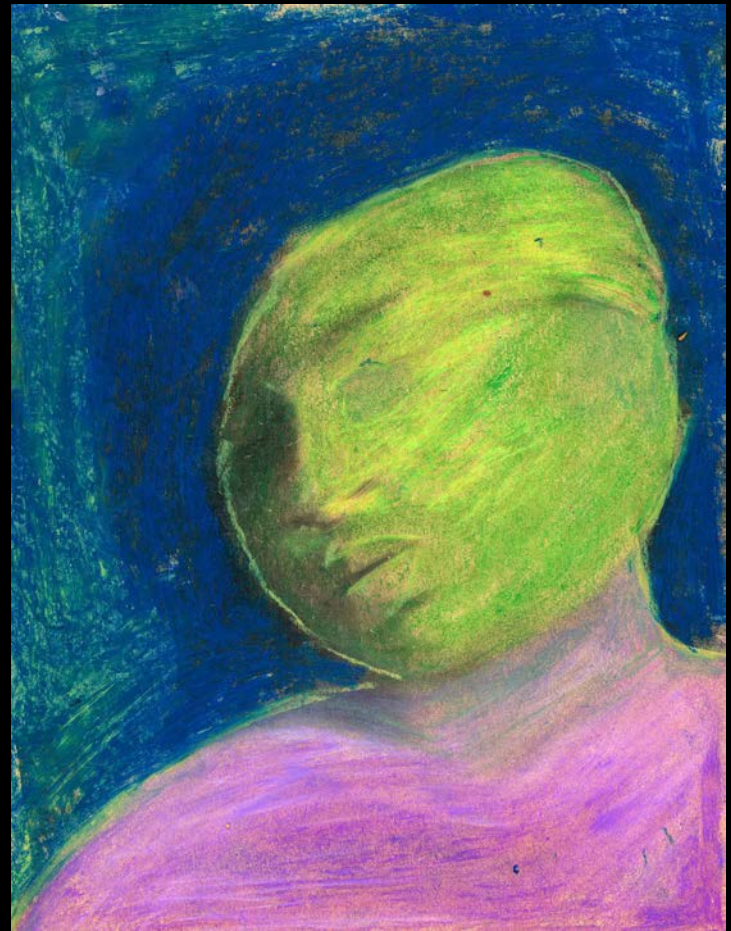
Portraits, Contact # 103, 2022, 24x30

Archival Pigment Print, (Hahnemuhle Baryta), Edition of 5



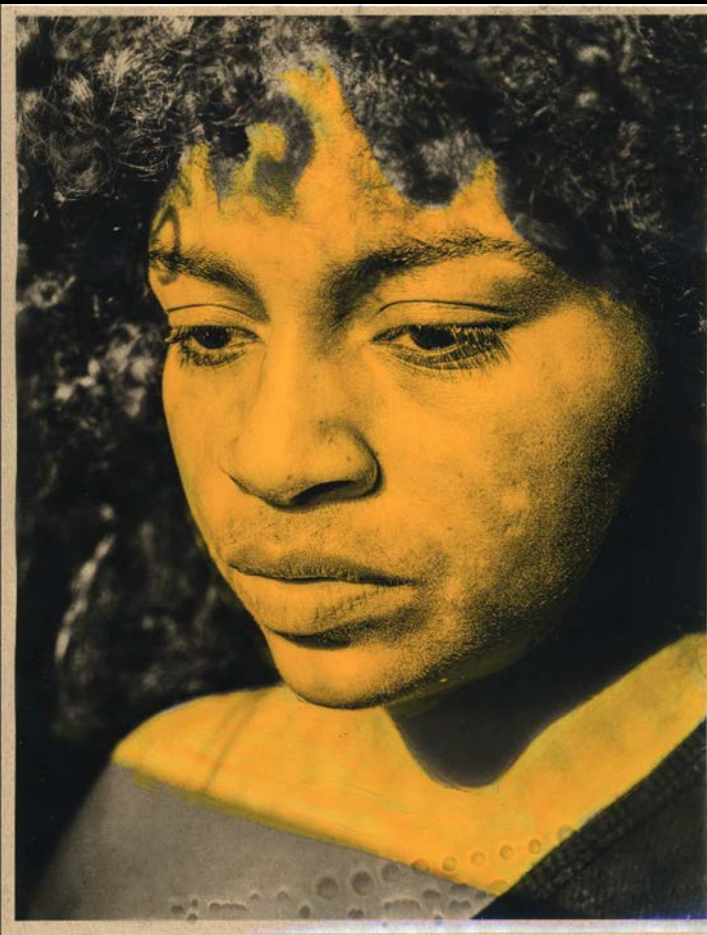
Portraits, Contact # 37, 2022, 22x30

Archival Pigment Print, (Hahnemuhle Baryta), Edition of 5



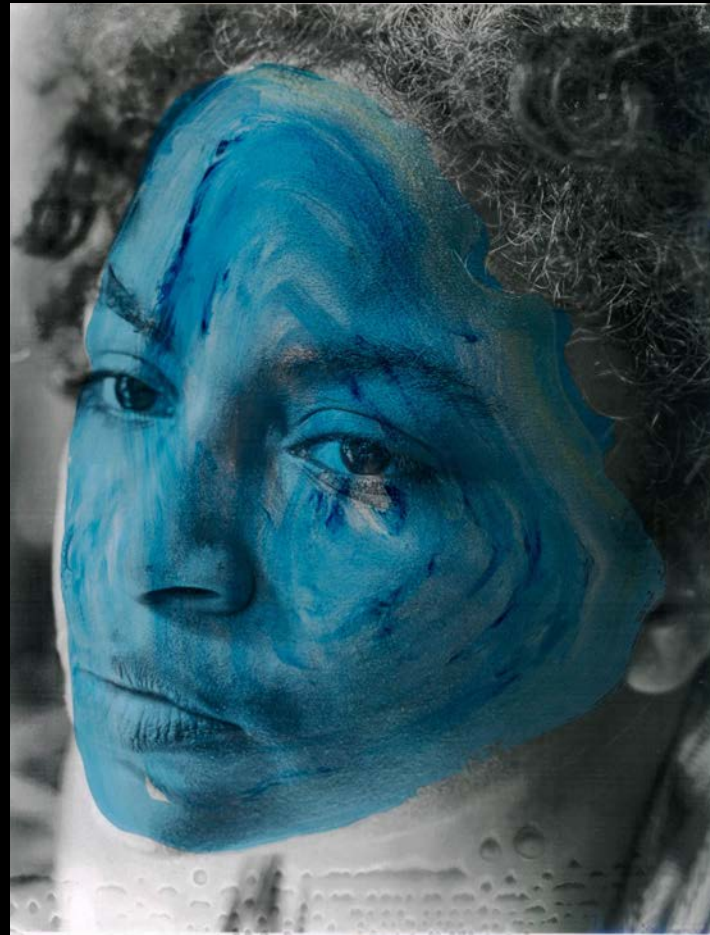
Portraits, Contact # 76, 2022, 24 x 30

Archival Pigment Print, (Hahnemuhle Baryta), Edition of 5



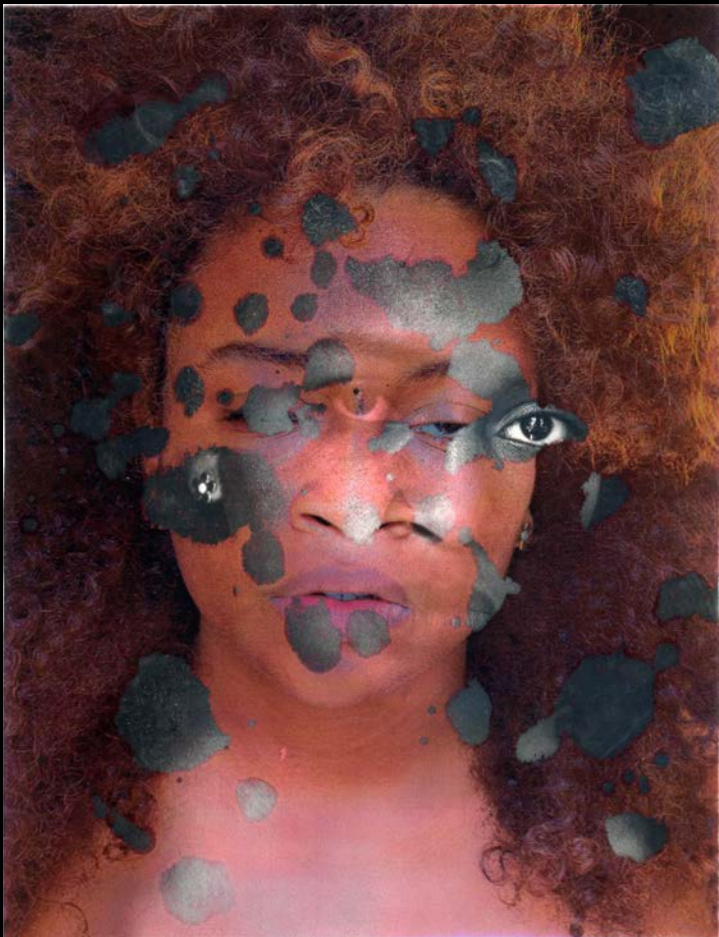
Portraits, Contact # 3, 2022, 34 x 30

Archival Pigment Print, (Hahnemuhle Baryta), Edition of 5



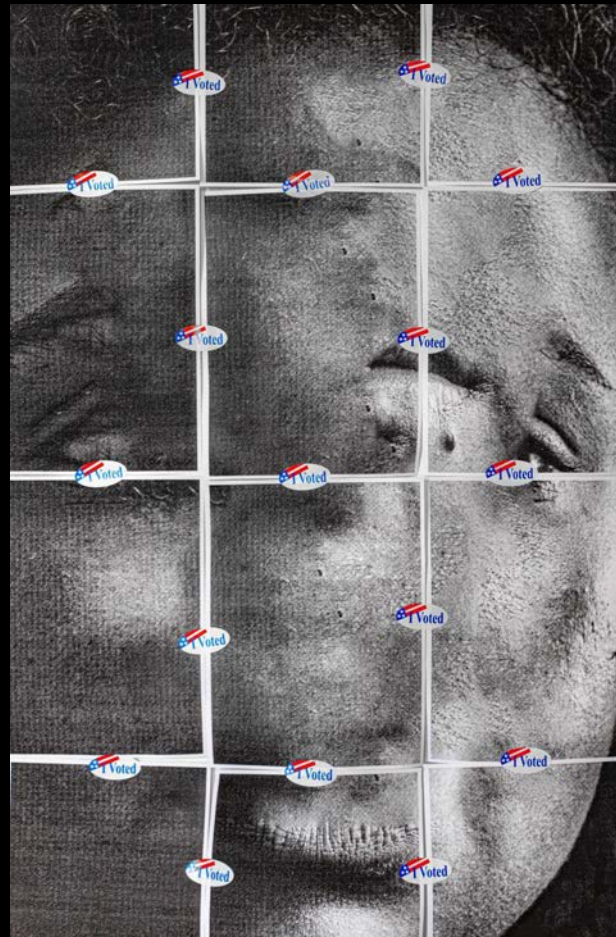
Portraits, Contact # 33 2022, 24 x 30

Archival Pigment Print, (Hahnemuhle Baryta), Edition of 5



Portraits, Contact # 15, 2022, 24x30

Archival Pigment Print, (Hahnemuhle Baryta), Edition of 5



Portraits, Adhered # 23, 2022, 22x30

Archival Pigment Print, (Hahnemuhle Baryta), Edition of 5



CONTEMPORARY VIGNETTES, SPRING/BREAK 2022, NEW YORK, NY



PORTRAIT(S), ADHERED 2021

In "Portraits, Adhered," I challenge traditional notions of photography and the hierarchy of materials through nontraditional methods. I use digital photography and directly mount the self-portraits onto wooden boards with wheat-paste, PVA glue, clear acrylic gesso, and/or staples. This ongoing series was created during a period of self-isolation, and it serves as a form of self-examination by treating my self-portraits as a landscape for abstraction and deconstruction. Through this process, I expand on the sculptural potential of photography, pushing the boundaries of the medium to create a new and unique visual language. By disrupting the traditional methods of photographic image-making, I am encouraging viewers to question their own preconceptions about photography and the power dynamics at play in image consumption. Through "Portraits, Adhered," I hope to inspire others to challenge the status quo and explore new ways of creating and experiencing art.

Portraits, Contact # 1, 2021, 24 x 30

Photomontage on Wood Board



Portraits, Contact # 10, 2021, 24 x 30
Photomontage on Wood Board



Portraits, Contact # 11, 2021, 24 x 30
Photomontage on Wood Board



Portraits, Contact # 2, 2021, 24 x 36
Photomontage on Wood Board



Portraits, Contact # 3, 2021, 24 x 36
Photomontage on Wood Board



REMNANTS OF A MYSTICAL WORLD, 2022, CATALYST CONTEMPORARY, BALTIMORE, MD

PORTRAIT(S), AN EXPLORATION OF EXPLOITATION AND REPAIR, 2020

In Portrait(s), an exploration of exploitation and repair, I created large photosensitive Kraft Paper sculptures that intentionally absorb the surrounding environment onto themselves as they weaken and decay. Through this process, I wanted to explore the themes of exploitation and repair and address the material and political hierarchy of picture-making. The sculptures are intentionally composed to absorb the surrounding environment onto themselves as they weaken and decay. The use of Kraft Paper, a readily available and affordable material, addresses the material hierarchy of picture-making and imposes the artist's own hierarchy of materials.

As the sculptures age, they continue to change and transform, reflecting the passage of time and the effects of their environment.

The Kraft Paper sculptures are intentionally composed to conceal and protect that which lies underneath, only showing the borders and edges of what was. In this way, I aimed to subvert the space of contemplation that photography traditionally provides, and guide the viewer to question their role in this obfuscation.

Working with accessible, durable, and charged materials, I sought to impose my own hierarchy in the process of repairing and creating these portraits. Through this work, I hoped to address the power dynamics inherent in the creation of images, and encourage the viewer to consider their own complicity in these dynamics.



Exploitation and Repair #4, 2020, 5'x9"
Photosensitive Kraft Paper Sculpture



Exploitation and Repair #1, 2020, 5'x8'
Photosensitive Kraft Paper Sculpture



Exploitation and Repair #3, 2020, 5'x9"

Photosensitive Kraft Paper Sculpture



Portrait(s), an exploration of exploitation and repair, represents my ongoing exploration of the intersection of art, politics, and social justice, and my commitment to creating work that challenges and disrupts dominant power structures. Through this series, I explore themes of exploitation and repair, and questions the dominant structures of power in the art world. The use of Kraft Paper, a common material, highlights the accessibility of the artistic process and seeks to subvert traditional hierarchies in art. The sculptures themselves become a representation of the artist's body and the experiences that shape it, while also drawing attention to the ongoing process of decay and renewal in all aspects of life.

CONTEXTUAL EXPOSURE, 2021, WALLER GALLERY, BALTIMORE MD

CV // REBECCA MARIMUTU

EDUCATION

- 2020 Maryland Institute College of Art (MICA). M.F.A., Baltimore, MD (Photographic and Electronic Media, Concentration Critical Studies, Certification in the College Teaching of Art)
- 2016 University at Albany (SUNY) B.S., Albany, NY (Mathematics & Economics, Minor in Studio Art)

SOLO (*) & TWO-PERSON EXHIBITIONS

- 2023 *Portrait(s), Adhered, Blue Sky Oregon Center for Photography, Portland, OR (forthcoming)*
- 2022 *Contemporary Vignettes, SPRING/BREAK, New York, New York Witness, Black Artists Research Space, Baltimore, MD (*)*
- 2019 *Placeholder, The Crown, Baltimore, MD Grand Opening, Flip Gallery, Baltimore MD (*)*

GROUP EXHIBITIONS

- 2023 *Collector's Night, Washington Project for the Arts, Washington DC (forthcoming)*
202 Art Exhibition, Latham & Watkins, Washington DC
Black History Month Exhibition, Latham & Watkins, Washington DC
- 2022 *UNDER 500, Maryland Art Place, Baltimore, MD*
Autrianna Projects: Benefit Auction 2022, Artsy (online)
2022 MICA Faculty Exhibition, Maryland Institute College for Art, Baltimore, MD
20x21 Exhibition, Maryland Institute College of Art, Baltimore, MD
Hickok Cole ART NIGHT 2022, Hickok Cole, Washington DC
Impact Auction: Immediate Abortion Access Fund, We Deliver Our Bodies, Artsy (online)
The Space Between Us, Gallery CA, Baltimore, MD
Collect., Holtzman Gallery, Towson University, Towson, MD
Remnants of a Mystical World, Catalyst Contemporary, Baltimore, MD
Collector's Night, Washington Project for the Arts, Washington DC
Laid Bare, Gormley Gallery, Baltimore, MD
- 2021 *UNDER 500, Maryland Art Place, Baltimore, MD*
Flat Files, ICA Baltimore, Baltimore, MD
Necessary Steps, Gallery CA, Baltimore, MD
Not Just Another Anthropocenic Love Story, Trestle Gallery, New York, NY
Flat Files 2021, Collar Works, Troy, NY

Repercussions: Redefining the Black Aesthetic, Eubie Blake Cultural Center, Baltimore, MD
Contextual Exposure, Waller Gallery, Baltimore, MD
A Mutual Interest, Fredericks Art Council, Frederick MD
Diversity, Unity and Inclusion, City of Bowie Arts Committee, Bowie, MD
Digital Legacies, Black Woman Museum, Baltimore, MD
Meshes, Flip Gallery, Baltimore, MD
Black Expression // The Black Self, MRM/McCann Showcase, New York, NY

- 2019 *Who Am I, What Are You, Fox Gallery MICA, Baltimore, MD*
Memorial, the Fox Studios, Baltimore, MD

- 2018 *Fall Show, the Fox Gallery MICA, Baltimore, MD*

- 2016 *Senior Show, University of Albany, Albany, NY*

- 2015 *Not a Selfie Show, The Machine, Albany, NY*

FELLOWSHIPS / AWARDS / GRANTS

- 2021 Artist-Entrepreneur-Incubator Program, The Space for Creative Black Imagination, Maryland Institute College of Art (MICA), Baltimore MD
Up/Start Venture Competition, Maryland Institute College of Art (MICA), Baltimore, MD
- 2020 Bromo Artist Fund, Baltimore, MD
Baltimore Artist Fund, Baltimore, MD
- 2019 Leslie King Hammond Fellowship, Maryland Institute College of Art (MICA), Baltimore, MD
Graduate Merit Scholarship, Maryland Institute College of Art (MICA), Baltimore, MD
Roberta Polevoy Award, Maryland Institute College of Art (MICA), Baltimore, MD
- 2018 Graduate Merit Scholarship, Maryland Institute College of Art (MICA), Baltimore, MD

PUBLIC SPEAKING

- 2022 Artist Talk, Catalyst Contemporary, Baltimore, MD
- 2021 Artist Talk, Waller Gallery, Baltimore, MD
- 2020 Co - Commencement Speaker, Maryland Institute College of Art (MICA), Baltimore, MD
- 2019 Artist Talk, Placeholder, The Crown, Baltimore, MD
Artist Talk, FYE Haptics and Optics, (MICA), Baltimore, MD

PUBLICATIONS / PRESS

- 2022 Adriana Vélez, "Abstraction in the Expanded Field: 'The Space Between Us' at Gallery CA" BmoreArt. (Online) September 2022

	William Corman, "Tradition and Transgression at SPRING/BREAK 2022", Arcade Project.(Online) September 2022.
	Terri Henderson, "Rebecca Marimutu, Interview by: Teri Henderson" Plastikcomb Magazine, Page 10 - 24, June 2022
2021	<p>"Collect." BmoreArt. Issue 13, May 2022, Page 74</p> <p>"Life & Work with Rebecca Marimutu." Voyage Baltimore (online), May 2022</p> <p>Aden Weisel, "Interview: Rebecca Marimutu.," Fifth Wheel Press. (Online) December 2021</p> <p>Baltimore's Best Art Exhibits of 2021 (Online), December 2021</p> <p>"ARB #3." The Anarchist Review of Books, February 2022</p> <p>Terri Henderson, "A Photographer Reimagining the Practice of Portraiture." BmoreArt (online), November 2021</p> <p>Terri Henderson, "Abstract Dialogues: 'Repercussions' at the Eubie Blake Cultural Center." BmoreArt (online), November 2021</p> <p>"Anchovy Press—Winner of \$14,100 During 2021 UP/Start Venture Competition". Maryland Institute College of Art, MICA (online). April 2021</p> <p>J.K. Schmid, "True Originals on Exhibit at Waller Gallery." The Afro News. (online) March 2021</p> <p>Benjamin Sutton, "10 Must-See Shows at Black-Owned Galleries You Can View Online." Artsy (online) February 2021</p>

TEACHING EXPERIENCE

2022 - Current	Adjunct Professor, Maryland Institute College of Art (MICA)
2021 - 2022	Affiliate Instructor, Loyola University,
2020 - Current	Adjunct Professor, Towson University, Towson, MD
2018 - 2019 Baltimore, MD	Graduate Teaching Intern, Maryland Institute College of Art(MICA),

PUBLISHING EXPERIENCE /ENTREPRENEURSHIP

2021 - Current	Director, Anchovy Press, Baltimore MD
<i>Participated in as Anchovy Press:</i>	
2022	<p><i>New York Art Book Fair, Printed Matter, New York, NY</i></p> <p><i>Greater Goods, R. House Baltimore, MD</i></p> <p><i>Art Market, Maryland Insitute College of Art, Baltimore MD</i></p> <p><i>Station North Holiday Market, Baltimore MD</i></p>
2021	<i>Juneteenth Celebration, Eubie Blake Cultural Center, Baltimore MD</i>
2016 - 2017	Work Scholar, Aperture Foundation, New York, NY, Sp '16

OTHER PROFESSIONAL EXPERIENCE

2021	Photography Manager, Nomu Nomu, Baltimore MD
2020	<p>Photo Editor, "Long Live Gogo -Moechella" Baltimore, MD</p> <p>Documentarian, Dreams Of My Father, Director: James A. Burkhalter, Baltimore, MD</p> <p>Programming Consultant, Mare Residency, Baltimore, MD</p>
2019 - 2020	<p>Graduate Communications Assistant, Photographic and Electronic Media, Maryland Institute College of Art (MICA), Baltimore, MD</p> <p>Graduate Student Counselor, Maryland Institute College of Art, Baltimore, MD</p>
2019	<p>Co-Curator, What Am I, Who Are You?, Maryland Institute College of Art (MICA), Baltimore, MD</p> <p>Gallery Attendant, Institute of Contemporary Art, Baltimore, MD</p>
2017 - 2018	Administration Assistant, Two Twelve, New York, NY