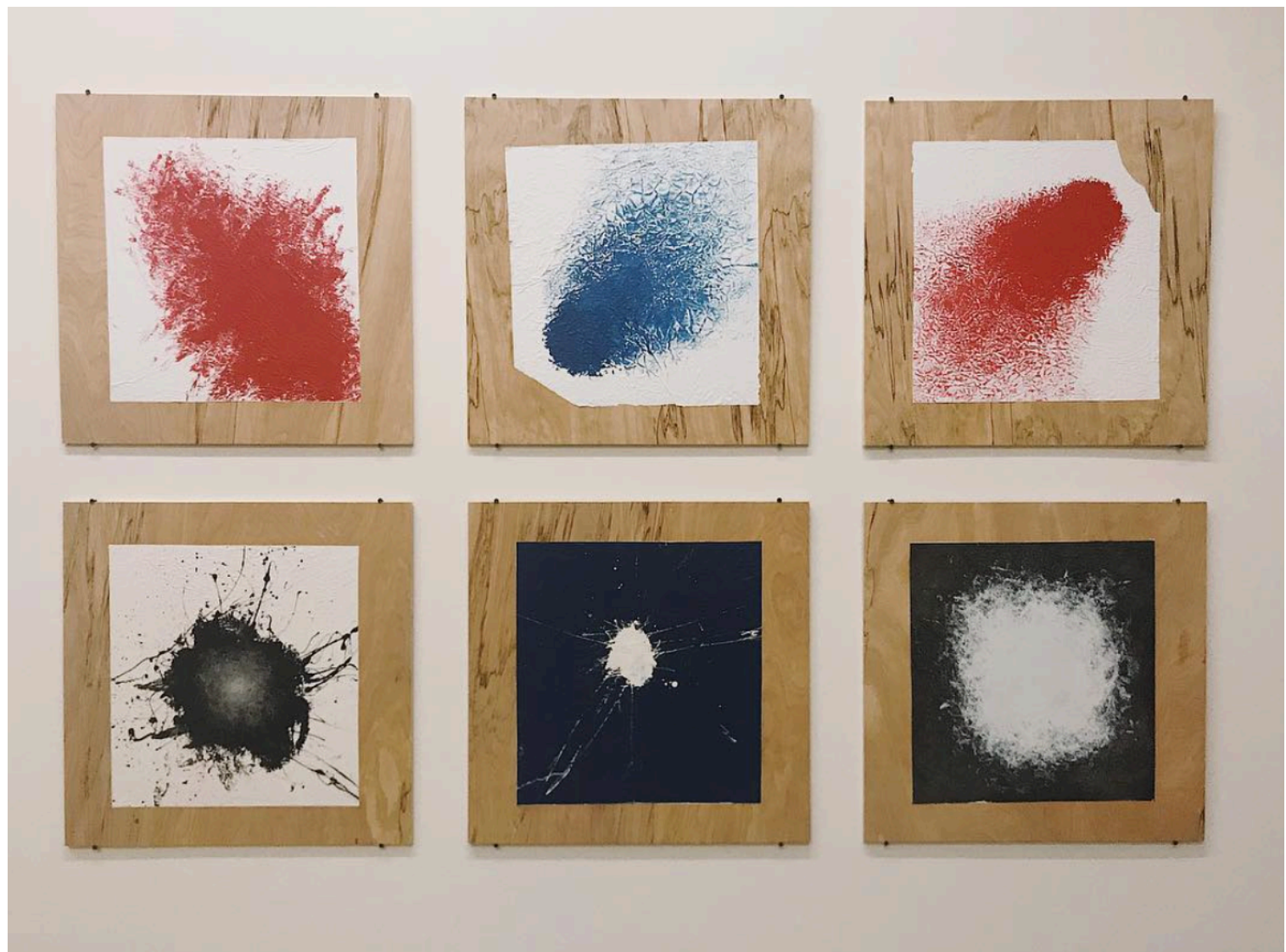


**Art(work) Interview Series**  
**An Interview with Martie Guile**  
*Bay Area-Based Preparator*



Q: What is your favorite part about being an art installer?

**A:** I think it comes down to everything I've learned throughout my life.

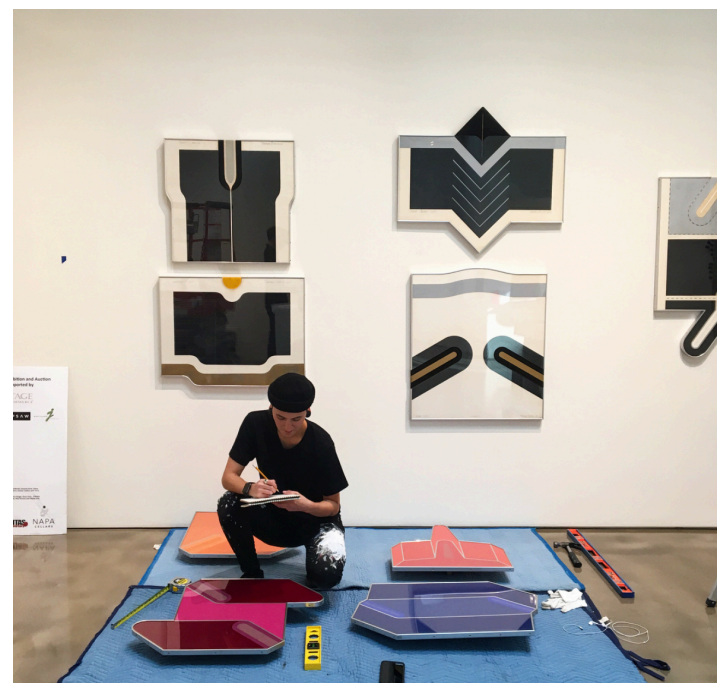
I grew up learning all forms of art. Dancing, painting, drawing, sculpting, crafting etc., along with constructing ways to build objects and work with tools. I grew up in a house full of boys too. We would build playhouses and help repair ours or others homes. As I got older, I worked different types of jobs that taught me how to paint walls, patch holes, create displays, and problem solve. Coming from that background, I have been able to combine my skills into one profession. I feel that what I love the most is that I get to utilize almost all the things i've learned on top of being able to see amazing artwork and meet artists.

Q: Describe a challenge you encountered during an installation that you were able to navigate BECAUSE you are an artist.

**A:** I feel like there have been so many times this has happened, but one that comes to mind is an installation I was doing at San Jose Museum of Art. We were building a theatre inside of one of the gallery spaces and the walls had to be a matte black that met the wall white. Using blue or green painters tape was not making an extremely clean cut line on the wall where the two colors met. Previously, while I've painted I've used burnishers with the edge taped to make clean lines without having to place the tape right onto the painting. I decided to try this method out on the wall and it was seamless. Using a small brush I would press the taped edge of the burnisher to the edge of the paint and gently paint up the wall. I was very proud of myself.

Q: How has being an art installer affected your practice? Has it impacted you in ways you did not expect?

**A:** I think in many ways it has. I'm not usually a painter. Most of what I do is crafting book-like binding to carpentry or drawing with pen and ink. But when I started working as an installer I became fascinated with not only the artwork I was installing but also the debris or detritus from it all.



My mind sort of molded them and wanted to almost recreate it. It changed my perspective on painting. That I didn't need expensive paints and canvas, I could use house paint and wood or cardboard. And able to confine them by using the same practices like blue tape or painters plastic. In the other art practices such as building and carpentry, I've been able to navigate objects or manipulate them better.

**Q:** Describe one of your pieces in the Art(work) show. Why do you love it?

**A:** In all of the pieces I used repurposed paper that I crinkled and adhered to a wood sheet then painted onto that with the wood sides taped off. One of the pieces I have is a black splatter on white with pink spots. The middle of the black splatter has white. The black paint I used is a satin finish whereas the white is matte creating depth. Underneath the white paint I dropped red ink down onto the crinkled paper then painted the white on top making the red lightly bleed through creating the pink spots.

I love this piece because it reaches me differently than the rest. The shiny black splatter to me resembles how I present myself to the world (I often dress in black) or how I have left my history, a mess. But inside there is depth and meaning still trying to push through, that I am not materialistic, evil or worldly. The pink to me resembles femininity. It isn't covering the whole background white but speckled and present. Which is often how I see my gender, neutral but still feminine. I suppose why I love this piece the most is because it is me in many ways and it presents who I am.

Questions by Sarah Fullerton, Online Content Manager. Pictured work by Martie Guile, courtesy of the artist.

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