

PATRICK MARTINEZ
PORTFOLIO



CJG CHARLIE JAMES GALLERY
CHINATOWN, LOS ANGELES

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PATRICK MARTINEZ

BIO / STATEMENT



Patrick Martinez (b. 1980 Pasadena, CA) earned his BFA with honors from Art Center College of Design in 2005. His work has been exhibited domestically and internationally in Los Angeles, Mexico City, San Francisco, Minneapolis, Miami, New York, Seoul, and the Netherlands, at venues including the Whitney Museum of American Art, the Museum of Contemporary Art Los Angeles (MOCA), Crystal Bridges Museum of American Art, the Studio Museum in Harlem, the Smithsonian National Portrait Gallery, the Smithsonian NMAAHC, the Tucson Museum of Art, the Albright-Knox Art Gallery, the Columbus Museum of Art, the Vincent Price Art Museum, the Museum of Latin American Art, the Crocker Art Museum, the Rollins Art Museum, the California African American Museum, the Nerman Museum of Contemporary Art, and El Museo del Barrio, among others.

Patrick's work resides in the permanent collections the Whitney Museum of American Art, the Museum of Contemporary Art Los Angeles (MOCA), Crystal Bridges Museum of American Art, the Rubell Museum, the Smithsonian National Museum of American History, the California African American Museum, the Autry Museum of the American West, the Benton Museum of Art at Pomona College, the Nerman Museum of Contemporary Art, the Smithsonian National Museum of African American History and Culture, the Los Angeles County Museum of Art (LACMA), the Tucson Museum of Art, the Pizzuti Collection of the Columbus Museum of Art, the University of North Dakota Permanent Collection, the JPMorgan Chase Art Collection, the Crocker Art Museum, the Escalette Permanent Collection of Art at Chapman University, the Manetti-Shrem Museum of Art at UC Davis, the Rollins Museum of Art, and the Museum of Latin American Art, among others.

Patrick was awarded a 2020 Rauschenberg Residency on Captiva Island, FL. In the fall of 2021 Patrick was the subject of a solo museum exhibition at the Tucson Museum of Art titled Look What You Created. In 2022 Patrick was awarded a residency at the Atlantic Center for the Arts. Patrick recently exhibited in We The People: The Radical Notion of Democracy at the Crystal Bridges Museum of American Art thru January 2023. In the spring of 2023 Patrick will have a solo exhibition at the Institute of Contemporary Art San Francisco. Patrick lives and works in Los Angeles, CA and is represented by Charlie James Gallery, Los Angeles.



Installation view of the Kenneth C. Griffin Hall (Whitney Museum of American Art, New York, January 2023). From left to right: Patrick Martinez, Electoral College, 2016, fabricated 2021; Patrick Martinez, Let's Get Free, 2017, fabricated 2021; Patrick Martinez, Chief Joseph, 2019, fabricated 2021; Patrick Martinez, America Is for Dreamers 2 (Los Dreamers), 2017, fabricated 2021; Patrick Martinez, Fight the Power (Chuck D), 2018, fabricated 2021; Patrick Martinez, Same Boat (Martin Luther King Jr.) 2017, fabricated 2021; Patrick Martinez, Soul Stock, 2018, fabricated 2021; Patrick Martinez, Struggle & Progress (Frederick Douglass), 2018, fabricated 2021; Patrick Martinez, Justice for All, 2016, fabricated 2021; Patrick Martinez, Migration Is Natural, 2019, fabricated 2021. Photograph by Ron Amstutz

PATRICK MARTINEZ

Art Basel Miami Beach
Charlie James Gallery
2022



For our ABMB presentation, Patrick Martinez created a new installation of neon works on the main wall of the booth, addressing recent sociopolitical developments here in the US including the Supreme Court ruling on Roe vs. Wade. Patrick's neon on Plexiglas pieces are fabricated in exactly the same manner as typical street level neon signage. Patrick's neon forms are mounted to sheets of Plexiglas with transformers installed on a curved lip of Plexiglas at the top. Patrick uses words from oratorical sources, song lyrics, or of his own invention to respond to contemporary cultural and political conditions. The formal unity of the booth, though composed of discrete paintings and neon elements, will impart the immersive experience of an installation, and will locate viewers powerfully in abstracted places from Patrick's Los Angeles - places decades old, some lost to gentrification, sites of long-standing inhabitation fading from view.

PATRICK MARTINEZ

Art Basel Miami Beach
Charlie James Gallery
2022



PATRICK MARTINEZ

Promised Land
Charlie James Gallery
2022

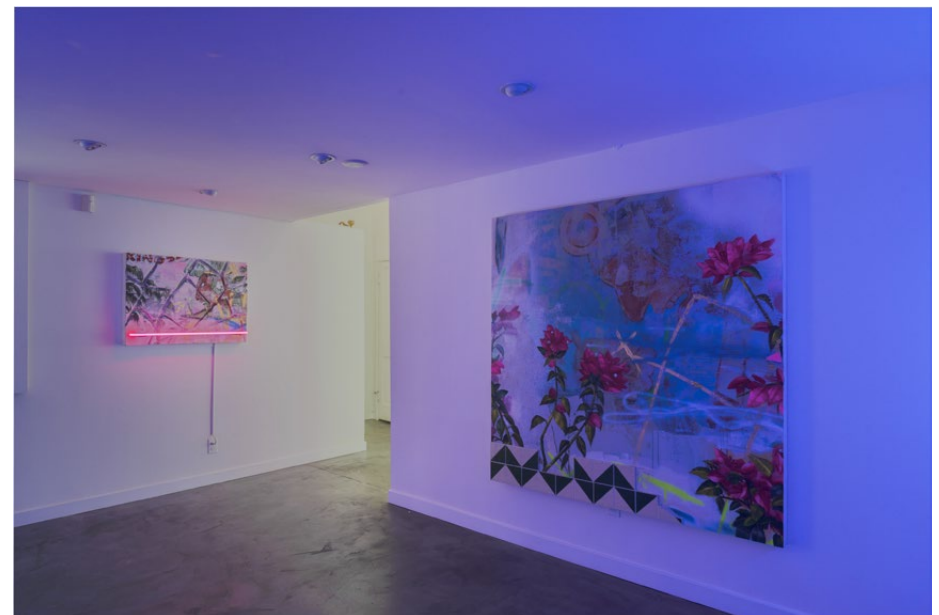


Promised Land, the gallery's third solo show with Los Angeles-based artist Patrick Martinez - in this show, Martinez considers his life and his city at an inflection point, himself a new father looking to the future and pondering how his family will fit into the changing landscape of Los Angeles, while at the same time reflecting on the city as it was when he was a child growing up in Pasadena and the San Gabriel Valley. The show is populated with a prodigious array of new large-scale abstracted landscape paintings, accented by a neon on Plexiglas sign piece - the works collectively meditating on the passage of time and its impact on the lived environment, and by consequence its impact on communities of people.

PATRICK MARTINEZ

Promised Land
Charlie James Gallery
2022

This new series of paintings developed in response to the visual language of East Los Angeles, in particular the murals and surface textures adorning community centers, primary schools, and the walls of liquor stores and corner markets. Typical in Patrick's neighborhood are murals of various kinds, many containing references to Nahua, Aztec and Maya mythological forms, and/or Mexican historical figures. Patrick has long studied and made reference to the Cacaxtla Battle Murals of central Mexico and the Bonampak Murals of Chiapas, Mexico, and references to both historical sites abound in the pieces for *Promised Land*. In East LA, murals are frequently executed atop building facades that utilize stone-cladding or stucco-based designs. These new paintings synthesize these East LA vernacular architectures in powerful new abstracted landscapes. Operating in a manner similar to collage, Patrick's landscape works locate viewers in a particular geographic place, with a clear ethnic identity and suggested socio-economic position. The paintings are executed on wood panel and are painted and assembled in layers. After the application of multiple layers of paint and media, Patrick uses a pressure washer to expose the under-layer(s), resulting in the visual suggestion of aging, erosion, and the passage of time. The foundational layers of figurative paint will frequently display layers of past aerosol paint tags, buffs of those same tags which get tagged again, adding to the suggestion of surface aging and imparting a sense of narrative to the places evoked in the paintings. Atop these multi-layered surfaces Patrick adds neon forms, signature ceramic elements, and found materials such as security bars and tarp signage to complete the compositions and their sense of people and place.



PATRICK MARTINEZ

Frieze Los Angeles
2022



Jay Lynn Gomez and Patrick Martinez
Installation at Frieze Los Angeles 2022

PATRICK MARTINEZ

Frieze Los Angeles
2022



Jay Lynn Gomez and Patrick Martinez
Installation at Frieze Los Angeles 2022



Patrick Martinez and Jay Lynn Gomez

Labor of Love

Stucco, neon, ceramic, acrylic paint, spray paint, latex house paint, family archive photos, ceramic tile and led signs on panel; Acrylic on cardboard, fabric

Panel: 60 x 120 inches

2022

PATRICK MARTINEZ

Look What You Created
Tucson Museum of Art
2021-2022



Installation at Tucson
Museum of Art, November 2021

In his first solo museum exhibition in the American Southwest, Los Angeles-based artist Patrick Martinez (b. 1980, Pasadena, CA) explores personal, civic, and cultural loss in communities of color, discrimination, displacement, and demands accountability and transparency. *Look What You Created*, both the title and work in the exhibition, is an ambiguous phrase addressing both past challenges of fixed power systems and the present examples of democracy in action.

Martinez's art takes on various forms in a variety of media, including mixed-media painting, neon signs, and cake paintings. Expanding his practice over the last year, Martinez explores socially engaged and accessible forms of work such as mass-produced lawn signs, a charitable art initiative folder project, and clothing. Captivating and provocative, *Look What You Created* exemplifies Martinez's ability to invoke conversations about equity, empathy, humanity, and connection.

PATRICK MARTINEZ

Look What You Created
Tucson Museum of Art
2021-2022



PATRICK MARTINEZ

ESTAMOS BIEN - LA TRIENAL 20/21
El Museo Del Barrio



ESTAMOS BIEN - LA TRIENAL 20/21, the Museum's first large-scale national survey of Latinx art. Curated by El Museo del Barrio's Chief Curator, Rodrigo Moura, Curator Susanna V. Temkin, and Guest Curator and Artist Elia Alba.

Following two years of research and studio visits by the curatorial team, ESTAMOS BIEN features the works of 42 Latinx artists and collectives from across the United States and Puerto Rico. Originally scheduled to coincide with the 2020 U.S. Census and the presidential election, La Trienal opened in El Museo's galleries one year after the museum first closed due to the pandemic with works that reflect the current moment.

Artist Patrick Martinez maintains a diverse practice that explores subjects drawn from everyday life, ranging from personalized cakes and neon signs to Pee Chee school notebooks and city walls. His mixed-media landscape paintings, comprising distressed stucco, spray paint, window security bars, vinyl signage, ceramic tile, and neon sign elements, unearth sites of personal, civic and cultural loss.

PATRICK MARTINEZ

The Armory Show
2021



Installation at
The Armory Show 2021

A Solo Booth Presentation of new works
by Patrick Martinez at The Armory Show 2021

PATRICK MARTINEZ

ONLY LIGHT CAN DO THAT
LA Plaza de Cultura y Artes
May-September 2021



Installation at the LA Plaza de Cultura y Artes
2021
Photo by: Brandon Shigeta



LA Plaza de Cultura y Artes presents a large-scale neon mural installation exhibition by multimedia artist Patrick Martinez. Activating LA Plaza's Vickrey-Brunswick and Plaza House building windows with social-political messages, his new installation *Only Light Can Do That, 2021* is comprised of over twenty-five bilingual neon signs that address the plight and resilience of essential workers in Los Angeles.

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ONLY LIGHT CAN DO THAT
LA Plaza de Cultura y Artes
May-September 2021



PATRICK MARTINEZ

*Comunidades Visibles: The
Materiality of Migration*
Albright-Knox
2021



Comunidades Visibles (Visible Communities): The Materiality of Migration brings together artworks by first- or second-generation immigrant Latinx artists. In their creative practices, these artists celebrate their communities and interrogate the materials and stories that form their foundations. Each combines materials and techniques from their country of origin, from other colonized places, or from their present context with everyday or art historical references. The resulting hybrid practices correspond with the artists' hybrid identities.

Installation at the
Albright-Knox Northland
2021

PATRICK MARTINEZ

A Very Anxious Feeling: Voices of Unrest in the American Experience
Taubman Museum of Art
2020



Installation at Taubman
Museum of Art, October 2020

Organized by the Taubman Museum of Art featuring works from the Beth Rudin DeWoody Collection, *A Very Anxious Feeling: Voices of Unrest in the American Experience* shines light on the widespread feelings of anxiety in contemporary art. Referencing both collective and personal anxieties, the works in this exhibition highlight intersectional voices sharing their dissent, joy, and transcendence. The exhibition amplifies the voices and experiences of Latinx and Latin American artists living and working in the United States, with all works acquired by Beth Rudin DeWoody over the past twenty years.

PATRICK MARTINEZ

The Armory Show
2020

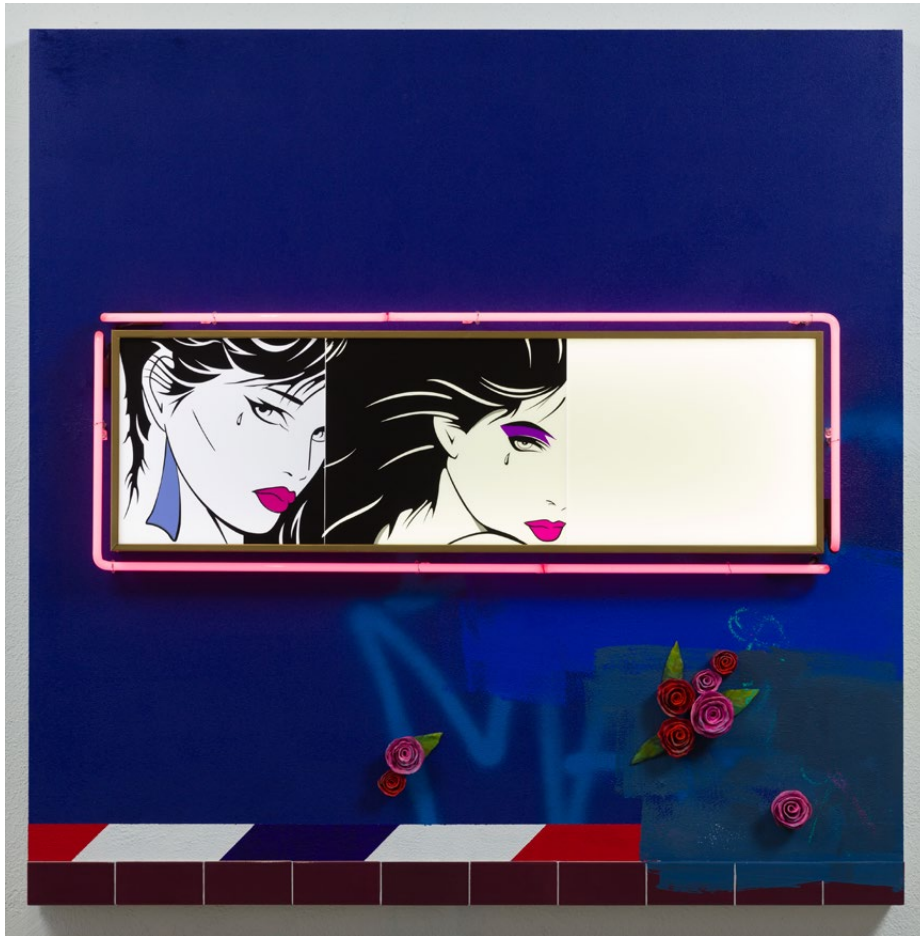


A shared booth of new works with Gabriella Sanchez for the Focus section of the Armory Show 2020

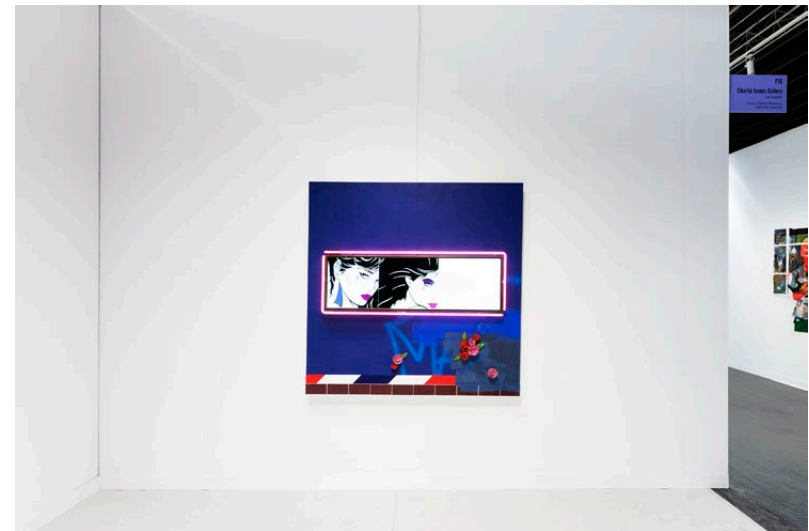
Installation at the Armory Show 2020

PATRICK MARTINEZ

The Armory Show
2020



Auntie Sylvia and Cousin Lorena
Stucco, neon, ceramic, mean streak, spray
paint, ceramic tile, latex house paint and
store sign with vinyl decal on panel
60 x 60 inches
2020



PATRICK MARTINEZ

THAT WHICH WE DO NOT SEE
Fort Gansevoort
March-April 2019



That Which We Do Not See, the first solo exhibition in New York City is comprised of three bodies of work; cake paintings, Los Angeles “landscape paintings” and neon text pieces.

Martinez approaches his painting practice through a close observation of shadow and light, both literally and figuratively. Through formally painted portraits, Martinez sheds light on past and current civil rights leaders who would historically be left in the shadows. These portraits are found atop realistically depicted three-dimensional cakes, embodying

the celebratory tone that Martinez wishes to portray. The cake acts as a globally and socio-economically understood medium of celebration, now featuring the faces of freedom fighters of all races such as Angela Davis, James Baldwin, and Malcolm X, and include even lesser known figures such as Larry Itliong of the Philippines, paying respect to Martinez’s mother’s birthplace. The landscape paintings act as time capsules, consisting of collaged-layers of the ever-changing architectural landscape of Los Angeles, something Martinez has watched evolve for years having grown up there. Here, the ceramic roses originate

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THAT WHICH WE DO NOT SEE
Fort Gansevoort
March-April 2019



from street memorials and bring the landscapes into a space of mourning and remembrance as lost pieces of the city themselves. However, like the cakes, flowers are a symbol of celebration, again celebrating this duality, the shadows and the light. This body of work embodies the Los Angeles aesthetic, an increasingly more nostalgic one, but also communicates a nation-wide experience of loss in every big city.

The third body of work in the exhibition are the neon pieces. At times the neons can be found within the landscape paintings,

creating a seamless transition between the three bodies of work. Through the neon pieces, Martinez is again illuminating the invisible, quite literally, this time through quotes. Each neon speaks of power, hate, truths, and freedom and are at once words of inspiration and forewarnings. The messages are communicated with the direct nature of a storefront sign, the type one might find in the window of a mom and pop bakery housing Martinez's cakes.

PATRICK MARTINEZ

HERE
Los Angeles Municipal Art Gallery
October 2018-January 2019



Where Does Your Auntie Live? (Temple Street)
Stucco, ceramic, ceramic tile, acrylic paint,
spray paint and latex house paint on panel
60 x 120 inches
2018



Nothing is Up But the Rent
stucco, ceramic tile, latex
house paint, neon, and found
window security bars on panel
60 x 60 inches
2018

Here, a group exhibition examining the shifting physical and geographical boundaries, along with conceptual and imagined boundaries and boundlessness, in and around Los Angeles.

Diverse in nature and practice, the artists in *Here*, who are all connected to Los Angeles, explore/challenge/reimagine/implicate boundaries through different media and modes of presentation.

PATRICK MARTINEZ

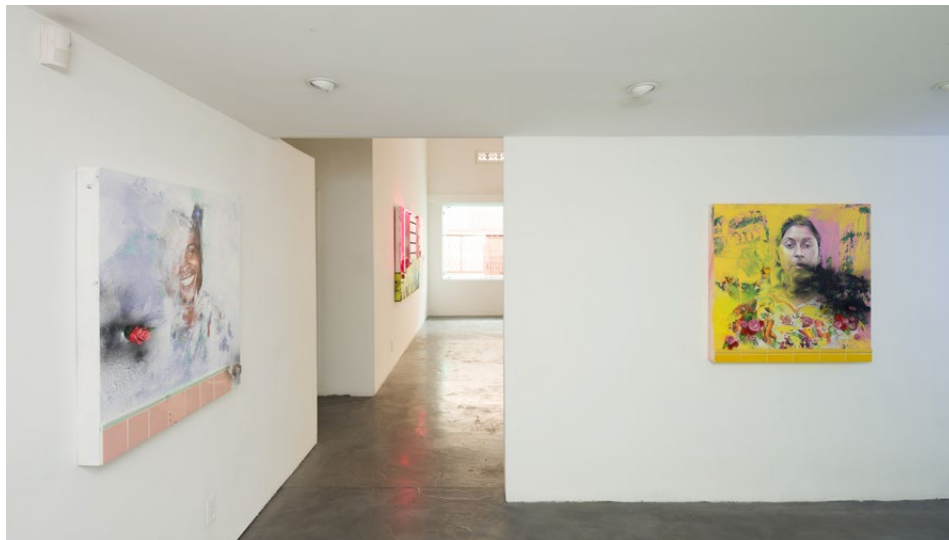
REMEMBERING TO FORGET
Charlie James Gallery
September-October 2018



For his second solo show with the gallery titled *Remembering to Forget*, Patrick Martinez contemplates American life nearly two decades into the twenty-first century. Through landscape and portrait painting supported by a new series of neon sign sculptures, Patrick unearths sites of personal, civic and cultural loss. The paintings collectively bear the imprint of excavation, as if from amidst ruins - they suggest an effort by Patrick to resurface the memories of injustice and the memories of lives lived to keep them from fading from view.

PATRICK MARTINEZ

REMEMBERING TO FORGET
Charlie James Gallery
September-October 2018



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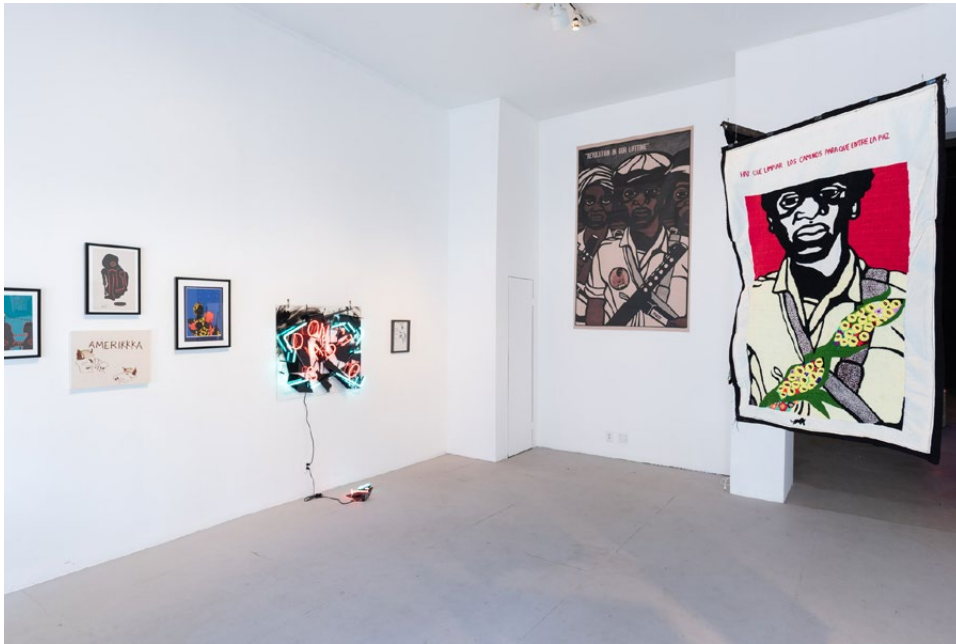
REMEMBERING TO FORGET
Charlie James Gallery
September-October 2018



Installation at
Charlie James Gallery
2018

PATRICK MARTINEZ

Emory Douglas: Bold Visual Language
at LACE 2018



Installation at LACE
2018

Emory Douglas: Bold Visual Language considers the legacy and diasporic impact of the visual artist Emory Douglas. As the Minister of Culture of the Black Panther Party and the graphic artist of the Black Panther Party Newspaper, Emory Douglas' vision of black radical politics as a set of aesthetic concerns graphs a grammar of global struggle. This exhibition features historical Black Panther Party Newspaper's from Southern California Library, posters of remixed images by Emory Douglas, and works by Sadie Barnette Juan Capistrán, Patrick Martinez, and embroideries of Zapantera Negra a project by the Woman's Zapatista Embroidery Collective in collaboration with Douglas, organized by EDELO (En Donde Era La Onu) [Where the United Nations Used to Be] and artists Caleb Duarte and Mia Eve Rollow in Chiapas, México.

PATRICK MARTINEZ

BEYOND THE STREETS
May-July 2018



Patrick Martinez contributed multiple works to the large-scale group exhibition BEYOND THE STREETS. BEYOND THE STREETS (BTS) is a premier exhibition of graffiti, street art and beyond, celebrating the soaring heights to which the world's most recognizable modern art movement has risen. BTS is a groundbreaking multimedia showcase of paintings, sculpture, photography, installations and more throughout 40,000+ sq ft of industrial indoor and outdoor space.

BEYOND THE STREETS focuses on artists with a documented history of mark making and rule breaking as well as a current, robust studio practice primarily derived from the graffiti and street art movements.

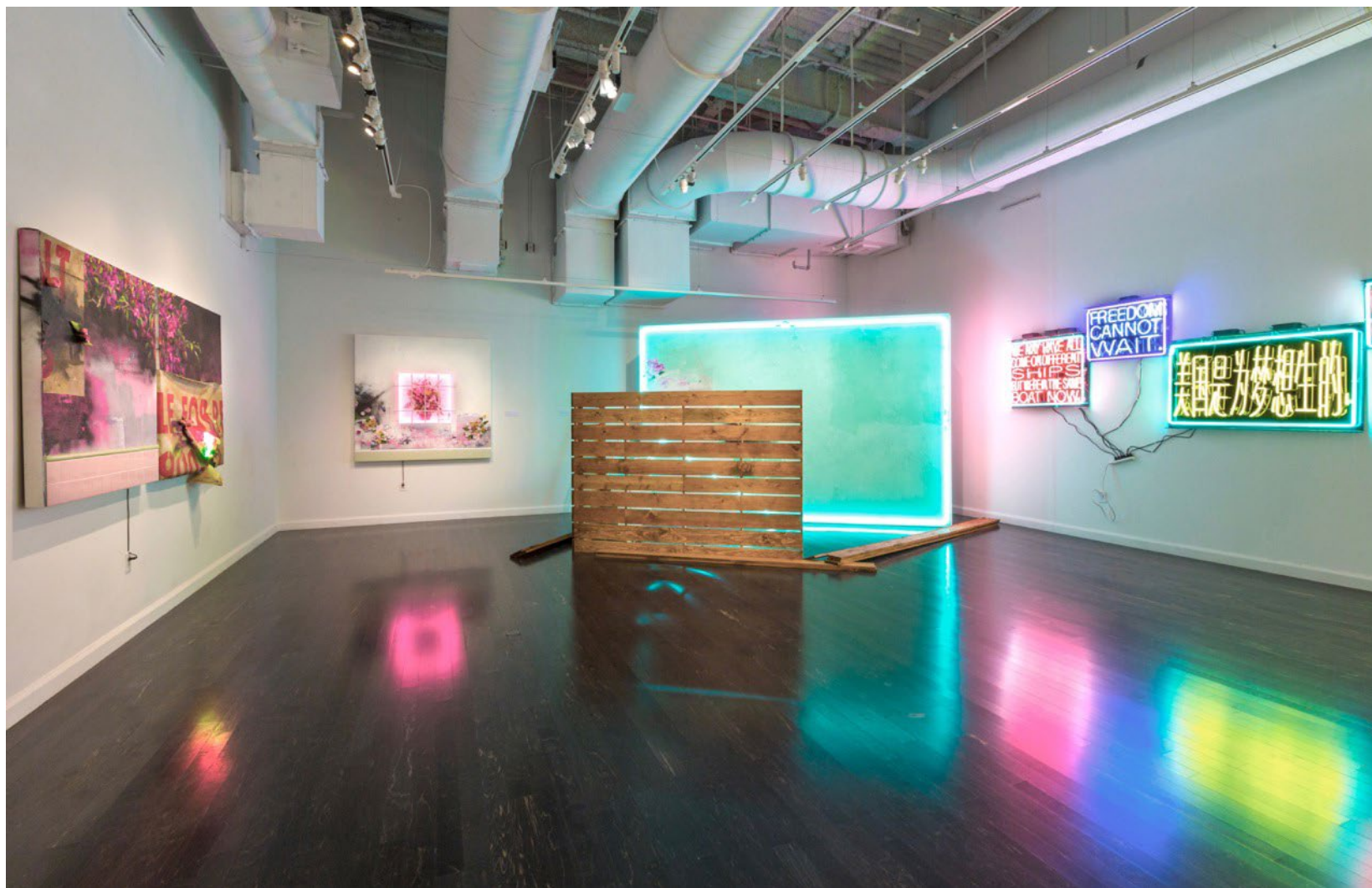
BEYOND THE STREETS is not intended to be an historical retrospective but rather an examination of cultural outlaws who embody the spirit of the graffiti and street art culture. The exhibition includes well known artists whose work is influenced or inspired by these risk takers and whose efforts have elevated the movement to new heights.



Installation at
BEYOND THE STREETS, 2018

PATRICK MARTINEZ

America is for Dreamers
Vincent Price Art Museum
December 2017-April 2018



Installation at
Vincent Price Art Museum
2017

PATRICK MARTINEZ

America is for Dreamers
Vincent Price Art Museum
December 2017-April 2018



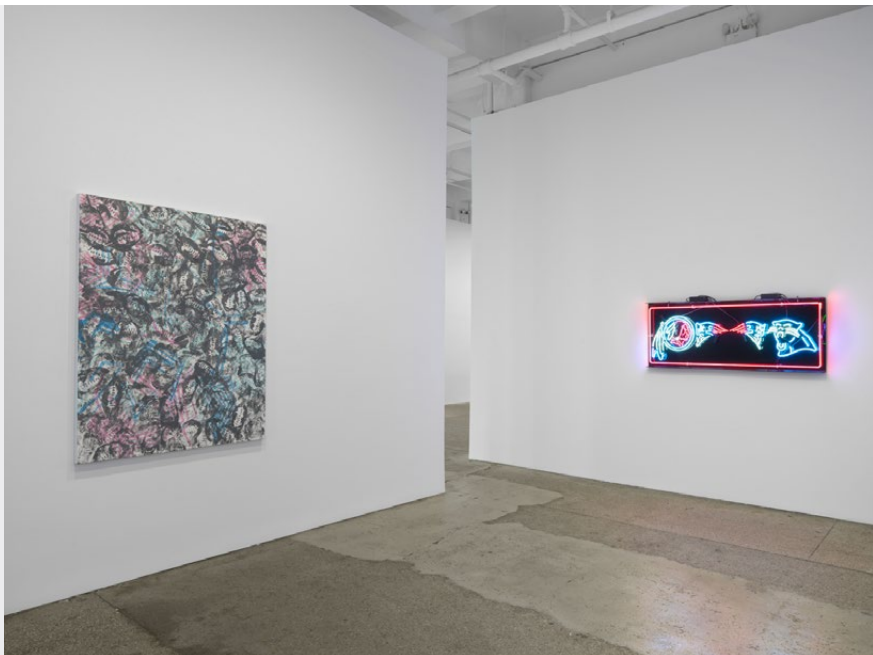
Installation at
Vincent Price Art Museum
2017

In his first solo museum exhibition in Los Angeles, *America is for Dreamers*, artist Patrick Martinez responded to the ever-shifting landscape of the contemporary American-built environment, a physical construct that can be understood in relationship to social and political contexts. Martinez used painting, sculpture, neon and installation to comment on issues affecting communities nationally, while responding to specificities associated with the City of Los Angeles, including its overlapping and intersectional modern hybrid cultural identities. His works often call into question issues of police violence and authoritarianism exercised against youth and communities of color, as well as highlight vernacular language, architecture, and food culture associated with the urban lexicon. In his paintings, rough textures of stucco, cement, and dilapidated tile are peppered with street signage and resilient natural forms of greenery evoking familiarity with and even nostalgia for Angeleno neighborhoods. His neon signs hone in on current events, and on-going struggles at the forefront of national debate.

America is for Dreamers, both the title of the exhibition and that of a work within the show, is multivalent in meaning. It is presented as a statement that at once asserts the rights of DACA students, known as Dreamers, and references the country's history as a nation of immigrants and opportunity, while simultaneously interrogating the attainability of the American Dream. In the rapidly changing and gentrifying neighborhoods of Los Angeles, Martinez finds connections between the precarious foundations of home for families targeted by immigration policies and speculative real estate markets, and the physical signifiers of forced displacement and exclusion such as "gentrification fences" and border walls. In this way, the artist marks a conceptual transition in American discourse from the notion of utopic white picket fences to the barriers of cinderblock walls and the lateral, stained wood fences commonly put in place when a home in a low-income community has been purchased by new socioeconomic groups moving in.

PATRICK MARTINEZ

Sidelined
Galerie Lelong
January-February 2018



Installation at Galerie Lelong & Co.
2018

Patrick Martinez's "Multicultural vs. Western (CTE)" (2017) neon sign piece illuminates social hierarchies that are mirrored by hierarchies within the NFL. The New England Patriots team insignia occupies the center, while the logos for the Carolina Panthers (a black panther) and the Washington Redskins (a native American with feathers) are placed on the periphery – a very unobvious indication of how whiteness occupies the center of the US American narrative of country and destiny, in which conquered peoples and fetishized people are made to seem exotic. (It is a kind of poetic rebuke that the Patriots, who have won five titles and played in more Super Bowls than any NFL franchise, and whose star quarterback and head coach are friends and supporters of the current president, lost to the underdog team a few days ago.)

- *Seph Rodney, Hyperallergic "The Political Truths that Ground our Athletic Heroes", February 2018*

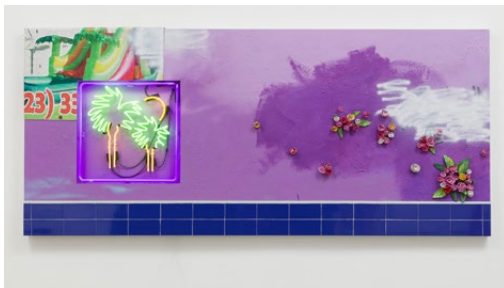
Patrick Martinez was invited to participate in *Sidelined*, a group exhibition curated by Samuel Levi Jones at Galerie Lelong & Co. Inspired by the recent protests of NFL players during the national anthem, *Sidelined* brought together artists responding to injustices experienced by people of color both on and off the sports field.

PATRICK MARTINEZ

Fictions
Studio Museum in Harlem
September 2017-January 2018



Artists in
Fictions
Studio Museum
2017



Patrick Martinez contributed work to *Fictions*, a group exhibition at the Studio Museum of Harlem. The works in *Fictions* investigate questions at the core of The Studio Museum in Harlem's mission to be the nexus for artists of African descent locally, nationally and internationally, and for work inspired by black culture. They draw inspiration from diverse sources—such as everyday objects, childhood memories, current and historic events, and the body—often creating parallel or alternate narratives that complicate fact, fiction and memory.

PATRICK MARTINEZ

EXPO CHICAGO
Joint Booth with Ramiro Gomez
September 2017



Booth Installation at EXPO CHICAGO
September 2017

PATRICK MARTINEZ

black is a color
at Charlie James Gallery
July-August 2017



Patrick Martinez contributed work to *black is a color*, a group exhibition curated by Essence Harden at Charlie James Gallery. "black is a color" asks how color has been employed as a central musing on black subjectivity. The exhibition considers how color—as spectra, chroma, saturation, and vessel—is a utility of/on blackness.

PATRICK MARTINEZ

black is a color
at Charlie James Gallery
July-August 2017

Sampada Aranke - Catalog Essay for *black is a color*

There's something comforting about storefront neon signs. They let you know immediately something is for sale, calling attention to the need for smaller shops to let their contents be known, and do it with a synthetic style that radiates outward onto the street. This knowing mixed with telegraphing might be why light artists have been obsessed with the potentiality of neon as material since the 1960s. Patrick Martinez's *Black Owned* (2016) references a different history of purchase, one shaped by the push and pull of racial capitalism and colored by histories of Black aesthetic practices.

Black Owned is a 20.5" x 26" red and green neon sign set within black housing, colors that signal at least triply: to signpost a shop being open or closed for business, contrasting colors commonly used in advertising to simply catch someone's eye, and as colors that conceptually link Martinez's sign to Black radical histories of self-determination. Martinez enacts all three of these meanings in one object. To buy and sell at a Black owned business was a key commitment for Black nationalist leaders and organizations, all of whom believed that true self-determination would be achieved in part by economic autonomy.¹ *Black Owned* brings such early 20th Century commitments into the contemporary, when the historical impossibilities for Black people to own anything at all, including one's own body, are allegedly reshaped in late capitalism, when nothing, it seems, is ever closed for business.

Not leaving such histories in the past, Martinez instead opens up the conceptual apparatus of light itself to radiate heat and emanate light. Charting his own artistic genealogy, the materiality of Martinez's *Black Owned* is just as important as the phrase itself. There's a dialogue here between Martinez's work and Tom Lloyd's *Narokan* (1965), a light sculpture composed of nine bulbs that pulse to create random red and green hued patterns.² Lloyd, who believed fully that the politics of Black conceptual and abstract work had just as much power as anything "representational" in the traditional sense, channeled energy through his use of the lightbulb in the same year as the Watts Rebellion. The red and green lights come to look like street lights that generally clearly signal "stop and go" from one intersection to the next. But here Lloyd renders the predictability of such signals into frenetic pulses, thus making clear

passage impossible and constant movement inevitable.

Some years later, I can't help but think of Martinez's *Black Owned* in the wake of the Rodney King rebellion, where the question of Black ownership—over one's body, one's neighborhood, one's place of commercial activity—spilled into the street, and the "stop-and-go" of streetlights and storefront glow of neon lights come to signal global struggles for Black liberation. *Black Owned* makes strange the premise and promise of self-determination—not to cynically point to its impossibility, but rather to ask us to cast a new light on what the phrase might mean now.

Perhaps this is why *Black Owned* is installed above the door in Charlie James Gallery. It's not a work you can see upon entrance, but as you exit (or at least face the door from which you entered), the work appears against a stark white wall. Counter to the its popular application, the work is unviewable from the outside. Instead, it faces the other works of *black is a color*, calling for an internal conversation about the social and formal characteristics of the color black. *Black Owned* presents an opportunity to think about how the politics of art as questions of ownership, connoisseurship, taste, entertainment, and consumption themselves become diffuse outside the glow of the white cube gallery. Here, *Black Owned* is a celebratory praise of what it means to take Blackness seriously, to make and show work together, to render discourses and languages anew, to imagine other strategies for world-making, to take ownership away from the violent histories of racial capitalism. Here, *Black Owned* approximates self-determination and radiates another mode of Black sociality.

(1) For more, see Marcus Garvey's "The Future as I See It" (1914) and Malcolm X's speech "The Ballot or the Bullet," Detroit, Michigan, 1964.

(2) I first learned about Lloyd's light sculptures from a 2015 lecture Krista Thompson gave at the University of Illinois, Chicago, entitled "Refracting Art History: Tom Lloyd, Light Art, and the Effect of Race." Thompson's forthcoming work on Tom Lloyd, *Blacklight*, will undoubtedly account for Lloyd's significance in the history of Black conceptualism.

PATRICK MARTINEZ

Po-lice
at Occidental College
March-April 2017



Installation at
Occidental College Weingart Gallery
2017

PATRICK MARTINEZ

Po-lice
at Occidental College
March-April 2017



Installation at
Occidental College Weingart Gallery
2017



Patrick Martinez chose to turn to his own artistic dash cam to focus on the never-ending reports of police brutality that have come to light over the past few years. Taking on the ultra-American Pee Chee folders, Martinez replaces typical American imagery with illustrations that accurately depict the deadly racial situation coming to light in America right now: police brutality and misconduct. "The original Pee Chee folders had a theme of youth and sports," says Martinez. "I'm switching that all-American sports scene with real situations."

"I'm taking these situations of police misconduct and placing them in the context of a sort of an 'All-American' setting," says Martinez. "I want viewers to see these horrific injustices from another angle and show that this is affecting our youth. If the youth is our future, then we are fucking up our tomorrow."

The signature neon work in the exhibition speaks to store front neon signage found across America at liquor stores, markets and bodegas. Martinez remixes the messaging to speak on heavy topics such as equality, immigration and refugee displacement.

PATRICK MARTINEZ

American Memorial
Cornell Fine Arts Museum
May-September 2017



Installation at
Cornell Fine Arts Museum
2017

PATRICK MARTINEZ

American Memorial
Cornell Fine Arts Museum
May-September 2017



Installation at
Cornell Fine Arts Museum
2017

In Martinez's work, memorials take myriad forms. The act of mourning offers an opportunity to express pain and to demonstrate respect. In public, mourning can function as a political protest, a defiant act, and ultimately an expression of love. Memorials exist as material manifestations of grief.

Hip Hop culture and graffiti served as early influences for the artist. He remains in tune with popular culture, and is deeply concerned with current events. With his neons, the artist reimagines texts that reflect hard realities, truths, and embody struggle and fear. These words become amplified and reverberate in our collective consciousness. For example, in *free 99 (hold ya head)*, Martinez uses the lyrics of the deceased rapper Tupac Shakur, "Currency means nothin' if you still ain't free." The artist often employs deceptively playful materials like neon and draws from popular sources like rap music to produce deeply poignant and timely work.

In other recent works, Martinez, inspired by Pee Chee school folders and rendered in both paint and print, creates sensitive portrayals of people who too often are depicted without respect and dignity. Most specifically, the artist presents people of color who are victims of excessive force and police brutality. His early success as an illustrator and designer for record labels enables his multilayered subversion of the Pee Chee series.

A number of paintings in the show paid tribute to floral memorials. The ubiquitous use of flowers to commemorate loss or in some cases, the intervention of flowers in daily life that inspire a meditation on the meaning of beauty emanate from these works. With a colorful palette, the artist leverages certain aesthetics that reflect both individual and communal pain. His neon that states "Then they came for me" haunts as a reminder of the fragility of personal safety and of a just society.

PATRICK MARTINEZ

All-Season Portfolio
Charlie James Gallery
January 2017



Installation at
Charlie James Gallery
2017

PATRICK MARTINEZ

All-Season Portfolio
Charlie James Gallery
January 2017



Installation at
Charlie James Gallery
2017



Patrick Martinez is a son of Los Angeles. His diverse cultural background (Filipino, Mexican, and Native American) provides him a unique lens through which to view and interpret his surroundings. Influenced by the Hip Hop movement, Martinez's work leverages the signage, language, and surfaces that underpin visual life in Los Angeles. His work frequently reflects subtexts of power and inequality he observes in culture and in life. All Season Portfolio will be a cross-media platform, including new pieces from Martinez's Pee Chee series of paintings and drawings that memorialize victims of police brutality, new neon text sculptures that reference Hip Hop lyrics and LA vernacular signage, and new mixed media stucco paintings, all made in response to this contemporary American moment. In tones ranging from elegiac to defiant, and using visual strategies that eliminate distance between work and viewer, Martinez offers a vigorous, deeply felt response to the clamor and unease of life in Los Angeles, California, USA, 2017.

Los Angeles Times
Culture: High & Low

With Carolina A. Miranda

How graffiti, neon signs and Pee-Chee folders taught artist Patrick Martinez to see Los Angeles

Graffiti taught Patrick Martinez how to look at Los Angeles. As a teen, the born-and-bred Angeleno joined his brother and friends on frequent graffiti runs, tagging up bits of municipal infrastructure and old industrial sites.

Martinez says that much of what he produced in those days was rather forgettable. “Looking back,” he says, “it was all right.”

But the act of hunting for spaces in which to paint forced him to examine Los Angeles in highly analytical ways.

“That’s when I really started observing the landscape,” he says. “How things are treated, the colors, surfaces — honing in on things. How does a wall look? How does a fence look? You look at the time of day, how the light hits the wall.”

That way of looking at L.A. has inspired a lot of Martinez’s work — paintings that evoke the texture of stucco, along with bright neon pieces inspired by the signs that hang plaintively in small grocery stores advertising hot food and cold beer.

In some works, he combines elements of the two — as if he were smashing the various ingredients that make up Los Angeles into a single wall-hanging.

It is work that, as of late, has been catching the eye of the art world.

Recently, a suite of Martinez’s prints was acquired by the Manetti Shrem Museum of Art at UC Davis. He was part of the just-closed L.A. Louver show “Roll Call: 11 Artists From Los Angeles,” curated by Gajin Fujita. And he was one of the artists in



“Then They Came For Me,” a neon work by L.A. artist Patrick Martinez appears at Charlie James Gallery in Los Angeles. (Michael Underwood / Charlie James Gallery)

the Getty Research Institute’s massive “Getty Graffiti Black Book” and subsequent “Scratch” show at ESMoA in El Segundo

This spring, he will have his first solo museum show at the Cornell Fine Arts Museum in Florida. He has a painting — part of a series inspired by the design of the iconic Pee-Chee folder — in the ongoing exhibition “Tastemakers and Earthshakers: Notes From Los Angeles Youth Culture, 1943-2016” at the Vincent Price Art Museum in Monterey Park.

Martinez is also the subject of a current solo exhibition at the Charlie James Gallery in Los Angeles — his first with the gallery.

Los Angeles Times
Culture: High & Low

With Carolina A. Miranda



“American Memorial,” 2016, by Patrick Martinez. (Michael Underwood)

His paintings at Charlie James, on view through Feb. 18, capture some of the city’s forgotten corners: a bakery in Boyle Heights, tidy funeral wreaths for sale against an anonymous wall, a shock of pink bougainvillea peeking out from over a fence — as well as pieces that abstract all of these elements into vivid assemblages.

The neon signs, which Martinez once showed in a one-day exhibition at a now-defunct supermarket in Bell Gardens in 2013, were inspired by the artist’s frequent trips through downtown as a young man.

“I used to live in Montebello,” recalls the artist, who also grew up in Pasadena and other parts of the San Gabriel Valley. “And I’d drive home on Whittier Boulevard. I’d go through that area around Sixth and Alameda, and at night, it’d be empty. You’d fly through, and everything would be dark except for the neon: ‘Laundry-mat.’ ‘Cash.’ ‘Liquor.’”

He found meaning beyond the words in the neon signage.

“There’s something about it that is very straightforward, almost desperate,” he says. “So I took that and remixed it and re-represented it.”

Works of wry social commentary are the result. His signs illuminate words such as “Rise” and snippets of lyrics by Tupac Shakur: “Currency Means Nothin’ if You Still Ain’t Free.”

In a glowing installation in the basement at Charlie James, he has a sign that features a phrase from the Declaration of Independence. “All Men Are Created Equal,” it reads — except the word “equal” remains dark, calling into question whether equality truly exists.

James says that he was first drawn to Martinez’s work because of the skillful ways in which it presents social issues tied to race and inequity.

“For me, all art becomes artifact, meaning that the best work should be evidence [of] the period of its making,” James states via email. “Patrick’s work locates itself specifically from an ethno-cultural perspective, but it’s aesthetically so successful that it transcends its origins, crosses over and shrinks distance between viewer and the work.”

Martinez has perhaps gathered the most attention for his Pee-Chee works: prints and paintings that riff on the golden folders produced by the Mead Corp. used by countless schoolchildren to haul their papers.

The artist gives these a political twist, employing elements of the design to feature individuals who have died as a result of police violence: figures such as Walter Scott, who was shot by police in South Carolina in 2015, or Eric Garner, who died of asphyxiation in New York, after being held in a chokehold.

Los Angeles Times
Culture: High & Low
With Carolina A. Miranda

It was an idea he had explored briefly as a student at Art Center in Pasadena, where he graduated with a degree in fine art illustration in 2005. But he returned to it as the killings of Garner, Scott and others began to pop up on the news.

“I’m interested in issues of youth and authority,” says Martinez, whose family background is Mexican, Filipino and Native American. “I’ve seen all kinds of situations. The L.A. Riots. My brother and my friends in and out of jail. I’ve seen how they’ve been treated by the authorities since they were young teenagers. It’s something that a lot of people hear about, or you read about it, but you don’t necessarily see the images.”

Capturing phenomena that the public doesn’t usually see is something that ultimately drives all of Martinez’s work — be it in paint, on paper or in neon.

“You know, the things that are overlooked, taken for granted,” he says. “It’s trying to find a way of communicating some kind of truth.”



A series of neon works by Patrick Martinez that riff on rap lyrics and patriotic slogans, on view at Charlie James. (Michael Underwood / Charlie James Gallery)

Words from the artist:

“When I approach these pieces, I work with a community aesthetic vocabulary (neon, led signs, banner tarp, latex house paint, spray paint, acrylic and ceramic) and logic. I imagine a painter or muralist recreating these Cacaxtla warriors or figures on a stucco wall at a community center or on the side of a market or liquor store, then covered up over time by community graffiti and city abatement as well as the changing of business owners. I combine 4-5 different spaces in the city into one piece. I work from photos, memory as well as personal experience. I wanted to strip the figure(s) from its historical past and place them into a new setting. These pieces explore the breaking down of walls in time that speak to art history and histories connected to people operating in the current LA landscape.”

Claudia Brittenham, “The Murals of Cacaxtla: The Power of Painting in Ancient Central Mexico”

Between AD 650 and 950, artists at the small Central Mexican city-state of Cacaxtla covered the walls of their most important sacred and public spaces with dazzling murals of gods, historical figures, and supernatural creatures. Testimonies of a richly interconnected ancient world, the Cacaxtla paintings present an unexpectedly deep knowledge of the art and religion of the Maya, Zapotec, and other distant Mesoamerican peoples. Painted during a period of war and shifting alliances after the fall of Teotihuacan, the murals’ distinctive fusion of cosmopolitan styles and subjects claimed a powerful identity for the beleaguered city-state.

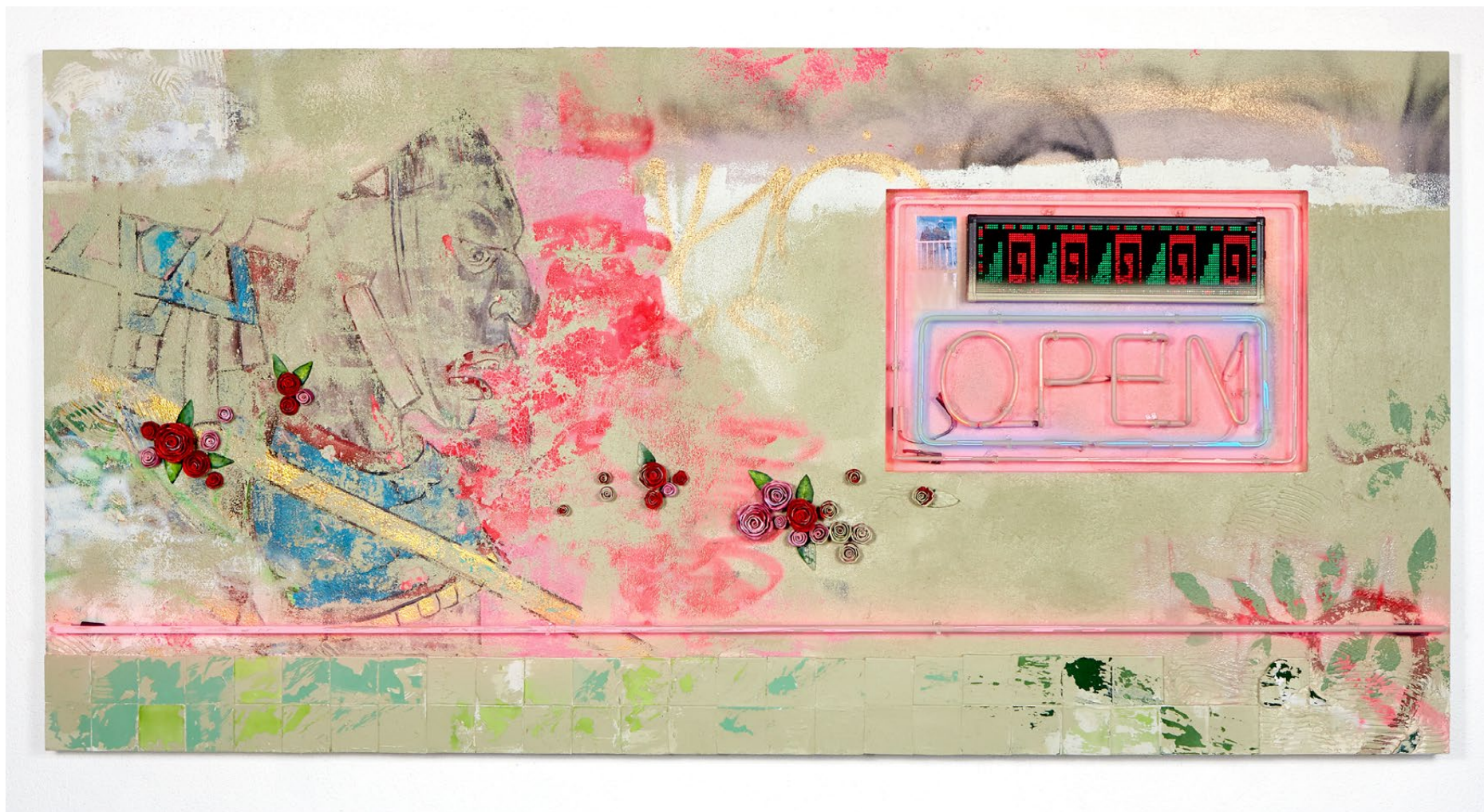


The Cacaxtla Murals
Cacaxtla archaeological site



Promised Land

Acrylic, stucco, neon, mean streak, ceramic, spray paint, latex house paint, banner tarp, ceramic tile, tile adhesive, family archive photo collage, on panel
84 x 192 x 7 inches
2022



Faded Warrior (SGV)
Stucco, neon, mean streak, ceramic, acrylic paint,
spray paint, latex house paint, family archive photos,
ceramic tile and led sign on panel
60 x 120 inches
2021



Warrior and Serpent (Huntington Park to Montebello)
Stucco, neon, mean streak, ceramic, acrylic paint, spray
paint, latex house paint, banner tarp, family archive
photo, rope, plush blanket, ceramic tile on panel
60 x 120 inches
2021



Defeat and Victory

Acrylic, stucco, neon, mean streak, ceramic, spray paint,
latex house paint, found tarps, ceramic tile, tile adhesive,
plexiglas, vinyl decal, family archive photo collage, LED sign on panel
84 x 192 inches (7 x 16 ft)
2020



Sold (Old Merchant God)

Stucco, neon, mean streak, ceramic, acrylic paint, spray paint, latex house paint, banner tarp, ceramic tile, tile adhesive, plexiglass, family archive photo collage, and led sign on panel

60 x 120 inches

2020



Kingdom Undone

Stucco, neon, mean streak, ceramic, acrylic paint, spray paint, latex house paint, found banner tarp, ceramic tile, tile adhesive, plexiglass, family archive photo collage, store sign with vinyl decal, and led signs on panel
 78 x 156 inches
 2019



Paradise Lost

Stucco, neon, mean streak, ceramic, acrylic paint, spray paint, latex house paint, found banner tarp, ceramic tile, family archive photo collage, window security bars, and led signs on panel

60 x 120 x 6 inches

2019

PATRICK MARTINEZ

Cacaxtla Series



Desecrated Jaguar Figure
(Resilient Kat)
Stucco, ceramic, ceramic
tile, acrylic paint,
reflective adhesive letter,
mean streak, spray paint and
latex house paint on panel
60 x 72 inches
2020

PATRICK MARTINEZ

Cacaxtla Series



Streetscaper (Lincoln Heights)
Acrylic, stucco, ceramic,
ceramic tile, banner tarp, mean
streak, spray paint and latex
house paint on panel
72 x 60 inches
2020



Los Angeles Flower Still Life
Ceramic, acrylic, neon and mixed media
on panel with wall stucco
48 x 86 inches
2016



Los Angeles Landscape (Echo Park)
Ceramic, found banner tarp, ceramic tile,
mixed media on stucco and neon on panel
48 x 108 inches
2017



Los Angeles Landscape 2 (Lincoln Heights to Venice)
Ceramic, found banner tarp, ceramic tile, mixed media
on stucco and neon on panel
48 x 108 inches (4 x 9 ft)
2017

PATRICK MARTINEZ

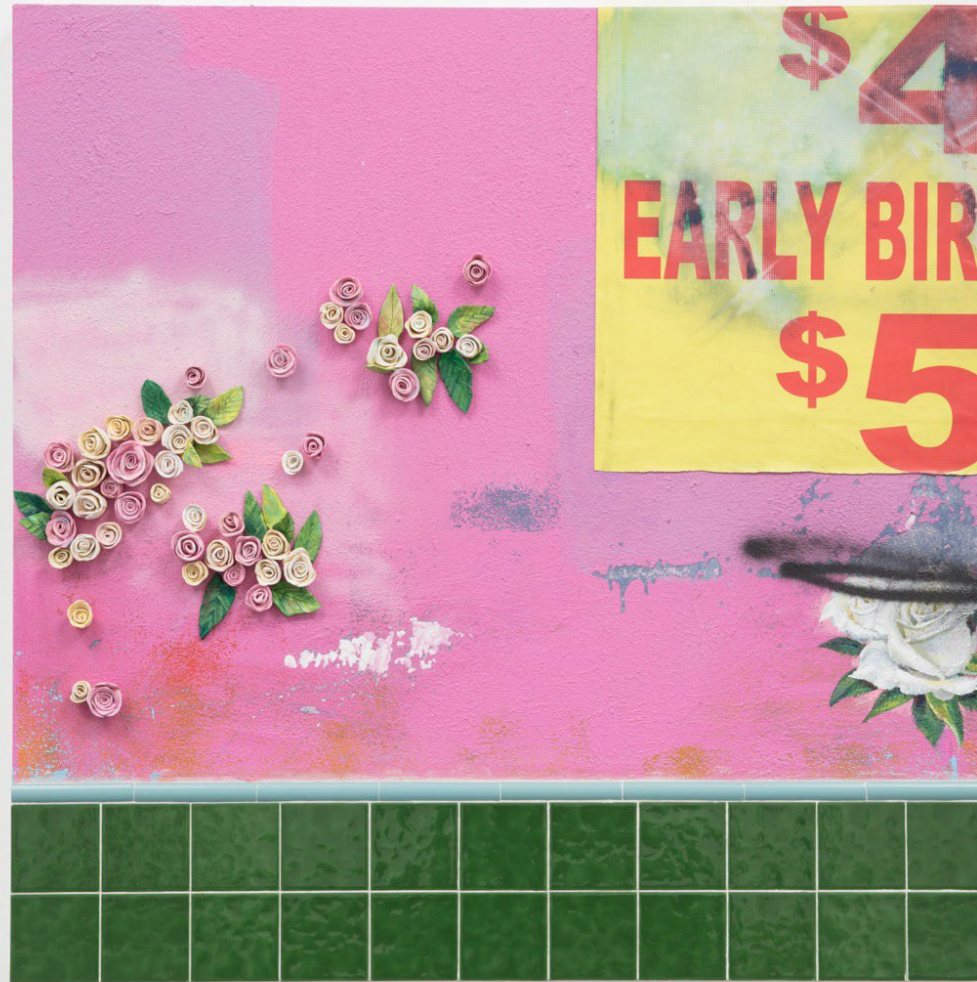
Landscape Paintings



Floral Expressions (NELAzul)
Ceramic, ceramic tile, mixed
media on stucco with neon and
security bars on panel
72 x 72 inches
2017

PATRICK MARTINEZ

Landscape Paintings



Chinatown Flowers
(Early Bird)
Mixed media on panel
48 x 48 inches
2017



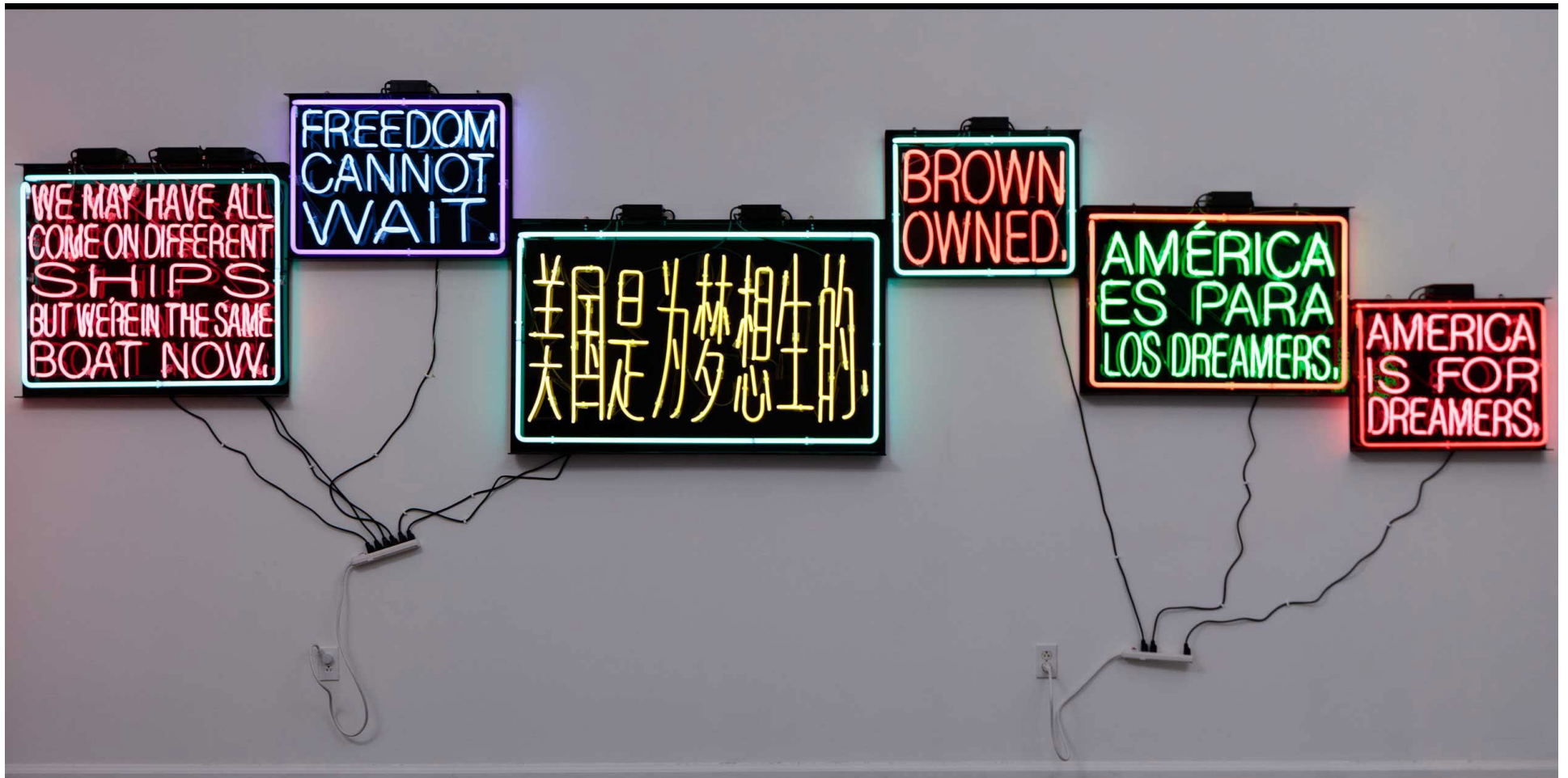
electoral college
Neon
30 x 36 inches
2016

free 99 (hold ya head)
Neon
30 x 36 inches
2016

picture me rollin'
Neon
40 x 50 inches
2016

equality
Neon
30 x 36 inches
2016

justice for all
Neon
30 x 36 inches
2016



Same Boat (Martin Luther King, Jr)
Neon on plexiglass
Edition of 3
30 x 36 inches
2017

Let's Get Free
Neon on plexiglass
Edition of 3
20.5 x 26 inches
2017

America is for Dreamers 3
Neon on plexiglass
31 x 50 x 3 inches
Edition of 3
2017

Brown Owned
Neon on plexiglass
Edition of 3
20.5 x 26 inches
2017

America is for Dreamers 2 (Los Dreamers)
Neon on plexiglass
Edition of 3
25 x 36 x 3 inches

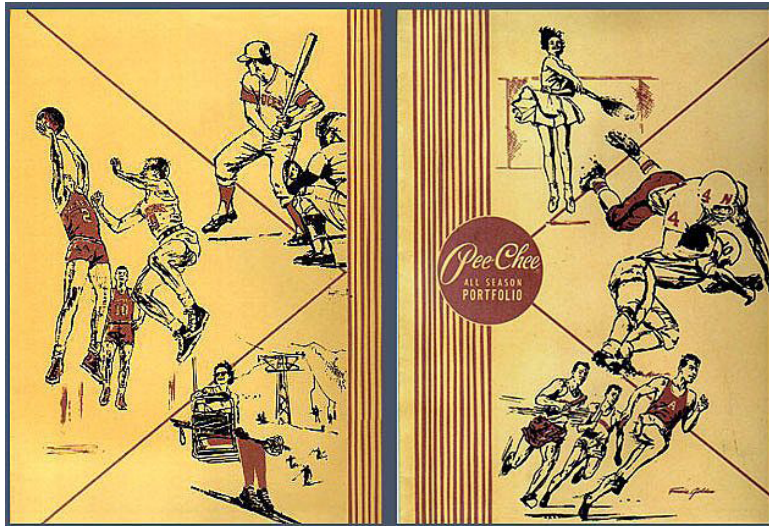
America is for Dreamers
Neon on plexiglass
Edition of 3
20.5 x 26 inches



Then They Came For Me
Neon
Edition of 3
20.5 x 26 inches
2016



Struggle and Progress
(Frederick Douglass)
Neon on plexiglass
Edition of 3
30 x 40 inches
2018



Original Pee Chee Folder



Patrick Martinez Interpretation

About the Pee Chee Series

Patrick has been appropriating the American scholastic Pee Chee folder to memorialize victims of police violence for over a decade, using the folder's coded early 60s depiction of American high school life to amplify the stark differences in lived experience for kids across racial and socioeconomic lines. In recent years, with the advent of phone video captures of police violence, Patrick has used the Pee Chee format to memorialize people who have died in encounters with police.

PATRICK MARTINEZ

Pee Chee Series



Racism Doesn't Rest During a Pandemic Pee Chee (No Justice No Peace)
4 color offset folder print
12 x 18 inches
2020

PATRICK MARTINEZ

Pee Chee Series



All American Class of 2016
Acrylic on panel
60 x 95 inches
2016

PATRICK MARTINEZ

Pee Chee Series

Top: Jordan Edwards, a 15-year-old African American boy, was fatally shot by a police officer in Texas. Edwards was shot in the back of the head while riding in the front passenger's seat of a vehicle driving away from a party.

Middle: Riverside sheriff's deputy arresting a woman selling flowers without a permit

Bottom: In July 2017, Justine Damond, a 40-year-old Australian American woman, was shot and killed by a Minneapolis Police Department officer after she had called 9-1-1 to report the possible assault of a woman in an alley behind her house.



Flower Memorial Pee Chee
Acrylic, bic pen and
sticker collage on panel
60 x 47.5 inches
2017

PATRICK MARTINEZ

Pee Chee Series



Po-lice Misconduct Misprint Portfolio
Four pigment prints on paper
12 x 9 inches/each
2016



Useful Information
MULTIPLICATION TABLE

x	1	2	3	4	5	6	7	8	9	10	11	12
1	1	2	3	4	5	6	7	8	9	10	11	12
2	2	4	6	8	10	12	14	16	18	20	22	24
3	3	6	9	12	15	18	21	24	27	30	33	36
4	4	8	12	16	20	24	28	32	36	40	44	48
5	5	10	15	20	25	30	35	40	45	50	55	60
6	6	12	18	24	30	36	42	48	54	60	66	72
7	7	14	21	28	35	42	49	56	63	70	77	84
8	8	16	24	32	40	48	56	64	72	80	88	96
9	9	18	27	36	45	54	63	72	81	90	99	108
10	10	20	30	40	50	60	70	80	90	100	110	120
11	11	22	33	44	55	66	77	88	99	110	121	132
12	12	24	36	48	60	72	84	96	108	120	132	144

Your Rights

- You have the right to remain silent. If you wish to exercise that right, say so out loud.
- You have the right to refuse to consent to a search of yourself, your car or your home.
- If you are not under arrest, you have the right to calmly leave.
- You have the right to a lawyer if you are arrested. Ask for one immediately.
- Regardless of your immigration or citizenship status, you have constitutional rights.

Your Responsibilities

- Do stay calm and be polite.
- Do not interfere with or obstruct the police.
- Do not lie or give false documents.
- Do prepare yourself and your family in case you are arrested.
- Do remember the details of the encounter.
- Do file a written complaint or call your local ACLU if you feel your rights have been violated.

If You Are Stopped For Questioning

Stay calm. Don't run. Don't argue, resist or obstruct the police, even if you are innocent or police are violating your rights. Keep your hands where police can see them.

Ask if you are free to leave. If the officer says yes, calmly and silently walk away. If you are under arrest, you have a right to know why.

You have the right to remain silent and cannot be punished for refusing to answer questions. If you wish to remain silent, tell the officer out loud. In some states, you must give your name if asked to identify yourself.

You do not have to consent to a search of yourself or your belongings, but police may "pat down" your clothing if they suspect a weapon. You should not physically resist, but you have the right to refuse consent for any further search. If you do consent, it can affect you later in court.

Useful Information
(blue/teal/yellow/orange)
Silkscreen on hand-painted
paper
Editions of 3 with 1 AP
49 x 21 inches
Framed
2016

If You Are Stopped In Your Car

Stop the car in a safe place as quickly as possible. Turn off the car, turn on the internal light, open the window part way and place your hands on the wheel.

Upon request, show police your driver's license, registration and proof of insurance.

If an officer or immigration agent asks to look inside your car, you can refuse to consent to the search. But if police believe your car contains evidence of a crime, your car can be searched without your consent.

Both drivers and passengers have the right to remain silent. If you are a passenger, you can ask if you are free to leave. If the officer says yes, sit silently or calmly leave. Even if the officer says no, you have the right to remain silent.

IF YOU ARE ARRESTED

Do not resist arrest, even if you believe the arrest is unfair.

Say you wish to remain silent and ask for a lawyer immediately. Don't give any explanations or excuses. If you can't pay for a lawyer, you have the right to a free one. Don't say anything, sign anything or make any decisions without a lawyer.

You have the right to make a local phone call. The police cannot listen if you call a lawyer.

Prepare yourself and your family in case you are arrested. Memorize the phone numbers of your family and your lawyer. Make emergency plans if you have children or take medication.

Special considerations for non-citizens:

- Ask your lawyer about the effect of a criminal conviction or plea on your immigration status.
- Don't discuss your immigration status with anyone but your lawyer.
- While you are in jail, an immigration agent may visit you. Do not answer questions or sign anything before talking to a lawyer.
- Read all papers fully. If you do not understand or cannot read the papers, tell the officer you need an interpreter.

PATRICK MARTINEZ

CV

Patrick Martinez (b. 1980, U.S.)
Lives and works in Los Angeles, CA.

Solo Exhibitions

- 2023 ICA San Francisco, San Francisco, CA
2022 Promised Land, Charlie James Gallery, Los Angeles, CA
2021 Look What You Created, Tucson Museum of Art, Tucson, AZ
Only Light Can Do That, La Plaza de Cultura y Artes, Los Angeles CA
Signs of the Times, Madison Museum of Contemporary Art, Madison, WI
2020 Useful Information, Arlene Schnitzer Gallery, Harvard Westlake, Los Angeles, CA
2019 That Which We Do Not See, Fort Gansevoort, New York, NY
2018 Remembering to Forget, Charlie James Gallery, Los Angeles, CA
2017 America Is For Dreamers, Vincent Price Art Museum, Los Angeles, CA
American Memorial, Cornell Fine Arts Museum, Winter Park, FL
Po-lice, Occidental College, Los Angeles, CA
All Season Portfolio, Charlie James Gallery, Los Angeles, CA
2015 Forbidden Fruit, New Image Gallery, Los Angeles, CA
2013 Buy Now, Cry Later, Public Functionary, Minneapolis, MN
2012 Lovely Day, Known Gallery, Los Angeles, CA
2011 Hustlemania, , Known Gallery, Los Angeles, CA
Reel Tawlk, , Loft in Space Gallery, Honolulu, HI
2009 You Don't Have To Lie To Kick It, Upper Playground / Fifty241a Gallery Los Angeles, CA
2004 The Palm Tree Paradox, Crewest Gallery, Los Angeles, CA

Group Exhibitions/Projects

- 2022 We the People: The Radical Notion of Democracy, Crystal Bridges Museum of American Art, Bentonville, AR
Continuum, The Kinsey Collection At SoFi Stadium. Los

- Angeles, CA
Re(Context), Rubin Center for the Visual Arts, El Paso, TX
Rostro, Charlie James Gallery, Los Angeles, CA
Loveline, Long Beach Museum of Art, Long Beach, CA
Frieze Los Angeles, Charlie James Gallery, Los Angeles, CA
2021 Only Light Can Do That, WE RISE, Los Angeles, Ni de aquí, ni de allá, Charlie James Gallery, Los Angeles, CA
Felix Art Fair, Los Angeles CA
ESTAMOS BIEN - LA TRIENAL 20/21, El Museo del Barrio, New York, NY
Frieze New York, New York
LXS ANGELINXS, Galería Javier López & Fer Francés, Madrid, Spain
Comunidades Visibles (Visible Communities): The Materiality of Migration, Albright-Knox Art Gallery, Buffalo, NY
2020 Visions in Light: Windows on the Wallis, Wallis Annenberg Center for the Performing Arts, Los Angeles, CA
Phantom Limb, EPOCH Gallery, Online Exhibition
A Very Anxious Feeling: Voices of Unrest in the American Experience; 20 Years of the Beth Rudin DeWoody Collection, Taubman Museum of Art, Roanoke, VA
45 at 45, LA Louver, Los Angeles, CA
Racism: The Other American Pandemic, Online Exhibition, Eastern Connecticut State University Art Gallery, Willimantic, CT
Body In Motion Travelling Bodies, Stems Gallery, Brussels, Belgium
2019 Reflections - Matt Black x Gana Art, Gana Art Center, Seoul, South Korea
The Outwin Boochever 2019 Portrait Competition, National Portrait Gallery, Washington DC
Presence, Fullerton College Art Gallery, Fullerton, CA

PATRICK MARTINEZ

CV

- Shifting Aesthetics: A Selection of 11 Contemporary L.A. Artists, Millard Sheets Art Center, Pomona, CA
Solidarity Struggle Victory, Southern Exposure, San Francisco, CA
Art Across Borders, Avenue 50 Studio, Los Angeles, CA
Beyond the Streets, Curated by Roger Gastman, New York, NY
Emory Douglas: Bold Visual Language at Culver Center of the Arts, UCR, Riverside, CA
LIGHT, Pizzuti Collection of the Columbus Museum of Art, Columbus, OH
New Looks: Recent Acquisitions from the Escalette Collection, Chapman University, Orange, CA
Protest, Noun, Torrance Art Museum, Torrance, CA
2018 Arte Extraordinario: Recent Acquisitions, Crocker Art Museum, Sacramento, CA
Here, Los Angeles Municipal Art Gallery, Los Angeles, CA
FOCUS: California, Curated by Glen Helfand and Kim Nguyen, Art Toronto, Toronto, Canada
Building Bridges, Museo de Arte Carrillo Gil, Mexico City, Mexico
Bold Visual Language: Emory Douglas, LACE, Los Angeles, CA
Beyond the Streets, Curated by Roger Gastman, Los Angeles, CA
Black is a color, curated by Essence Harden, Antenna Gallery, New Orleans, LA
Sidelined, Galerie Lelong, New York, NY
2017 My Barrio: Emigdio Vasquez and Chicana/o Identity in Orange County, Guggenheim Gallery, Chapman University, Orange, CA
Fictions, Studio Museum in Harlem, New York, NY
Face to Face: Los Angeles Collects Portraiture, California African American Museum, Los Angeles, CA
Black is a color, curated by Essence Harden, Charlie James Gallery, Los Angeles, CA
1992, Residency Art, Los Angeles, CA
Flash Point 2017: Twenty-five Years After the 1992 Los Angeles Uprising, UCLA, Los Angeles, CA
We Buy Gold, Brooklyn, NY
2016 Roll Call, curated by Gajin Fujita, LA Louver, Los Angeles, CA
Southland, curated by Patrick Martinez, Charlie James Gallery, Los Angeles, CA
2015 The Thrill of Victory the Agony of Defeat: Sports in Contemporary Art, New Image Art, Los Angeles, CA
A Sign Only Has to Serve as a Sign, Providence College Galleries, Rhode Island
Found in Translation, MACLA Movimiento de Arte y Cultura Latino Americana, San Jose, CA
Los Angeles SUR Biennial, Cerritos College Art Gallery, Cerritos, CA
This Is My Trip, Joshua Liner Gallery, New York, NY
Mooncakes, Churros, and Cherry Pie, Euphrat Museum of Art, Cupertino, CA
2014 Seau Banco Carbon, Bed Stuy Love Affair, New York, NY
My Crazy Life, New Image Art, Los Angeles, CA
RE:DEFINE, Dallas Contemporary, Dallas, TX
L.A. Heat, Chinese American Museum, Los Angeles, CA
2013 Most Oddinism, Art Basel, Miami, FL
Break Bread, Site Specific Installation, El Tapatio Market, Bell Gardens, CA
July Group Show, Guerrero Gallery, San Francisco, CA
Bespoke Auction, Dallas Contemporary, Dallas, TX
Bullets Billboard Project, Various Locations around L.A., Los Angeles, CA
2012 Scope Miami Art Fair, VH1 Lounge Garden Installation, Miami, FL
Scope Miami Art Fair, Circuit 12 Contemporary, Miami, FL
Lance Armstrong - 15 Years of Live Strong, Featuring work from: Ed Ruscha, Mister Cartoon,

PATRICK MARTINEZ

CV

- Dustin Yellin and Patrick Martinez, Austin Convention Center, Austin, TX
- Season Opener, Guerrero Gallery, San Francisco, CA
- Getty Research Institute “Black Book Project”, Permanent Collection, The Getty, Los Angeles, CA
- Even Flow, 3 Person Show, Circuit 12 Contemporary, Dallas, TX
- City of Fire, Curated by Arrested Motion, Steven Webster Gallery, Beverly Hills, CA
- All in for the 99%, Curated by New Image Art, Ace Museum, Los Angeles, CA
- Palm Springs Fine Art Fair / Post - War And Contemporary Art
- Group Show, Cheech Marin / Known Gallery / Thomas Paul Fine Art, Palm Springs, CA
- Dream Continuum, Group Show, Circuit 12 Contemporary, Dallas, TX
- 2011 Assorted Flavor, Known Gallery, Los Angeles, CA
- Ward of the State, Rivera Gallery, Los Angeles, CA
- Nothing To Say, Guerrero Gallery, San Francisco, CA
- 2010 Dreams Deferred, Chinese American Museum Los Angeles, CA
- Come In We’re Closed, Store Front Installation, Los Angeles, CA
- Re:Form School, New York, NY
- (I Can) Feel The Pulse, Mama Showroom Rotterdam, The Netherlands
- Freedom, Known Gallery, Los Angeles, CA
- Manifest Equality, Los Angeles, CA
- Keep It Real, Semi Permanent installation, Show and Tell Gallery Toronto, Canada
- 2009 Manifest Hope, Irvine Contemporary Washington D.C.
- Scion Installation Tour, Various Galleries across the United States, Detroit, MI, Miami, FL Phoenix, AZ, Minneapolis, MN, New York, NY, San Jose, CA, Philadelphia, PA, Portland, OR, Los Angeles, CA
- 2008 New Works, Two Man Show Upper Playground / Fifty 241a Gallery Los Angeles, CA
- Scion Installation Tour, Various Galleries across the United States, Detroit, MI, Miami, FL Phoenix, AZ, Minneapolis, MN, New York, NY, San Jose, CA, Philadelphia, PA, Portland, OR, Los Angeles, CA
- 2007 Rendition, Scion Art Gallery Culver City, CA
- 2006 Soul Significance, Crewest Gallery Los Angeles, CA
- 2005 The First Annual LA Weekly Biennial, Track 16 Gallery Santa Monica, CA
- 2003 No Struggle, No Progress, Rock Rose Gallery Los Angeles, CA

Selected Publications

- Mira Dayal, “Fictions - The Studio Museum in Harlem”, Artforum, 2018
- Seph Rodney, “The Political Truths That Ground Our Athletic Heroes”, Hyperallergic, 2018
- Holland Cotter, “From Personal to Political, 19 Artists to Watch Next Year”, New York Times, 2017
- Leah Sandler, “Artist Patrick Martinez remixes everyday stuff like school supplies, store neons and sheet cakes into artifacts of brutality”, Orlando Weekly, 2017
- Ezrha Jean Black, “Patrick Martinez: All Season Portfolio”, Artillery Magazine, 2017
- Carolina Miranda, “How graffiti, neon signs and Pee-Chee folders taught artist Patrick Martinez to see Los Angeles”, Los Angeles Times, 2017
- Essence Harden, “A Grief, Which Does Not Cease, Insists on a Presence, Which Must Protest”, SFAQ, 2017
- “Patrick Martinez at Charlie James Gallery, Los Angeles”, ArtNews, 2017
- Rose G. Salseda, “Black and Blue and Brown: Artists Depict Police Brutality”, KCET Artbound, 2017
- David Pagel, “L.A.’s potent ‘Call’”, Los Angeles Times, 2016
- Adam Popescu, “Kobe Bryant’s Next Step, New Shoes, and Moves with Los Angeles artists”, New York Times, 2016
- Essence Harden, “What Resonates: Southland at Charlie James Gallery”, SFAQ, 2016
- Austin Cross and A Martinez, “SoCal Artist uses Pee-Chee

PATRICK MARTINEZ

CV

style to document police use of force”, KPCC Take Two, 2016

Liz Ohanesian, “Retro ‘Pee-Chee’ Folders are Re-envisioned to Memorialize Victims of Police Brutality”, KCET, 2016

Kristen Cochrane, “Meet Patrick Martinez: Drake’s Favourite Neon Artist”, Amuse, VICE, 2016

Jorge Rivas, “Iconic ‘Pee-Chee’ folders Reimagined with Familiar Scenes of Police Brutality”, FUSION, 2016

Chloe Dewberry, “Artist Patrick Martinez Gives the Still Life a Neon Makeover”, Opening Ceremony Blog, 2015

Manetti-Shrem Museum of Art at UC Davis - 2017

Rollins Museum of Art - 2016

Museum of Latin American Art - 2016

Awards and Residencies

2022 Atlantic Center for the Arts Residency

2020 Robert Rauschenberg Foundation Artist in Residency

2019 Los Angeles DCA Cultural Trailblazers

2019 California Community Foundation Fellowship for Visual Artists

Selected Collections

Crystal Bridges Museum of American Art - 2022

Museum of Contemporary Art Los Angeles (MOCA) - 2022

Rubell Museum - 2021

The Whitney Museum of American Art - 2021

Benton Museum at Pomona College - 2021

The Autry Museum of the American West - 2021

Smithsonian National Museum of American History - 2021

Nerman Museum of Contemporary Art - 2020

Smithsonian National Museum of African American History and Culture - 2020

Los Angeles County Museum of Art (LACMA) - 2019

Tucson Museum of Art - 2019

Pizzuti Collection of the Columbus Museum of Art - 2019

University of North Dakota Permanent Collection - 2019

JPMorgan Chase Art Collection - 2019

Crocker Art Museum - 2018

Escalette Permanent Collection of Art at Chapman

University - 2017