PATRICK MARTINEZ
BIO / STATEMENT

Born and raised in the San Gabriel Valley, Patrick Martinez’s L.A. suburban upbringing and his diverse cultural background (Filipino, Mexican and Native American), provided him with a unique lens through which he interprets his surroundings. Influenced by the Hip Hop movement, Martinez cultivated his art practice through graffiti, which later led him to the Art Center College of Design, where he earned a BFA with honors in 2005. Through his facility with a wide variety of media (painting, neon, ceramic and sculpture), Martinez colorfully scrutinizes otherwise everyday realities of suburban and urban life in L.A. with humor, sensitivity and wit.

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, San Francisco, Minneapolis, Miami, New York and the Netherlands, and he has shown in venues including the Vincent Price Art Museum, Biola University, LA Louver, Showroom MAMA, Providence College Galleries, MACLA, SUR biennial, Chinese American Museum and Euphrat Museum of Art. He has been covered by Artforum, the Los Angeles Times, New York Times, SFAQ, Artillery, KPCC, KCRW, Fusion, Art News, Opening Ceremony Art Blog and Wired. He has work in the collections of the Crocker Art Museum, the Cornell Fine Art Museum, Manetti Shrem Museum of Art, and the Museum of Latin American Art. Martinez had his first solo museum show at the Cornell Fine Arts Museum in 2017. Also in 2017, Martinez had solo shows at Occidental College and at the Vincent Price Art Museum, curated by Pilar Tompkins Rivas and exhibited work at the Studio Museum in Harlem. Patrick lives and works in Los Angeles.
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
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

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

**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
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
PATRICK MARTINEZ

REMEMBERING TO FORGET
Charlie James Gallery
September-October 2018

Installation at
Charlie James Gallery
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

Installation at
BEYOND THE STREETS
May-July 2018

Installation at
BEYOND THE STREETS
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.
PATRICK MARTINEZ

Installation at
Vincent Price Art Museum
December 2017-April 2018
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 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’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 unsubtle 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 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.
Booth Installation at EXPO CHICAGO
September 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.
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. 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. 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 its popular application, the work is unviewable from the outside. Instead, it faces the other works of black in 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

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 deathly 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
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.
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.
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 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.
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.
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)
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
Floral Expressions (NELAzul)
Ceramic, ceramic tile, mixed media on stucco with neon and security bars on panel
72 x 72 inches
2017
Chinatown Flowers (Early Bird)
Mixed media on panel
48 x 48 inches
2017
PATRICK MARTINEZ

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
2017

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

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
PATRICK MARTINEZ

Pee Chee Series

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

Pee Chee Series

Po·lice Misconduct Misprint Portfolio
Four pigment prints on paper
12 x 9 inches/each
2016
Useful Information
(blue/teal/yellow/orange)
Silkscreen on hand-painted paper
Editions of 3 with 1 AP
49 x 21 inches
Framed
2016
Patrick Martinez (b. 1980, U.S.)
Lives and works in Los Angeles, CA.

Solo Exhibitions

2019  Solo Exhibition, Fort Gansevoort, New York, NY
2018 Remembering to Forget, Charlie James Gallery, 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 Tawk, Loft in Space Gallery, Honolulu, HI
2009 You Don’t Have To Lie To Kick It, Upper Playground / Fifty24la Gallery Los Angeles, CA
2004 The Palm Tree Paradox, Crewest Gallery, Los Angeles, CA

Group Exhibitions/Projects

2018 Here, Los Angeles Municipal Art Gallery, 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
2017 Beyond the Streets, curated by Roger Gastman, Los Angeles, CA
      Bold Visual Language: Emory Douglas, LACE, Los Angeles, CA
      black is a color, Antenna Gallery, New Orleans, LA
      Sidelined, Galerie Lelong, New York, NY
2016 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
2015 Roll Call, curated by Gajin Fujita, LA Louver, Los Angeles, CA
      Southland, curated by Patrick Martinez, Charlie James gallery, Los Angeles, CA
      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
PATRICK MARTINEZ

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, 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 / Fifty24la 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
PATRICK MARTINEZ

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
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