

PATRICK MARTINEZ
PROMISED LAND



CJG CHARLIE JAMES GALLERY
CHINATOWN, LOS ANGELES

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Charlie James Gallery is delighted to present *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.

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.

The show is to be anchored by a massive 7 x 16 ft. abstracted landscape painting titled *Promised Land*, flanked by two large-scale paintings clad in faux stone and built up as described above, installed over the three walls in the gallery's main chamber. The rear gallery will contain smaller works born from the same landscape series, with the addition of one new neon piece rounding out the presentation. Patrick's neon on Plexiglas pieces are fabricated in exactly the same manner as typical street level neon signage. The neon forms are mounted to sheets of Plexiglas with transformers installed on a curved lip of Plexiglas at the top of each piece. Patrick uses words from oratorical sources, song lyrics, and of his own invention to respond to contemporary cultural and political conditions. The show, though composed of discrete paintings and neon elements, will impart the immersive experience of an installation, and will locate viewers in Patrick's Los Angeles - in places decades old, some lost to gentrification, sites of long-standing inhabitation now fading from view.

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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 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 Crystal Bridges Museum of American Art, the Museum of Contemporary Art Los Angeles (MOCA), 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 is currently exhibiting in We The People: The Radical Notion of Democracy at the Crystal Bridges Museum of American Art thru January of 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.

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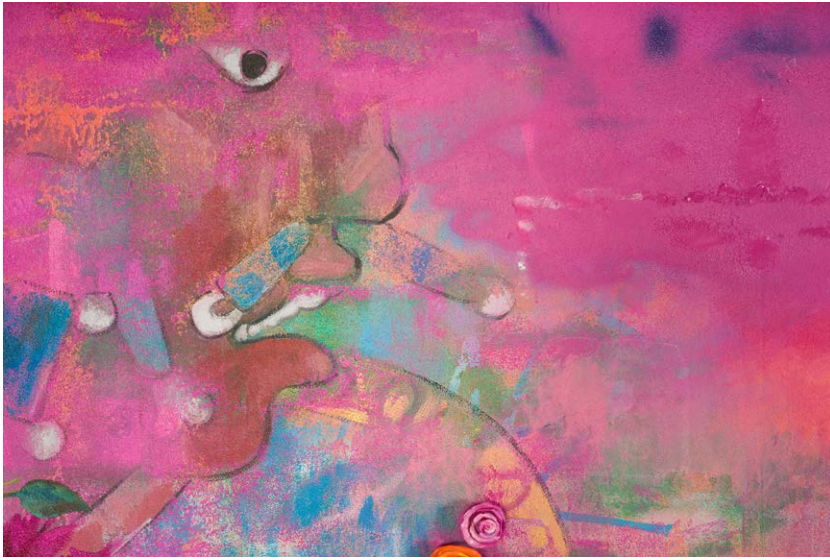
PATRICK MARTINEZ
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Promised Land

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

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Promised Land
Details

PATRICK MARTINEZ
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Zapata Landscape

Stucco, neon, mean streak, ceramic, acrylic paint, spray paint, latex house paint, banner tarp, rope and led sign on panel

60 x 120 inches

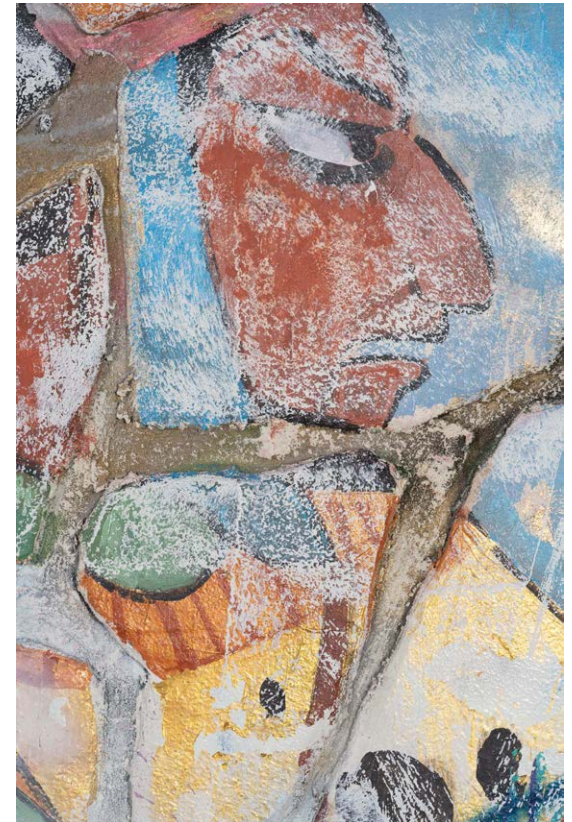
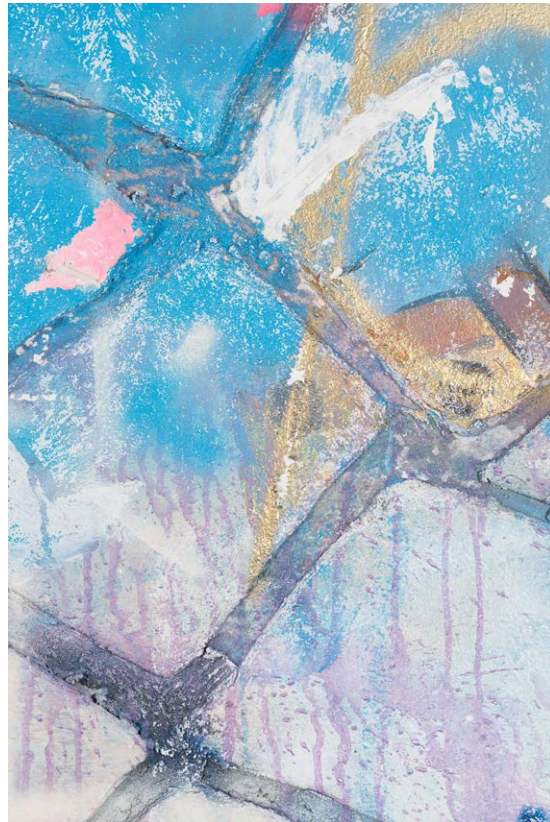
2022

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Highland Park to Maywood (Landscape with fruit
and flower still life)
Stucco, neon, mean streak, ceramic, acrylic paint,
spray paint, latex house paint, ceramic tile, on panel
72 x 144 inches
2022

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Highland Park to Maywood (Landscape with fruit
and flower still life)
Details

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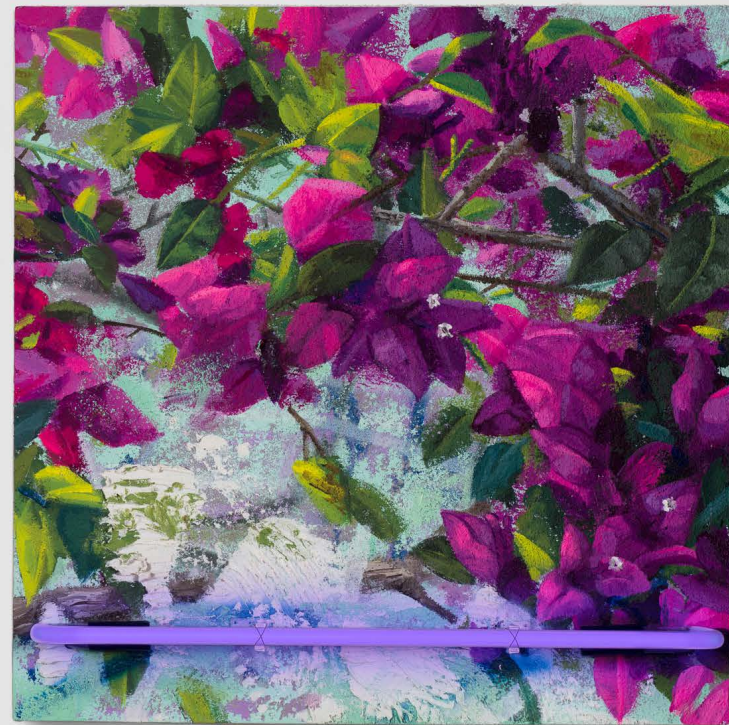
Monterey Park to
Huntington Park
Stucco, ceramic tile,
acrylic paint, mean
streak, spray paint and
latex house paint on panel
60 x 60 inches
2022

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Lumpia and Lechon
Stucco, neon, mean
streak, ceramic, acrylic
paint, spray paint, latex
house paint, banner tarp,
corrugated plastic sign
with vinyl letters, tile
adhesive, ceramic tile on
panel
60 x 60 inches
2022

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Monterey Park Bougainvillea
Stucco, neon, mean streak, acrylic
paint, spray paint, latex house paint,
tile adhesive on panel
Diptych
24 x 24 inches each
2022

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Parking Lot Landscape
Neon, mean streak, acrylic paint, spray paint,
latex house paint, ceramic tile, on panel
25.5 x 35 inches
2022

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Promised Land
Neon on plexiglass
30 x 36 inches
Edition of 3
2022

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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

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- 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,

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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

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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