

PATRICK MARTINEZ | HISTORIES
DALLAS CONTEMPORARY

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DALLAS CONTEMPORARY

Through his multidisciplinary practice, Patrick Martinez draws from the rich Latinx visual traditions of his native East Los Angeles and beyond, placing an ephemeral mural tradition with deep roots in local Mexican American histories in dialogue with the larger urban sprawl with which it often finds itself at odds. Martinez's imagery is culled from a variety of Mesoamerican, Latin American, Latinx, Filipinx, and indigenous sources, yet stand together as part of a larger communal cultural legacy that spans across communities in the region and the United States. These works propose a deeper consideration of the ephemerality of these visual narratives that often illustrate the sides of community centers, primary schools, and corner markets. These visual histories become all the more complicated with the passing of time, reflecting the rich cultural exchange ignited by the natural migration of peoples. A new form of history painting, Martinez's works become a metaphorical cultural map, reflective of the diversity of Los Angeles and the communities to which Martinez finds himself connected. The artist also reminds his viewers to reflect on those histories that are still being made, acknowledging and responding to contemporary cultural and political conditions that affect us all.



NO. 649: PATRICK MARTINEZ,
NELL IRVIN PAINTER

[Listen: The Modern Art Notes Podcast
Featuring Patrick Martinez Discussing "Histories"](#)

[Read: Cultured Magazine Review of "Histories"](#)

PATRICK MARTINEZ

BIO

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.

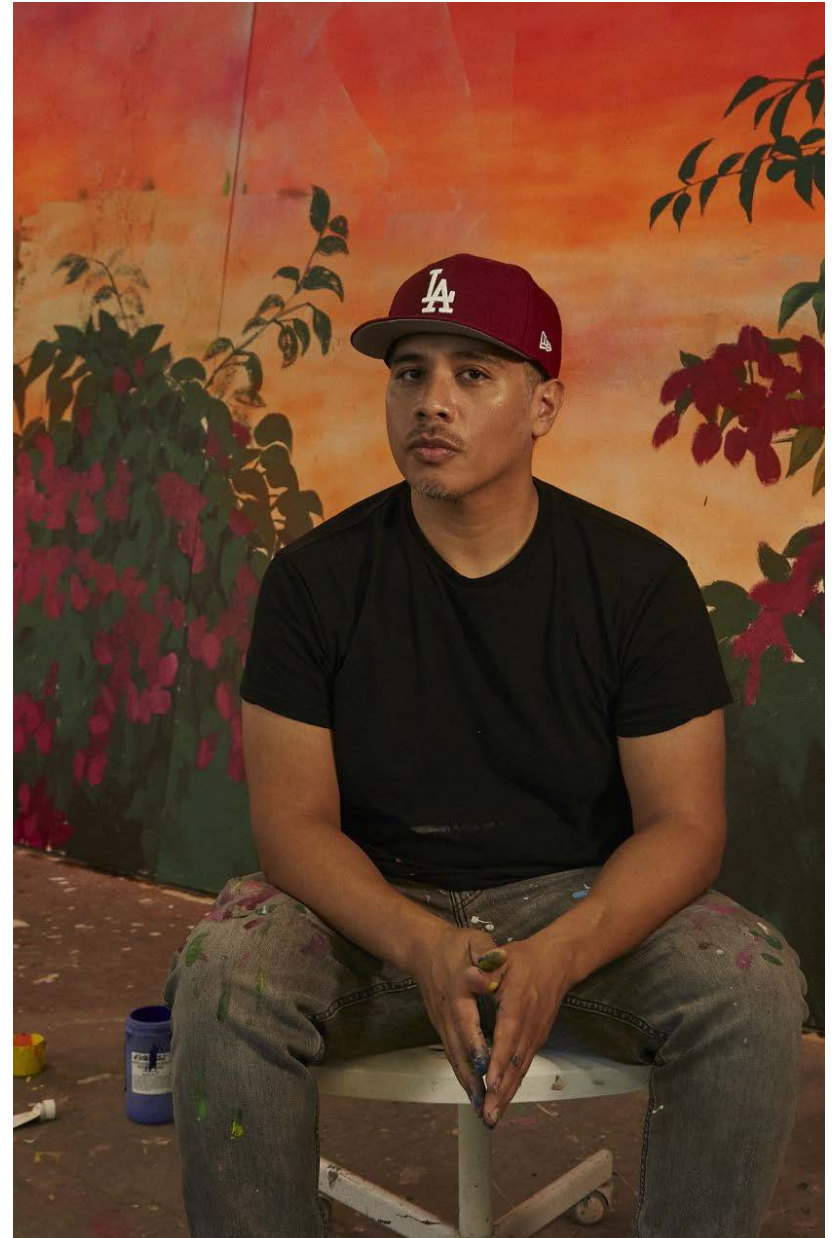
Patrick's work resides in the permanent collections of The Broad, the Whitney Museum of American Art, the Crystal Bridges Museum of American Art, the Museum of Contemporary Art Los Angeles (MOCA), Buffalo AKG Art Museum, the Rubell Museum, the Smithsonian National Museum of American History, the California 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 entitled Look What You Created. In 2022, Patrick was awarded a residency at the Atlantic Center for the Arts. Patrick's suite of ten neon pieces purchased by the Whitney Museum of American Art was a yearlong exhibition installed on the Kenneth C. Griffin Hall in the entrance of the Museum. Patrick Martinez's "Ghost Land" exhibition was on view at the ICA San Francisco through January 2024.

Through April 7, 2024, Patrick's work was shown at The Broad in Los Angeles as part of the exhibition "Desire, Knowledge, and Hope (with Smog)". Patrick's solo exhibition at the Dallas Contemporary Museum "Histories" is on view through January 2025.

Patrick lives and works in Los Angeles, CA and is represented by Charlie James Gallery, Los Angeles.

Artist Instagram: [@patrick_martinez_studio](https://www.instagram.com/patrick_martinez_studio)



PATRICK MARTINEZ | HISTORIES
LANDSCAPE PAINTINGS



Photo Credits: Kevin Todora

PATRICK MARTINEZ | HISTORIES LANDSCAPE PAINTINGS

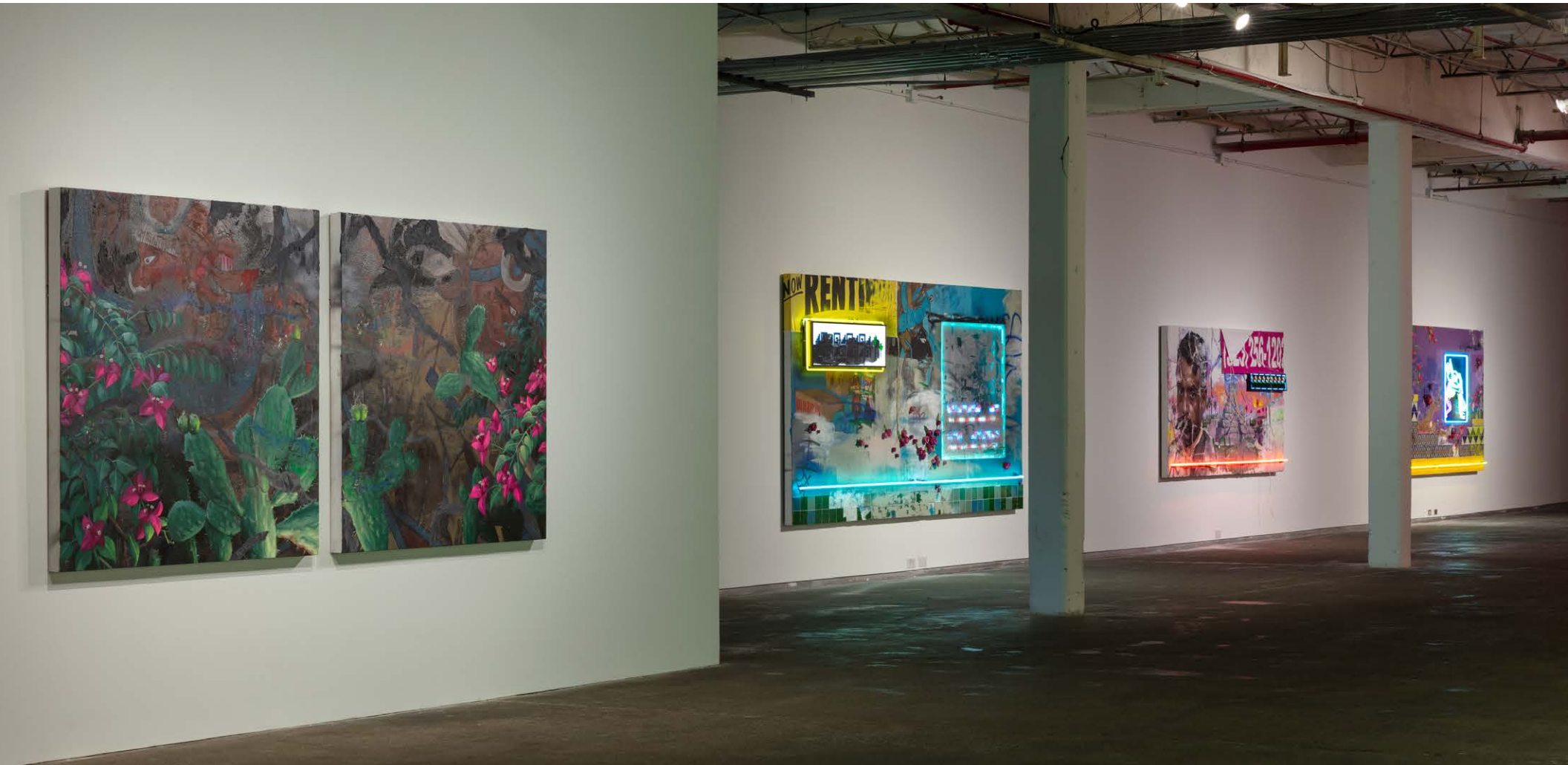


Feathered Serpent in Nopales, Stucco, neon, mean streak, ceramic, acrylic paint, spray paint, latex house paint, ceramic tile, tile adhesive on panel, 60 x 120 x 5 inches, 2024



Jaguar Guardian, Stucco, neon, mean streak, ceramic, acrylic paint, spray paint, latex house paint, banner tarp, rope, stucco patch, ceramic tile, tile adhesive on panel, 60 x 120 x 5 inches, 2024

PATRICK MARTINEZ | HISTORIES LANDSCAPE PAINTINGS



Hidden Warriors, (Night Moves), Stucco, acrylic paint, spray paint, stucco patch and latex house paint on panel, Diptych, 60 x 120 inches (60 x 60 inches each), 2024

PATRICK MARTINEZ | HISTORIES
LANDSCAPE PAINTINGS



PATRICK MARTINEZ | HISTORIES

FLEETING BOUGAINVILLEA



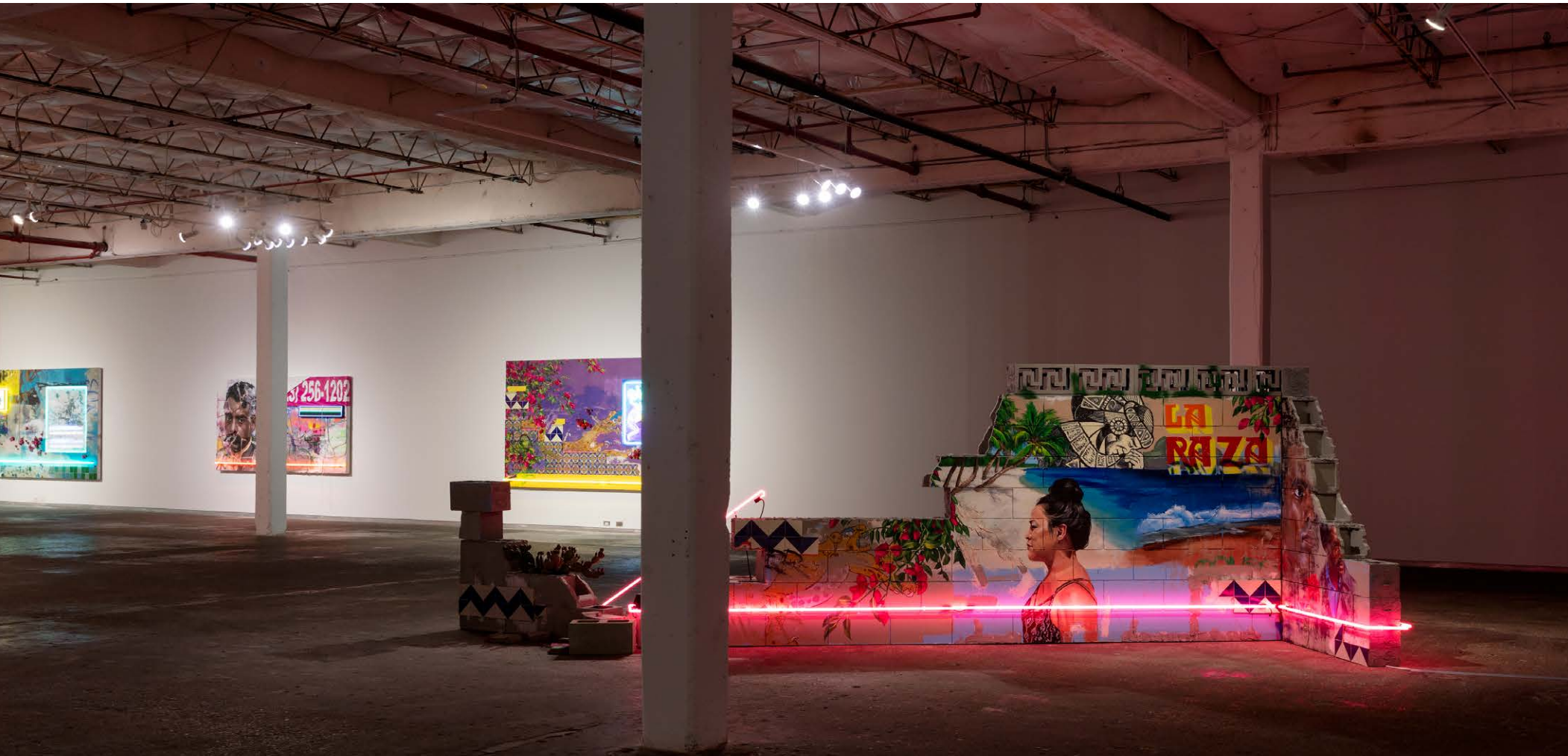
Fleeting Bougainvillea Landscapes 1-7, Stucco,
neon, acrylic paint, spray paint, tarp, latex house
paint on panel, 84 x 96 x 5 inches 2023

PATRICK MARTINEZ | HISTORIES
FLEETING BOUGAINVILLEA



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GHOST LAND



Ghost Land, Stucco, ceramic tile, neon, cinder blocks, acrylic paint, mean streak, bougainvillea plant, spray paint and latex house paint on panel, 18.5 ft x 6ft x 10.5ft, 2023

PATRICK MARTINEZ | HISTORIES
GHOST LAND



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GHOST LAND



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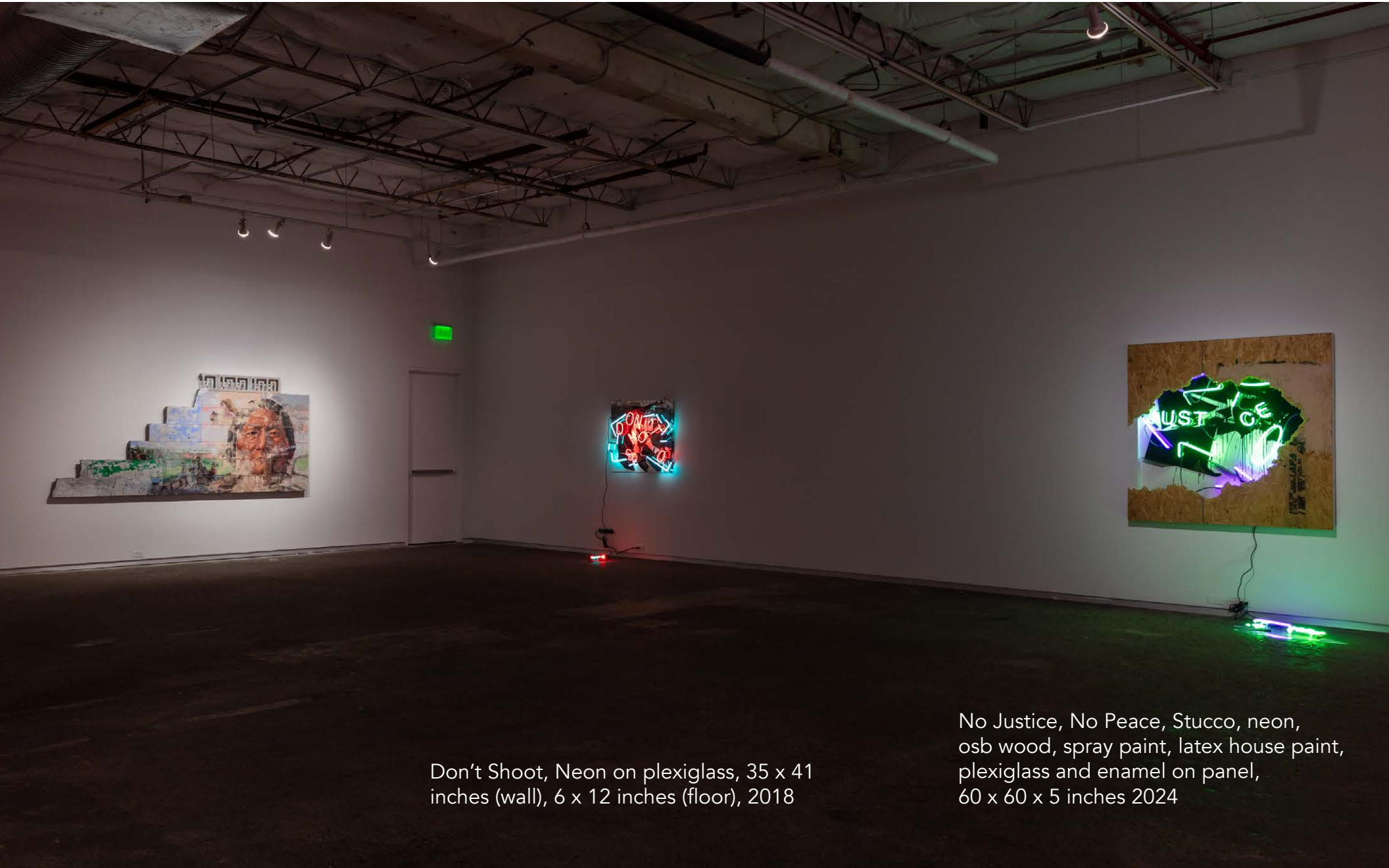


PATRICK MARTINEZ | HISTORIES
AMERICAN PROGRESS



American Progress, Acrylic paint, mean streak, stucco,
grout, crackle paste, spray paint and latex house paint
on panel, 57 x 120 inches, 2024

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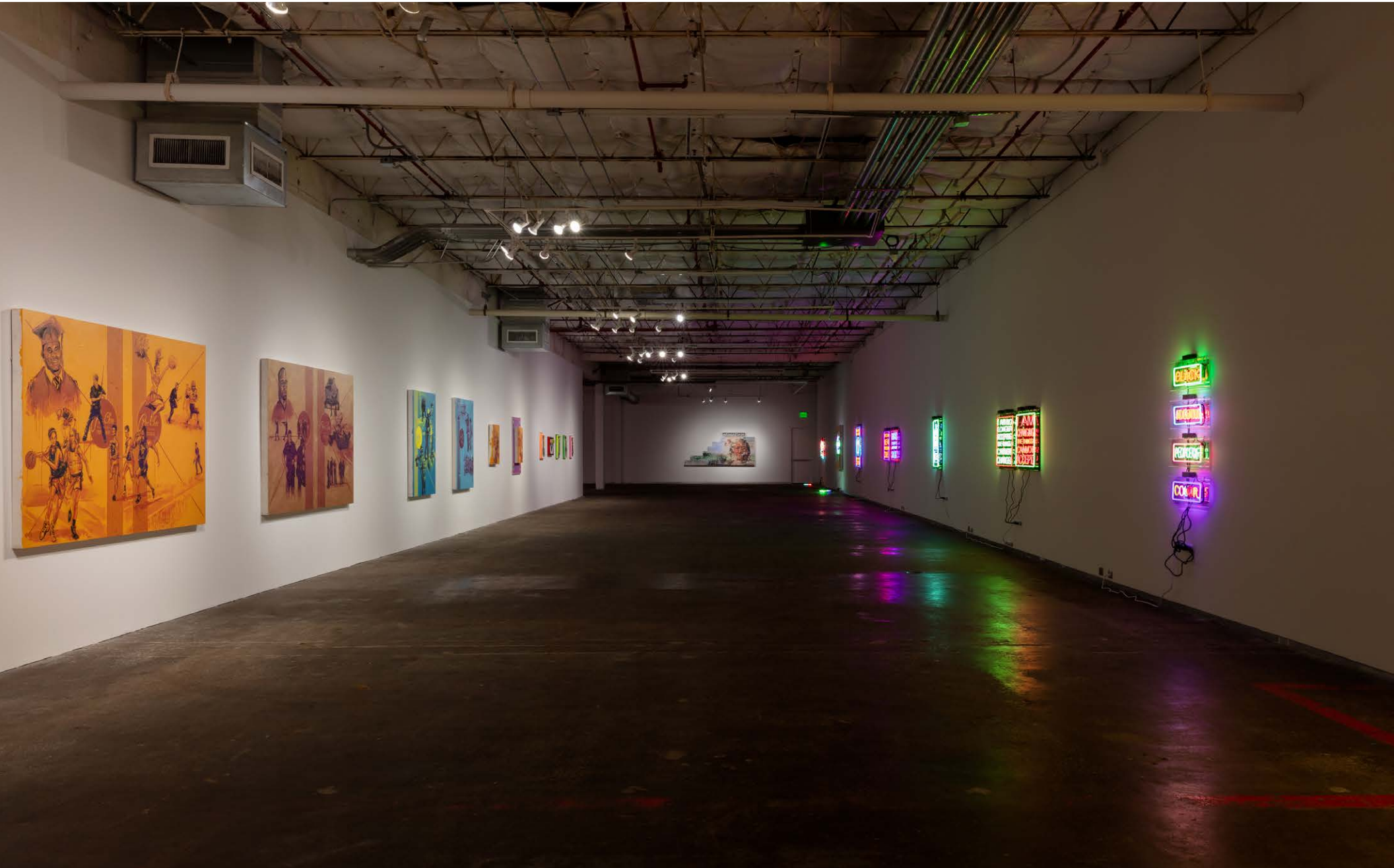
Don't Shoot, Neon on plexiglass, 35 x 41 inches (wall), 6 x 12 inches (floor), 2018

No Justice, No Peace, Stucco, neon, osb wood, spray paint, latex house paint, plexiglass and enamel on panel, 60 x 60 x 5 inches 2024

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PATRICK MARTINEZ | HISTORIES

PEE CHEE SERIES



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



America's Most Violent Week July 3rd - July 7th, 2016 (commemorative limited gold edition) Acrylic on panel 60 x 95 inches, 2016

PATRICK MARTINEZ | HISTORIES

PEE CHEE SERIES



Robb Elementary School Pee Chee (Frozen), Acrylic on panel and cork bulletin board with aluminium frame, 48 x 36 inches, 2023

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PEE CHEE SERIES



Po-lice Misconduct Misprint 6
(Lost Colors Series), Acrylic on
panel, 60 x 47.5 inches, 2016



Public School Pee Chee, Acrylic
on panel, 60 x 47.5 inches, 2016



PATRICK MARTINEZ | HISTORIES
PEE CHEE SERIES | CAKES



PATRICK MARTINEZ | HISTORIES CAKES



Cake paintings, Heavy body acrylic, acrylic, airbrush, and ceramic cake roses on panel with gold mirror plex, 2020-2024

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PATRICK MARTINEZ | HISTORIES
NEONS



PATRICK MARTINEZ | HISTORIES
NEONS



PATRICK MARTINEZ | HISTORIES NEONS



Hate Cannot Drive Out Hate Only Love Can Do That
Darkness Cannot Drive Out Darkness Only Light Can Do That
Neons on plexiglass, 40 x 46 inches, Edition of 3, 2021

Patrick Martinez: Histories

Through his multidisciplinary practice, Patrick Martinez draws from the rich Latinx visual traditions of his native East Los Angeles and beyond, placing an ephemeral mural tradition with deep roots in local Mexican American histories in dialogue with the larger urban sprawl with which it often finds itself at odds. Martinez's imagery is culled from a variety of Mesoamerican, Latin American, Latin, Hispanic, and indigenous sources, yet stand together as part of a larger communal cultural legacy that spans across communities in the region and the United States. These works propose a deeper consideration of the ephemerality of these visual narratives that often illuminate the sides of community centers, primary schools, and corner markets. These visual histories become all the more complicated with the passing of time, reflecting the rich cultural exchange ignited by the natural migration of peoples. A new form of history painting, Martinez's works become a metaphorical cultural map, reflective of the diversity of Los Angeles and the communities to which Martinez finds himself connected. The artist also reminds his viewers to reflect on those histories that are still being made, acknowledging and responding to contemporary cultural and political conditions that affect us all.

A través de su práctica multidisciplinaria, Patrick Martinez se inspira de las tradiciones visuales latinas de su tierra natal al Este de Los Ángeles y más allá. Él presenta una tradición mural efímera con raíces profundas en las historias locales mexicano-americanas conformes con la expansión urbana más grande con la cual a menudo se encuentra en desacuerdo. Las imágenes de Martinez proceden de diversas fuentes mesoamericanas, latinoamericanas, latinas, hispanas e indígenas, pero forman parte de un legado cultural comunitario más amplio que se extiende por otras comunidades de la región y de los Estados Unidos. Estas obras proponen una consideración más profunda de lo efímero de estas narrativas visuales que a menudo iluminan los laterales de centros comunitarios, escuelas primarias y mercados de barrio. Estas historias visuales se complican con el paso del tiempo, reflejando así el rico intercambio cultural provocado por la migración natural de los pueblos. Los dibujos de Martinez, una nueva forma de pintura histórica, se convierten en un mapa cultural metafórico, reflejo de la diversidad del Los Ángeles y de las comunidades a las que Martinez se encuentra ligado. El artista también recuerda a sus espectadores que reflexionen sobre las historias que aún se están creando, reconociendo y respondiendo a las condiciones culturales y políticas contemporáneas que nos afectan a todos.

Patrick Martinez: Histories is curated by Rafael Barrientos Martínez. The realization of this exhibition is made possible through the generous support of Anonymous, Dallas Art Fair Foundation, Christy + Steven Williams, Charis James Gallery, Johnson Family Foundation, Kelsey + Todd Lanken, Jane Weinger + ELLECO Construction, Ann + John McFrendo, Shayna + Rand Horowitz, Sherry + Eric Masas, Calcooney Advisory, Mark Mousa, Amanda + Charlie Shulz. We thank The Judd on behalf of Washington Companies, W Hotel Dallas, Southern Botanicals, Dynasty Spirits + LALO tequila for their generous support.

PATRICK MARTINEZ | HISTORIES NEONS

Neon Summary

*Hate Cannot Drive Out
Hate Only Love Can Do
That*
40 x 46 x 5 inches
Edition of 3
2021

*Darkness Cannot Drive Out
Darkness Only Light Can
Do That*
40 x 46 x 5 inches
Edition of 3
2021

*American Nightmare
(Malcolm X)*
48 x 36 x 3 inches
Edition of 3
2022

The Weak (Leo Rosten)
30 x 36 x 5 inches
Edition of 3
2023

Gentleness (Leo Rosten)
30 x 36 x 5 inches
Edition of 3
2023

Hold the Ice
36 x 22 x 3 inches
Edition of 3
2020

*The Things I Cannot
Change
The Things I Cannot Accept
(Angela Davis)*
Diptych
30 x 72 x 3 inches
Edition of 3
2023

BIPOC
9 x 24 x 5 inches each
Edition of 3
2023

Stop Asian Hate
30 x 36 x 3 inches
Edition of 3
2021

*Mutual Giving Creates
Community*
20 1/8 x 24 x 3 inches
Edition of 3
2021

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

America is for Dreamers
20.5 x 26 x 3 inches
Edition of 3
2017

Tierra y Libertad
20.25 x 24 x 3 inches
Edition of 3
2021

Vision (Helen Keller)
48 x 48 x 5 inches
Edition of 3
2023

Look (After Kirk McCoy)
18 x 24 x 3 inches
Edition of 3
2020

That Which We Do Not See (MLK)
24 x 30 x 3 inches
Edition of 3
2019

Urgent Care (Jay-Z)
30 x 36 x 5 inches
Edition of 3
2023

Nothing Is Up But The Rent
30 x 36 x 3 inches
Edition of 3
2021

Rooted (Harriet Tubman)
24 x 36 x 5 inches
Edition of 3
2023

PATRICK MARTINEZ | HISTORIES

ESSAY BY RAFAEL BARRIENTOS MARTÍNEZ

Indigenous Mesoamerican imagery has long been an inspiration and point of reference for Latinx mural traditions across the United States, but most especially within Southern Californian Chicax communities. Martinez's use of said historical imagery comes from a commitment to investigating art historical narratives that fell outside of what he was exposed to as a young art student. For this particular nocturnal diptych, Martinez references a set of murals that has long inspired the artist, specifically a battle scene, discovered and located in the archaeological site known as Cacaxtla in what is today the state of Tlaxcala, Mexico. Martinez's versions exist outside of time and space, void of discernable grounding details. They are a symbol of the resilience of indigenous and Latinx communities that, much like the nopal cactus and flowering bougainvillea, flourish in difficult places despite the recurrent threat of displacement due to migration, both voluntary and involuntary. Invoking a trompe l'oeil effect, or a trick of the eye, the work causes one to question the spatial relationship between foreground and background, mural and landscape, confounding a sense of place.

Martinez's multi-media paintings often incorporate stucco, vinyl banners, window bars, neon, and tile atop details of Los Angeles, utilizing vernacular forms of architecture, means of display, and graphic communication to honor the rich multicultural visual traditions of the city and region that he calls home. This new form of history painting step into a long tradition of genre painting in the United States, not by depicting our heroes and heroines in classical idealized poses and dramatized scenes, but by recognizing a beauty in the multilayered visual narratives that often illustrate the sides of buildings. Recognizable to many of us, beneath the recent tags, placas, and the all too familiar grey paint that is meant to silence these images, are layers and layers of adornment that make up an ephemeral visual history of our ever-evolving landscape. Each work in this series by Martinez, presents a seemingly small detail of

an implied larger painted structure and is filled with images culled from a variety of Mesoamerican, Latin American, Latinx, Filipinx, and indigenous sources, from flowering Bougainvillea to nopal cactuses, from Mayan warriors to Emiliano Zapata, from Sitting Bull to feathered serpents.

Among the most ambitious works created by Martinez to date, Ghost Land stands as a fractured monument to both people and histories typically left out of mainstream narratives and on the brink of being lost to time. Drawing from the rich Latinx visual traditions of East Los Angeles and communities like it, the installation places an ephemeral mural tradition with deep roots in local Mexican American culture in dialogue with the larger urban landscape. The central tripart figure group within this work references the now lost 1981 mural Filling Up on Ancient Energies formerly located in the Boyle Heights neighborhood of Los Angeles and created by the East Los Streetscapers, the seminal artist collective founded by Wayne Healy and David Botello. Refashioning a section of the original in which a Chicano man transforms into a Mayan sculpture, Martinez casts the characters for his version from both favorite and private references including an indigenous Mesoamerican Cacaxtla warrior and a poignant portrait of a family member, his cousin Angelo. This posthumous portrait depicts the figure transforming into a Mayan sculpture and warrior, as if returning to an ancestral primordial state of being. Covered in layers of personal and cultural significance, Ghost Land also makes nods to Bobby Seale and Huey P. Newton, the founders of the Black Panthers; El Movimiento, the historic Chicana/o-led push for equality and social justice; as well as references to Filipinx history. This work stands as a celebration of those who have fought for visibility and histories left unseen.

At a particular time of the evening, when a city begins to slow down, when headlights and streetlights begin to switch on, so do

PATRICK MARTINEZ | HISTORIES

ESSAY BY RAFAEL BARRIENTOS MARTÍNEZ

the neon advertisements that act as small beacons in the night for passersby. Typically used to communicate available goods or services, from Asian food to hotel vacancies, from flower arrangements to fortune tellers, they are a communication system that is meant to catch our eyes, entice viewers, and hopefully evoke consumer response. Stepping away from the role of passerby, Martinez's body of neon work is inspired by his own interactions with his city at night, each indicating and promoting the cultural and societal needs of his community and others like it. A compelling means of communication drawn from the everyday, Martinez's neons also takes up the legacy of artists utilizing the medium since the 1960s and participates in considerations of language and societal consciousness. No less important than the individual messages that they convey, together the works create a visual cacophony beckoning us to consider how we operate as a society. Joining the words of the disability rights activist Hellen Keller; the musician and businessman Jay-Z; the photographer Kirk McCoy; the abolitionist Harriet Tubman; along with the minister and human rights activist Malcom X, the writer Leo Rosten; and the feminist political activist, philosopher, academic, and author Angela Davis, the neon works in this exhibition remind us from where we have come, what we can learn from the past, where we are in time, and how much work there is still to be done.

Representative of the expanding image culture of the 1960s, the Pee Chee folder reflects a bygone era. Representing an 'idealized' American dream, the cartoons that typically decorate these colorful folders of high school-age athletes and cheerleaders, seemingly all of a singular pedigree and racial identity, fail to celebrate the diversity that naturally exists within an everyday classroom environment both then and now. Martinez's folders offer a corrective, considering what high school looks like today for black and brown students across the US. Far from simple or

ideal, they depict the realities faced by many in today's American schools, not only acknowledging inequities within our education system but also within the criminal justice system at a time when the divide between the two has diminished because of the over-policing of BIPOC youth. From Minnesota to Texas, from Baton Rouge to Southern California, from New York to Missouri, Martinez's Pee Chee paintings are a document of an intense time in American history, one which we are all still living through.

Expanding on his commitment to bring to the forefront lesser recognized histories by celebrating and honoring the achievements of an inclusive group of civil rights activists and organizers, Martinez's ongoing series of cake paintings prompt viewers to reconsider what constitutes a monument. Humble depictions on trompe l'oeil sheet cakes the likes of which can be found at any American grocery store, his paintings of heroes who have fought for what is right for their communities stand in contrast to the marble and bronze monuments that dot our landscape. Martinez's material explorations and choice of format simultaneously reawaken conversations related to the aesthetics of the mundane, taking part in historical investigations that saw the transformation of everyday objects into fine art, such as those by Andy Warhol, Claus Oldenberg, and others. Using tropes of both the past and the present, Martinez's artistic choices can be seen as a response to calls within our society questioning not only whose stories should be retold and uplifted but also the very ways we do so as a community.

PATRICK MARTINEZ

CV

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

Solo Exhibitions

- 2024 Histories, Dallas Contemporary, Dallas, TX
2023 Ghost Land, ICA San Francisco, San Francisco, CA
Introductions: Patrick Martinez, White Cube
2022 Art Basel Miami Beach, Charlie James Gallery
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 Tawl, , 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

- 2025 Boston Public Art Triennial, Boston, MA
2024 Xican-a.o.x Body, Perez Art Museum Miami, Miami, FL
Labor of Love, Jordan Schnitzer Museum of Art at PSU, Portland, OR
Singular Views: Los Angeles, Rubell Museum, Miami, FL
2023 Desire, Knowledge, and Hope (with Smog), The Broad, Los Angeles
CA
Gimme Shelter, Hampton House Hotel, Miami, FL

- Spike Lee: Creative Sources, Brooklyn Museum, NY
Xican-a.o.x Body, Riverside Art Museum, Riverside, CA
The Flower Show, LA Louver, Los Angeles, CA
Invisible Hands, 601Artspace, New York, NY
Long Story Short, MOCA, Los Angeles, CA
Language in Times of Miscommunication, Scottsdale Museum of
Contemporary Art, Scottsdale, AZ
Imperfect Paradise, Barbati Gallery, Venice, Italy
2022 Suenx, The Mistake Room, Los Angeles, CA
Entre/Between, Crystal Bridges Museum of Art, Bentonville, AR
One Act of Kindness: A World of Difference, Rollins Museum of Art,
Winter Park, FL
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

PATRICK MARTINEZ

CV

- The Outwin Boochever 2019 Portrait Competition, National Portrait Gallery, Washington DC
Presence, Fullerton College Art Gallery, Fullerton, CA
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 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
- 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

PATRICK MARTINEZ

CV

- 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
24la 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
- 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 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

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

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

PATRICK MARTINEZ

CV

Selected Collections

The Broad Museum - 2023
Buffalo AKG Art Museum - 2022
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
Manetti-Shrem Museum of Art at UC Davis - 2017
Rollins Museum of Art - 2016
Museum of Latin American Art - 2016