

ANTONIO GABRIÉL MARTINEZ

summer 2020 | fine arts portfolio



THE AMERICAN
UNIVERSITY 55
of PARIS YEARS

ANTONIO GABRIÉL MARTINEZ

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ABOUT

This publication was created in Adobe InDesign CC 2020 by Antonio Gabriel Martinez in San Antonio, Texas.

This digital portfolio seeks to fulfill the 1-credit requirement within the fine arts department at The American University of Paris.

All work is produced within the date range of 2017–2020 for university coursework or university-related projects (such as internships, etc.).

COVER

Untitled self-portrait, 2018. Digital photography and styling.

TYPEFACES

COVER

Helvetica Now Display Extra Black, 34 pt.
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TITLE

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COLOPHON

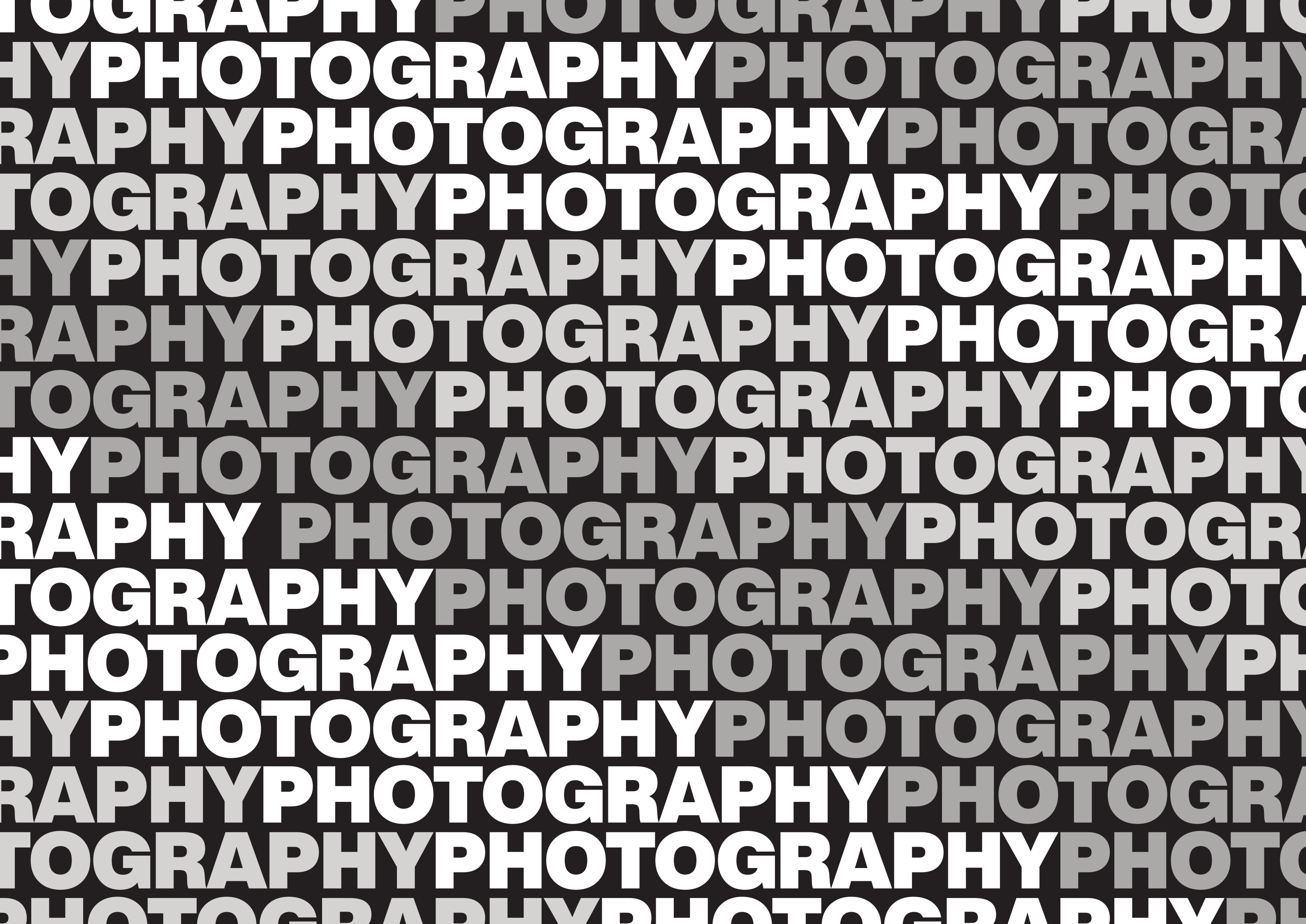
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DIVISIONS

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BODY COPY

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Zach, 2017. Digital photography.

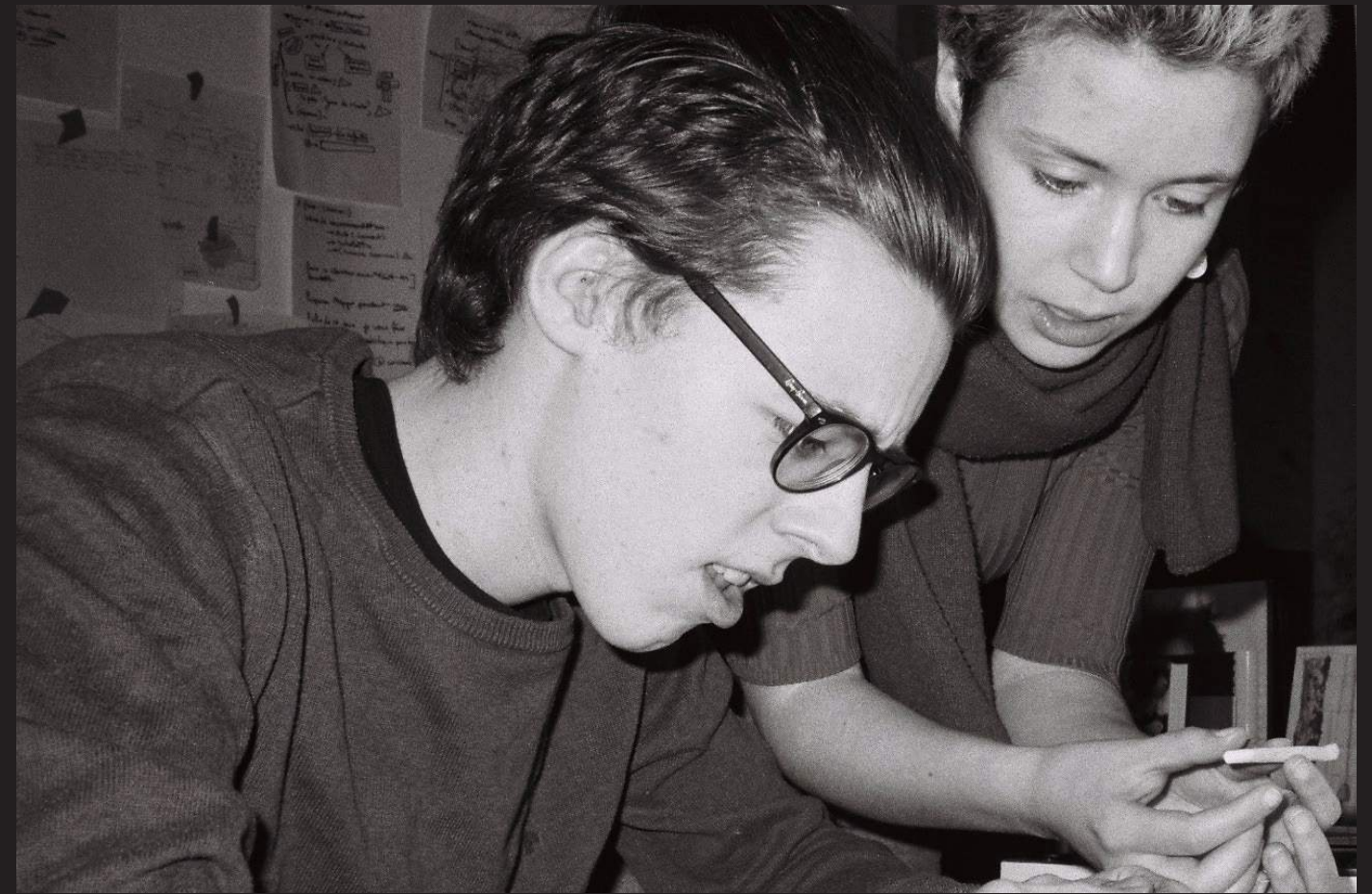


Alizée, 2017. Digital photography.



Untitled gestural color studies,
2018. Digital photography.





For Kyran, 2017. 35mm film photography.

Untitled self-portraits, 2018. Digital photography and styling.





To Comforts of Home, with Love, 2018. Digital photography.



Is fashion week over yet?, 2018. Digital photography.



*I'm losing my best friend and
it's all Celeste Schenck's fault,*
2018. Digital photography.



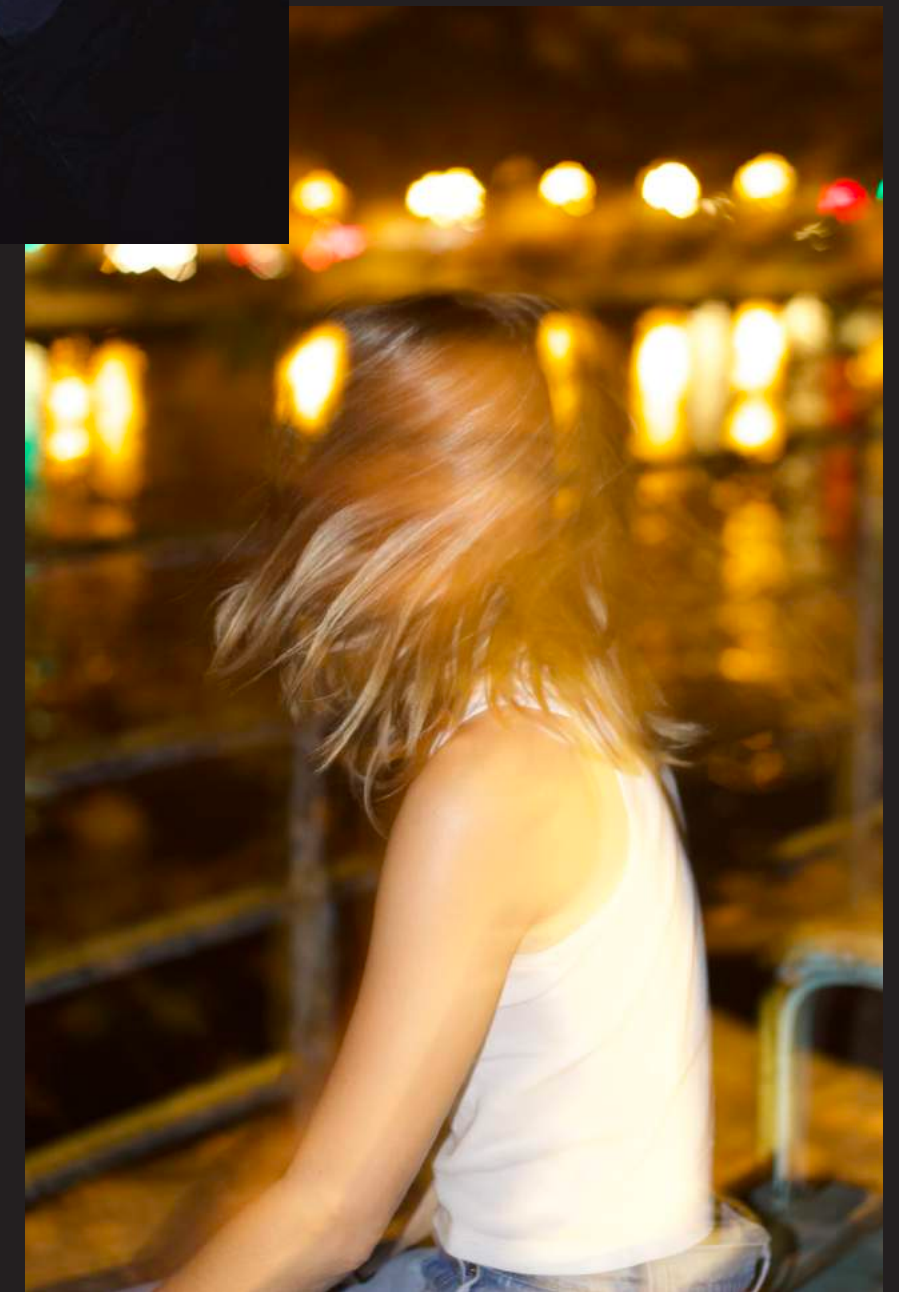
Untitled, 2018.
Digital photography.



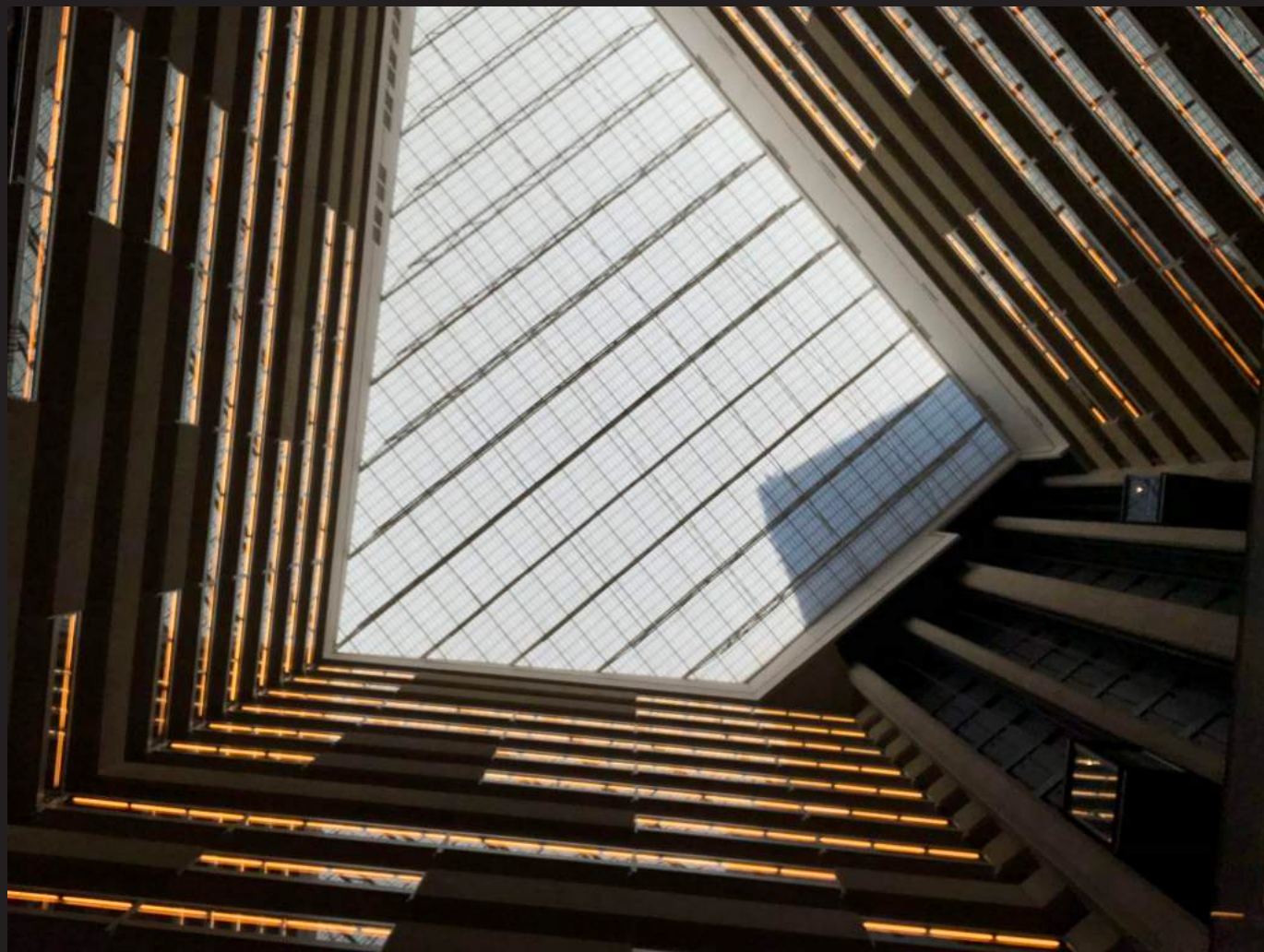
Zander, 2018. Digital
photography.



Dizzy on the Comedown,
2018. Digital photography.



Untitled, 2018. Digital photography.



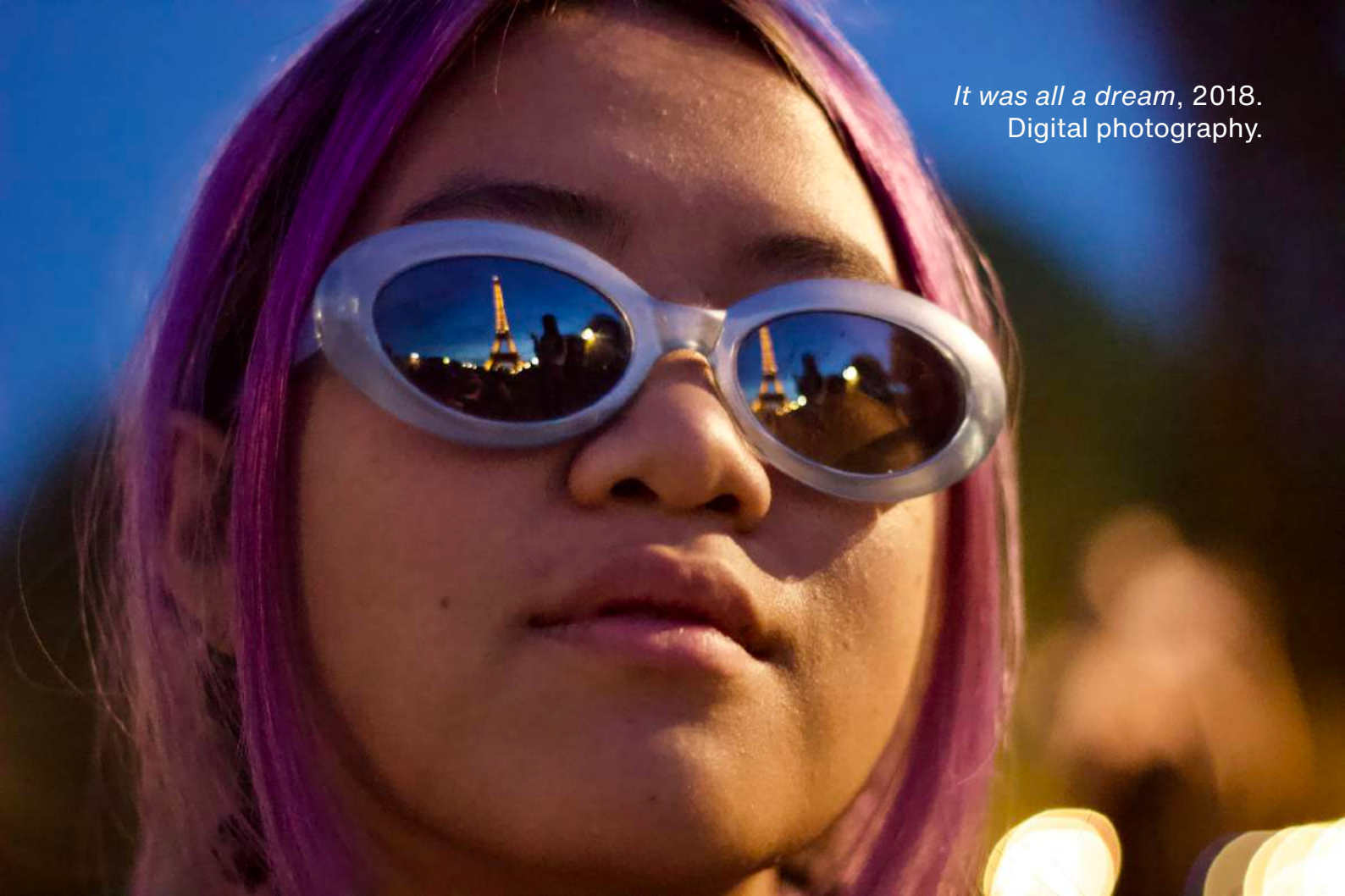
Lewk!, 2019. Digital photography.



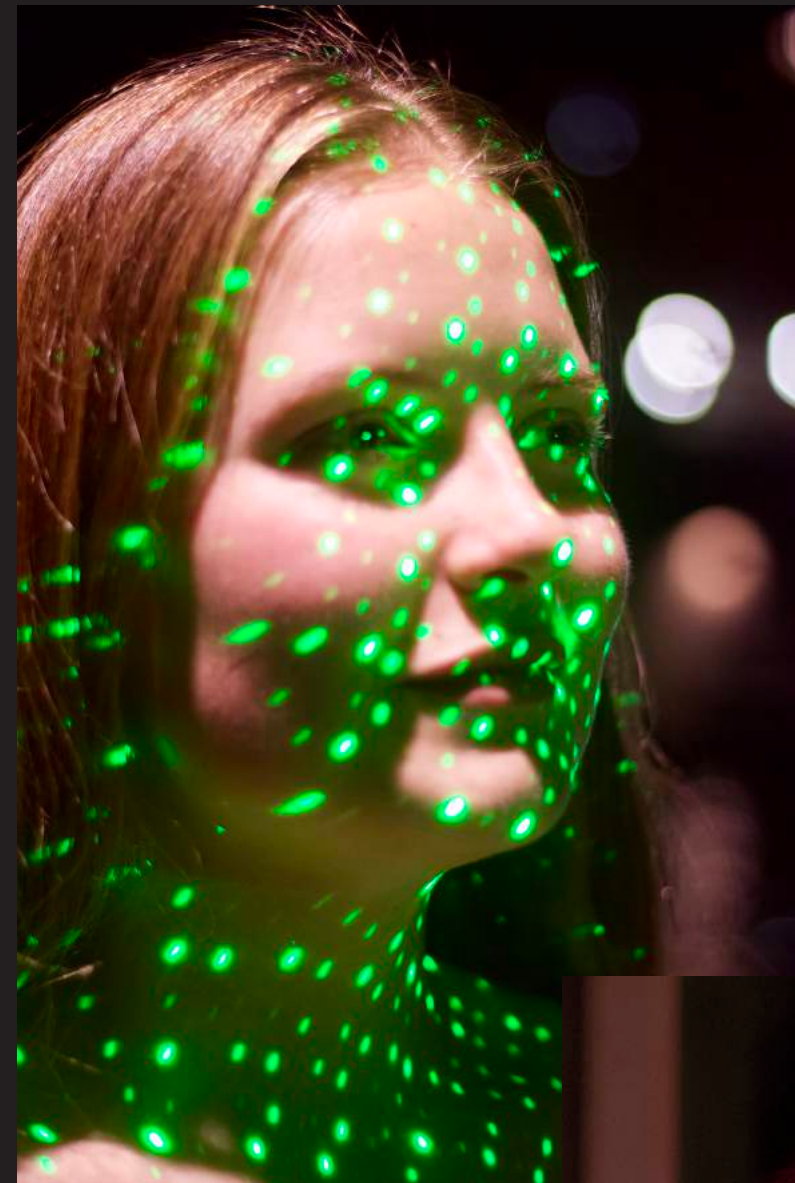
Coiffure (Redux), 2018.
Digital photography.

Las Posadas, 2018.
Digital photography.





It was all a dream, 2018.
Digital photography.



Alice, 2018. Digital photography.

Alyssa (un tejano, deux tejano),
2018. Digital photography.



The Ephemeral Harriet Pok, 2018.
Digital photography.



Meet me in Napoli, 2018.
Digital photography.



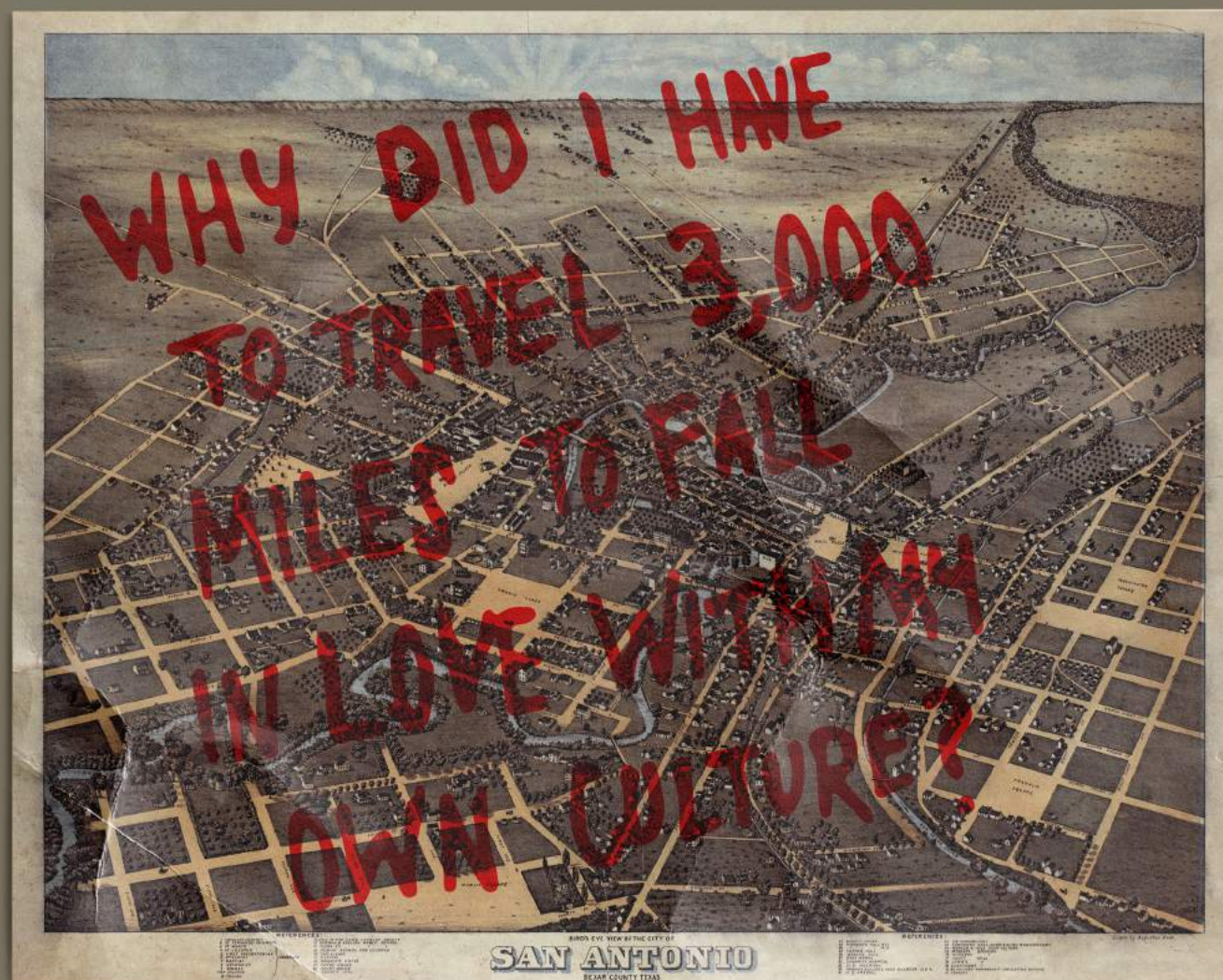
The Gemini Autoportrait, 2018. Digital photography.



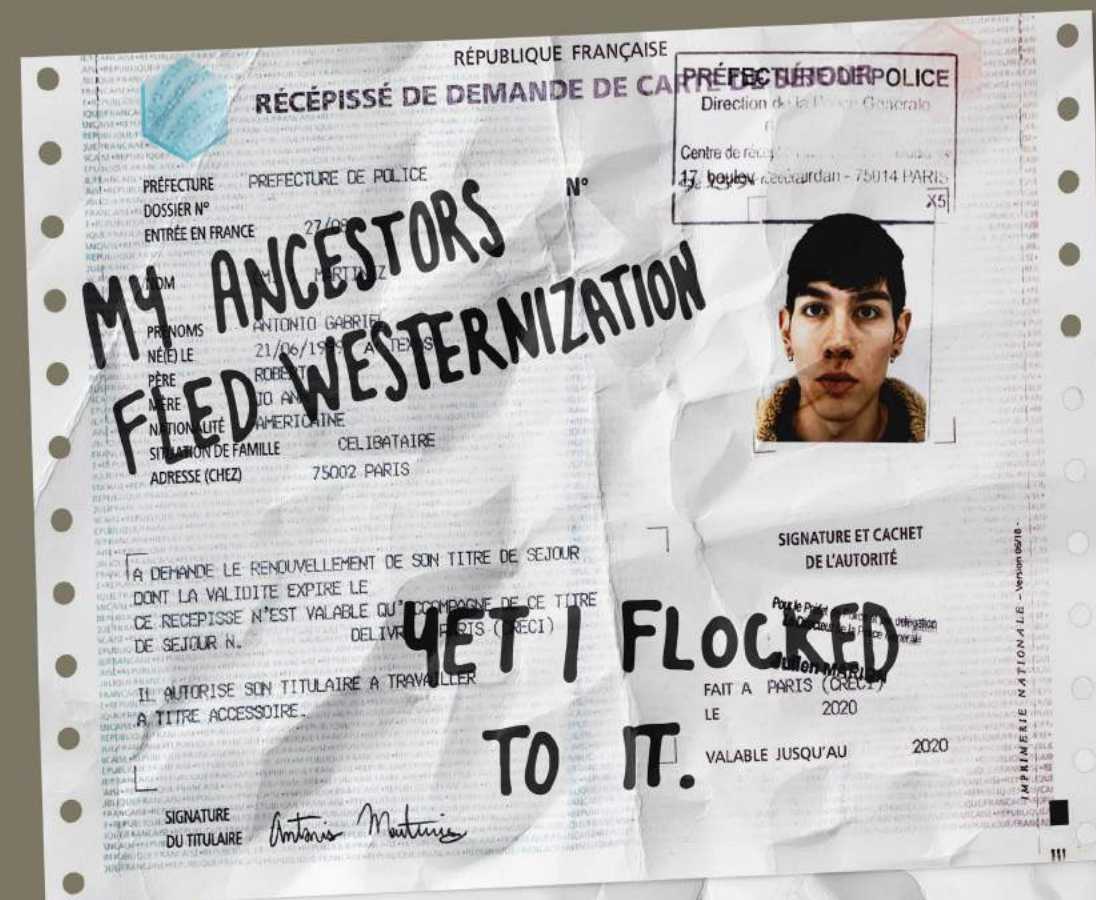
Zander (from the Spectrum series), 2018. Digital photography.







France is not for people like me, 2020. Digital photo-manipulation.



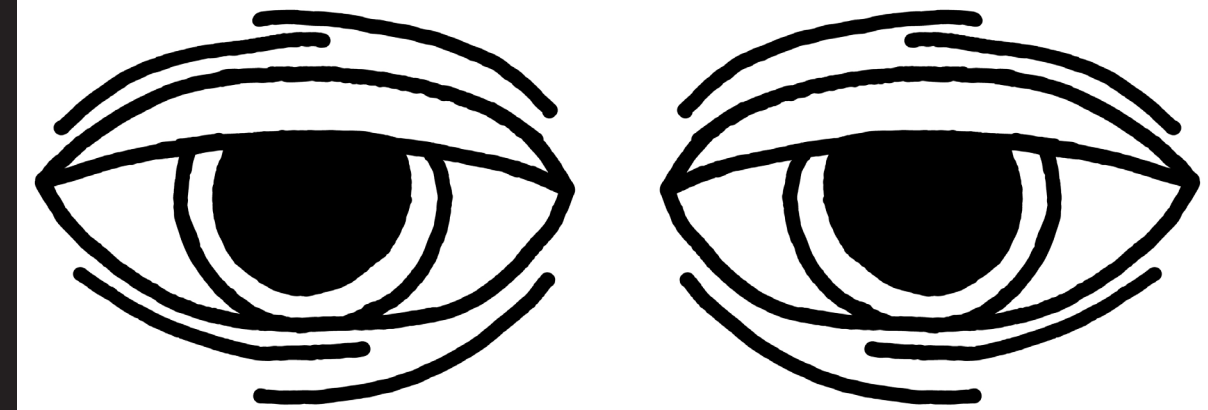
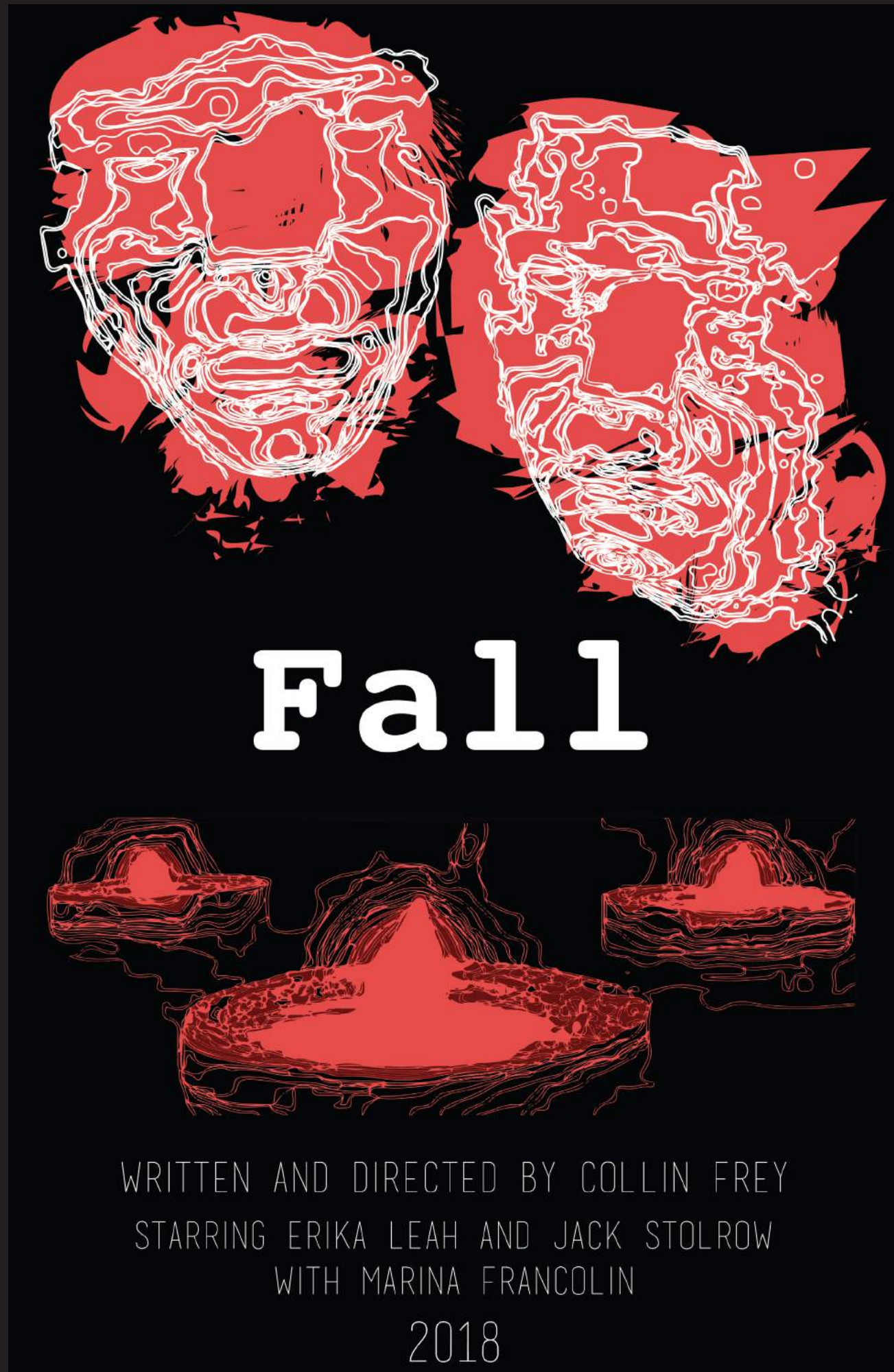
THANK U, FRANCE



AUP is classist, and now I know my place, 2020. Digital photo-manipulation.

Imposter, 2020. Digital photo-manipulation.

Movie poster for "Fall", 2019. Digital art.

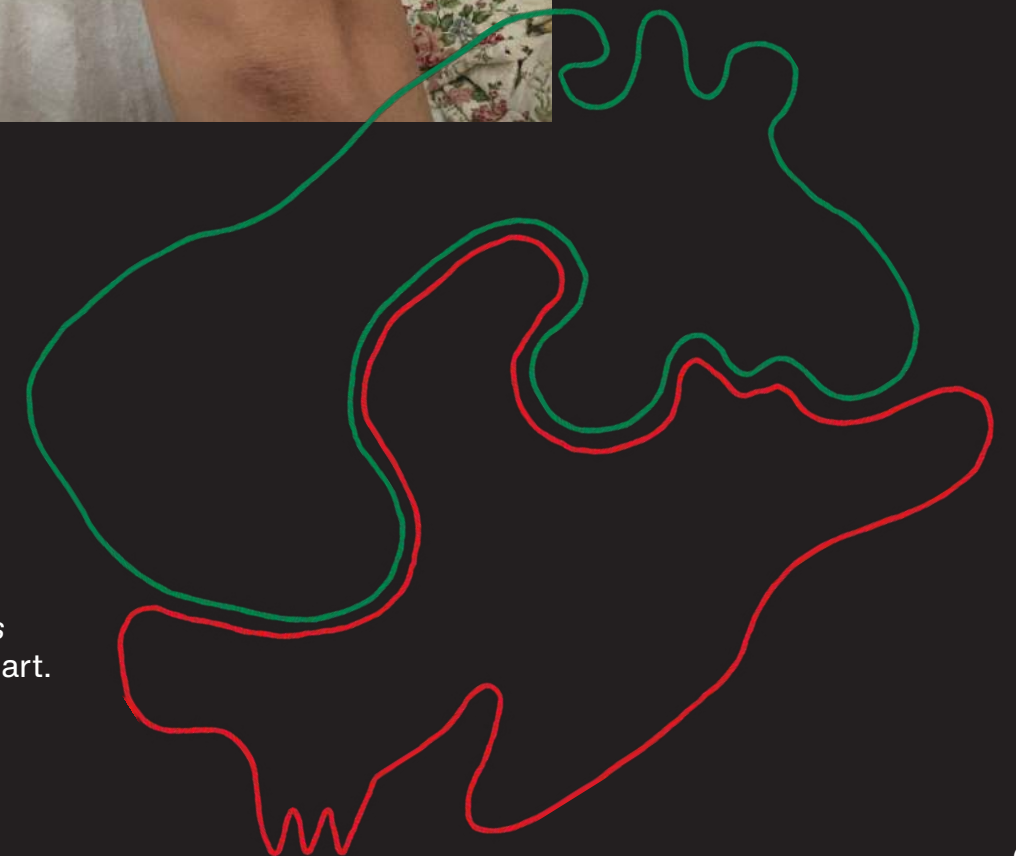


**ANTONIO
GABRIÉL
MARTINEZ**

Eyes for Jaz, 2019.
Digital art (tattoo design).



You&I (from the
Abstracted Emotions
series), 2019. Digital art.



July 11 – August 10, 2019

Opening: Thursday,
July 11, 6-8 PM

A LOOK BACK:
50 YEARS AFTER
STONEWALL

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A LOOK BACK: 50 YEARS AFTER STONEWALL

5 Ninth Avenue, NYC, 10014

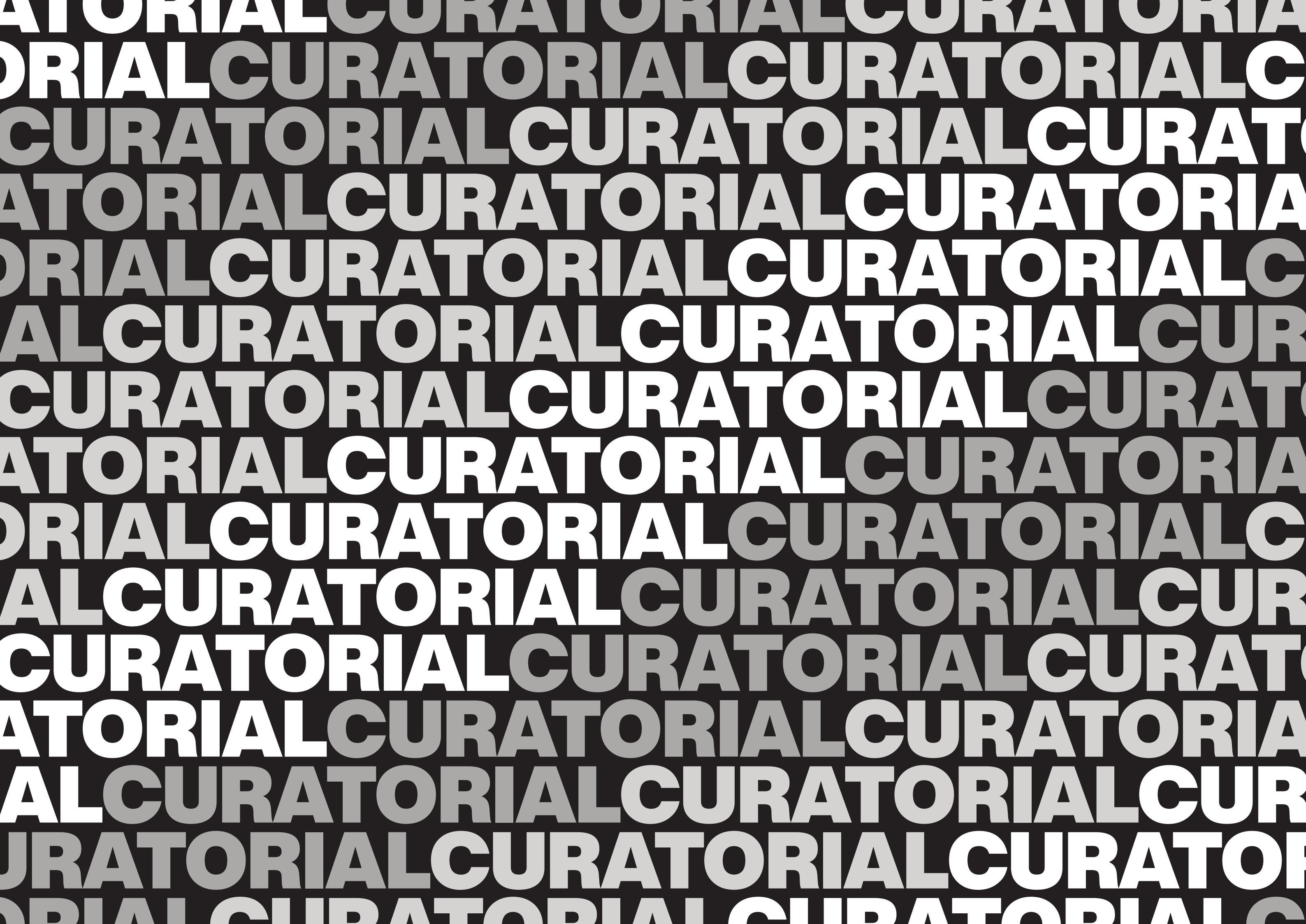
June 27 – July 27, 2019 Opening: Thursday, June 27, 6 – 8 PM

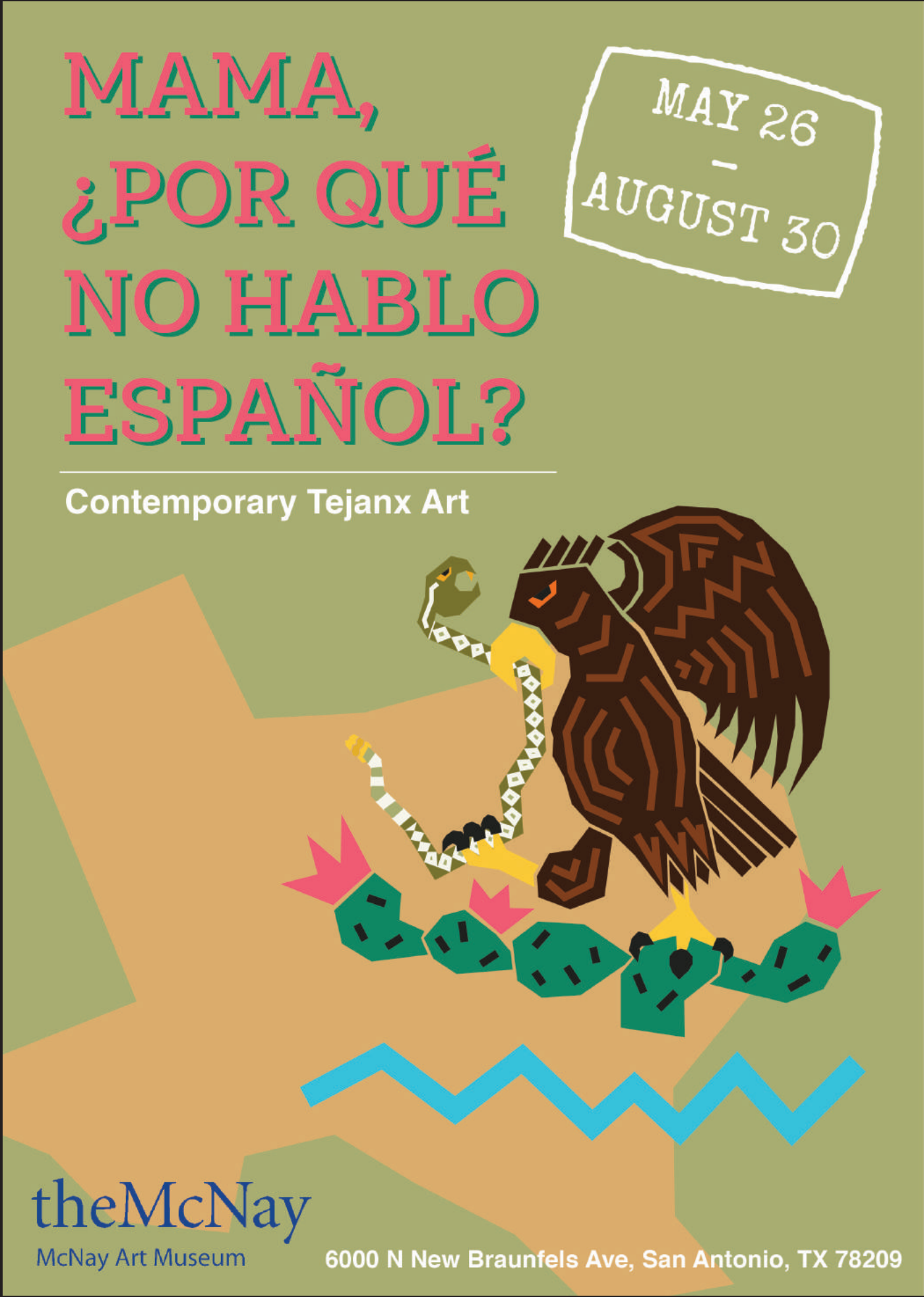
Graphic design work for Fort Gansevoort, 2019.



Mexico, 2019.
Digital art.







Exhibition poster, 2019.

MAMA,
¿POR QUÉ
NO HABLO
ESPAÑOL?



Logo, 2019.



Merchandising mockups, 2019.



I feel very proud to be Mexican. I didn't have the opportunity to learn Spanish when I was a girl, but... it's never too late to get in touch with your roots.

—Selena Quintanilla, Tejano musician

Special Thanks:
Hervé Vanel
Andrea LePage

theMcNay
McNay Art Museum

MAMA,
¿POR QUÉ
NO HABLO
ESPAÑOL?

6000 N New Braunfels Ave, San Antonio, TX 78209

MAMA, ¿POR QUÉ
NO HABLO ESPAÑOL?



Adriana Corral
Mari Hernandez
Luis Jiménez
Michael Menchaca
Maria Natividad
Vincent Valdez

¡**TODOS SOMOS
TEJANXS***

*WE ARE ALL TEJANXS

Tejano / Tejana / Tejanx

Someone from Texas who is of Hispanic or Mexican descent (listed with masculine, feminine, and gender-neutral variations)

Chicano / Chicana / Chicax

A chosen term for someone who identifies as Mexican-American, with an strong emphasis on indigenous heritage and the unique experience of Mexican-Americans in the United States.

Introduction

Mamá, ¿por qué no hablo español? is an exhibition that explores the contemporary Tejanx experience of Mexican American artists living and working today in the southern Hispanic communities of Texas. A total of nine artists and seventeen works are exhibited: Cande Aguilar, Margarita Cabrera, Sam Coronado, Adriana Corral, Mari Hernandez, Luis Jiménez, Michael Menchaca, Maria Natividad, and Vincent Valdez. Each artist lives and works in Texas, a land recognized today as the United States of America but once ruled by Mexico. This border state serves as the stage for the art in this exhibition with estimates that it will become a Hispanic-majority state by 2022. Cities such as San Antonio, El Paso, and their surrounding communities are home to many Chicax individuals who have all felt the effects of the contemporary Latin-American immigration movement in the era of DACA, mass deportations, and Donald Trump's America.

The title *Mamá, ¿por qué no hablo español?* (in English: Mom, why don't I speak Spanish?) is a reference to the pivotal question more and more new generations of Tejanos and Tejanas are asking their parents today. Language is a powerful tool used to communicate, and it is at the root of every culture – but it can be weaponized. Over the past few generations, less and less Chicax individuals are learning Spanish as English's grip on the world becomes ever so powerful. Years of assimilation into American culture has led many Mexican Americans to lose their Mexican culture, with older and more traditional generations passing away without passing on their customs.

minority, with all of the negative connotations that people will attach to Latin identity. It is fear and assimilation that has pushed so many Chicax away from their culture, which has, in turn, led to the gradual loss of Chicax culture in the United States. The question of *Mamá, ¿por qué no hablo español?* is one that many young Tejanas are finding themselves asking. The decision to phrase the question as "why don't I?" ("¿por qué no?") as opposed to "why can't I?" ("¿por qué no puedo?") is deliberate – it is a reminder that this issue exists not by choice, but is rather an effect of the sad, beautiful, and complex history of the Americas.

Tejanx history is a long and varied one. Prior to European contact, Texas was home to several Native American and Mesoamerican civilizations. These cultures, once vibrant and full of rich history, language, and cultural production are now mostly lost to the story of the Spanish conquest. In less than four hundred years, Texas has been ruled by Spain, France, Mexico, the Republic of Texas, and now the United States. While Spain first colonized the Americas in 1493, it wasn't until 1519 that they began to explore Texas with a few expeditions. The same year, Hernán Cortés landed near present-day Veracruz, marking the beginning of Spanish conquest in Mexico. In 1521 the Aztec city of Tenochtitlan was captured by the Spanish, which marked the fall of central Mexico. The viceroyalty of New Spain was established in 1535 and its capital was Mexico City – founded directly on top of the destroyed Aztec capital of Tenochtitlan. For three hundred years Spain ruled Mexico, the

12-17

He is Tejano.
She is Tejana.
They are Tejanxs.



Margarita Cabrera (Monterrey/San Antonio), *Space in Between - Agave* (Laura Guierrez), 2016. Border patrol uniform fabric, copper wire, thread and terra cotta pot.



Margarita Cabrera (Monterrey/San Antonio), *Space in Between - Nopal* (Lucia Fernandez), 2016. Border patrol uniform fabric, copper wire, thread and terra cotta pot.



Margarita Cabrera (Monterrey/San Antonio), *Space in Between - Saguaro* (Pacita Iniesta), 2016. Border patrol uniform fabric, copper wire, thread and terra cotta pot.



Margarita Cabrera (Monterrey/San Antonio), *Space in Between - Nopal* (Rosa E. de los Santos C.), 2016. Border patrol uniform fabric, copper wire, thread and terra cotta pot.



Margarita Cabrera (Monterrey/San Antonio), *Space in Between - Saguaro* (Gabriela Garza), 2016. Border patrol uniform fabric, copper wire, thread and terra cotta pot.

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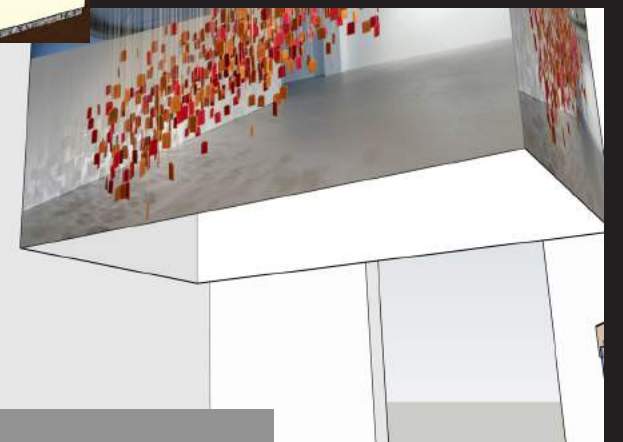
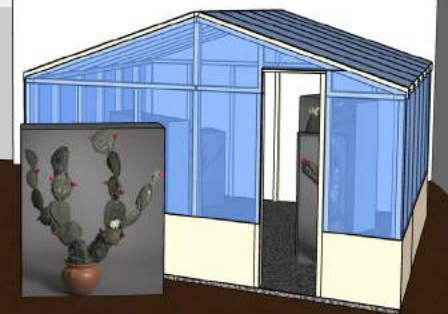
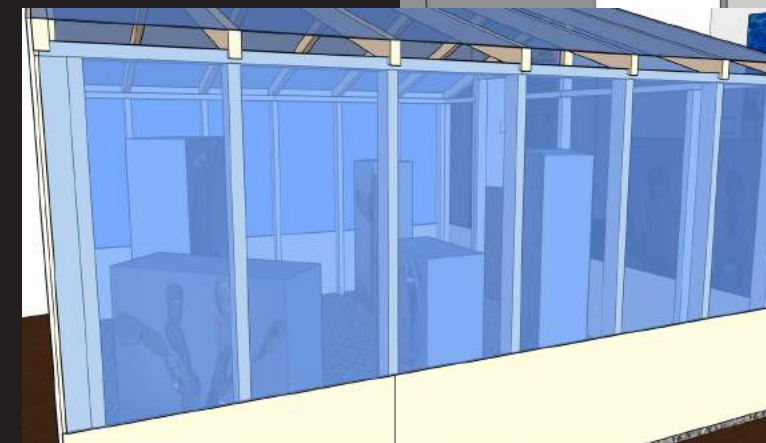
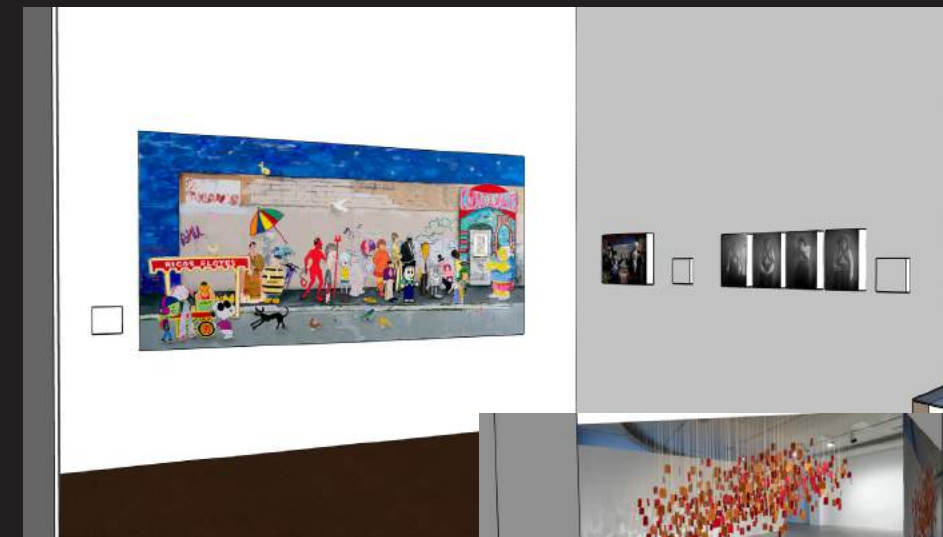
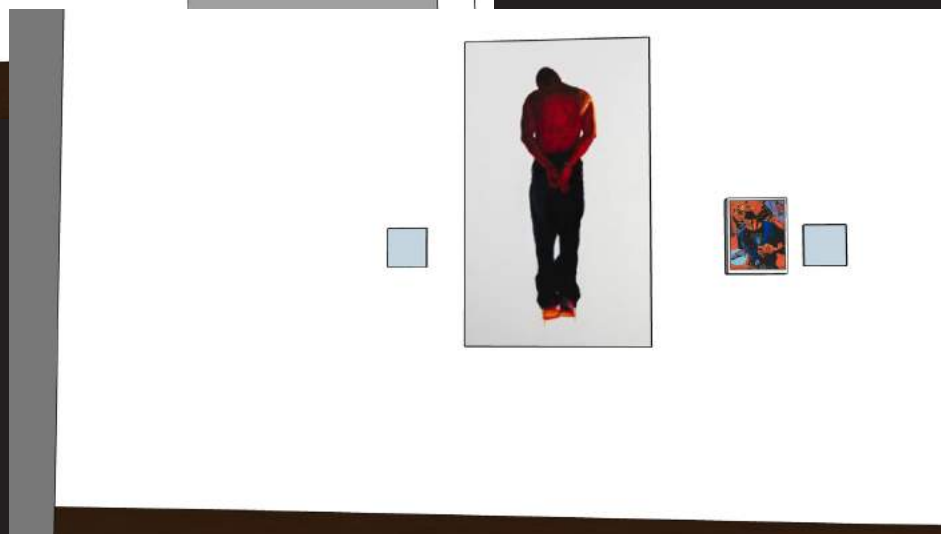
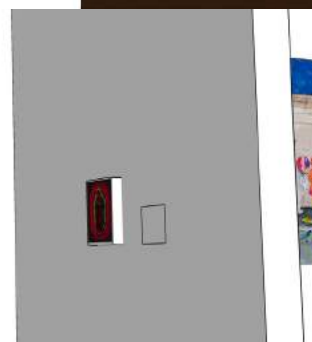


Michael Menchaca (San Antonio), *Easter at Brackenridge*, 2018. Mixed media on panel, 243.8 cm x 121.9 cm.

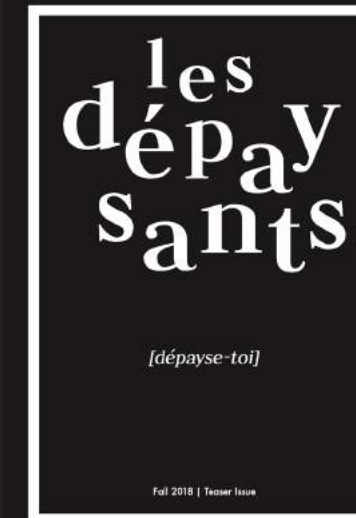


Maria Natividad (El Paso), *Menudo: Breakfast of Champions*, 2010. Screenprint, 55.9 cm x 50.8 cm.

3-D model/mockup, 2019.







les dépay sants

Letter from the Editors

Several months ago, Les Dépayés was conceived by two creative, creative, and ambitious students on the banks of the Seine. What started out as a small fan of potential readers for the site and a flurry of photoshoots has now evolved into a vibrant, student-run publication. We wanted our magazine to stand at the center of the arts scene at AUP, highlighting the talent and energy of our student body through the lens of art, fashion, and culture.

Les Dépayés is meant to provide the creative community with a platform for students looking for an outlet for their self-expression. It is a space, the pages of our magazine are multifunctional gallery walls, a blank canvas to make your own. We are strongly committed to providing a platform where every student's voice can be heard without fear of conforming to a mold. (Similar to the French avant-garde, our publication seeks to explore our readers through the visual stimulation presented by young and developing artists in Paris.)

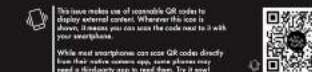
Starting a new publication from scratch takes a long time, and we'd like to ensure that every issue, print, video, and our online presence is published to our standards. Instead of pushing out an issue with the limited time we had, we wanted to take our time to spend the week doing our magazine, create content, and recruit new contributors. This semester we are pleased to present our very first issue, which gives you an insight into our team and our individuality. After all, Les Dépayés is meant to be all, and our subscribers and team members are always welcome.

Our hope is that every reader who picks up a copy of our magazine learns how to find comfort in the bustling edge of tomorrow by embracing the arts of today. On behalf of everyone at Les Dépayés, we sincerely thank you for your interest and we hope you enjoy our Fall 2018 issue best.

—Antonio Gabriél & Maddie Czarnik
Editors in Chief of Les Dépayés

Connect with us

- www.lesdepayants.fr
- lesdepayants@gmail.com
- @lesdepayants
- Les Dépayés Magazine
- Les Dépayés



Antonio Gabriél

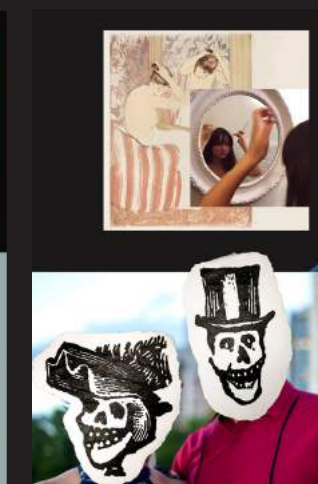


DÉPAYSANTS

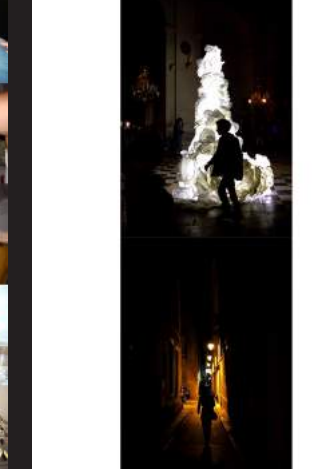
DÉPAYSANTS Magazine is an arts, culture, and fashion magazine which I founded at AUP. I realized that there was a gap in the AUP student media for creatives to exhibit their work in a publication format. While Peacock covers journalism and Paris/ Atlantic covers literature, both publications dabble in creative visual content but it is not their main focus. After DÉPAYSANTS came onto the scene, Peacock Magazine has consistently published content which seeks to emulate our style and they have boosted their arts coverage and editorial work to compete.

Since its founding, the magazine has put out three issues (one teaser and two full-length) which exhibit a variety of student work across photography, fashion, video, and more. While the end-goal of the publication is to continue to put out full-length issues, we also offer a multitude of online content through our website and Instagram which keeps students engaged throughout the semester.

All creative work on DÉPAYSANTS is produced solely by me since its conception: publications, website, graphics, etc.



Maddie Czarnik



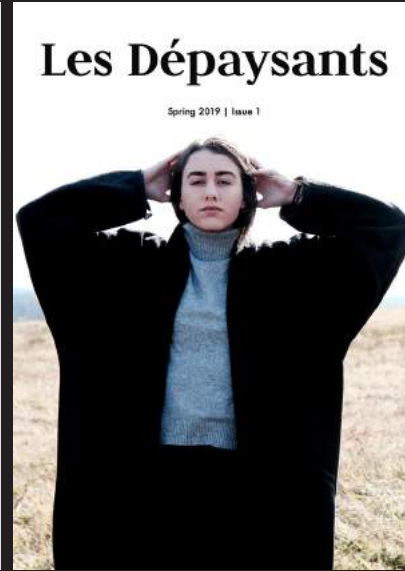
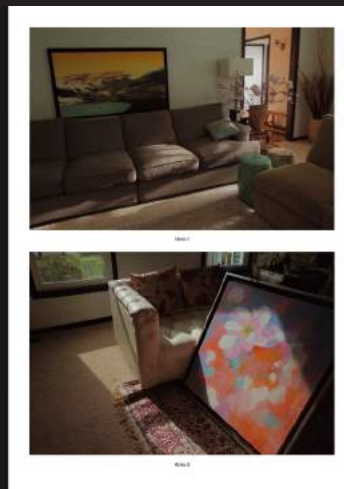
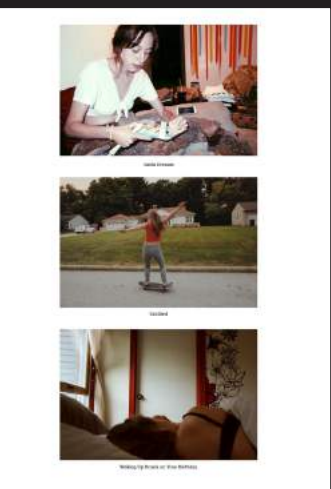
ABOVE:
DÉPAYSANTS banner featuring all past issues, spring 2020.

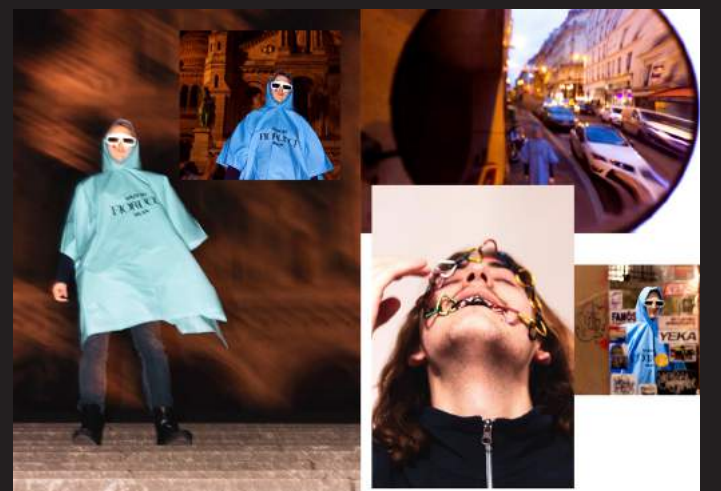
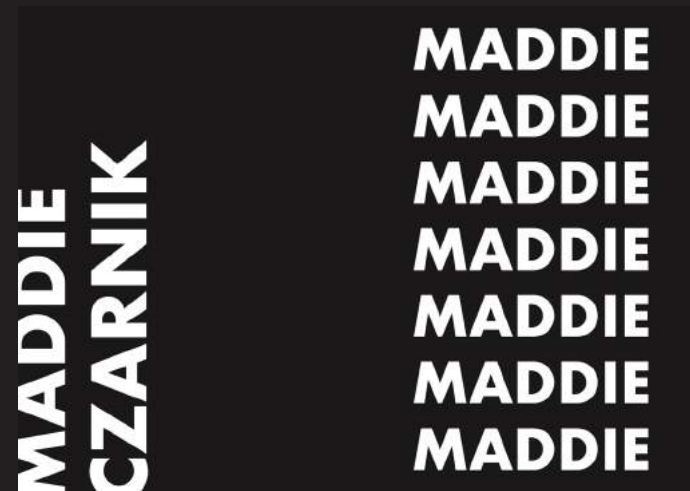
BELOW:
DÉPAYSANTS logo from refresh, 2018.

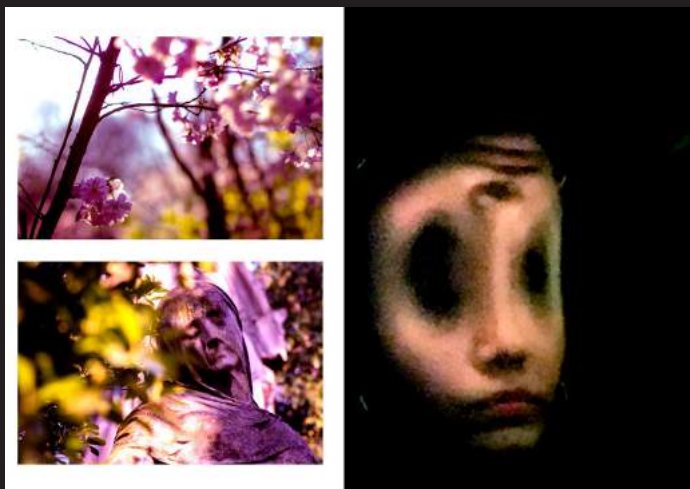
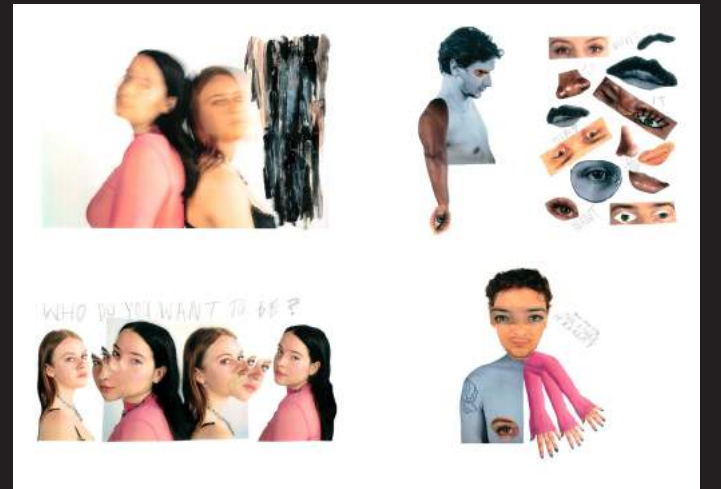
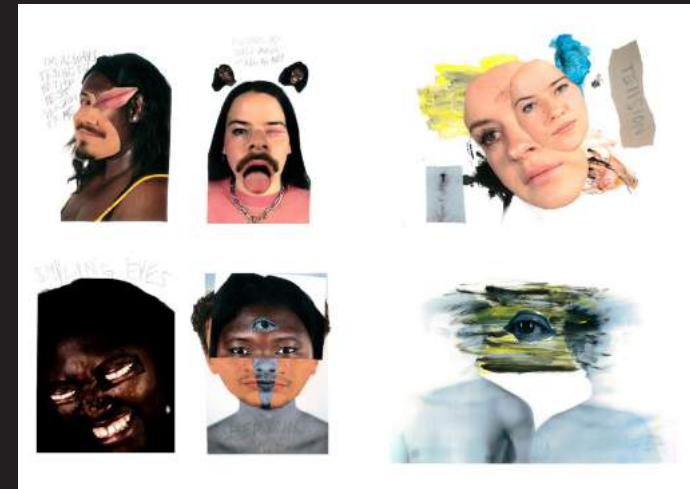
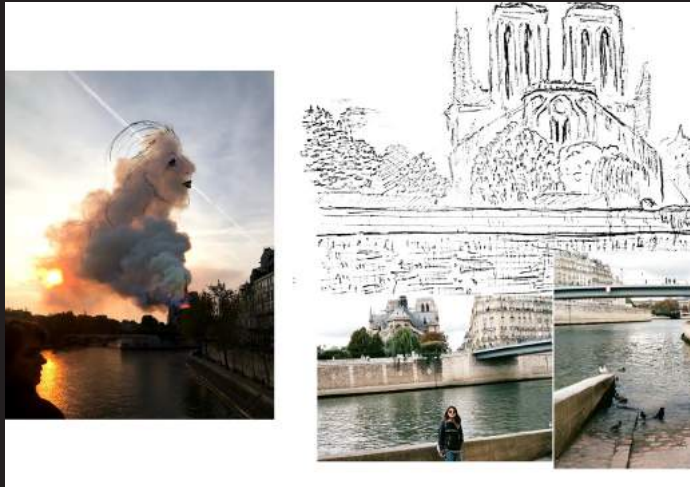
Visit us online at www.depayants.fr

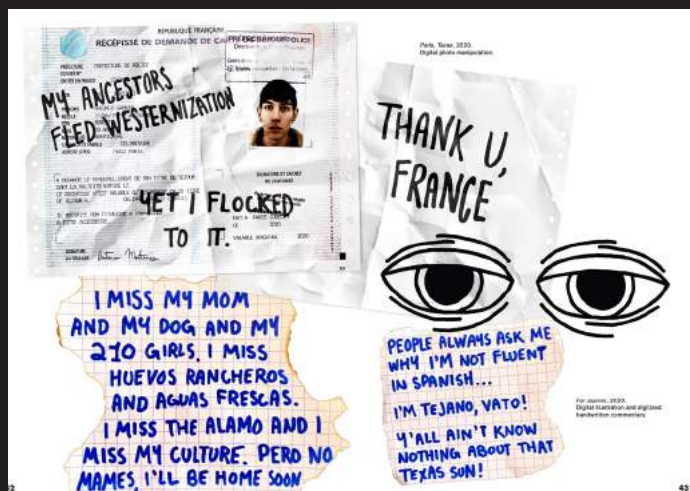
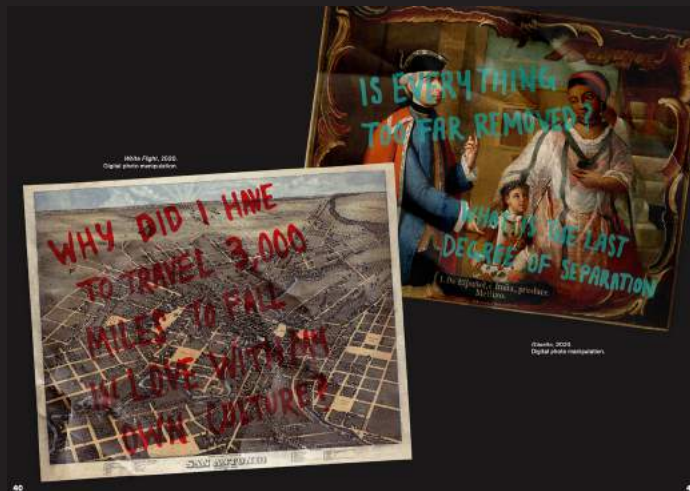
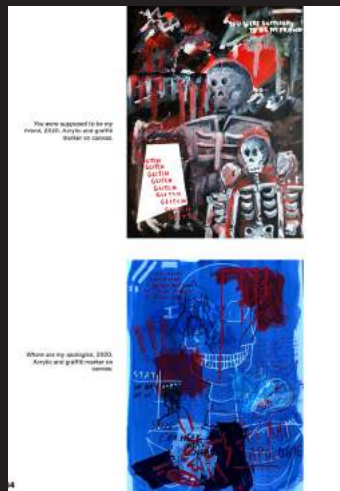
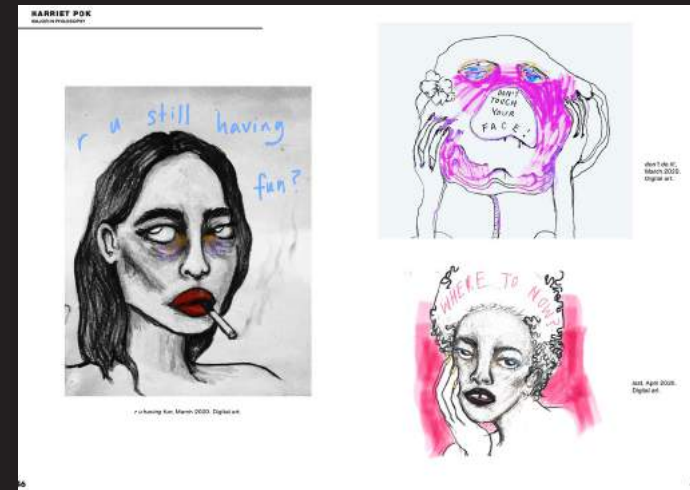
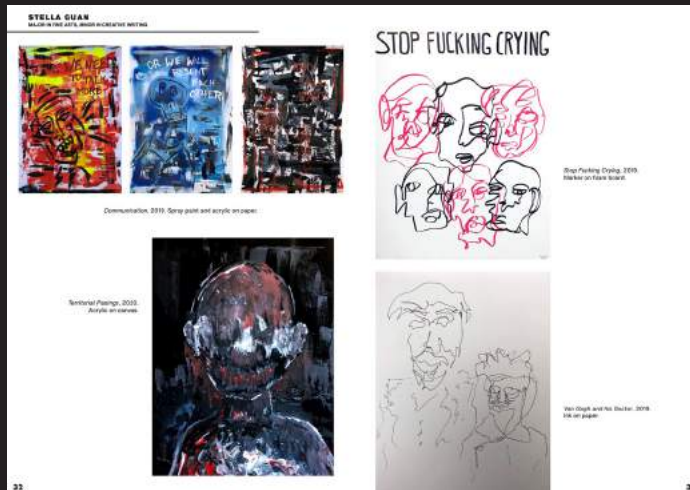
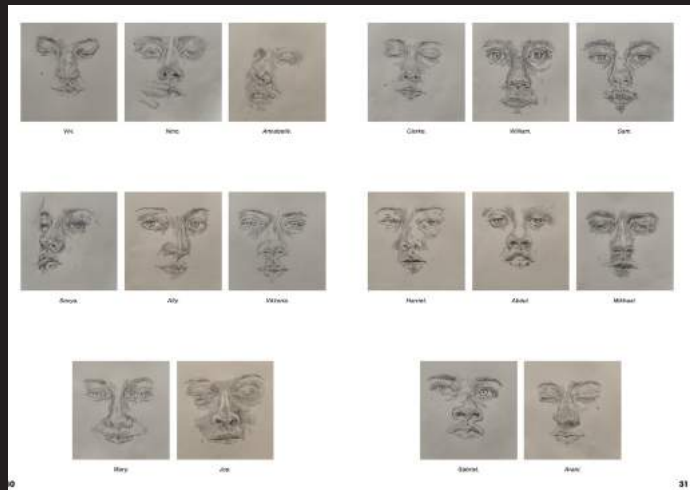


Leanna Davis
Video Producer











VIDEO ART PIECES

The images on this page are film stills from various video pieces. To view the video, scan the associated QR code.

Not sure how to scan?

On iPhone, no app is required – open the camera app and point your phone at the code. On Android, download a QR code reader app and point your phone at the code.



Quetzalcoatl, 2019. Video art. Runtime: 7:05 minutes.



Self-portrait in the style of Andy Warhol, 2019. Video art. Runtime: 3:57 minutes.

The New Gallery, 2019. Video art. Runtime: 4:04 minutes.







InMyHead (from the *Abstracted Emotions* series), 2019.
Acrylic on canvas.

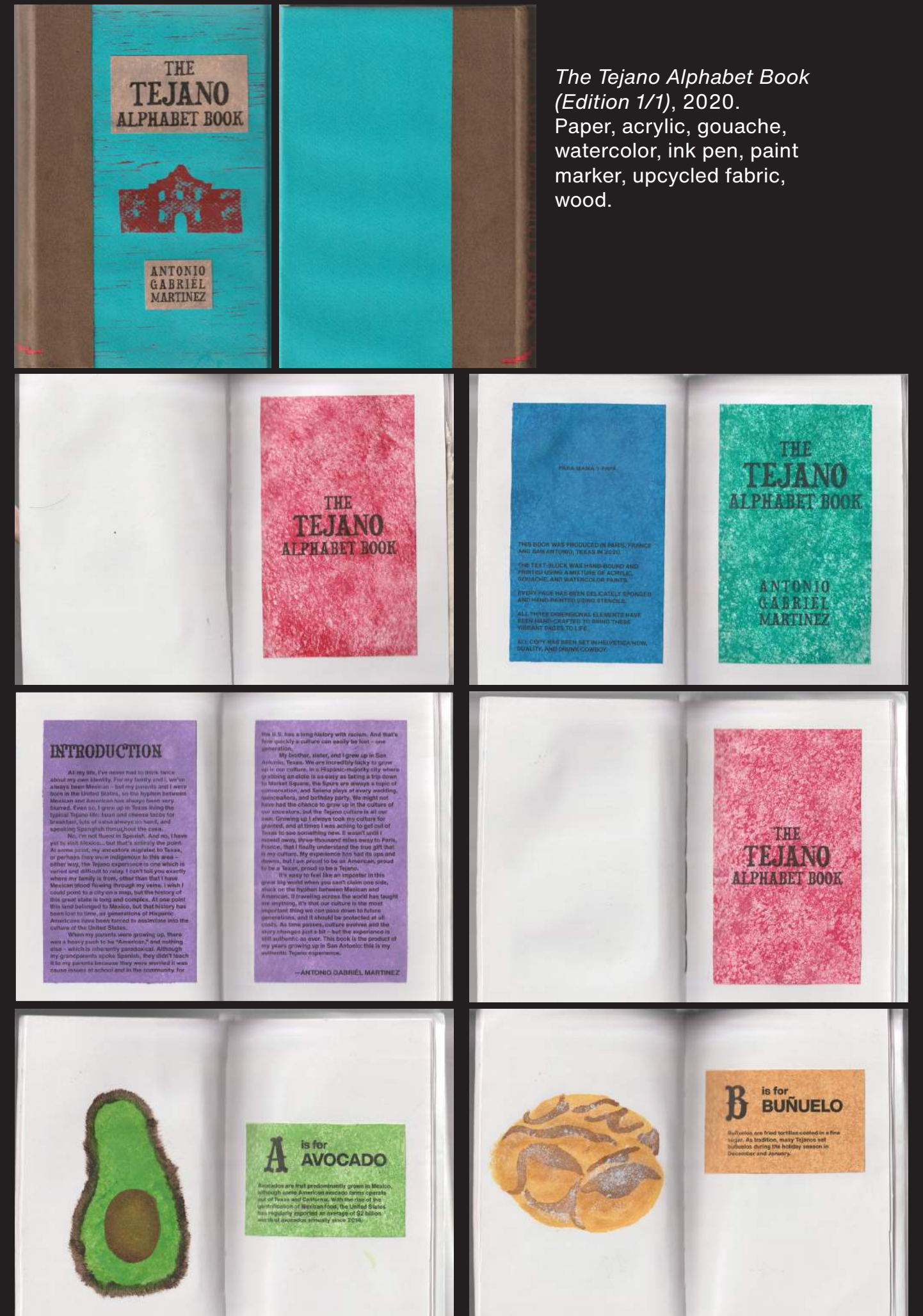
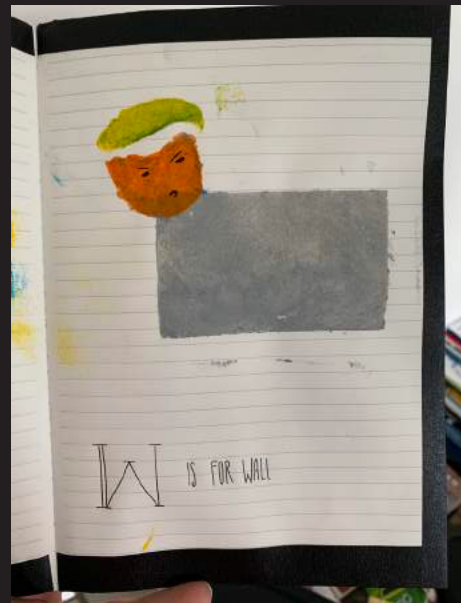
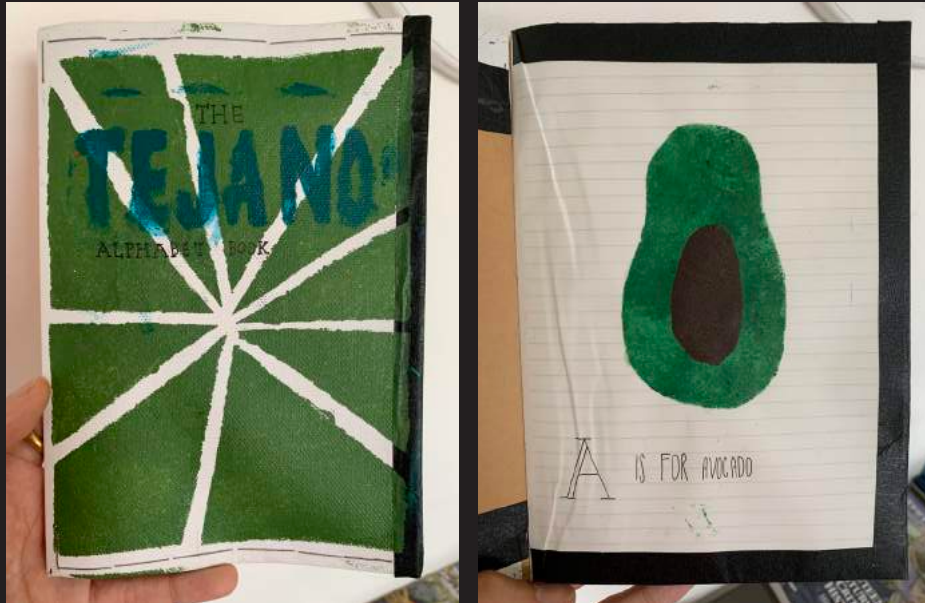
EyeLuvU, 2019.
Woodcut, ink on parchment.



THE TEJANO ALPHABET BOOK

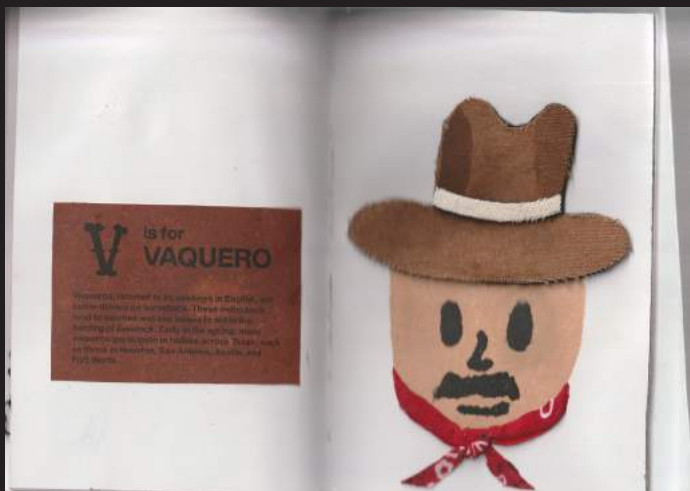
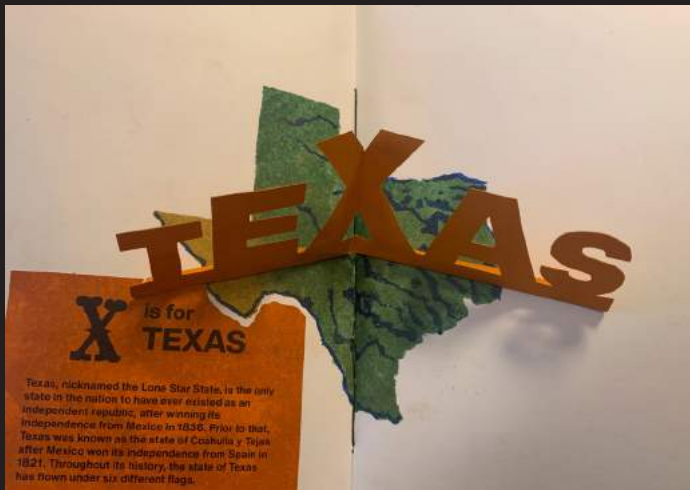
This project was prototyped in Printmaking I for the course's final. The work appropriates the unassuming format of a children's alphabet book to educate the viewer about Tejano culture, yet maintains a highly politicized outlook. This is art for the era of Trump.

The Tejano Alphabet Book
(Prototype), 2019.
Canvas, paper, acrylic, ink pen, masking tape, canvas.



The Tejano Alphabet Book
(Edition 1/1), 2020.
Paper, acrylic, gouache,
watercolor, ink pen, paint
marker, upcycled fabric,
wood.





ANTONIO GABRIÉL MARTINEZ