

An abstract painting with a dense, textured surface. The color palette is dominated by warm tones: browns, oranges, yellows, and reds, with some cooler accents of blue and purple. The brushstrokes are thick and expressive, creating a sense of movement and depth. Several faces are partially visible, rendered in a distorted, expressive style. The text 'KEKA ENRIQUEZ' is overlaid in large, white, bold, sans-serif capital letters. Below it, 'ODDS & ENDS' is written in a smaller, white, bold, sans-serif font.

**KEKA
ENRIQUEZ**
ODDS & ENDS

KEKA ENRIQUEZ

ODDS & ENDS



02 May - 15 June 2024

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Infelicitous as it may sound, Keka Enriquez wallows in paint. It is as if the painting, which is the consequence of a highly intuitive but also deliberate labor, plays out in unmediated incipience. In this scenario, the structure of the medium tends to wear thin and eventually dissipates, and in lieu of the illustrious armature of the art, we are struck by fulsome layers of paint as if there was no support, no ground, and no brush. This is the sense of wonder that nests in the mess of the artist's commitment to, but also maybe suspicion of, paint and why it must be captured in painting. Enriquez luxuriates in painting, as it were.

In this abiding reflection on the tension between work and art work, Enriquez inevitably extends her exploration of how painting elaborates in the continuum of property. The density and opacity of the art are the sources of its attractiveness, in the same way that they are also the origins of certain relations that produce artists and their contexts, alongside privileges and scarcities. It is in this light that the material of painting is rendered more tendentious and less convenient, becoming more extensive as it becomes more intimate. In this regard, the interior is central, whether it is a trace of a personal mood or state, a reference to the domestic world and the roles of individuals within it, or just a stimulus to stir up the desire for things so thick in their substance that they need to be partaken of with delight, touched and tasted in the consciousness.

As Enriquez herself confides: "I have always been interested in form, brushstrokes, color, and experimentation to the point that subject matter becomes only incidental. In terms of subject matter, the home and every physical, psychological, sociological aspects of it. Now the people who have been part of my home are included; whereas in the past, I would depict the home without people. They were always empty. I think that people will be interested in the process of my painting and how I mostly used intuition in composition, choice of color, form, and symbols like animals and other objects hidden and exposed in the paintings."

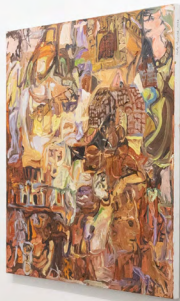


detail from **Battle**, 2024

In the interaction between the anxiety in the face of voids and the talent to work up the space, so to speak, Enriquez is drawn to, on the one hand, the mass-mediation of the interior in commercial design, and the idiosyncrasies of living in the daily grind from chore to chore, on the other. In a room, for instance, there might be a stray figurine on a shelf or a watermelon on the kitchen table. These are signs of everyday errands, but also archives of memory over the years.

In her previous projects, Enriquez would pursue the promise of her reflections on the psychological and spatial interior by investing in the constitution itself of objects and the agents within their ambit. In one initiation, for instance, she would break down the stature of an interior through miniature plaster casts of parts of the house, which are laid out in a heap or mound and on which she would paint a picture of an interior on unstable and reorganized ground, practically in a what looks like a rubble of repeating odds and ends.

And so, the temptation attending the domestic mystification, in the course of her practice, comes in contact with the redistribution of the elements of painting: the devotion to plasticity creates irresistible contingency in which whatever figuration there is to glean gets absorbed into an overall abstraction. Enriquez does this through a heady and intrepid application of paint, with joy and glee and scrutiny, to catch the intricate, if not fleeting, details of life's accoutrements and necessities. She also does it as if the brush and her hand had entwined to produce at once stroke and smudge. The attachments to these bodily indicia then morph into, or return to, the primordially of painting as a moment of viscosity before it is sensed as texture or image or meaning or ideology: its destiny is not a fully formed picture but rather the lavish layers of itself. Between the accretion of properties and the recollection of consumption in the imagination of the woman and the artist lies a thoughtful meditation on belonging in which anatomy and furniture flesh out the condition of a teeming mingling.







Incidental Details, 2024

oil on canvas

48h x 48w x 1.5d in • 121.92h x 121.92w x 3.81d cm



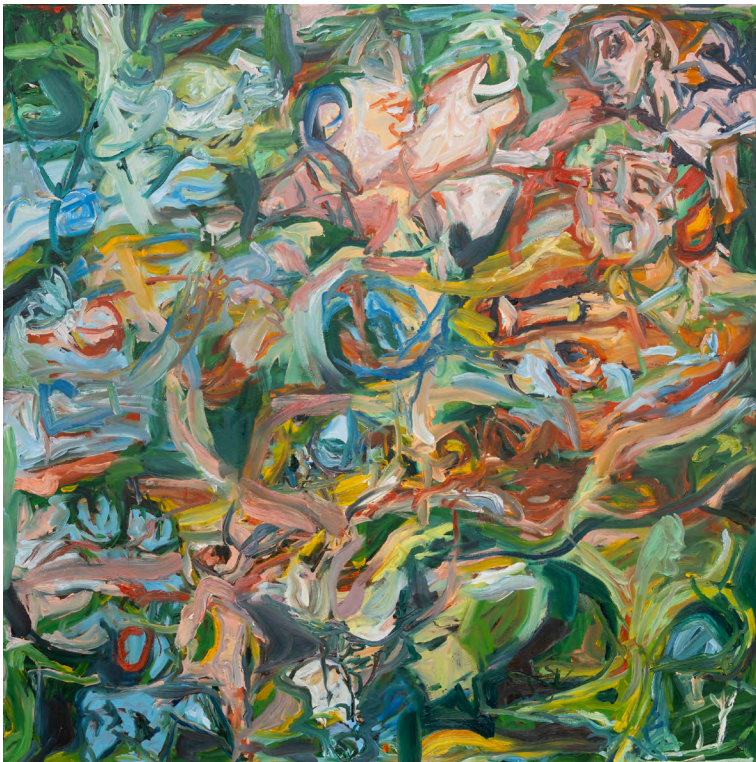
detail from Incidental Details, 2024

Bits & Pieces, 2024
oil on canvas
48h x 48w x 1.5d in • 121.92h x 121.92w x 3.81d cm





detail from *Bits & Pieces*, 2024



Push & Pull, 2024

oil on canvas

48h x 48w x 1.5d in • 121.92h x 121.92w x 3.81d cm



detail from *Bits & Pieces*, 2024





Battle, 2024

oil on canvas

48h x 48w x 1.5d in • 121.92h x 121.92w x 3.81d cm



detail from *Battle*, 2024

KEKA ENRIQUEZ

Bio

Keka Enriquez (b. 1962, Manila, Philippines; lives and works in San Francisco, California) is a distinguished contemporary artist celebrated for her experimental and expressionistic paintings. Influenced by the Neo-expressionist movement, Enriquez's work is characterized by textured brushstrokes, bold colors, and innovative form. Renowned for her exploration of domestic interiors, traditionally the domain of women, Enriquez subverts the masculine art movement to delve into the psychological and social dimensions of home. Through her manipulation of pigment, texture, and surface, she retrieves and reshapes the multi-layered experience of the homescape while contemplating the significance of painting as a whole. After twenty-five years of working within her San Francisco community, Enriquez returned to the art world in 2023. A showcase in 2024 will unveil a series of new oil on canvas paintings highlighting the evolution of her practice.

Enriquez embarked on her artistic journey in the 1980s under the mentorship of Roberto Chabet, widely acclaimed as the father of conceptual art in the Philippines. The artist graduated with a Bachelor of Fine Arts in Painting from the University of the Philippines. She has exhibited her work in the Philippines, the United States, England, Australia, Taiwan, Hong Kong, and Malaysia. In 1994, she was a recipient of the Cultural Center of the Philippines' Thirteen Artists Award. Under a grant from UNESCO, she obtained her Masters degree in Fine Arts at the Norwich School of Art and Design, England in 1995.



KEKA ENRIQUEZ CV

b. 1962, Manila, PHL

SOLO EXHIBITIONS

- 2024 *Keka Enriquez: Odds and Ends*, Silverlens, New York
- 2008 *Untitled*, Finale Art File, Manila
- 2002 *Objects: Textures and Contrasts*, Finale Art File, Manila
- 2001 *Everyday Enlightenment: The Perfection of Nothing*, Washington Square Gallery, San Francisco, California
- 1998 *There's Always Space*, Finale Art File, Manila
- 1997 *Francesca Enriquez: The Interior World*, Valentine Willie Fine Art Gallery, Kuala Lumpur, Malaysia
- 1996 *Interiors*, Finale Art File, Manila
- 1995 *Works from England*, Finale Art File, Manila
- 1994 *Interiors*, Museo Iloilo, Iloilo
- New Works: Oil on Canvas*, Finale Art File, Manila
- 1993 *Recent Paintings*, Finale Art File, Manila
- Stepping Stones*, Cultural Center of the Philippines, Manila
- 1989 *Paintings*, Alliance Francaise de Manille, Manila
- 1988 *Project Two: Francesca Enriquez*, Cultural Center of the Philippines, Manila
- 1987 *Large Paintings*, Finale Art File, Manila
- 1986 *Recent Paintings*, Finale Art File, Manila

SELECTED GROUP EXHIBITIONS

- 2024 *Art Fair Philippines*, Silverlens, Manila
- 2023 *Misfits in the Afternoon*, Salcedo Auctions Inc., Manila
- 2018 *Casting Stones into Still Water*, Mind Set Art Center (MSAC), Taipei, Taiwan
- 2016 *Collection of the Artist*, Mo-space Gallery, Manila
- 2014 *What does it all matter, as long as the wounds fit the arrows? A Tribute to Roberto Chabet*, Cultural Center of the Philippines, Manila
- 2002 *Hospitality House 17th Annual Art Auction*, Braunstein/Quay and Hosfelt Galleries, San Francisco, California
- 2001 *World of Interiors 2001*, 1808 Babilonia Gallery, Berkeley, California
- Guilty Pleasures/Cool Pieties*, The Art Center SM Megamall A Gallery, Manila
- Three You Must See*, Washington Square Gallery, San Francisco, California

KEKA ENRIQUEZ CV

- 2000 **Anniversary Show**, Washington Square Gallery, San Francisco, California
One Summer to Go, Washington Square Gallery, San Francisco, California
Global Me: Self-Portraits by Gallery Artists, Washington Square Gallery, San Francisco, California
Women Imaging Women: Home, Body, Memory, Cultural Center of the Philippines, Manila
- 1998 **Views from Above**, The Art Center SM Megamall A Gallery, Manila
- 1997 **Breaking Apollonians: Filipino Artist 1975 to the Present**, Alliance Francaise de Manille, Manila
- 1996 **The Second Asia-Pacific Triennial of Contemporary Art**, Queensland Art Gallery, Brisbane, Australia
Wallbound, Gallery 3, Ayala Museum, Manila
- 1995 **Diversity**, Norwich Gallery, England
Torque: The 1995 Artist's Regional Exchange, Perth Institute of Contemporary Arts, Australia
Measure and Metaphor, The Art Center SM Megamall A Gallery, Manila
- 1994 **Thirteen Artists**, Cultural Center of the Philippines, Manila
An Orgy of Commestibles, Alliance Francaise de Manille, Manila
- 1993 **Facts and Figures**, Cultural Center of the Philippines
- 1992 **Artlink The Australia-Filipino Connection**, Australia Center, Manila
Ang Babae, Cultural Center of the Philippines, Manila
50 Years of Philippine Abstract Paintings, Cultural Center of the Philippines, Manila
- 1991 **Four Generations: New Paintings**, Finale Art File Gallery, Manila
Seven Years of Philippine Art 1983 - 1990, Finale Art File Gallery, Manila
Knowledge of the Simple, Ayala Museum
- 1989 **Signed, Sealed, Delivered**, Performance Space, Sydney, Australia
Walong Salita/Eight Words, Tin Sheds Gallery, Sydney, Australia
Sikat: Two Decades of Philippine Art, Cultural Center of the Philippines, Manila
Sunsets and Other Vanishing Acts, Pinaglabanan Galleries, Manila

KEKA ENRIQUEZ CV

1987 *Side A Side B*, Cultural Center of the Philippines, Manila
Just Thought I'd Stop For A Bottle of Beer, Kulay Diwa Gallery,
Manila

EDUCATION

1994-1995 *MA Fine Arts*, Norwich School of Art and Design, Norwich,
England

1991-1994 *Graduate Studies Art History*, University of the
Philippines Diliman

1982-1987 *BA Fine Arts in Painting*, University of the Philippines
Diliman

KEKA ENRIQUEZ

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