



**KEKA  
ENRIQUEZ**

POINTS & ENDINGS

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SILVERLENS

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[website](#) [email](#) [whatsapp](#)

To kick off its 2025 Manila exhibitions, Silverlens presents *Points and Endings*, Keka Enriquez's first solo exhibition in Manila since 2008, opening 9 January 2025.

To mark her highly anticipated return, Enriquez will show a selection of work from the 1980s, made in Manila, to the present, made in her home city for the last 20 years, San Francisco. Domestic interiors rendered in dynamic brushwork, bold colors, and innovative form wherein she explores the house as both a familiar place and an aspirational ideal will be exhibited alongside newly-made works of dense abstract scenes that, upon closer inspection, reveal figurative silhouettes—a man's face, a child, a dog—among interiors and exteriors alike.

The artist spiritedly paints scenes of the house, which is experienced either as familiar or ideal. However way it is grasped and rendered, the subject comes out vividly inhabited, even if it is sometimes styled to appear in a certain way, mediated as a commodity or an aspiration from a magazine, surely meant to entice. The idea of a “dream house” might probably come to mind as Keka Enriquez affectionately, and in the process potentially critically, repeats the desire to come to belong to the tricky place of the house. In lavish paint, nimble and restless strokes, the picture builds up from the density of the domestic furniture to the armature of painting. This is not to say that the rhythm is always hectic. There can be a sense of quiet, too, as if the details of dwelling serve as accoutrements of a still life. But the general atmosphere is one of mingling, if not a massing of pigment and its luster, akin to collage or the modernist experiment of breaching the interior and the environment. The latter come together in the imagination of the artist so that the heady mixture ultimately proposes an abstract condition, or an articulation of abstraction in which the flatness is the thickness. Here, paint no longer alludes to the object or objectifies the subject: it confuses the eye that expects a reconciled home and is finally led to the telling remains of an always eventful day, which may well speak of history, repressed or becoming.

In creating more contexts for the oeuvre of Keka Enriquez besides the formal aspects of her works, we can think about the following nodes in the network of relations within which she circulates.

First is the enterprise and apparatus of painting as a technology of making things appear on two-dimensional space. To what modality of painting do we assign the efforts of Enriquez? In other words, what kind of contemporary painting is she engaged in and to what history of painting can it be traced locally and globally? The relay between expressionism and conceptualism may begin this discussion, as perceived in her intimacy with paint, the energy of her stroke, the all-overness of her inscription, and the materialization of the picture as painting. What is the relationship between these two propositions of doing painting, the expressionist and the conceptualist, as an international visual language and a specific articulation of the art in a place like the Philippines, which includes its diasporic geography and therefore cannot be entirely insular?

Second is the question of Enriquez being a woman painter. How does the moment of gender shape the moment of painting as well as the moment of the Philippine? How is the aesthetic underlying the painting of the woman engendered and thus politicized? It must be assumed that the forces at work in the production of a particular form, which encompasses the sexual subjectivity of the artist, inform each other.

Third is the situatedness of Enriquez as a migrant in the United States. How does this condition rearrange expectations of her practice that evolved in the Philippines since the eighties and how does it transfigure a language that is highly mediated by both the Philippine experience and her current milieu across the Pacific?

These intersecting nodes generate the painting of Enriquez today, offering opportunities of recognition of her stature as an artist and honoring the quality that inheres, or is internalized, in the series of movements in her artistic life that is similarly the series of maneuvers in the devices of painting.



# KEKA ENRIQUEZ

POINTS ENONGA

Keka Enriquez's first solo exhibition in Manila since 2002, *Points enong* (the word was from the 1960s, created in Manila, to the present, made in her home city to the east 20 years San Francisco). Domestic interior rendered in synaptic brushwork, just lines, and modular form wherein she explores the house as both a familiar place and an apparatus that she exhibited alongside newly-made works of dense abstract scenes that, upon close inspection, reveal figurative silhouettes—a man's face, a child, a dog—among figures and scenes alike.

The artist spiritedly paints scenes of the house, which is experienced either as thick or thin. However way it is grasped and rendered, the subject comes out waxy, malleable, and is sometimes styled to appear in a certain way, mediated as a commodity in a popular mass magazine, surely meant to entice. The idea of a "best house" sign probably came to mind as Keka Enriquez affectionately, and in the process potentially critically, repeats the house as come to belong to the tricky place of the house. In both parts, which are rather those, the picture builds up from the density of the domestic furniture to the erosion of dwelling. This not to say that the rhythm is always hectic. There can be a sense of quietude, as the walls of dwelling serve as accumulations of still life. But the general erasure of an image, if not a missing of pigment and its loss, like to collage or the residue of a brush, breaching the interior and the environment. The lines come together in the erasure of an artist so that the heavy residue ultimately progresses in abstract condition in an erasure of abstraction in which the thickness is the thickness.

Here, paint no longer alludes to the object or objectifies the subject; I believe the way the erasures is a reconstituted home and is finally led to the living spaces in a shape which is which may well speak of history, represented as recurring.



*Japanese Garden*, 2024

oil on canvas

43.25h x 43.25w in • 109.86w x 109.86w cm

(framed)





detail from *Japanese Garden*, 2024





***Childhood***, 2024

oil on canvas

49.21h x 49.21w in • 125h x 125w cm  
(framed)



detail from *Childhood*, 2024

*Marriage*, 2024  
oil on canvas  
63.23h x 63.23w in • 160.5h x 160.5w cm  
(framed)





detail from *Marriage*, 2024



***3 Generations in the Lake*, 2024**

oil on canvas

49.21h x 49.21w in • 125h x 125w cm  
(framed)



detail from *3 Generations in the Lake*, 2024



*Childhood and Weird Tales*, 2024  
oil on canvas  
63.23h x 63.23w in • 160.5h x 160.5w cm  
(framed)





detail from *Childhood and Weird Tales*, 2024





*Gimme Shelter*, 2008

oil on canvas

24.21 x 27.95 in • 61.5 x 71 cm



detail from *Gimme Shelter*, 2008



*Woman with Four Heads*, 2003  
oil on canvas  
48h x 36w in • 122h x 91.5w cm



detail from *Woman with Four Heads*, 2003



***Blue Kettle***, 2000

mixed media

14.57h x 12.60w in • 37h x 32w cm  
(framed)



detail from *Blue Kettle*, 2000



*Pitcher Collection*, 1998  
oil on canvas  
37.01h x 48.82w in 94h x 124w cm  
(framed)





detail from *Pitcher Collection*, 1998



*Birdcage on the Chair*, 1997

oil on canvas

29.53h x 36.42w in • 75h x 92.5w cm  
(framed)



detail from *Birdcage on the Chair*, 1997

*Supper time*, 1995  
oil on paper  
22.05h x 28.74w in • 56h x 73w cm  
(framed)





detail from *Supper Time*, 1895





*Untitled 2*, 1987

oil on panel

72h x 72w in • 182.90h x 182.90w cm

(diptych, framed)



detail from *Untitled 2*, 1987



## 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, Philippines;  
Lives and works in San  
Francisco, CA**

### SOLO EXHIBITIONS

- 2025 *Keka Enriquez: Points and Endings*, Silverlens, Manila
- 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

- 2025 *Frieze Los Angeles*, Silverlens, Los Angeles
- 2024 *The Armory Show*, Silverlens, Manila  
*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

## KEKA ENRIQUEZ CV

- 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
- 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

## KEKA ENRIQUEZ CV

- 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
- 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

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