



Kaloy Torres Sanchez (b. 1982, Philippines) graduated with a Bachelor of Fine Arts in 2006. Recent solo exhibitions include *To The Memory of Sin*, West Gallery, Quezon City, Philippines, 2010; *Black Water Cross*, West Gallery, Quezon City, Philippines, 2009 and *Hint:Eye*, West Gallery, Quezon City, Philippines, 2008. He has also participated in numerous group shows such as *Ma'driteng Malabon*, *Pescadores*, Malabon City, Philippines, 2010; *Enemy*, Paseo Gallery SM Megamall, SM Art Center, Mandaluyong City, Philippines; 2010; *A Thousand Times Yes*, Manila Contemporary, Makati City, Philippines, 2010; *2009 Figurative Now*, Paseo Gallery SM Megamall, SM Art Center, Mandaluyong City, Philippines, 2009; *2009 Seeing You, Seeing Me* [Contemporary Portraiture], Manila Contemporary, Makati City, Philippines, 2009; *Bayan ni Nanding*, Manila Contemporary, Makati City, Philippines, 2009 and "O", Pablo Gallery, Quezon City, Philippines, 2007. This is his first exhibition outside of the Philippines.

*Cover:*  
*Eraserhead*, 2011, acrylic and graphite on canvas, 152.5 x 122 cm

*Previous page:*  
*Hemlock*, 2011, acrylic and graphite on canvas, 152.5 x 122 cm

*Top (left to right):*  
*K-hole*, 2011, oil on canvas, 122 x 91 cm  
*Harpy*, 2011, acrylic and graphite on canvas, 22 x 15 cm  
*Vespers*, 2011, acrylic and graphite on canvas, 22 x 15 cm

Exhibition dates: 8 March — 2 April 2011

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KALOY SANCHEZ *Too Loud a Solitude*

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Valentine Willie Fine Art is pleased to present the first solo exhibition in Malaysia by Filipino artist Kaloy Sanchez. For the past five years, Manila based Sanchez has been actively exhibiting his highly emotional and poetic tableaux. As part of the new generation of figurative painters his work probes alienation and human needs. These universal feelings trigger haunting memories and experiences of longing and anxiety common throughout society. Using an expressive painterly vocabulary that echoes the work of Lucien Freud and the psychological drama of Egon Schiele, Sanchez presents dream like sequences and sensitively realised portraits. This sense of theatre and pathos is achieved through multiple sittings allowing a complicated and intense relationship to develop between artist and sitter. These sophisticated formal and psychological visions are then intuitively presented across his canvases.

Sanchez's human subjects are a mixture of homeless men, alcoholics and transvestites encountered near his home in Malabon City as well as individuals from his emotional past. By engaging with them in the studio he then shares their extreme physical and emotional states of decay, boredom, and loneliness. It is these moments with the disenfranchised that allow Sanchez to locate his own emotional anxieties creating an intimate type of double portraiture of artist and subject. What results is an expression of human isolation and tragic beauty. Rather than afforded a platform to express their individuality, these voiceless individuals seamlessly transform into sensuously painted objects and become symbols for our deepest desires and fears. *Tyftlove* is a traditional reclining nude but Sanchez's transvestite subject creates a body politic that forces viewers to question their enjoyment of the artist's luxurious and romantic execution versus a potential discomfort of gazing upon a member of a socially stigmatised and relatively misunderstood culture.

## KALOY SANCHEZ *Too Loud a Solitude*

Technically Sanchez mixes conflicted abstract expressionist markings with poetic realism. He treats flesh with a sensual sweep of brush or thick impasto whilst creating turmoil in the loose and chaotic renderings of his painted furnishings and interiors. Taking place over a melancholic monochrome, this duality of romance and violence create a tense psychological friction across his canvases. Not just applied with brushes he also saturates cloth with paint and places a tightly crumpled pile on the canvas; the residue then leaves a curious imprint of folded lines and shadows on the surface. In *K-bolt*, audiences see a seated man staring hopelessly out of the frame. An aging alcoholic, his nudity emphasises a fragile body and deteriorating mind. The title, refers to the over indulgence of the drug ketamine where users feel dislocated from their body, are physically unable to move and experience hallucinations. Immobilised, they sink into a type of 'hole'. As a textual reference this contributes another layer of psychosis and self indulgence to Sanchez's haunting scenes. However his subject's silent brooding is interrupted by strong and energetic painterly marks in the smoky grey background producing a friction between quiet solitude and frenetic painterly applications. The same figure appears once more in *Hemlock*. As a poisonous plant, hemlock is a natural and more romantic toxin which reflects the lyrical and poetic composition of the painting. A fragmented and ambiguous nude figure stands in the background. Unconscious of his neighbour and slumped deep into his chair the aging man smokes a cigarette once again lost in his own mind. At his feet are swirling marks, and crudely painted empty chairs – an icon that continues to repeat across Sanchez's work. Such mixtures of movement and calm present ongoing conflicts of emotion and form, flesh and background. Leached of colour the results are a vague but alluring film noir.

Small-imagined mindscapes are also included in the exhibition as a subtle entry point into the artist's surreal stream of consciousness. Re-occurring motifs such as light bulbs, sensuous forms and empty chairs that subconsciously seep into his figurative works float across stark and barren landscapes. These intimately scaled works present a more illustrative and graphic approach that although more delicate in application nevertheless represent a continuing world of dream and hallucination.



From top left (clockwise):  
*Pick up Stays*, 2010, oil on canvas, 152.5 x 122 cm

*Tyftlove*, 2011, acrylic and graphite on canvas, 152.5 x 183 cm

*Foto*, 2011, acrylic and graphite on canvas, 61 x 61 cm

*"Q" Self-portrait*, 2011, acrylic and graphite on canvas, 61 x 61 cm

*Lazy Daisy*, 2011, oil on canvas, 61 x 61 cm