

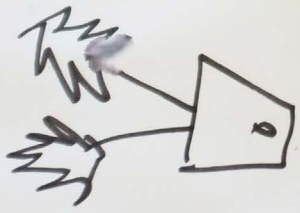


POW MARTINEZ
SUSTAINABLE ANXIETY

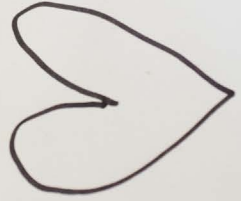


POW MARTINEZ
SUSTAINABLE ANXIETY
25 JUNE - 24 JULY 2020

Our only escape from the corners of our living spaces is the vast realm of the internet. What was once a promising domain of enjoyment and entertainment has now evolved into an information wasteland. Today, we are burdened by the COVID-19 pandemic. It makes us feel numb and, sometimes, helpless. Its unsettling facts and figures only aggravate this heaviness. The amount of time we spend consuming is greater than the amount of time we spend doing. But can we actually alter the fate of the world by changing our lifestyles? What will happen when the world finally crumbles? Attempting to answer these only leads to more existential questions, leaving us in a constant state of worry.



SUSTAINABLE
FLEXIBILITY



Sustainable Anxiety is Pow Martinez's humorous yet dark take on living in this modern age of uneasiness. Martinez's cartoony style — often grotesque with nameless characters in odd settings — mimics the covert strangeness of daily life. Blending the mundanities of the everyday with elements of pop culture, from films to music to famous imagery in art history, he uses sights and sounds that resonate with him as starting points for his paintings. Just as in previous works, Pow Martinez paints the world as he sees it, resulting in wildly expressionist visual treats. He continues to explore societal roles and consumption in contemporary culture. In these new works, Martinez sheds light on how we have become spectators of our own downfalls as we inch closer to the apocalypse.



In *Sustainable Anxiety*, Pow Martinez considers our desire to disconnect, the introversion and fear that come with it, and our inability to ever be truly offline. For instance, *divine intervention* shows a living room decorated with paintings of Philippine landscapes, where a nude woman sits at her computer, video chatting with God. Martinez looked to interior design catalogues of homes from the 80s to create this familiar scene. Yet, this familiarity is unnatural. Martinez twists figures and compositions, using exaggerated proportions and unorthodox colors, to hint at the synthetic quality of our lifestyles. In his work *spiritual pursuit*, a figure stands naked in the woods with two dogs. This eccentric scene further illustrates how being outdoors — something organic to our species — is now a novel occurrence. We want to break away from our screens, but disconnecting risks alienating ourselves from the world. The idea of disconnecting has become a romantic illusion we strive for. Martinez illustrates our real natural state: sitting indoors and constantly connected.



His roguish characters are up to their misdeeds, offline and oblivious to the underlying tension in their lives. In a neon-toned, panoramic diptych *subterranean city*, the border patrol stands over watch, never moving from his post to exert his authority, while hands emerge from the depths of the earth to tell us that it is the time of the witching hour. On a large-scale canvas, a rider on her horse leads an empty army to a battle against no one. In *charismatic cult leader*, we see a nude cult worshipping a pagan spirit, and in *special forces*, a soldier driving a tank near a church. An opera singer performs with a full orchestra while the audience watches astounded in *the soloist*. Three figures go about their business, even as the ground cracks beneath them in *law and order*. Martinez's rogues stare blankly at us as they carry out their 'expected' duties. He captures the ever-present individual and relational conflicts that call for speculation and examination amid all the man-made chaos.



All of these rascallions are bound to a higher power, and as much as they try to break away to freely act, they can't. Trying to determine what or who this higher power is, or even trying to decipher fact from fiction, takes us to a conversation on metaphysical matters beyond our grasp. Martinez recognizes this, but paints reality as he sees it: that it has become a spectacle in itself, full of existential dread, bad faith, and paranoia, as well as acceptance, humor, and suspense. He amplifies the quality of his shocking paintings with his acute awareness of the peculiarities of our technology-obsessed ways. In our continued search for meaning in this information-laden dystopia, Pow Martinez's *Sustainable Anxiety* is an invitation to savor these reflections of realities for as long as possible, a temporary escape from this modern age. Yet, as hard as we try to immerse ourselves in these worlds, the heaviness of our own reality continues to linger.

- Isabelle Fabella





WATCH POW IN THE STUDIO



**POW MARTINEZ
SUSTAINABLE ANXIETY**







subterranean city (diptych), 2020
oil and acrylic on canvas
70h x 142w in • 177.80h x 360.68w cm

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the soloist, 2020
oil on canvas

60h x 60w in • 152.40h x 152.40w cm









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charismatic cult leader, 2020
oil on canvas
57.50h x 55w in • 146.05h x 139.70w cm

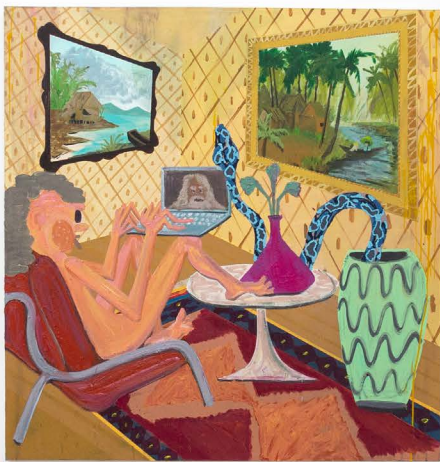














inquire

book appointment

divine intervention, 2020
oil and acrylic on canvas
57.50h x 55w in • 146.05h x 139.70w cm









inquire

book appointment

special forces, 2020
oil on canvas
48.25h x 48w in • 122.56h x 121.92w cm













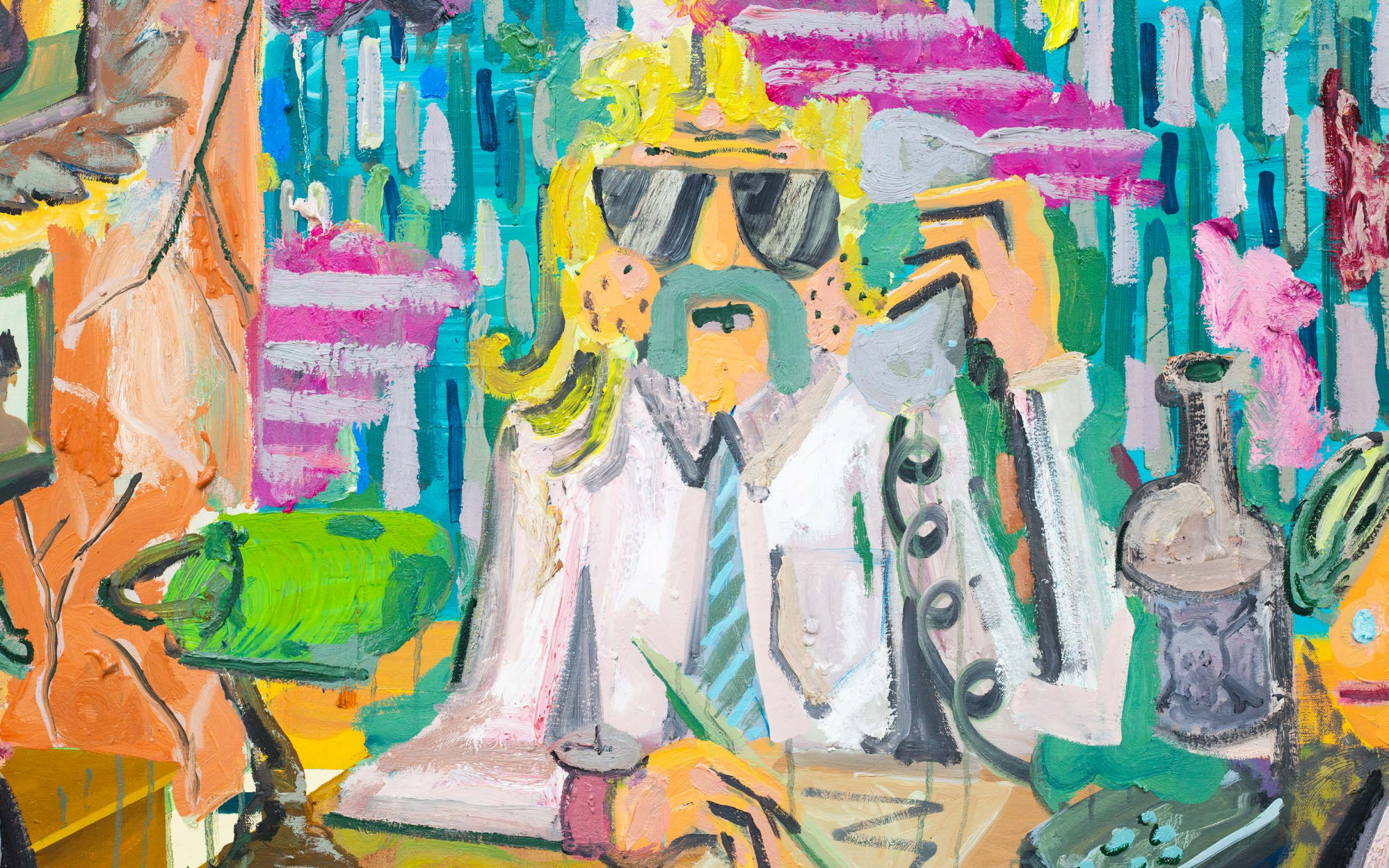
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law and order, 2020
oil on canvas

58.50h x 64w in • 148.59h x 162.56w cm











inquire

book appointment

across the border, 2020
oil on canvas
60.50h x 60w in • 153.67h x 152.40w cm













inquire

book appointment

spiritual pursuit, 2020
oil on canvas

36h x 33.25w in • 91.44h x 84.45w cm







POW MARTINEZ

Pow Martinez (b. 1983) is a recipient of the 2010 Ateneo Art Award for his exhibition *1 Billion Years* at West Gallery, Philippines. He exhibits internationally and has worked with different media, from painting to sound. His recent exhibitions include *City Prince/sses* (2019) at *Palais de Tokyo* in Paris; Art Jakarta 2019 with Silverlens and ROH Projects; *50 Years in Hollywood* (2019) at Pinto Art Museum in New York; Art Basel Hong Kong 2019 with Silverlens; *WXXX* (2019), West Gallery, Manila; Art Taipei 2017; *WASAK! Reloaded* (2016) in Arndt, Singapore; and *WASAK!* (2016) in Arndt, Berlin. Martinez has also held a number of solo shows in major galleries in Manila, the most recent of which is *Techno-Utopian* (2017) in Silverlens. Early in 2018, Martinez had his first solo exhibition in Indonesia. Titled *Aesthetic Police*, the exhibition is an outcome of his month-long residency program at OPQRStudio in Bandung.

Martinez's paintings belie their grotesque subject matter with the indelibly beautiful surfaces and a wide-ranging, daring use of color. Mutants, monsters, demons, deviants, and freaks lurch, sit, and appear to transform amidst weirdly lit landscapes or disintegrating urban scenarios, or emerge from a painterly graffito mess, but, as his more abstracted works insist, Martinez's ability to render intriguing relationships between forms and surfaces ensure his works are endlessly compelling—an experience akin to a beautiful nightmare.

Pow Martinez lives and works in Manila, Philippines.

RESIDENCIES

2018 OPQR Residency, Bandung, Indonesia

SOLO EXHIBITIONS

- 2020 *Sustainable Anxiety*, Silverlens, Manila
- 2018 *Aesthetic Police*, ROH Projects, Jakarta
- 2017 *Techno-utopian*, Silverlens, Manila
and now back to our regular programming, Art Informal, Manila
- 2016 *Advanced Human*, Random Parts, Oakland
a man without a hobby is worthless, TAKSU Gallery, Singapore
- 2015 *psychedelic behavior*, West Gallery, Manila
From the bitter abyss, Megumi Ogita Gallery, Tokyo
- 2014 *May Cause Profound Mental Retardation*, Pablo Gallery, Manila
Caught between honor and revenge, how far will one man go, Silverlens, Manila
dogs playing poker, Manila Contemporary, Manila
- 2013 *1 bit*, Mo_Space Project Room, Manila
Losing my edge, Pablo Gallery, Manila
Medieval woodcuts, Finale Art File, Manila
- 2012 *Sploshing*, Finale Art File, Manila
Low Res, West Gallery, Manila
Cyborg Scallops, Silverlens, Manila
- 2011 *Nature Paintings*, NOW Gallery, Manila
Destroyed Planets, Pablo Gallery, Manila
Cut Hands has the Solution, West Gallery, Manila
Easy Listening Paintings, Mag:net Gallery, Manila
- 2010 *march of the pigs*, Lost Projects, Manila
hyper blast abomination, Mag:net Gallery, Manila
- 2009 *the brutal gardener*, Mag:net Gallery, Manila
one billion years, West Gallery, Manila
- 2007 *pathetic doggy paddle*, Mag:net Gallery, Manila

GROUP EXHIBITIONS AND PROJECTS

- 2020 *Anticipating the Day*, Silverlens, Manila
Searching Sanctuary, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila

2019 *An Artinformal Christmas Group Show*, Artinformal, Manila
Art Jakarta, ROH Projects, Jakarta
WXXX, West Gallery, Manila
City Prince/sses, Palais de Tokyo, Paris
50 Years in Hollywood, Pintó International, New York
Art Basel, Silverlens, Hong Kong
Art Fair Philippines, Silverlens, Manila
Taipei Dangdai, Silverlens, Taipei

2018 *Recent Works*, Underground Gallery, Manila
Art Basel, Silverlens, Hong Kong
Chaos, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila

2017 *Art Taipei*, Taipei World Trade Center, Hall One, Taipei
Translación, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila

2016 *WASAK! Reloaded*, Arndt, Singapore
WASAK!, Arndt, Berlin

2015 *No Singing Allowed*, Silverlens, Manila

2014 *Brave New Worlds*, Metropolitan Museum of Manila, Philippines

2013 *manila vice*, MIAM, Sete, France
pirates, Megumi Ogita Gallery, Tokyo

2012 *bastards of misrepresentation*, Topaz Arts, New York

2011 *Confessions of a sinner*, Manila Contemporary, Manila
Post local, Silverlens, Manila
Greatest Hits, Bastards of Misrepresentation, doing time on Filipino time, 8 Salon, Hamburg
Hide the Women and Children, Mo_Space, Manila
Salvation in a nest of vipers, Y3K, Melbourne
Complete and Unabridged, Osage Gallery, Hong Kong

2010 *bastards of misrepresentation, doing time on Filipino time*, Fries Museum, Berlin
serial killers from tate modern to taksu Singapore, Taksu, Singapore
beautiful inside my head forever, Silverlens, Manila
sirens hall, Mo_Space, Manila
in fairness, Finale Art File, Manila
happily unhappy, Blanc Gallery, Manila

2009 *selected memory*, Richard Koh Fine Art, Kuala Lumpur
one small step for man, one giant leap for woman, Mag:net Gallery, Manila
welcome to the jungle, Art Informal, Manila

2007 *shoot me*, Mo_Space, Manila
i have nothing to paint and i'm painting it, Manila Contemporary, Manila
Sungdu-an 4"extensions," Cagayan de Oro University

2006 *the blank show*, West Gallery, Manila
long goodbye, Mag:net Gallery, Manila
Strait from the source, Future Prospects, Manila
missing vocabularies, Green Papaya Art Projects, Manila

2005 *common and uncommon goods*, Future Prospects, Manila
other matters, Future Prospects, Manila

EDUCATION

2004-2006 *Kalayaan College*, Painting
2002-2004 *University of the Philippines*, Visual Communication

PUBLICATIONS

Gomez, Jerome. "Pow Martinez just painted these staircase walls of Palais de Tokyo in Paris." ANC-X. Accessed 2 May 2020. <https://news.abs-cbn.com/ancx/culture/art/07/16/19/pow-martinez-just-painted-these-staircase-walls-of-the-palais-de-tokyo-in-paris>

Ladrado, Portia. "Filipino artists showcase works at one of Europe's top contemporary art museums." CNN Philippines Life. Accessed 2 May 2020. <https://cnnphilippines.com/life/culture/arts/2019/6/25/palais-de-tokyo-filipino-artists.html>

New Frontiers." Art Republik. #16, November - December 2017. pp. 44-45

Chung Chin Hsin. Art Taipei. Catalogue. 2017

Chen, Junni. "2 Young Filipino Artists to Watch: Pow Martinez and Dina Gadia." Art Radar Journal. Accessed 31 July 2017. <http://artradarjournal.com/2017/07/31/2-young-filipino-artists-to-watch-pow-martinez-and-dina-gadia/>"Exploring the Diversity of Expression." Business Mirror. Accessed 16 January 2017. <http://businessmirror.com.ph/exploring-the-diversity-of-expression/>

Cabiles, Janroe. "Pow Martinez: Hedonistic Pop." Status Magazine. Accessed 5 February 2016. <http://statusmagazineonline.com/features/pow-martinez-interview-february-2016/>

McGovern, Eva. No Chaos No Party. 2016.

Bastards of Misrepresentation. Re:Surgo!. 2012.



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POW MARTINEZ

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