



BERNARDO PACQUING | HALF FULL

Half Full

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Radish, 2015, detail

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BERNARDO PACQUING | HALF FULL

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HALF FULL

by *Lisa Ito*

Half Full, Bernardo Pacquing's latest one-man exhibition of mixed media paintings and sculptures, delves into the materiality of everyday media. The artist distills into aesthetic encounters the sensate experience of quiet observation and work: making and growing things from the simplest of elements. The exhibition explores this period of flux in between: the transitional phase where seeds sprout into growths, where cells build up into more complex forms.

Pacquing started working on this series after learning hydroponics—cultivating plants sans the presence of soil—patiently building and maintaining a system of pipes and pumps at home to support their growth. The resulting works are abstractions of these found forms, denoting the cycle of the water and pipe system essential to producing and maintaining life. Horizontal shapes and marks are transversed by organic forms and textures: their linearity and textures capturing the process of growth and flow. The final compositions,

seemingly spontaneous in execution, are in fact products of quiet deliberation, waiting and exploration.

The resulting series of works is named after edible plants and vegetables grown from the process; individual canvases are titled using their common and scientific names. Pacquing's use of abstraction, however, eschews any semblance of fidelity to botanical forms; instead, one can perceive indirect references to the plant itself by the way Pacquing wields elements of color, texture and line as part of his compositions.

The exhibition is also Pacquing's first time to use raw, unprimed canvas as an essential component of his works. Here, the artist turns his attention to canvas cloths discarded in the process of making art: the discarded siblings of countless masterpieces and works. Used as supports or background supports, the pieces are often exposed to the elements, dirt, and grub—bearing stains and scars of the whole process. These are salvaged and infused with new life in the series, used as both material and image for



Radish (Raphanus sativus)
mixed media
72 x 54 in • 182.9 x 137.2 cm
2015

Pacquing's paintings. He also treats canvas as a sculptural space in some works: ripping and tearing through some parts and sewing up others to create plays between positive and negative space.

Thus, the resulting paintings in Half Full are more sculptural than gestural in treatment. Pacquing's visual fascination with the rawness of surfaces and experimentation with different mixed media is especially evident in this series. Most of these materials are encountered in the context of everyday carpentry and household maintenance, such as elastomeric, resins, house paints, rugby, and wood glue. The artist mixes most of these with oil or various binders, creating new translucent or textured layers in the process.

Nevertheless, the paintings seem to be suffused with a sense of stillness, employing a restrained and nuanced palette of hues. The resulting forms and colors connote the surfaces of stem, tubing and sunlit walls or the sheen of stilled liquid, accumulating in drops and pools.

Similarly, his series of sculptural forms, standing alone like outposts or vertical markers, are also made from the juxtaposition of hybrid and discarded media. Here, light cardboard discards are cut and stacked as bases and attached to antique balustrades, foam mattresses, and brushes. Like isolated shoots, weeds or growths popping out of the gallery's concrete floor—set apart from the carefully cultivated crops denoted by his series of paintings—their presence seems to underscore the destabilizing and diversifying potential of the unexpected.

The exhibition's title—Half Full—in a literary sense, also pertains to metaphorical ways of seeing the world: to seek dignity and merit in things, images or experiences easily dismissed and discarded, and to find contentment in these little, passing moments of being. As an ongoing series, Pacquing's explorations of botanical abstraction beguile and speak to both mind and spirit.

Pole Sitao (Vigna unguiculata)
mixed media
72 x 48 in · 182.9 x 121.9 cm
2015





Half Full 03
mixed media
10 x 7.3 x 18.9 in · 25.5 x 18.5 x 48 cm
2015



Eggplant (Solanum melongena)
mixed media
72 x 48 in · 182.9 x 121.9 cm
2015



Half Full 04
mixed media
5.2 x 4 x 22.8 in · 13.2 x 10 x 58 cm
2015



Monggo
oil on canvas
60 x 52.5 in · 152.4 x 133.4 cm
2015





Dutch Bucket Cycle
mixed media
80 x 80 in · 203.2 x 203.2 cm
2015



Tomato
acrylic emulsion, rubber glue, oil on canvas
60 x 52.5 in · 152.4 x 133.4 cm
2015



Okra
contact cement, oil on canvas
60 x 52.5 in · 152.4 x 133.4 cm
2015



Ampalaya
acrylic emulsion, oil on canvas
60 x 52.5 in · 152.4 x 133.4 cm
2015



Bell Pepper (*Capsicum annum*)
mixed media
72 x 48 in • 182.9 x 121.9 cm
2015



Kangkong (*Ipomoea aquatic*)
mixed media
72 x 108 in · 182.9 x 274.3 cm
2015



Cucumber (*Cucumis sativus*)
mixed media
72 x 48 in • 182.9 x 121.9 cm
2015



Half Full 01
mixed media
7.3 x 4.9 x 40.2 in · 18.5 x 12.5 x 102 cm
2015





Half Full 02
mixed media
37.4 x 17.3 x 42.3 in ·
95 x 44 x 107.5 cm
2015



BERNARDO PACQUING

Bernardo Pacquing (b. 1967, Tarlac) has continually worked in abstraction and non-representation, exploring the physicality of surfaces and the material minutiae of urban life through painting and sculptural forms.

Pacquing was twice declared a winner of the Grand Prize for the Art Association of the Philippines Open Art Competition (Painting, Non-Representation) in 1992 and 1999, and is a recipient of the Cultural Center of the Philippines Thirteen Artists Award in 2000. He received a Freeman Fellowship Grant for a residency at the Vermont Studio Center in the United States. Pacquing graduated from the University of the Philippines College of Fine Arts in 1989.

He currently lives and works in Paranaque City.

AWARDS, CITATIONS AND RESIDENCIES

- 2000 *Thirteen Artists Awardee*, Cultural Center of the Philippines
Freeman Fellowship Grant, Vermont Studio Center, Vermont
- 1999 *Grand Prize Winner*, Art Association of the Philippines < Open Art Competition (Painting Non-Representational)
- 1995 *Honorable Mention*, Philippine Art Awards
- 1994 *Honorable Mention*, Philippine Art Awards
- 1992 *Grand Prize Winner*, Art Association of the Philippines, Open Art Competition, (Painting Non-Representational)

SOLO EXHIBITIONS

- 2015 *Half Full*, Silverlens, Manila
- 2014 *Inattentional Blindness*, West Gallery, Manila
- 2013 *Premise Trumps Plot*, West Gallery, Manila
- 2011 *Potato Motion*, Finale Art File, Manila
- 2010 *Earth Mounds*, Finale Art File, Manila
Rock Paintings, West Gallery, Manila
- 2009 *Things We Miss While Waiting*, West Gallery, Manila
- 2008 *Making Truth Forgettable*, Finale Art file, Manila
Within The Margin Of Error, West Gallery, Manila
- 2007 *Shape Memory*, Mag:Net Gallery, Manila
People I Know, Finale Art File, Manila
Envisage, Mag:Net Gallery, Manila
- 2006 *Dripping Weight*, Finale Art File, Manila
- 2005 *Close to a Measurable Extent*, Finale Art File & West Gallery, Manila
- 2004 *Works on Paper*, Finale Art File, Manila
Self-Teaching Keyboard, West Gallery, Manila
- 2003 *Recent Paintings*, Mag:Net Gallery, Manila
Damp Mortar, West Gallery, Manila
Dummy Run, Finale Art File, Mandaluyong City, July

2002 *Anthropometry*, West Gallery, Manila
Dissonance and Rhetoric, Finale Art File, Manila
2001 *Brief Unbecoming Mass*, Art Center, Manila
False Density, Finale Art File, Manila
2000 *Article*, The Drawing Room, Manila
Poems and Letters, De La Salle University, Manila
Collage, West Gallery, Mandaluyong City
Drawings, Vermont Studio Center, Vermont
1999 *Altered Piece*, Finale Art File, Manila
1998 *Improvisations*, Brix Gallery, Manila
1996 *Daub and Arias*, Finale Art File, Manila
1993 *Chasms-Saltando-Coalesce*, West Gallery, Manila

SELECTED GROUP EXHIBITIONS

2015 *Art Basel*, Hong Kong
Art Fair Philippines, Manila
2014 *Art Taipei*, Taipei
stick up don't move smile (reinventing black, 1957 to today), Finale Art File, Manila
What does it all matter, as long as the wounds fit the arrows?, Cultural Center of the Philippines, Manila
Bernardo Pacquing | Max Balatbat, Silverlens, Manila
2013 *Art Fair Philippines*, West Gallery, Manila
2012 *Abstraction is Homeless*, Manila Contemporary, Manila
2011 *Complete and Unabridge*, Part 1 La Salle ICA, Singapore
I Miss the 20TH Century, Manila Contemporary, Manila
Shope Six, Mo_Space, Manila
2010 *Cube Show*, Finale Art File, Manila
2009 *Alcazaren - Pacquing*, Finale Art File, Manila
2008 *Etudes For More Than Two Hands*, Mo_Space, Manila
Longitude, SMU Gallery, Singapore

2007 *I Have Nothing To Paint and I'm Painting It*, Mo_Space, Manila
2006 *Prints / Imprints*, Cultural Center of the Philippines, Manila
2004 *Cancelled Metaphors Part 2*, Art Center, Manila
Near Life Experience, Mag:Net, Manila
2002 *Homecoming: 16th Asian Internation Art Exhibition*, Ayala Museum, Manila
2001 *16th Asian Internation Art Exhibition*, Guandong Museum of Art, China
Guilty Pleasures, Art Center, Manila
SpaceMeetingPlace, Ayala Museum, Manila
9 Objects: Tribute to Marcel Duchamp, Alliance Francaise, Manila
Marginalia, West Gallery, Manila
2000 *True Confessions*, Art Center, Manila
13/2000, Cultural Center of the Philippines, Manila
Collages, Art Space, Manila
For George McGuffin, West Gallery, Manila
Quotidian Gray, Art Center, Manila
1999 *O-O*, Brix Gallery, Manila
1998 *Illumined Pleasures*, Art Center, Manila
Gallery Artists, Brix Gallery, Manila
1996 *48x19*, West Gallery, Manila
1995 *Measure and Metaphor*, Art Center, Manila
Painting by Numbers, Cultural Center of the Philippines, Manila
Square One, Museo Iloilo, Iloilo
1993 *Works on Paper*, Cebu Museum, Cebu
Source:Manila, Galleria Martinez, Bacolod
Source:Manila, CAP Art Center, Cebu
1992 *Source:Manila*, Museo Iloilo, Iloilo

EDUCATION

1984 - 1989 University of the Philippines, College of Fine Arts - Editorial Design



SILVERLENS



SILVERLENS (Manila), through its exhibition program, artist representation, art fair participation and institutional collaboration, aims to place its artists within the broader framework of international contemporary art dialogue.

A leading gallery in Southeast Asia, collaborations include the Singapore Art Museum, New Museum New York City, CCP Manila, Metropolitan Museum Manila, and Vargas Museum Manila. Institutional collectors include the LUMI Collection, Singapore Art Museum, Bangko Sentral ng Pilipinas Collection. SILVERLENS participates annually in Art Basel Hong Kong, Art Basel, and ParisPhoto. It is the first Philippine gallery to be part of Art Basel.



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