

PACQUA

Love is Like a Heat Wave

ABAD

PACITA ABAD

Love is Like a Heat Wave



13 February - 16 March 2024

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



Pacita Abad composes in layers and her works on paper are of no exception. The late itinerant artist is often understood synonymously with her trapuntos: paintings on quilted canvases embellished with hand-sewn ornamentations, which she collected from the many places she had visited and resided in. Yet, her experimental series on paper roused by her three-month residency at the Singapore Tyler Print Institute (STPI) in 2003 reveals that Abad's inclination toward tactility and abundance is unbounded by media.

The artist, alongside print and paper-makers at STPI, translated her rich visual language onto paper-based media and processes; Abad painted on mylar sheets as long as her wingspan, she collaged buttons, beads, paper, and fabric onto prints, and learnt lithography, woodblock, and silkscreen printing—ultimately producing painted collages, paper assemblages, and reliefs. “The results of the STPI collaborative process overwhelmed me, as the prints became extensions of my paintings, with their luminous colours textured with the added glitter, fabric, buttons and mirrors,” Abad shared in the exhibition catalog for “*Circles in My Mind*,” the residency's resultant show comprising more than 50 works on paper, which was held from October 2003 to January 2004.

Later that year, in September 2004, Abad's “*Circles in My Mind*” exhibition opened at the Cultural Center of the Philippines (CCP). As it brought the artist's most recent foray into paper to Manila and showcased Abad's ever-growing practice, the exhibition also marked a homecoming: Abad had just built a studio in Batanes that year after decades of living in multiple countries overseas. “*Pacita Abad: Love is Like a Heat Wave*” celebrates the 20th anniversary of “*Circles in My Mind*” at the CCP, a significant exhibition that would become the artist's final presentation before her death in December 2004. But it also signals an analogous return as the artist's first solo presentation in the Philippines following the opening of her landmark retrospective in North America last year.



Pacita Abad

Circles in My Mind
**Cultural Center
of the
Philippines**


September 9 to October 31, 2004

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Large collages of drawn, painted, printed, and cut out circles populate the gallery's main space. The shape's dominant presence was intentional: "Circles have always been in my work and they are direct, simple, modern, universal, intimate, fascinating and playful," Abad reflected in the STPI catalog. In the exhibition's titular piece, *Love is Like a Heatwave* (2004), red swirls of oil pastel intertwine with red glitter and coalesce with multicolor acrylic dots, resulting in a fiery frenzy suggestive of a stomach teeming with butterflies, warming cheeks, or dizzying thoughts. Abad's ability to capture feeling and atmosphere through color, texture, and gesture is more evident in her abstract works where the absence of comprehensible figures and narratives allow for pure form.

In the smaller room, delicate oil-on-paper monoprints of flowers in hand-carved Balinese frames provide a quiet sanctuary from the boisterous collages. Painted between 1993, a year before Abad moved to Indonesia from Washington, DC, and 1997, these gestural and exquisite paintings are rarely exhibited and largely unseen by the public. Many of the paintings are akin to studies: carefully rendered form and incredibly intentional lines against a simple—or bare—background. Their simplicity and muted colors reflect a loyal representation of the flora in their truest form. The 1993 *Anthurium with Lily*, for example, capture the flowers in light pinks, blues, and greens alongside sunny yellows and oranges. Their wispy stems seem to sway against a soft breeze. The whisper-like essence of the monoprints is likely an effect of the print-making process itself, where colors are transferred from the painted surface onto the paper through the pressure of the artist's gestures. In this way, the floral paintings are records or memories of a certain moment, of these flowers, of Abad at the cusp of yet another migration.

With Abad best remembered for her ravenous treatment of the surface and for her maximalist compositions, these raw representations of flowers prove that there is so much more to the artist's range than we know. In the process of unearthing her archives and resurfacing her practice in the past few years, we have yet to see everything that she has to offer. Such surprises provide the excitement that surrounds Abad and her work; the artist and her practice cannot be easily identified within a singular culture, place, movement, or medium, because she had lived in multitudes and created art in the same way.



Comparable to the glittering spirals and colorful dots in Abad's abstractions, time itself proves to be cyclical with culture thriving on constant rediscoveries and histories repeating themselves. While Manila has changed since "Circles in My Mind" in 2004, certain ideas and values have circled back to the present. With new connections, perceptions, and understandings adding further texture to her oeuvre, how do we then situate Abad and her practice within context of today's Philippines? "Love is Like a Heatwave," in rehanging her emblematic paintings from the earlier CCP exhibition while introducing less known yet pleasantly surprising quieter prints, positions Abad as both familiar and unfamiliar. It confirms that the process of unraveling all of her layers has just begun.

Words by Nicole Nepomuceno







PACITA ABAD

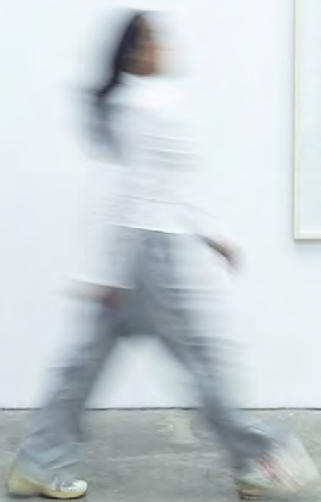
LOVE IS LIKE A HERB WAVE



Daydreams, 2003

oil, mylar, oil pastel, buttons, cloth on handmade paper
32.0h x 43.0w in • 81.28h x 109.22w cm







***Love is Like A Heat Wave*, 2004**

acrylic, oil pastel, glitter collaged on handmade paper
mounted on board
53.0h x 28.0w in x 134.62h x 71.12w cm



***Blue Jeans Blues*, 2003**

acrylic, painted handmade paper mounted on board
53.0h x 28.0w in • 134.62h x 71.12w cm











Things Go in Circles, 2003

oil, sequins on handmade paper

41.0h x 52.0w in • 104.14h x 132.08w cm



***Game of Marbles*, 2003**

oil, acrylic, beads, buttons on handmade paper
52.0h x 41.0w in • 132.08h x 104.14w cm







Pop the Champagne, 2003

oil on handmade paper

52.0h x 41.0w in • 132.08h x 104.14w cm



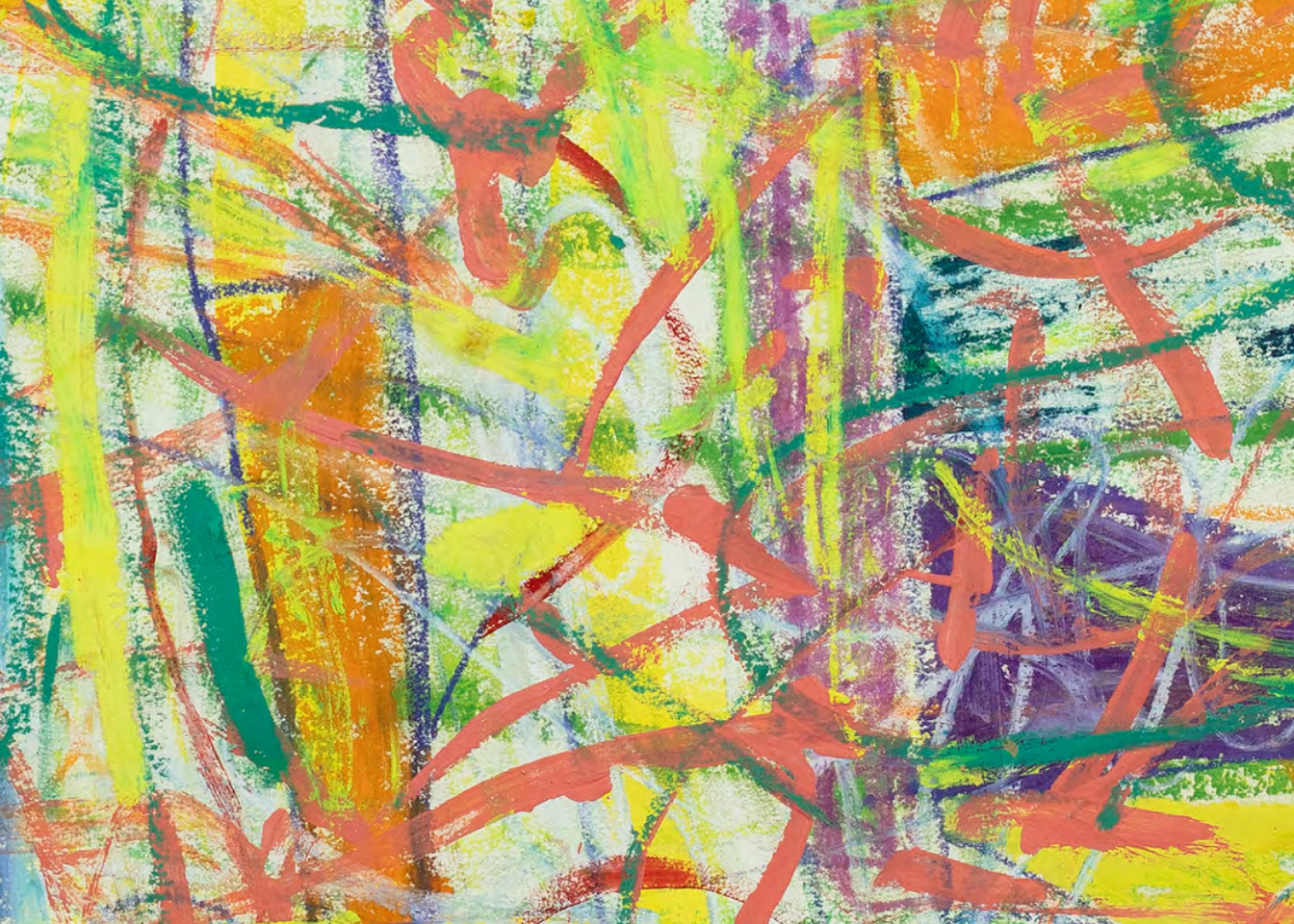


Complications, 2003

oil on handmade paper

52.0h x 41.0w in • 132.08h x 104.14w cm







Let's celebrate, 2003

oil, printed and painted paper collaged with paper
circles on handmade paper

52.0h x 41.0w in x 132.08h x 104.14w cm









Ignore the Noise, 2003

oil on handmade paper

52.0h x 41.0w in • 132.08h x 104.14w cm



A Slice of Life I, 2003

oil on printed handmade paper

41.0h x 52.0w in • 104.14h x 132.08w cm









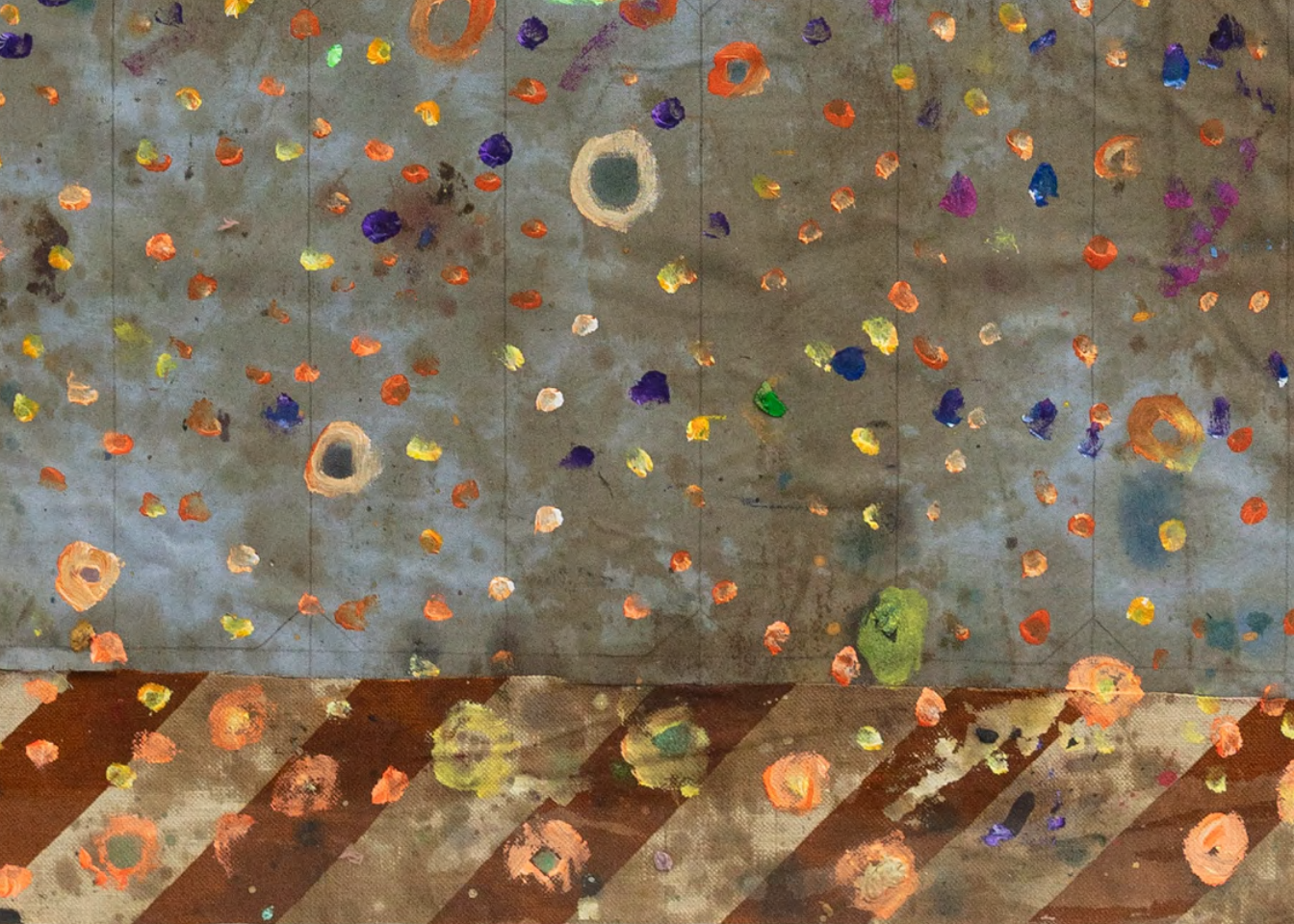


Circles Bring You Happiness, 2004
acrylic, painted printed paper, painted cloth collaged on board
29.0h x 44.0w in • 73.66h x 111.76w cm



The Other Side, 2004
acrylic, oil, painted paperboard, cloth collaged on paper board
44.0h x 29.0w in • 111.76h x 73.66w cm







***Singapore's Birthday*, 2004**

oil pastel, mylar, acrylic, glitter collaged on handmade paper
29.0h x 44.0w in • 73.66h x 111.76w cm



***Night and Day*, 2004**

acrylic, batik, silver paper, oil pastel, glitter collaged on
handmade paper mounted on board
44.0h x 29.0w in • 111.76h x 73.66w cm







Tropical Heliconia, 1992
oil, acrylic on silk screened canvas
85.0h x 59.0w in • 216.0h x 150.0w cm











Anthurium with Lily, 1993
monoprint, oil on paper
12.0h x 16.0w in x 30.48h x 40.64w cm



Dancing Daffodils, 1993
monoprint, acrylic on paper
16.0h x 12.0w in • 40.64h x 30.48w cm



Birds of Paradise IV, 1993
monoprint, oil on paper
14.0h x 18.0w in • 35.56h x 45.72w cm





Gardenia I, 1997
monoprint, acrylic on paper
18.0h x 14.0w in • 45.72h x 35.56w cm



Rose Damask, 1993
monoprint, acrylic on paper
16.0h x 12.0w in x 40.64h x 30.48w cm



Red Bunga Pisang-pisangan, 1993
monoprint, oil on paper
18.0h x 14.0w in • 45.72h x 35.56w cm



White Iris and Anthurium, 1993
monoprint, acrylic on paper
13.0h x 17.0w in • 33.02h x 43.18w cm



Yellow Heliconia, 1996
oil on paper
17.0h x 13.0w in • 43.18h x 33.02w cm





Lilac Garden, 1993
monoprint, acrylic on paper
18.0h x 14.0w in • 45.72h x 35.56w cm



Pink Bloomers, 1993
monoprint, acrylic on paper
14.0h x 20.0w in • 35.56h x 50.8w cm



Bold Magenta, 1993
monoprint, acrylic on paper
16.0h x 12.0w in • 40.64h x 30.48w cm





Soft Heart, 1993
monoprint, acrylic on paper
13.0h x 11.0w in • 33.02h x 27.94w cm



Yellow Lily I, 1993
monoprint, acrylic on paper
14.0h x 11.0w in • 35.56h x 27.94w cm



Pink Champagne Flower, 1993
monoprint, acrylic on paper
14.0h x 11.0w in • 35.56h x 27.94w cm



Iris with Orange, 1993
monoprint, oil on paper
14.0h x 11.0w in • 35.56h x 27.94w cm





PACITA ABAD

Bio

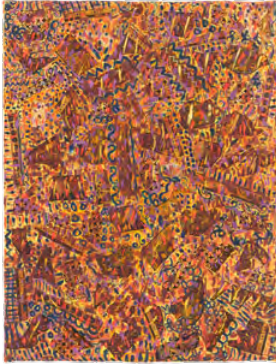
Pacita Abad (b. 1946, Batanes, Philippines - d. 2004, Singapore) is known for her large-scale quilted trapunto paintings characterized by vibrant color and accumulated materials. Marked by vivid colors and intricate materials, her expansive paintings span a broad spectrum of themes, drawn in form and concept from a number of ethnic traditions of craft and thought. From portraying tribal masks and social scenes to intricate underwater landscapes and abstract forms, Abad's work transcended borders.

In 2023, Abad was the subject of a major retrospective exhibition at The Walker Art Center, which then traveled to SFMOMA, MoMA PS1, and Art Gallery Ontario. Her work has been featured in solo exhibitions at the National Museum, Jakarta, Indonesia; Hong Kong Arts Centre, Hong Kong, The Museum of Philippine Art, Manila; Cultural Center of the Philippines, Manila; Bhirasri Museum of Modern Art, Bangkok, Thailand; Singapore Tyler Print Institute, Singapore; The National Museum for Women in the Arts, Washington, D.C.; and the National Center of Afro-American Artists, Boston, among others. She has participated in numerous group exhibitions, including: *Beyond the Border: Art by Recent Immigrant*, Bronx Museum of the Arts, New York; *Asia/America: Identities in Contemporary Asian American Art*, a traveling exhibition organized by the Asia Society, New York; *Olympiad of Art*, National Museum of Modern Art, Seoul, Korea; *2nd Asian Art Show*, Fukuoka Art Museum, Fukuoka, Japan; and *La Biental de Habana*, Havana, Cuba.



PACITA ABAD CV

1946 - 2004



Blue train to Yogya, 2002

SOLO EXHIBITIONS

- 2024 (Upcoming) *Pacita Abad*, Art Gallery of Ontario, Toronto
Pacita Abad, MoMA PS1, New York, NY
Pacita Abad: Love is Like a Heat Wave, Silverlens, Manila
- 2023 *Pacita Abad*, San Francisco Museum of Modern Art, San Francisco, CA
Pacita Abad, Walker Art Center, Minneapolis, MN
- 2021 *Pacita Abad Work: Bacongo IV*, Permanent Collection, National Gallery Indonesia
Pacita Abad: I Thought The Streets Were Paved With Gold, Jameel Art Center, Dubai
Pacita Abad: Endless Blues, Art Basel, Basel
- 2020 *Life in the Margins*, Spike Island, Bristol, UK
- 2019 *Immigrant Series*, Silverlens, Woven, Frieze London
Masks and Spirits, Silverlens, Kabinett, Art Basel Hong Kong
- 2018 *Pacita Abad: A Million Things to Say* curated by Joselina Cruz and Pio Abad, Museum of Contemporary Design, Manila
- 2006 *Pacita: Through the Looking Glass*, Esplanade - Theatres on the Bay, Singapore
- 2005 *A Passion to Pain*, The World Bank Galleries, Washinton, DC
A Special Tribute to Pacita Abad - A Philippine-American Artist, School of Economics, Singapore Management University, Singapore
- 2004 *Circles in My Mind*, GENOME Institute of Singapore, Singapore
Circles in My Mind curated by Prof. Rubén Defeo of the University of the Philippines College of Fine Arts, Cultural Center of the Philippines, Manila
Circles in My Mind, AndrewShire Gallery, Los Angeles
- 2003 *Circles in My Mind*, Singapore Tyler Print Institute, Singapore
Batik Dinnerware Collection Launch, Plaza Senayan Cafe, Jakarta, Indonesia
Endless Blues, Galleri Stockgard, Siuntio, Finland
- 2002 *Endless Blues*, Artfolio Space, Singapore
The Sky is the Limit curated by Valentine Willy, The Esplanade - Theatre on the Bay, Singapore
- 2001 *Palay* curated by M. Teresa Rodriguez, Montclair State University Art Galleries, New Jersey
The Sky is the Limit, Galleri Stockgard, Siuntio, Finland
The Sky is the Limit, Pulitzer Art Gallery, Amsterdam, Netherlands
The Sky is the Limit, Finale Art Gallery and SM Art Center, Manila, Philippines
The Sky is the Limit, Artfolio Gallery, Singapore
- 2000 *Wayang Dinnerware Collection Launch*, Koi Gallery, Jakarta, Indonesia
- 1999 *Door To Life*, Gibson Creative, Washington, DC
Door To Life, Bomani Gallery, San Franciso, California

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- Door To Life*, Luz Gallery, Manila, Philippines
- Door To Life*, Artfolio Space, Singapore
- 1998 *Abstract Emotions*, National Museum, Jakarta, Indonesia
- Abstract Emotions*, Hiraya Gallery, Manila, Philippines
- 1996 *Exploring the Spirit*, National Gallery of Indonesia, Jakarta, Indonesia
- 1995 *Postcards from the Edge*, Galleria Duemila, Manila
- Twenty-four Flowers*, Liongoren Art Gallery, Makati, Philippines
- 1994 *Pacita Abad: Artists + Community* curated by Angela Adams, The National Museum of Women in Arts, Washington, DC
- Wayang, Irian and Sumba*, National Museum, Jakarta, Indonesia
- Assaulting the Deep Sea* curated by Mark Scala, Art Museum of Western Virginia, Roanoke, Virginia
- Assaulting the Deep Sea* curated by Deborah McCleod, Peninsula Fine Arts Center, Norfolk, Virginia
- 1993 *Flower Paintings*, Philippine Center, New York, New York
- 1992 *Abstract Emotions*, Philippine Center, New York, New York
- Trapunto Paintings by Pacita Abad*, G Street Fabric, Rockville, Maryland
- 1991 *Wild at Art*, Ayala Museum, Makati, Philippines
- Wild at Art*, Luz Gallery, Manila, Philippines
- 1990 *Trapunto Paintings*, The Starfields of Astraea, Washington, DC
- Asian and African Masks*, The World Bank Gallery, Washington, DC
- Recent Paintings by Pacita Abad*, Philippine Center, New York, New York
- Trapunto Paintings*, JC Penney at The Fair Oaks Mall
- Trapunto Paintings*, JC Penney at the Ballston Common
- Trapunto Paintings*, JC Penney at Springfield Mall
- 1989 *Trapunto Paintings*, Franz Bader Gallery, Washington, DC
- 1988 *Trapunto Paintings* and Works on Paper, Fables Gallery, Cambridge, Massachusetts
- Oriental Collages by Pacita Abad*, Martin Luther King Memorial Library, Washington, DC
- 1987 *Underwater Paradise*, Philippine Center, New York, New York
- Paper Collage*, Foxley Leach Gallery, Washington, DC
- Canvas Collage*, IMF Atrium, Washington, DC
- 1986 *Oriental Abstractions* curated by Michael Chen, Hong Kong Arts Center, Hong Kong
- Assaulting the Deep Sea*, Ayala Museum, Manila, Philippines
- 1985 *Pacita and Her Friends*, Luz Gallery, Manila Philippines
- Painting of People and Landscapes of Batanes* curated by Ray Albano, Cultural Center of the Philippines, Manila
- 1984 *Pacita Abad: A Philippine Painter Looks at the World* curated by Arturo Luz, Museum of Philippine Art, Manila, Philippines
- Oriental Abstraction*, Luz Gallery, Manila, Philippines,

PACITA ABAD CV

- 1982 **Scenes from the Upper Nile** curated by Harriet Kennedy, Museum of the National Center of Afro-American Artists, Boston, Massachusetts
Recent Paintings, Walters Art Gallery, Regis College, Weston, Massachusetts
- 1981 **Streets of Santo Domingo** curated by Isabel Caceres de De Castro, Altos De Chavon, La Romana, Dominican Republic
Pacita Abad: Portraits of Cambodia curated by Amy Lighthill, Boston University Art Gallery, Boston, Massachusetts
Portraits of Kampuchea, Manchester Institute of Arts and Sciences, Manchester, New Hampshire
Bangladesh paintings by Pacita Abad, Augusta Savage Gallery New Africa House, University of Mass., Amherst, Massachusetts
- 1980 **Portraits of Kampuchea** curated by Daeng Chatvichai Promadthavedi Bhirasri, Institute of Modern Art, Bangkok, Thailand
The People of Wau, The New England Center for Contemporary Art, Brooklyn, New York
- 1979 **Recent Paintings of the Sudan** curated by Abdullah Shibrain, Council Exhibition Hall, Khartoum, Sudan
The People of Wau, Oriental Hotel, Bangkok, Thailand
- 1978 **Paintings of Bangladesh**, Dhanmandi Studio, Dhaka, Bangladesh
Paintings of Bangladesh, Asian Arts Center, Manila Garden Hotel, Manila, Philippines
- 1977 **Recent Paintings**, 15th Street Studio, Washington, DC

GROUP EXHIBITIONS

- 2024 (upcoming) **60th International Art Exhibition of La Biennale Venezia: Stranieri Ovunque - Foreigners Everywhere**, Venice
Art Basel Hong Kong, Silverlens, Hong Kong
Art Fair Philippines, Silverlens, Manila
Unravel: The Power and Politics of Textiles in Art, Barbican, London, UK
- 2023 **Frieze Seoul**, Silverlens, Seoul
SEA Focus, Silverlens, Singapore
- 2022 **Is it morning for you yet? The 58th Carnegie International**, Carnegie Museum of Art, Pittsburgh
Hat of the Matter, Metropolitan Museum of Manila, Manila
Whose Tradition?, Tate, Liverpool
- 2021 **Sweat**, Haus Der Kunst, Munich
Minds Rising, Spirits Turning: 13th Gwangju Biennale, Gwangju, South Korea
- 2020 **Berlin Biennale**, Berlin, Germany
Garden of Six Seasons, Para Site, Hong Kong
- 2012 **BEAT Exhibit**, Lopez Memorial Museum & Library, Pasig City, Philippines
- 2008 **The Sum of its Parts**, Lopez Memorial Museum & Library, Pasig City, Philippines

PACITA ABAD CV

- 2007 ***The Big Picture Show***, Singapore Art Museum, Singapore
- 2006 ***The Shape That Is***, Jendela Gallery, The Esplanade, Singapore
- 2004 ***Crossings: Philippines Arts in the Singapore Art Museum Collection***, Ayala Museum, Manila, Philippines
- Global Entrepolis***, Singapore's Economic Development Board, Singapore
- The Third Asia Women Art Exhibition***, Seoul, Korea
- TOYM Art Exhibit***, Manila, Philippines
- SingArt: A Brush With Lions***, Raffles Hotel, Singapore
- 2003 ***Seoul International Women Art Fair***, The Cultural and Performing Centre in Seoul, Korea
- Brown Strokes on a White Canvas 2003***, George Mason University, Arlington, Virginia
- Brown Strokes on a White Canvas 2003***, Harmony Hall, Fort Washinton, Maryland
- Philippine Exhibit***, Martin Luther King Memorial Library
- 2002 ***ARTSingapore 2002***, Suntec City, Singapore
- The Studio Portrait***, A collaborative project by Carol Sun, Bronx Museum, New York, New York
- Spirited Faces: Painting in the Woman***, Galerie Belvedere, Singapore
- Sino-Filipino Contemporary Art***, Asia World Hotel, Taipei, Taiwan
- 2001 ***Mask: The Other Face of Humanity***, Sonobudoyo Museum, Yogyakarta, Indonesia
- 2000 ***ARTSingapore 2000***, MITA Building, Singapore
- 1999 ***Handmade: Shifting Paradigms*** curated by Tay Sween Lin, Singapore Art Museum, Singapore
- V'spartio (Very Special Arts)***, Artfolio Space, Singapore
- V'spartio (Very Special Arts)***, Osaka, Japan
- Women Beyond Borders*** curated by Lorraine Serena, a travelling exhibition to:
- National Museum of Women in the Arts, Washington, DC
 - Broken Hill City Art Gallery
 - Manly Art Gallery and Museum, Sydney, Australia
 - The Boral Timber Gallery, University of Sydney, Australia
 - Tinsheds Gallery, University of Sydney, Australia
 - Newport Community Center, Mayo, Ireland
 - Contemporary Arts Forum Santa Barbara, California
 - Gallery One, Tokyo, Japan
 - Akino Fuku Museum, Tenryu, Japan
- 1998 ***Histories (Re)membered: Selections from the Permanent Collection***, Paine Webber Art Gallery, New York, New York
- At Home and Abroad: 21 Contemporary Filipino Artists*** curated by Corazon S. Alvina, Jeff Baysa, MD and Dana Friis-Hansen, a travelling exhibition to:
- Metropolitan Museum of Manila, Philippines
 - The Honolulu Academy
 - Asian Art Museum of San Francisco, California
 - Contemporary Arts Museum, Houston, Texas

PACITA ABAD CV

- Woman*, Institute of Contemporary Art (PS. 1), New York, New York
- Bayan*, Metropolitan Museum of Manila, Manila, Philippines
- The Gallery Artists, Part 2*, Brix Gallery, Manila, Philippines
- 1997 *National Craft Acquisition Award*, Museum and Art Gallery of the Northern Territory, Darwin, Australia
- Book Art IV*, Luz Gallery, Makati, Philippines
- New Asia Art*, Hong Kong Visual Arts Center, Hong Kong
- Talk Back! The Community Responds to the Permanent Collection*, Bronx Museum of the Arts, New York, New York
- World Batik Exhibition*, Ardiyanto Gallery, Yogyakarta, Indonesia
- Filipino Artists Abroad*, Metropolitan Museum of Manila, Philippines
- 8th International Biennial Print and Drawing Exhibit*, Taipei Fine Arts Museum, Taiwan
- 1996 *Brown Strokes on a White Canvas*, World Bank Gallery, Washington, DC
- Brown Strokes on a White Canvas*, Foundry Gallery, Washington, DC
- Memories of Overdevelopment: Philippine Diaspora in Contemporary Art* curated by Pamela Baley, Cirilo Domine, Vicente Golveo, Catherine Lord and Yong Soon Min, a travelling exhibition to:
- The Art Gallery, University of California, Irvine, California
 - North Dakota Art Museum
 - Plug-In Gallery, Canada
- 1995 *Thinking Big* curated by Corazon S. Alvina, Metropolitan Museum of Manila, Philippines
- [dis]Oriented: Shifting Identities of Asian Women in America* curated by Margo Machida, Steinbaum Krauss Gallery and Henry Street Settlement Abrams Art Center, New York
- Contemporary Art of the Non-Aligned Countries* curated by G. Sheikh, T.K. Sabapathy, A. Poshyananda and Jim Supangkat, National Gallery of Indonesia, Jakarta, Indonesia
- Looking at Ourselves: The American Portrait* curated by Laura Vookles, Hudson River Museum of Westchester, Yonkers, New York
- Defining Ourselves: Expressions of Diversity* curated by Anna Fariello, Radford University Galleries, Radford, Virginia
- 7th International Biennial Print and Drawing Exhibit*, Taipei Fine Arts Museum, Taiwan
- 1994 *Identity: An American Dream* curated by Judith Brodsky, Rutgers Center for Innovative Printing, New Brunswick, New Jersey
- Asia/America: Identities in Contemporary Asian American Art* curated by Margo Machida and organized by the Asia Society Galleries, New York, a travelling exhibition to:
- The Tacoma Art Museum, Tacoma, Washington
 - Walker Art Center, Minneapolis, Minnesota
 - Honolulu Academy of Fine Arts, Honolulu, Hawaii
 - Yerba Buena Center for the Arts, San Francisco, California
 - MIT List Visual Arts Center, Cambridge, Massachusetts
 - Blaffer Gallery, University of Houston, Texas
- Beyond the Borders: Art by Recent Immigrants* curated by Betti-Sue

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- Hertz, Bronx Museum of the Arts, New York, New York
- 1993 **Dress Forms: The Power of Clothing**, DC Art Center, Washington, DC
- Figures in Fabric**, Art Museum of Western Virginia, Roanoke, Virginia
- TOUCH, Beyond the Visual** curated by Angela Adams and Paula Owen, a traveling exhibition organized by Hand Workshop, Virginia Center for the Craft Arts, Richmond, Virginia to:
- Sawtooth Center for the Visual Arts, Winston-Salem, North Carolina
 - Danville Museum of Fine Arts and History, Danville, Virginia
 - Piedmont Arts Association, Martinsville, Virginia
- Women's Spirit**, Bomani Gallery, San Francisco, California
- Crossing Over/Changing Places (1991 - 1997)** curated by Jane Farmer and Helen Frederick, a travelling exhibition, in the US and 16 countries in Europe sponsored by United States Information Agency to:
- Corcoran Gallery of Art, Washington, DC
 - The Print Club, Philadelphia, Pennsylvania
 - De Beyerd, Breda, Netherlands
 - Zagreb Museum of Contemporary Art, Croatia
 - Helsinki City Art, Helsinki, Finland
 - Nordjyllands Kunstmuseum, Aalborg, Denmark
 - National Gallery of Art, Athens, Greece
- A Common Thread: Innovations and Improvisations in Contemporary Textiles**, CRT's Craftery Gallery, Hartford, Connecticut
- Side by Side**, Life Skills Center, Washington, DC
- A Common Thread: Innovations and Improvisations in Contemporary Textiles**, Bomani Gallery, San Francisco, California
- 1992 **Washington Project for the Arts at the Hemicycle** curated by Marilyn Zeitlin, Alan Prokop, Judy Jashinsky and Sammy Hoi, Corcoran Gallery of Art, Washington, DC
- 1991 **Eight Paths to a Journey: Cultural Identity and the Immigration Experience** curated by Mel Watkin, The Ellipse Arts Center, Arlington, Virginia
- Contemporary Perspectives: The Power of Myth and Personal Autobiography**, Pyramid Atlantic Gallery, Riverdale, Maryland
- Fiber: The State of the Art** curated by Rebecca Stevens, Meyerhoff Gallery, Maryland Institute and College of Art, Baltimore, Maryland
- 1990 **Creative Threads: Selected Works by Four Washington Artists**, Mayor's Mini Art Gallery, Washington, DC
- Images '90 - Asian Pacific American in the Visual Arts** curated by Hiro and Harriet Lesser, The Charles Summer School Museum and Archives, Washington, DC
- The Race: Do We Get There at the Same Time?**, School 33 Art Center, Baltimore, Maryland
- Images of the Dance**, Martin Luther King, Memorial Library, Washington, DC
- 1989 **Day of the Dead (Dia de los muertos)** curated by Geno Rodriguez, Alternative Museum, New York
- Trapunto Paintings**, Martin Luther King Memorial Library, Washington, DC
- Asian Pacific American Images '89**, District Building, Washington, DC

PACITA ABAD CV

- 1988 **Art for Africa** curated by Andre Parinaud, a traveling exhibition to museums in Paris, Oslo, Cologne, Algiers, London and Rome
- Olympiad of Art** curated by Ante Glibota, Pierre Restany, Thomas Messer and Uske Nakahara, National Museum of Contemporary Art, Seoul, Korea
- 1987 **The International Art Show for the End of World Hunger** organized by Ana Cristina Bozzo, a three-year travelling exhibitions to Europe, Asia, Africa, and the Americas including:
- Minnesota Museum of Art, St. Paul, Minnesota;
 - Barbican Centre, London
 - Musee des Arts Africains et Oceaniens, Paris
 - Kolnischer Kunstverein, Cologne
 - Konst-museum, Goteberg, Sweden
 - Sonja Henie-Neils Onstad Foundations, Oslo, Norway
 - Rome
 - Algiers
- 1986 **Segunda Bienal de la Habana**, featuring 690 artists from Asia, Africa and Latin America, Museo Nacional de Belles Artes, Habana, Cuba
- UNESCO: 40 Years, 40 Countries, 40 Artists** curated by Andre Parinaud, a travelling exhibit to museums of 40 UNESCO member countries
- 1985 **Second Contemporary Asian Art Show** curated by Nonon Padilla, Fukuoka Art Museum, Japan
- Sino-Filipino Modern Art Exhibit**, Asiaworld Hotel, Taipei, Taiwan
- Three Faces in Philippine Art** curated by Rod Paras Perez, BMW Gallery, Munich, Germany
- Recent Figuration**, Pinaglabanan Gallery, San Juan, Philippines

WORKS IN PUBLIC COLLECTION

Museums

- Tate Modern, London, UK
- M+, West Kowloon Cultural District, Hong Kong
- National Gallery of Singapore, Singapore
- Ayala Museum of the Philippines, Manila, Philippines
- Bhirasi Museum of Modern Art, Bangkok, Thailand
- Bronx Museum of the Art, New York
- Cultural Center of the Philippines, Manila, Philippines
- Eugenio Lopez Museum, Manila, Philippines
- Fukuoka Art Museum, Fukuoka, Japan
- Jane Voorhees Zimmerli Art Museum, New Brunswick, New Jersey
- Jordan National Gallery of Fine Art, Amman, Jordan
- Lopez Memorial Museum, Manila, Philippines
- Metropolitan Museum of Manila, Philippines
- Museo de Arte Moderno, Santo Domingo, Dominican Republic
- Museo Nacional de Bellas Artes, Havana, Cuba

PACITA ABAD CV

Museum and Art Gallery in the Northern Territory, Darwin, Australia
Museum of the National Center of Afro-American Artists, Boston, Massachusetts
National Art Gallery, Sofia, Bulgaria
National Gallery of Indonesia, Jakarta, Indonesia
National Museum of American Art, Washington, DC
National Museum of Contemporary Art, Seoul, Korea
National Museum, Colombo, Sri Lanka
National Museum, Dhaka, Bangladesh
National Museum, Jakarta, Indonesia
Singapore Art Museum, Singapore
Smithsonian American Art Museum, Washington, DC
Taipei Fine Arts Museum, Taipei, Taiwan

Organizations

American Federation of State, County and Municipal Employees, Washington, DC
Association of Southeast Asian Nations Secretariat, Indonesia
Asian Development Bank, Manila, Philippines
Association of American Retired Persons, Washington, DC
Bank of Commerce and Credit, Dhaka, Bangladesh
Bank of Hawaii, Manila, Philippines
BAPPENAS (Indonesia National Development Planning Agency), Jakarta, Indonesia
BNP Paribas, Jakarta, Indonesia
Cabot, Cabot & Forbes, Boston, Massachusetts
Citibank, Hong Kong
Clementine Capital, New York
East Coast Art, Inc., Washington, DC
Embassy of the Philippines, Jakarta, Indonesia
Embassy of the Philippines, Washington, DC
Embassy of the Philippines, Yangon, Myanmar
Embassy of the Republic of Germany, Makati, Philippines
Far East Bank, Manila, Philippines
Far East Molasses, Manila, Philippines
First National Bank of Chicago, Illinois
First Pacific Group, Hong Kong
Ford Foundation, New York
Gajah Tunggal Group, Jakarta, Indonesia
Gulf & Western Inc., New York
Hudson County Community College, Jersey City
JP Morgan Chase, New York, New York
Kaiser Permanente, Silver Spring, Maryland

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KPN, Royal Dutch Telecom, Hague, Netherlands
Makindo, Jakarta, Indonesia
Malacañang Palace, Manila, Philippines
Merdeka Palace, Jakarta, Indonesia
Metro Headquarters, Washington, DC
Nuri Holdings, Singapore
P&T Architects, Hong Kong
Philippine Center, New York, New York
Pyramid, Atlantic, Silver Spring, Maryland
Rutgers University, New Brunswick, New Jersey
Sallie Mae, Washington, DC
Shin & Kim, Seoul, Korea
Singapore Airlines, Manila, Philippines
Singapore EXPO, Singapore
Singapore Tyler Print Institute, Singapore
Sogo, Tokyo, Japan
The World Bank, Washington, DC
United Nations Children's Fund, New York
United States of Pharmacopeia

WORKSHOPS AND LECTURES

- 2004 ***"Painting the Globe"*** Artist Talk, Singapore Tyler Print Institute, Singapore
"ArtSingapore 2004: Asian Contemporary Art, Where Are We Going From Here?" Artist Talk, Suntec City Singapore
"Paper Pulp and Print" Workshop for Globe Quest guest, in conjunction to the "Circles in My Mind" exhibition at the Cultural Center of the Philippines in Manila
"Paper Pulp and Print" Workshop for Singapore Airlines guest, in conjunction to the "Circles in My Mind" exhibition at the Cultural Center of the Philippines in Manila
"Make-A-Wish Workshop" with Klein, a 9-year old Philippine-Singaporean boy who suffers from cancer
- 2003 ***"Collage Painting"*** Workshop, Tanglin Trust School, Singapore
"Finns in Singapore Trapunto Painting" Workshop, Singapore
"Contemporary Trends of Philippine Art Overseas," talk given to docents at Singapore Art Museum
"Trapunto Painting" Workshop, given to Scandinavian community in Singapore
- 2002 ***"Trapunto Painting"***, Asian Civilization Museum Singapore
"Collage Painting" Workshop, Tanglin Trust School, Singapore
"Collage Painting" Workshop, Singapore Art Museum
"Asian Contemporary Art", Artist Talk, Singapore Art Museum

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- "The Philippines: Prospects in Business and the Arts,"* sponsored by the Philippine Cultural Society at Hilton Hotel, Singapore
- 2001 *"Trapunto Painting"* Workshops given to members of Singapore Art Museum, Tanglin Trust students, talk and slide presentation given to American Club members in Singapore
- "The 9/11 Phoenix Project,"* a collaborative Trapunto Workshop at the Southwest School of Arts and Crafts that created a three mural-installation with local artists from San Antonio, Texas
- 2000 *"Wayang Influences on Art,"* lecture given to Indonesian Heritage Society, Jakarta, Indonesia
- 1999 Trapunto Painting workshops at the Tanglin Trust School, Singapore; Metropolitan Museum of Manila
- Artist Talk, Singapore Art Museum, and LASALLE College of Art, Singapore
- 1998 Artist Talk, Asian Art Museum, San Francisco
- Trapunto Painting Workshop, University of the Philippines and Metropolitan Museum of Manila
- 1996 Trapunto Painting Workshop, National Gallery of Indonesia, Jakarta
- 1995 Trapunto Painting Workshop, Metropolitan Museum of Manila and British School in Jakarta, Indonesia
- 1994 *"Artist + Community,"* trapunto painting workshop given to schools in Maryland and Washington, DC (Savoy Elementary School, Thompson Elementary School, Oyster Bilingual School, Mabuhay Group) sponsored by the National Museum of Women in the Arts
- "Exploring America's Cultures: Asian American Art & Culture,"* Columbia University Teacher's College, New York, New York
- "Cultural Identity: Evaluating Otherness,"* Crafts and Ethics Symposium, Sawtooth Center for Visual Arts, Winston-Salem, North Carolina
- 1993 Textile Museum maskmaking workshop for Oyster Bilingual Elementary School students, Washington, DC
- "Light in the Labyrinth,"* painting workshop with patients with Alzheimer's to sharpen their remaining abilities, help maintain mind and motor skills and encourage independence, work with the Meridian Healthcare's FOCUS program Potomac Craftsmen, lecture on trapunto paintings, Washington, DC
- 1992 Asian-American Pacific Heritage Council Conference, "Impact of Arts, Culture and Media on the Politics and Economics of Asian Pacific," panel, Arlington, Virginia
- Philippine Arts, Letters and Media, Washington, DC trapunto painting workshop
- Pyramid Atlantic, *"Asian Festival,"* mural workshop for Asian children
- 1991 University of the Philippines, Trapunto Painting Workshop
- University of Santo Tomas, Manila, Art to Wear workshop
- Textile Museum, Washington, DC *"Celebration of Textiles,"* workshop George Washington University, Dimock Gallery in relation to the show, "Temples of Gold, Crowns of Silver," lecture
- Art in Public Places, MetroArt II, Washington DC, Artist Talk
- MetroArt in Washington, Washington, DC, Artist Talk

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- Imagination Celebration-Kennedy Center Mural Workshop
- 1989 New York State Council on the Arts, Lincoln Community Center, New York, Trapunto Painting Workshop for Amauan members
- 1988 Smithsonian Institution, Washington, DC, taught two, three-month courses on trapunto painting
- 1986 Lectures given to museums and other organizations: Shilpakala Academy of Fine Arts, Bangladesh; Bhrasi Museum of Modern Art, Thailand; Museum of Philippine Art; Cultural Center of the Philippines, Ayala Museum; World Affairs Council of Northern California; Jaycees and Rotary Clubs in the Philippines; and various women's organizations

EDUCATION

- 1968 University of the Philippines, B.A.
- 1972 University of San Francisco, M.A.
- 1975 Corcoran School of Art, Washington, DC
- 1977 Art Students League of New York, New York

PACITA ABAD

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NICOLE NEPOMUCENO

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