

An aerial photograph of a muddy, debris-strewn landscape, possibly a floodplain or a site of destruction. The ground is a mix of brown mud and scattered wooden planks and other debris. The text 'CAUSAL LOOPS' is overlaid in white, bold, sans-serif font in the upper right quadrant.

CAUSAL LOOPS

**BERNARDO
PACQUING**

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CAUSAL LOOPS



11 June - 13 July 2024

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

Causal Loops, Bernardo Pacquing's fifth solo exhibition at the gallery, is a collection of paintings, mixed media collages, and sculptures. The exhibition emphasizes the artist's ongoing studies in the form and process of abstraction for over three decades through his interest in the layering of time and ruins.

Pacquing has made a name for his expansive and pared-down canvases centered on essential visual elements such as geometric forms and muted colors. His work incorporates elements of found objects to make abstract compositions. They have been referred to as "ugly" or "messy" abstractions because of their digressions on expectations with their gritty, seemingly unpolished textures inspired by the visual information absorbed from a childhood growing up in Sampaloc, Manila. It is what philosopher Bernard Bosenquet calls a "difficult beauty," referring to the kind that is not immediately apparent to the senses and requires the challenge of patience and time to perceive.

For this show, the difficult beauties composed of various mediums represent the strands of Pacquing's art practice. They share a fascination with the traces of things and repetition. The artist talked about his dismay when long-standing structures are torn down without any second thought about reuse or renovation. In the two large canvas works that dominate the show called *What I Have Learned From My Paintings* and *The Lottery of Birth*, Pacquing takes the forms that defined his early work and runs with it by increasing the momentum of activity happening within the frame of the canvas.

There is a mastery of technique evident in *What I Have Learned From My Paintings*, which sees him taking a long rope and imposing a biomorphic composition for its shape. At its center is a strip of scattered cement and wooden blocks that look like charcoal. *The Lottery of Birth*, a work spanning the length of five panels, is overloaded with forms and shapes as if you were looking at the aftermath of an explosion.

Everything moves so fast in life that the collected works in the show seem slow in comparison as if relishing a sense of time contained within the space and form of the composition. The smaller works found in *Brown Study* and *White Noise*, made of flattened cardboard boxes and salvaged wooden tiles, respectively, are composed in unexpected iterations. These are objects thrown out and considered invaluable but hold the guise of ruins when encountered in everyday life.

It is the same with the sculptures made of cement bags, cardboard, and scrap wood. Pacquing allows the cement bags to take shape under sunlight and rain until they harden and become unchangeable. Cement is the most utilized material in the world after water, and it has industrial origins and purpose. The artist uses it here for sculpture with austerity and specificity of its pictorial language that it seems it can't be done in any other way.

Pacquing's first artist monograph, *Everyday Materials*, which charts his growth as an artist, is published by ArtAsiaPacific. The book features key works representing Pacquing's art practice from the 1990s until today. It reflects on the narrative of the artist's growth to maturity through in-depth essays written by David Elliott, Gary-Ross Pastrana, Josephine V. Roque, and Russell Storer.

Words by Josephine V. Roque







What I Have Learned from my Paintings #3, 2024
assemblage on canvas
84h x 60w x 3.5d in • 213.4h x 152.4w x 8.9d cm





detail from *What I Have Learned from my Paintings #3*, 2024



A Singular Path to Surviving Truth and Logic #02, 2024

found objects with concrete mix

25.5h x 17w x 57.5d in • 64.8h x 43.2w x 146.1d cm



detail from *A Singular Path to Surviving Truth and Logic #02*, 2024

A Singular Path to Surviving Truth and Logic #03, 2024
found objects with concrete mix
17.5h x 20w x 7d in • 44.5h x 50.8w x 17.8d cm





detail from *A Singular Path to Surviving Truth and Logic #03*, 2024





details from *Lottery of Birth*, 2023





details from *Lottery of Birth*, 2023





Lottery of Birth, 2023

assemblage, cement mix on panel board (5 panels)

102h x 72w x 6d in • 259.10h x 182.90w x 15d cm (each)





A Singular Path to Surviving Truth and Logic #06, 2024

found objects with concrete mix

21.5h x 39w x 20d in • 54.6h x 99.1w x 50.8d cm





What I Have Learned from my Paintings #1, 2024
assemblage on canvas
101.5h x 72w x 5d in • 257.8h x 182.9w x 12.7d cm





detail from *What I Have Learned from my Paintings #01*, 2024



A Singular Path to Surviving Truth and Logic #04, 2024

found objects with concrete mix

31h x 18w x 18.5d in • 78.7h x 45.7w x 47d cm

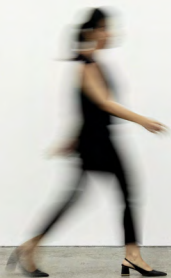


A Singular Path to Surviving Truth and Logic #01, 2024
found objects with concrete mix
28.5h x 12w x 10d in • 72.4h x 30.5w x 25.4d cm





detail from *A Singular Path to Surviving Truth and Logic #01*, 2024





What I Have Learned from my Paintings #2, 2024
assemblage on canvas
101.5h x 71w x 7.5d in • 257.8h x 180.3w x 19.1d cm



detail from *What I Have Learned from my Paintings #2*, 2024





"Untitled" After Malevich #02, 2023
wood, cement mix on canvas board
27.75h x 27.75w in • 70.50h x 70.50w cm



White Noise #04, 2024
wood, cement mix on canvas board
27.75h x 27.75w in • 70.50h x 70.50w cm



"Untitled" After Malevich #03, 2023
wood, cement mix on canvas board
27.75h x 27.75w in • 70.50h x 70.50w cm



"Untitled" After Malevich #01, 2023
wood, cement mix on canvas board
27.75h x 27.75w in • 70.50h x 70.50w cm



White Noise #02, 2024
wood, cement mix on canvas board
27.75h x 27.75w in • 70.50h x 70.50w cm



White Noise #01, 2024
wood, cement mix on canvas board
27.75h x 27.75w in • 70.50h x 70.50w cm



White Noise #05, 2024
wood, cement mix on canvas board
27.75h x 27.75w in • 70.50h x 70.50w cm



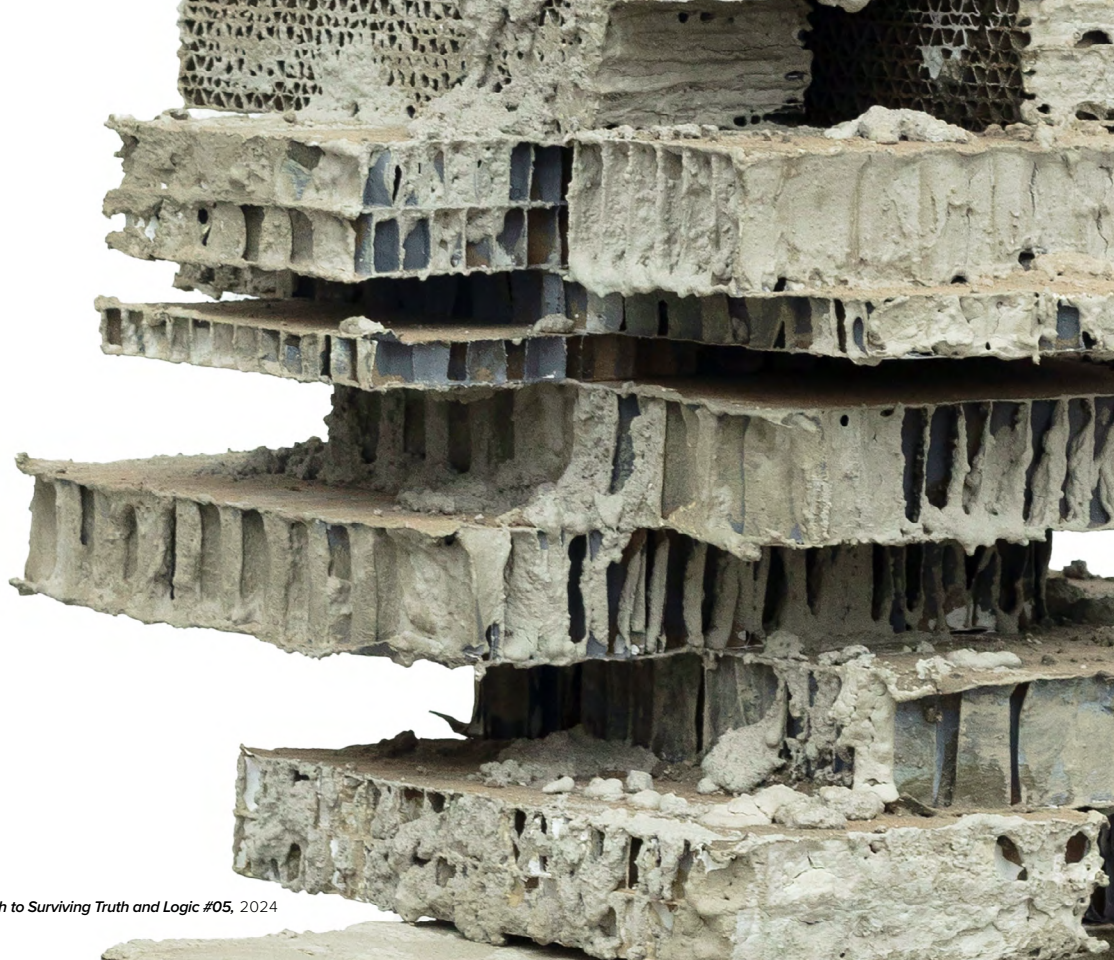
White Noise #03, 2024
wood, cement mix on canvas board
27.75h x 27.75w in • 70.50h x 70.50w cm

PRIVATE



A Singular Path to Surviving Truth and Logic #05, 2024
found objects with concrete mix
48h x 16.5w x 17d in • 121.9h x 41.9w x 43.2d cm





detail from *A Singular Path to Surviving Truth and Logic #05*, 2024





Brown Study #01, 2022
cardboard collages

31h x 28w x 2d in • 78.70h x 71.10w x 5.10d cm



Brown Study #02, 2022
cardboard collages

29h x 29 w x 2d in • 73.70h x 73.70w x 5.10d cm



Brown Study #03, 2022
cardboard collages

31h x 25w x 2d in • 78.70h x 63.50w x 5.10d cm





Brown Study #13, 2021
cardboard collages
22h x 22w • 55.88h x 56.515w cm



Brown Study #13, 2021
cardboard collages
18h x 21w in • 44.45h x 52.07w cm



Brown Study #09, 2021
cardboard collages
17h x 21w in • 43.18h x 53.975w cm





Brown Study #07, 2021
cardboard collages
14h x 17w in • 35.60h x 43.20w cm



Brown Study #06, 2021
cardboard collages
18h x 16w in • 45.70h x 40.60w cm



Brown Study #08, 2021
cardboard collages
16h x 18w in • 39.37h x 45.72 w cm



Brown Study #05, 2021
cardboard collages
18h x 18w in • 45.70h x 45.70w cm





BERNARDO PACQUING Bio

Bernardo Pacquing (b. 1967, Tarlac, Philippines; lives and works in Parañaque City, Philippines and Singapore) is an artist broadening the expressive possibilities of abstraction in painting and sculpture. Incorporating diverse found objects that challenge conventional perceptions of aesthetic representation, form, and value, his work displaces the idea of unequivocal forms, introducing possibilities for the coexistence of affirmations and denials.

He was twice awarded the Grand Prize for the Art Association of the Philippines Open Art Competition (Painting, Non-Representation) in 1992 and 1999. He is also a recipient of the Cultural Center of the Philippines Thirteen Artists Award in 2000, an award given to exemplary artists in the field of contemporary visual art. Pacquing received a Freeman Fellowship Grant for a residency at the Vermont Studio Center in the United States.



BERNARDO PACQUING CV

b. 1967, Tarlac, PHL



Red Object #04, 2021

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, 1992 (Painting Non-Representational)

PUBLIC ART COMMISSIONS

- 2019 *Domes Village*, New Clark City
- 2018 *Cracks and Crevices*, NEX Tower, Manila
Earth Mounds, Lubi Art Island Project, Davao

SOLO EXHIBITIONS

- 2024 *Causal Loops*, Silverlens, Manila
- 2022 *Disquietude*, Silverlens, Manila
- 2020 *A Spectacle of Coming Together*, Silverlens, Manila
- 2019 *West Bund Art and Design*, Silverlens, Shanghai
- 2017 *Bernardo Pacquing*, Silverlens, Manila
- 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

BERNARDO PACQUING CV

- 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

- 2024 *12x9x35*, West Gallery, Manila
Running Backwards into the Future, curated by James Clar, Modeka, Manila
Synchronized Syncopation, Mo_Space, Manila
Markers: Silverlens @ 20, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
SEA Focus, Silverlens, Singapore
- 2023 *A portrait of a portrait show*, Curated by Elaine Navas, MO_Space, Manila
The Spectral Faith of Our Minor Flirtations, FOST Gallery, Singapore
the past is only the future grown old and the present is the past still young, Underground Gallery, Manila
- 2022 *13 Kinds Of Silence*, Curated By Nilo Illarde, Underground Gallery, Manila
EXTERNAL ENTRAILS, Silverlens, New York
A Room to Think, Pinto Art Museum, Manila
The Textures of Solitude, FOST Gallery, Singapore
Art Fair Philippines, Silverlens, Manila
- 2021 *Measured by Images*, MO_Space, Silverlens, Manila
- 2020 *Searching Sanctuary* curated by Gregory Halili, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
- 2019 *blackgreywhite*, Underground Gallery, Manila
Zero Infinite, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
- 2018 *Alternative Fallacies*, West Gallery, Manila
Once I Had A Vision... The Left Hand of Darkness Curated by Tony Godfrey, MO_Space, Manila
Art Fair Philippines, Silverlens, Manila
- 2017 *Curated by Federico de Vera* Ayala Museum, Manila
Sydney Contemporary, Carriageworks, Sydney, Australia

BERNARDO PACQUING CV

- Art Basel*, Silverlens, Hong Kong
Shared Coordinates, in cooperation with ROH Projects & Edouard Malingue, The Arts House, Singapore
Translación, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2016 *smalls*, Underground Gallery, Manila
Art Basel, Silverlens, Hong Kong
Art Fair Philippines, Silverlens, Manila
More Than This, West Gallery, Manila
- 2015 *Art Fair Philippines*, Silverlens, Manila
Art Basel, Silverlens, Hong Kong
- 2014 *Art Taipei*, Silverlens, 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

BERNARDO PACQUING CV

- 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 - attended Fine Arts from '84 -'89.

BERNARDO PACQUING

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JOSEPHINE V. ROQUE

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SILVERLENS

2263 Don Chino Roces Avenue Extension

Makati City, Philippines 1231

T +632.88160044

F +632.88160044

M +63917.5874011

www.silverlensgalleries.com