



**BERNARDO
PACQUING**

**A
SPECTACLE
OF
COMING
TOGETHER**

BERNARDO PACQUING.

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For this presentation, Pacquing continues to extract pictorial elements from found objects by reinscribing it with motifs of space, color, and line through forms that displace past assumptions and host new meanings. He takes fragments once part of a forgotten whole – broken rulers, rusted screws, sea detritus, reclaimed wood – causing them to withdraw from their homogenous use by highlighting their fundamental qualities.

Pacquing's language of abstraction is a gradual process of complicated gestures set on building and grafting. In this new series of paintings and assemblages, he takes visual cues from aged wood from ruined houses buried under volcanic soil. Each canvas begins with an underpainting, a classic Renaissance technique used to advise the tone and color of a painting. His practice is unusual in the way he uses black as a structural base before slowly multiplying layers to as many as eighteen or more with each coating different from the next. Oil paint is mixed with materials typically used in the construction industry like tile adhesive, which shows as translucent yellow on the canvas. The expressive lines, blocks of color, thickened clumps, and drip markings show impressions of what could be a step ladder or a pile of bricks. The abstraction strips the block shapes of context and meaning until what remains are the detailed surface textures of the canvas. The viewer is then confronted by a large scale object where its own connected physical characteristics are its own – vital and independent.

On assemblages, Pacquing takes risks by seemingly grafting one object on to another in the act of contaminating material codes. In one work, a block of darkened wood is inserted by strips of packing carton with the paper cells exposed sideways. Another is of a cindered block with a black trail of hardened resin pooling at its bottom. On canvas, the act of grafting becomes a form of binding with a large work made from discarded camping gear compressed between two pieces of wood and hoisted by ripcord. It is dominated by messy swathes of gray, emulsified black and beige color. Another work is made of bent wood slab painted black and white with its center grounded by a weathered furniture leg tied by thick rope with its ends let loose. This is a consistent theme found in Pacquing's oeuvre, where he uses sculptural forms to reinforce ideas of simplified geometry.

For a sculpture park in Pampanga, its genesis grew from the same excavated century-old wood used for the series above. The material is removed from being the ruined structure of a house into a cluster of domes as if in a village or a community. The large-scale installation becomes a site of art-making and play for both kids and grownups. They are differently made and layered like his canvases. Domes hark back to pre-history when it was used to provide shelter to the first civilizations. At its most essential, they are half-spheres adopting shapes like triangles for structural strength.

It is these schematized shapes found in Pacquing's work that allow the experience of it to exist in shifting space, varying contexts. It can be many things to many people with its meaning refusing to remain static long after it is articulated.



Crimped Tent, 2019
assemblage on canvas
72h x 108w in
182.88h x 274.32w cm



Window, 2019
assemblage on canvas
72h x 108w in
182.88h x 274.32w cm



Bent wood, 2019
assemblage on canvas
60h x 48w in
152.40h x 121.92w cm





Wood work 06, 2019
assemblage on wood
17.91h x 9.84w x 6.06d in
45.50h x 25w x 15.40d cm



Wood work 03, 2019
assemblage on wood
8.27h x 8.27w x 5.79d in
21h x 21w x 14.70d cm



Wood work 12, 2019
assemblage on wood
17.17h x 7.87w x 1.97d in
43.60h x 20w x 5d cm



Wood work 15, 2019
assemblage on wood
10.51h x 2.76w in
26.70h x 7w cm



Wood work 04, 2019
assemblage on wood
9.06h x 6.89w x 3.74d in
23h x 17.50w x 9.50d cm

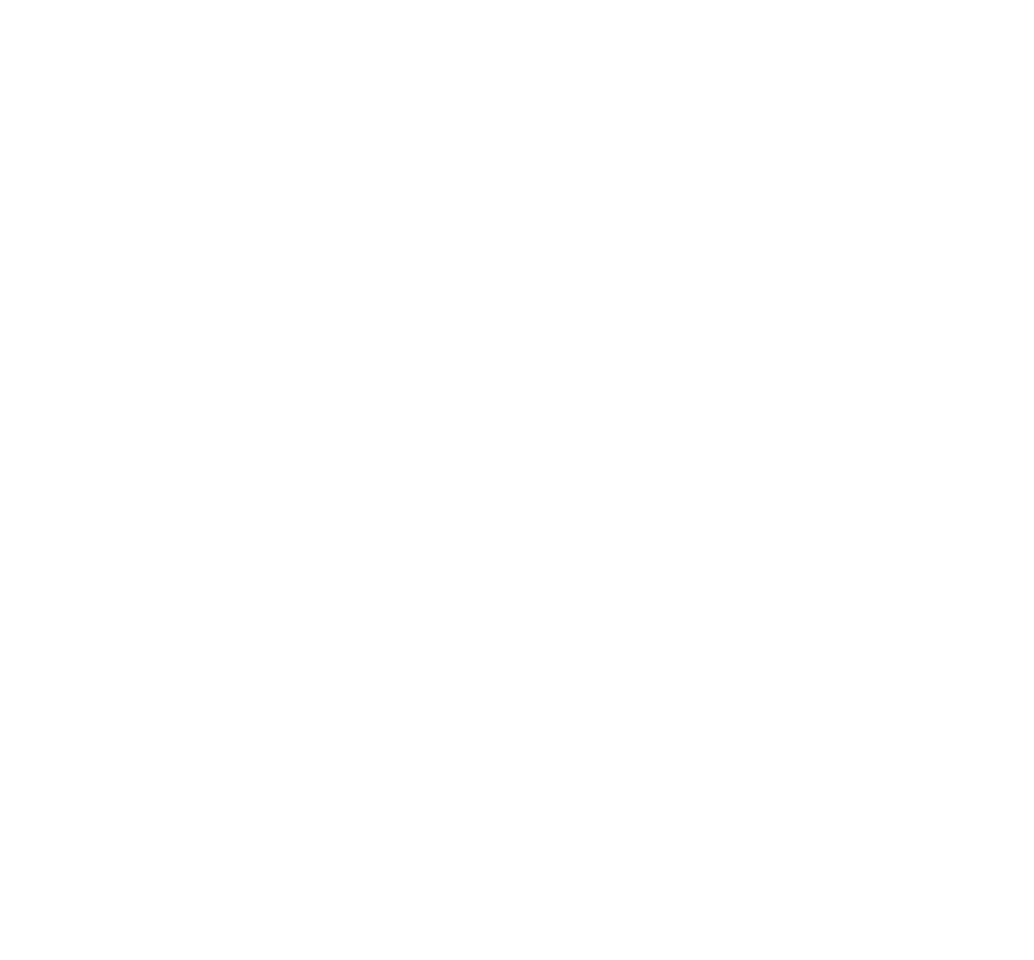


Wood work 01, 2019
assemblage on wood
11.02h x 10.24w x 1.93d in
28h x 26w x 4.90d cm



Wood work 05, 2019
assemblage on wood
12.20h x 12.20w x 3.15d in
31h x 31w x 8d cm







BERNARDO PACQUING

Bernardo Pacquing continues to approach the expressive potential of abstraction in painting and sculpture through the use of disparate found objects that confront and disrupt perceptions of aesthetic representation, form, and value. By focusing on the organic shapes of visual reality, his work displaces notions of indisputable forms and opens possibilities for coexisting affirmations and denials.

Pacquing was born in Tarlac, Pampanga in 1967. He graduated from the University of the Philippines College of Fine Arts in 1989 and 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.

AWARDS, CITATIONS AND RESIDENCIES

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

PUBLIC ART COMMISSIONS

2019	<i>Domes Village</i> , New Clark City
2018	<i>Cracks and Crevices</i> , NEX Tower, Manila <i>Earth Mounds</i> , Lubi Art Island Project, Davao

SOLO EXHIBITIONS

2020	<i>A Spectacle of Coming Together</i> , Silverlens, Manila
2019	<i>West Bund Art and Design</i> , Silverlens, Shanghai
2017	<i>Bernardo Pacquing</i> , Silverlens, Manila
2015	<i>Half Full</i> , Silverlens, Manila
2014	<i>Inattentional Blindness</i> , West Gallery, Manila
2013	<i>Premise Trumps Plot</i> , West Gallery, Manila
2011	<i>Potato Motion</i> , Finale Art File, Manila
2010	<i>Earth Mounds</i> , Finale Art File, Manila <i>Rock Paintings</i> , West Gallery, Manila <i>Things We Miss While Waiting</i> , West Gallery, Manila
2009	<i>Making Truth Forgettable</i> , Finale Art file, Manila
2008	<i>Within The Margin Of Error</i> , West Gallery, Manila <i>Shape Memory</i> , Mag:Net Gallery, Manila <i>People I Know</i> , Finale Art File, Manila <i>Envisage</i> , Mag:Net Gallery, Manila
2007	<i>Dripping Weight</i> , Finale Art File, Manila
2006	<i>Close to a Measurable Extent</i> , Finale Art File & West Gallery, Manila
2005	<i>Works on Paper</i> , Finale Art File, Manila
2004	<i>Self-Teaching Keyboard</i> , West Gallery, Manila <i>Recent Paintings</i> , Mag:Net Gallery, Manila <i>Damp Mortar</i> , West Gallery, Manila <i>Dummy Run</i> , Finale Art File, Mandaluyong City, July
2003	<i>Anthropometry</i> , West Gallery, Manila
2002	<i>Dissonance and Rhetoric</i> , Finale Art File, Manila

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

SELECTED GROUP EXHIBITIONS

2020	<i>Searching Sanctuary</i> curated by Gregory Halili, Silverlens, Manila <i>Art Fair Philippines</i> , Silverlens, Manila
2019	<i>blackgreywhite</i> , Underground Gallery, Manila <i>Zero Infinite</i> , Silverlens, Manila <i>Art Fair Philippines</i> , Silverlens, Manila <i>Alternative Fallacies</i> , West Gallery, Manila
2018	<i>Once I Had A Vision... The Left Hand of Darkness Curated by Tony Godfrey</i> , MO_Space, Manila <i>Art Fair Philippines</i> , Silverlens, Manila
2017	<i>Curated by Federico de Vera</i> Ayala Museum, Manila <i>Sydney Contemporary</i> , Carriageworks, Sydney, Australia <i>Art Basel</i> , Silverlens, Hong Kong <i>Shared Coordinates</i> , in cooperation with ROH Projects & Edouard Malingue, The Arts House, Singapore <i>Translaci3n</i> , Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
2016	<i>smalls</i> , Underground Gallery, Manila <i>Art Basel</i> , Silverlens, Hong Kong <i>Art Fair Philippines</i> , Silverlens, Manila <i>More Than This</i> , West Gallery, Manila
2015	<i>Art Fair Philippines</i> , Silverlens, Manila <i>Art Basel</i> , Silverlens, Hong Kong <i>Art Taipei</i> , Silverlens, Taipei <i>stick up don't move smile (reinventing black, 1957 to today)</i> , Finale Art File, Manila
2014	<i>What does it all matter, as long as the wounds fit the arrows?</i> , Cultural Center of the Philippines, Manila <i>Bernardo Pacquing Max Balatbat</i> , Silverlens, Manila
2013	<i>Art Fair Philippines</i> , West Gallery, Manila

2012	<i>Abstraction is Homeless</i> , Manila Contemporary, Manila
2011	<i>Complete and Unabridged</i> , Part 1 La Salle ICA, Singapore

2010	<i>Shope Six</i> , Mo_Space, Manila
2009	<i>Cube Show</i> , Finale Art File, Manila
2008	<i>Alcazaren - Pacquing</i> , Finale Art File, Manila <i>Etudes For More Than Two Hands</i> , Mo_Space, Manila <i>Longitude</i> , SMU Gallery, Singapore

2007	<i>I Have Nothing To Paint and I'm Painting It</i> , Mo_Space, Manila
2006	<i>Prints / Imprints</i> , Cultural Center of the Philippines, Manila
2004	<i>Cancelled Metaphors Part 2</i> , Art Center, Manila <i>Near Life Experience</i> , Mag:Net, Manila

2002	<i>Homecoming: 16th Asian Internation Art Exhibition</i> , Ayala Museum, Manila
2001	<i>16th Asian Internation Art Exhibition</i> , Guandong Museum of Art, China <i>Guilty Pleasures</i> , Art Center, Manila <i>SpaceMeetingPlace</i> , Ayala Museum, Manila <i>9 Objects: Tribute to Marcel Duchamp</i> , Alliance Francaise, Manila <i>Marginalia</i> , West Gallery, Manila

2000	<i>True Confessions</i> , Art Center, Manila <i>13/2000</i> , Cultural Center of the Philippines, Manila <i>Collages</i> , Art Space, Manila <i>For George McGuffin</i> , West Gallery, Manila <i>Quotidian Gray</i> , Art Center, Manila
1999	<i>O-O</i> , Brix Gallery, Manila
1998	<i>Illumined Pleasures</i> , Art Center, Manila <i>Gallery Artists</i> , Brix Gallery, Manila
1996	<i>48x19</i> , West Gallery, Manila
1995	<i>Measure and Metaphor</i> , Art Center, Manila <i>Painting by Numbers</i> , Cultural Center of the Philippines, Manila <i>Square One</i> , Museo Iloilo, Iloilo <i>Works on Paper</i> , Cebu Museum, Cebu <i>Source:Manila</i> , Galleria Martinez, Bacolod
1993	<i>Source:Manila</i> , CAP Art Center, Cebu
1992	<i>Source:Manila</i> , Museo Iloilo, Iloilo

EDUCATION

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

Through its artist representation, institutional collaborations, art consultancy, and exhibition programming including art fairs and gallery partnerships, **SILVERLENS** aims to place its artists within the broader framework of the contemporary art dialogue. Its continuing efforts to transcend borders across art communities in Asia have earned it recognition from both artists and collectors as one of the leading contemporary art galleries in Southeast Asia. **SILVERLENS** was founded by Isa Lorenzo and Rachel Rillo in 2004.