



BERNARDO PACQUING

DISQUIETUDE

SILVERLENS

BERNARDO PACQUING

DISQUIETUDE

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14 JANUARY - 12 FEBRUARY 2022
BY APPOINTMENT ONLY

SILVERLENS is pleased to present new works by Bernardo Pacquing. The show called "*Disquietude*" is composed of a series of monochromatic paintings in various shades of red warmed by emerging bright colors under layers of pigment.



Just as the title of the show refers to uneasiness and being on edge, so do these four huge diptychs called "**Red Objects**" feel like another stage in his art practice compared to the works that preceded it before the pandemic. It is the first time Pacquing is using red exclusively on canvases, which previously featured fields of layered white, gray, black and other contrasting colors where shapes and materials were discernable, no matter how distorted because of the presence of organic lines found in nature. This series continues with his exploratory approach towards form, structure, and color but deprived of access to unique ephemera and isolation from the outside world, it seems the path to abstraction was influenced by psychological reality more than a visual one. Pacquing grappled with the constantly contingent rules of an epidemic in a foreign land.



Red Object #01, 2021

oil on canvas

72h x 120w in • 182.88h x 304.80w cm (diptych)

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Red Object #02, 2021

oil on canvas

72h x 120w in • 182.88h x 304.80w cm (diptych)

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Red Object #03, 2021

oil on canvas

72h x 120w in • 182.88h x 304.80w cm (diptych)

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Red Object #04, 2021

oil on canvas

72h x 120w in • 182.88h x 304.80w cm (diptych)

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His works are known to use unusual, often ignored materials ranging from discolored industrial paints to woodblocks buried under volcanic ash to rusted nails and even a ruined camping tent which he would incorporate on his canvases to give it a specific matte texture making it part construction, part assemblage of sorts. In comparison, the glossy surface of the new works owes itself to the use of oil paints with linseed oil, which were the most readily available materials in a country with strict COVID-19 restrictions. He began with 15 framed smaller works of oil-on-cardboard compositions called "**Beta Chain**" building on the thick layers and shades of red as if they were found objects themselves rendering what was mutable and intangible into something with materiality before moving on to the large diptychs. He says: "*While gesturing my massive strokes, splattering daubs of thick oil, it dawned upon me I was like scouring on my wide canvas on the floor. It was like being a shaman scouring the bloody innards and guts onto its sacrifice. As if reading some symbols, perhaps looking for signs?*"



1-Beta Chain 19, 2020

oil on cut cardboards

12h x 10.25w in · 30.48h x 26.04w cm

email

whatsapp

1-Beta Chain 23, 2020
oil on cut cardboards
11.70h x 8.30w in · 29.72h x 21.08w cm

[email](#)

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1-Beta Chain 24, 2020
oil on cut cardboards
12.50h x 10.30w in · 31.75h x 26.16w cm

[email](#)

[whatsapp](#)

1-Beta Chain 25, 2020
oil on cut cardboards
12.40h x 9w in • 31.50h x 22.86w cm

[email](#)

[whatsapp](#)





1-Beta Chain 26, 2020
oil on cut cardboards
12.80h x 8.50w in · 32.51h x 21.59w cm

[email](#)

[whatsapp](#)

1-Beta Chain 27, 2020
oil on cut cardboards
12h x 9.20w in • 30.48h x 23.37w cm

[email](#)

[whatsapp](#)





1-Beta Chain 28, 2020
oil on cut cardboards
11.80h x 10w in - 29.97h x 25.40w cm

email

whatsapp

Maybe there are signs for the viewer, too. The successive coats of underpainting, dripped, splattered and poured paint allows the viewer to reconstruct and follow Pacquing's loose gestural marks which begin in one canvas and continue to its complementary partner though its mix of dark crimson, cadmium red and black along with its surface sheen makes it harder to look at. The black in some of the canvas works seems to melt into the red, or strokes sit on top of it like calcified crusts. On closer inspection, one perhaps wonders if this is what stepping out of blindness feels like. Red is the first color babies see when they are born. The reds used here are not cold, depressing, or austere, but of throbbing discontent, of caring about what happens next. In one diptych, the color and texture makes it look like exposed flesh, while in another it is the red of ritual and community found on the walls and pillars of palaces and temples. Ceremony and the color red have been used in many cultures to signal the beginning and the end of passages marking a life: birth, weddings, mourning, and even the liturgical calendar.



1-Beta Chain 29, 2020
oil on cut cardboards
13.20h x 9w in • 33.53h x 22.86w cm

[email](#)

[whatsapp](#)





1-Beta Chain 30, 2020
oil on cut cardboards
12.30h x 9.80w in - 31.24h x 24.89w cm

[email](#)

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1-Beta Chain 31, 2020
oil on cut cardboards
12.50h x 9.70w in · 31.75h x 24.64w cm

[email](#)

[whatsapp](#)





1-Beta Chain 33, 2020
oil on cut cardboards
12h x 8.30w in - 30.48h x 21.08w cm

[email](#)

[whatsapp](#)

1-Beta Chain 35, 2020
oil on cut cardboards
12h x 8.50w in · 30.48h x 21.59w cm

[email](#)

[whatsapp](#)





1-Beta Chain 36, 2020
oil on cut cardboards
12.50h x 8.70w in · 31.75h x 22.10w cm

[email](#)

[whatsapp](#)

***1-Beta Chain 37*, 2020**

oil on cut cardboards

11.80h x 8.20w in · 29.97h x 20.83w cm

[email](#)

[whatsapp](#)



They say creative work is a product of its time. Pacquing says of making the paintings during lockdown: “*It was cathartic. I just hanged on, continued and tried to wade through.*” One day, the works that survive made during the COVID-19 pandemic, will offer viewers the opposite of disquietude, which is consolation and relief to see their own experience of disaster reflected and validated from a distance by those who came before them.

- WORDS BY JOSEPHINE V. ROQUE



Listen to Bernie's Studio Tracks on Spotify:



Bernardo Pacquing



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BERNARDO PACQUING Bio

Bernardo Pacquing (b. 1967, Tarlac, Philippines) 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.



BERNARDO PACQUING

Bio

b. 1967, Tarlac, PH



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

- 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
- 2001 *Brief Unbecoming Mass*, Art Center, Manila
False Density, Finale Art File, Manila
- 2000 *Article*, The Drawing Room, Manila

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- 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

- 2022 *TBA*, Fost Gallery, Singapore
- 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
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

BERNARDO PACQUING

Bio

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

BERNARDO PACQUING

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JOSEPHINE V. ROQUE

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