



Artist : Pacita Abad

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## **BIOGRAPHY - PACITA ABAD (born in Philippines, 1946)**

Born in the Philippines, Pacita Abad holds a Bachelor of Arts degree from the University of the Philippines and a Master of Arts degree from the University of San Francisco, California. She studied painting at the Corcoran School of Art, Washington D.C. and The Art Students League in New York City. Pacita was a recipient of a National Endowment for the Arts Visual Artist Fellowship, a Washington D.C. Commission on the Arts Award, the New York State Council on the Arts Visiting Artist Fellowship the 1998 Likha Award marking the Centennial of Philippine Independence and the 1984 TOYM Award for the most outstanding artist in the Philippines.

Pacita's work has been featured in solo exhibitions at the National Museum of Women in the Arts, Washington D.C.; Hong Kong Arts Center, Hong Kong; Museum of Philippine Art and the Metropolitan Museum in Manila; Bhirasri Institute of Modern Art, Bangkok, Thailand; Altos de Chavon, Dominican Republic; Art Museum of Western Virginia, Roanoke; National Center of Afro-American Artists, Boston; National Museum and the National Gallery of Art, Jakarta, Indonesia and the Hadeland Museum in Norway among others.

Pacita's work has appeared in numerous group exhibitions including: Beyond the Border: Art by Recent Immigrants, Bronx Museum; Asia/America: Identities in Contemporary Asian American Art, Asia Society, New York; Olympiad of Art (in conjunction with the 24th Olympics), National Museum of Contemporary Art in Seoul, Korea; 2nd Asian Art Show, Fukuoka Art Museum, Japan; La Bienal de la Habana, Museo Nacional de Bellas Artes, Habana, Cuba; Art for Africa, traveling exhibition to Oslo, Cologne, Algiers, London and Rome; UNESCO: 40 Years, 40 Countries, 40 Artists, traveling exhibition to 15 museums around the world; Filipino Artists Abroad, Metropolitan Museum of Manila; and At Home and Abroad: 21 Contemporary Filipino Artists, traveling exhibition to the Asian Art Museum of San Francisco, the Contemporary Arts Museum, Houston and the Metropolitan Museum of Manila, among others.

### **Education**

University of the Philippines, B.A. 1968  
University of San Francisco, M.A. 1972  
Corcoran School of Art, Washington, D.C. 1975  
Art Students League of New York, 1978

### **Selected Solo Exhibitions**

2003 • "Endless Blues", Hadeland Museum, Hadeland, Norway; Galleri Stockgard,

Siuntio, Finland (catalogue)

- 2002 • "Endless Blues", Artfolio Gallery, Singapore (catalogue)
- 2001 • "The Sky is the Limit", Putlizer Art Gallery, Amsterdam, Netherlands; Gallery Stockgard, Siuntio, Finland; Artfolio Gallery, Singapore; Finale Art Gallery and SM Art Center, Manila (catalogue)
  - "Palay", Montclair State University Art Galleries, New Jersey (catalogue)
  - "Trapunto Installation", Southwest School of Art and Crafts, San Antonio, Texas
- 1999 • "Door To Life", Artfolio Gallery, Singapore; Luz Gallery, Manila; Bomani Gallery, San Francisco; Gibson Creative, Washington, D.C. (catalogue)
- 1998 • "Abstract Emotions", National Museum, Jakarta (catalogue), Hiraya Gallery, Manila (small works)
- 1996 • "Exploring the Spirit", National Gallery of Indonesia (catalogue)
- 1995 • "Thinking Big", curated by Cora Alvina, Meropolitan Museum of Manila
  - "Postcards from the Edge," Gallerie Duemila, Manila
  - "Twenty-four Flowers", Liongoren Art Gallery, Makati, Philippines
- 1994 • "Wayang, Irian and Sumba", National Museum, Jakarta (catalogue)
  - "The American Dream", curated by Angela Adams, National Museum of Women in the Arts, Washington, D.C. (brochure)
  - "Assaulting the Deep Sea", curated by Mark Scala, Art Museum of Western Virginia (brochure), Peninsula Fine Arts, Virginia, curated by Deborah McCleod
- 1993 • "Flower Paintings", Philippine Center, New York
- 1992 • "Abstract Emotions", Philippine Center, New York
- 1991 • "Wild At Art", Ayala Museum, Makati, Philippines
- 1989 • "Trapunto Paintings", Franz Bader Gallery, Washington, D.C.
- 1988 • "Asian Abstractions", Fables Gallery, Cambridge, Massachusetts
- 1986 • "Oriental Abstractions", curated by Michael Chen, Hong Kong Arts Center, Hong Kong (catalogue)
- 1985 • "Batanes -Landscape and People", curated by Ray Albano, Cultural Center of the Philippines
- 1984 • "A Painter Looks at the World", curated by Arturo Luz, Museum, Philippines Art (catalogue)
- 1982 • "Scenes From the Upper Nile", curated by Harriet Kennedy, Museum of the

National Center of Afro-American Artists, Boston, Massachusetts.

- 1981
  - "Portraits of Cambodia", curated by Amy Lighthill, Boston University Art Gallery, Massachusetts. (catalogue)
  - "Streets of Santo Domingo", curated by Isabel Caceres de De Castro, Altos De Chavon, La Romana, Dominican Republic (catalogue)
- 1980
  - "Portraits of Cambodia," curated by Daeng Chatvichai Promadhathavedi, Bhirasri, Institute of Modern Art, Bangkok, Thailand
- 1979
  - "Recent Paintings of the Sudan", curated by Abdullah Shibrain, Exhibition Hall, Khartoum, Sudan
- 1978
  - "Paintings of Bangladesh", Dhaka, Bangladesh

### **Awards, Grants, Fellowships**

- Centre d' Art Mamay Art Centre, Mamay, France, 2003 artist-in-residence
- Singapore Tyler Print Institute, Singapore 2003, Visiting Artists Programme
- Southwest School of Art and Craft, San Antonio, Texas, 2001, artist-in-residence
- Montclair State University, New Jersey, 2001, artist- in- residence
- PAMANA NG PILIPINO Award for outstanding achievement in the arts, given by the President of ' the Philippines, Manila, 2000
- "Filipina Firsts," a compendium of 100 Filipino women who have broken ground in their fields of endeavor organized by the Philippine American Foundation in Manila and Washington, D.C., 1998
- Likha Award marking the Centennial of Philippine Independence, given in recognition of outstanding achievement
- Excellence 2000 Awards for the Arts, given by the U.S. Pan Asian American Chamber of Commerce in Washington, D.C., 1995
- Virginia Museum of Fine Art, Artist Workshop Program, 1993-94
- OPUS B, a production company in Maryland creating collaborations between elders, inner-city youth and artists, 1993 artist-in-residence
- Virginia Center for Creative Arts, artist-in-residence 1992, 1994, 1996,
- Rutgers Center for Innovative Printmaking, artist-in-residence 1991, 1992
- Gwendolyn Caffritz Award, Pyramid Atlantic, artist-in-residence, 1988
- MetroArt II Award, mural installed at Metro Center, Washington, D.C. 1990-95
- National Endowment for the Arts, Visual Arts Fellowship, 1989-90
- D.C. Commission on the Arts, GIA Grant, 1988-89, 1989-90, 1991-92
- New York State Council on the Arts, Visiting Artist Program, 1988-89
- TOYM Award for the Most Outstanding Artist in the Philippines, 1984
- Altos de Chavon, Dominican Republic, artist-in-residence, 1982

### **FILPOST ARTICLE**

**Pacita's Passion for Paper**  
By Lynette Navarro Batencila  
Filpost (May~June 2003)

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Filpost continues to cover the whereabouts of renowned Filipino artist, Pacita Abad. A painter of Pacita's calibre would always be in the thick of things, harnessing her craft for exhibition in art galleries around the globe. Indeed, the prolific artist has developed a loyal following for her creations - all concrete manifestations of her creative dynamism and flourishing innovative spirit. This time, Pacita applies her artistic flair on paper as part of her 3-month residency at the Singapore Tyler Print Institute (STPI) at 41 Robertson Quay.

### **Pacita's New World**

Pacita's flamboyant use of colors, shapes and textures incorporated with the process of advanced printmaking and papermaking is redefining the conventional portfolio of paper prints produced in Singapore. She becomes an eager teacher-apprentice as she learns to apply her painting techniques onto a new medium, paper pulp.

Inside STPI's papermill, Pacita seriously eyed the engaging panels of paper artworks laid out in front of her. Clad in an artist's work clothes and perched on top of a ladder, Pacita was conferring with Master Papermaker Richard Hungerford. Meanwhile, Gordon, another STPI talent, was adding onto the huge artwork, an interesting pattern made of hand-dyed paper pulp.

We scanned the premises of STPI. It is definitely a five-star printmaking and papermaking facility! And it is right here in Singapore! The Institute's neatly-assembled work stations emerged into full view as Matin Tran, STPI's Head of Communications, Marketing and Sales, took us on a comprehensive tour of the impressive 4,000-square meter facility which also houses a state-of-the-art printmaking workshop and contemporary art gallery.

Pacita's enthusiasm when we met her in February was just as noticeable two months after she started her residency at STPI. She was passionate about working on prints, something which she did ten years ago. At STPI's Artist Studio, Pacita's artistic fervor flashed vividly before our eyes. Stretched on the walls and laid out on the floors was her stunning collection of multi-colored works done on pulp paper. The studio is decked with Pacita's new artworks - bright collages of prints artistically blending into multi-colored patterns of dyed paper, batik cloth and thin panels of wood carvings. The lushness and fullness of the aesthetic mass of ink and fabric colors over multiple layers of paper pulp are breathtaking when one sees the perfect crispness of the underlying paper surface.

A bit exhausted but nonetheless excited about her work, Pacita gazed at her paintings. "Oh! It's about the marriage of paper and fabric!" Pacita's voice rose in excitement. "You know it's amazing because the paper is done right here at the Institute. I have travelled to so many places, but I have never seen anything as integrated as this facility. The fact that there is a close collaboration between the artist and the technical people creates better quality artworks. Here, I have learned a lot about papermaking and printmaking."

Matin clarified the misconception that paper prints are mere reproductions of the artist's paintings. "The artist, together with a master printer and his team, develops an image on one or more printing surfaces, such as a stone or a copper plate -depending on the process used - which is then inked with colour and run through a press to transfer the image onto paper. The process is refined until both the artist and the master printer are satisfied. This is then meticulously repeated for each print, creating original impressions to make an entire edition. We are fortunate to have our own paper mill, which is rare among print workshops. This allows us to create custom-made paper for each artist that we collaborate with, offering a diversity of texture, shape and size. It also allows the artist to create works entirely out of paper pulp itself, which is what Pacita has done."

STPI's unparalleled excellence in printmaking is primarily attributed to the collaborative relationship between the resident artists and its remarkable team of international printers and papermakers. It becomes an interactive learning process as the collaborators acquire new knowledge about their respective techniques, and apply the techniques themselves to create original artworks.

### **STPI signals new era of advanced printmaking**

"I would love to have Filipinos come over and see the work that we are doing here." Pacita is the latest resident artist to come under STPI's Visiting Artists Programme. Each year, STPI aims to invite six top-calibre artists -mostly from Asia, to work with its team of prominent master printers and papermakers. Pacita's stint comes after that of Singaporean artist Chua Ek Kay whose impressive portfolio of lithographs and paper pulp paintings are currently on exhibit at STPI's gallery.

A non-profit organization, STPI turned a year old last 10 April '4003. It is performing a critical role in improving and refining the standards of contemporary printmaking worldwide, as well as, the quality of gallery exhibitions. Last year, STPI opened with a launch exhibition of the exemplary paintings and sculptures of legendary and multi-awarded American abstractionist, Frank Stella. Through workshops and tours, STPI is spawning greater public awareness and cultivating appreciation for prints in and out of Singapore. Having a three-fold objective, STPI's spacious facility is used for advanced printmaking and papermaking, for education, and art exhibitions.

The articulate Marketing Head of STPI, Matin, gave us interesting bits of STPI's history and strengths. Every detail of STPI's architectural design and layout has been carefully planned to achieve an efficient work area. STPI was founded by the Singapore Government in collaboration with the veteran Master Printer, Kenneth Tyler, who played a key role in revolutionizing the printmaking industry in America over the past 40 years. The Government acquired all the printmaking equipment for STPI from Tyler's famous New York workshop called Tyler Graphics Limited. With its state-of-the-art facility, STPI is able to set new standards in the industry, as it produces superior quality prints that push the boundaries of printmaking and papermaking. "Our diversity of equipment and technical bravo offers us the potential to create, together with artists, prints that combine various processes in a scale and variety that compete with other leading print workshops around the world."

STPI is scheduled to launch a showcase of Pacita's works from 23 October to 28 December this year. Matin acknowledges that the market in Singapore for paper prints is promising. He has seen a growing interest among young art collectors. "There is a growing market in

Singapore, but Pacita's works are known all over the world. We are working together to tap our networks in Europe, the Philippines and other parts of Asia", says Matin.

### **Light Moments with Pacita**

Taking a break at the end of a day's work, Pacita relaxed in her lofty and cosy apartment housed at the STPI's quarters. Over cups of steaming cappuccino and slices of delicious banana-walnut bread, which Pacita baked herself, we caught some personal glimpses of the mindset of this highly innovative artist.

Being around Pacita brings about a renewed sense of optimism, something which is essential in these troubled times. Pacita shrugs off any anxiety about the SARS virus spread. "I am not restricted by the virus. I believe that there is nothing to be scared of, just like what Prime Minister Goh Chok Tong has been saying. They are undertaking all safety and control measures to protect the people." Pacita goes about her normal activities outside of work - like taking her dog for a walk at 6 o'clock in the morning, attending socials, and playing golf on weekends."

Asked how she keeps her mind brewing with ideas, she lightened up and gave us handy advice. "I love to read books - autobiographies, novels. I have so many books at home. It's a hobby that I have developed since childhood. I relish the time when I'm alone as I get to indulge in reading. After my early morning walks, I read four different dailies -The Straits Times, Business Times, Financial Times and The Herald. I never miss out on the New Yorker, which I get to read once a week. I love New York and I am keen to know what's happening there. Reading gives me the confidence to talk to people from different backgrounds."

Pacita credits a lot of her success to her mother who has equipped them with the right tools to reach their ambitions. "She encouraged all her children to travel. My mother did not finish high school but she was very bright. She told us that travelling is the best education. She built up her knowledge of Philippine law by reading law books to my father who had no time to study because he was always busy working."

It is amazing how Pacita finds the energy to work almost everyday. "I am very passionate about my art. I (unconsciously) breathe art, think art and live art. As an artist, my mind is constantly attuned to my paintings. Sometimes, I can't sleep at night because I'm thinking of my work. Oh, what would I do with that yellow? The yellow keeps coming to my mind."

Precious opportunities are knocking on the doors of world-class artist Pacita, who will soon be travelling to Norway for some painting exhibitions and France, where she will undertake another project. Pacita is taking Philippine contemporary art to a higher platform and breaking international barriers. Her achievements generate greater appreciation for the Filipino talent. Indeed, Pacita's print designs will travel to remote places all over the world, eventually promoting the rich artistic heritage of Filipinos. Art museums, international galleries, offices and homes in many countries showcase her aesthetically and technically advanced artworks. With so many art luminaries from Europe, America and Asia, it makes every Filipino proud to have an indigenous artist like Pacita Abad make an invaluable contribution to the development of contemporary international art.





**Pacita Abad**  
» Biography | **Works**



Singapore  
Tyler  
Print  
Institute



**PRINTS**



**PRINTS  
Pacita Abad**

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***Close to you, Enki's whirl* 2003**

30-colour, stencilled coloured paper pulp, lithograph, silkscreen, photo relief, photo intaglio, TGL handmade white paper, 3-D collage embellishments on handmade STPI paper.

81.3 x 106.7 x 3.5 cm. (32 x 42 x 1.75 in.)

6 monoprints  
SGD 4,000.00

For enquiries and order, please email Matin Tran at [matintran@stpi.com.sg](mailto:matintran@stpi.com.sg)



***I'm up and down like a yo-yo* 2003**

23-colour, coloured paper pulp, lithograph, woodcut, fabric on shaped handmade STPI paper.



101.6 x127.0 cm. (40 x 50 in.)

Edition of 12

SGD 3,500



***Make love not war!* 2003**

21-colour, stencilled coloured paper pulp, lithograph, screenprint, embossing on handmade STPI paper.

81.3 x 106.7 cm. (32 x 42 in.)

Edition of 20

SGD 2,500



***Sweet things are made of these* 2003**

44-colour, stencilled coloured paper pulp, lithograph, linocut, screenprint, fabric, foil, Tycore® on shaped handmade STPI paper and Rives BFK.

101.6 x 127.0 x 1.25 cm. (40 x 50 x 0.5 in.)

Edition of 12  
SGD 3,500



***Feel the beat!* 2003**

38-colour, coloured paper pulp, lithograph, linocut, solar plate, collage on handmade STPI paper.

106.7 x 81.3 cm. (42 x 32 in.)

13 monoprints

SGD 3,000





***Join the circle* 2003**

20-colour, lithograph, collagraph, solar plate, relief, on shaped handmade STPI paper.

127.0 x 101.6 cm. (50 x 40 in.)

Edition of 20

SGD 2,500.00



***Wild thing I think I like it* 2003**

30-colour, stencilled coloured paper pulp, lithograph, screenprint, collagraph on handmade STPI paper.

106.7 x 81.3 cm. (42 x 32 in.)

8 monoprints

SGD 3,000