



pacita
masks



abad
and spirits

SILVERLENS

p a c i t a a b a d

m a s k s a n d s p i r i t s

17 oct to 21 nov 2020



It is in fabric that Pacita Abad's practice finds a medium capacious enough to accommodate her itinerant artistic life and an abundance of accumulated material. Beads and buttons, sequins and stones, shells and shards of glass, these trinkets find their place in textile. From these, Abad crafts tapestries inspired by her life of travel and her immersion in cultures of the world. She traveled with her husband who was a development economist and in each destination Abad made sure to find time and space for her practice to take root. Until her death in Singapore in 2004, Abad made art. It is a peregrine practice that was nonetheless sensitive to the particularities of place and an earnest and imaginative sympathy to its people. Her life was shaped by the complexities of a worldly womanhood: the pedigree of a political family from the island province of Batanes in the northern Philippines, the feminized labor of sewing as heirloom and source of livelihood in her first few months in San Francisco, and a view of development and marginality shaped by her dual roles as a brown immigrant and spouse of an American economist. While this itineracy was certainly enabled by a particular form of capital, her artistic practice and career recognized her idiosyncratic position as a woman entangled in relations of labor and power who manages to unravel for herself a room of one's own. Travelling is an important aspect of her practice. In this sense we recall anthropologist James Clifford's consideration of travel as "a range of practices of situating the self in a space or spaces grown too large." Travel, for Clifford, plays out urgencies of address, both in terms of locating the self, but also in its manner of convening and conversing with a plurality of contexts and constituents. This is a daunting task, working with scale and labor that may overwhelm one's enthusiasm or elan. Abad is an exceptional figure in this regard: she embraced the vast and variegated, allowed herself to be captivated by the foreign and the incommensurable. The aesthetic impulse is not to capture or to discipline life into form, but to find congruence in which this scale and its vitality are made to be sensible and allowed to thrive. Perhaps it is to this that Abad's large-scale textiles speak to, a vibrant view of a world in all its irreducible magnitude.

In her use of *trapunto*, a technique of padding and quilting, she gives fabric textural and tectonic quality and manifests textile as simultaneously surface and dimension. Abad considered herself first and foremost a painter: after painting canvas, she then quilts and hand sews embellishments onto fabric. The works in the series *Masks and Spirits* presents us with artistic tendencies foundational in Abad's prolific practice. Produced from 1982 to 2000, each work is an exploration of fiber and fabric that traverses the possibilities of technique and material. Each one is a fascination with skin and flesh: embossing becomes lineament, each quilt a contour, trinkets give character. In some works the painterly gesture is more pronounced, such as in *Komoro Festival* (2000), where a masked figure is portrayed wearing a necklace of buttons. A comparable tendency is seen in *Hagen Man* (1983), a work of painted canvas embellished with cowrie shells. In this instance, an idiom more like mosaic is preferred, towards more geometric flourishes. This graphic and geometric quality finds a more astute articulation in *Omdurman* (1982), in which a neat composition of symmetrically structured streaks of colored fabric creates a mask that covers the entire stretch of canvas. Creases from the padding and fine quilting craft intricate texture. These tendencies translate to an idiosyncratic idiom of figuration using ribbon, strings of handwoven yarn, and other swathes of color in *On reaching 37* (1983), deviating from the painterly impulses of the other works. Finally, it is in the work *Red Eye Mask* (1994) that these different techniques discern the specificity of textile as medium. Whereas the previous works mentioned tend to the prospects of the painterly and the graphic, in *Red Eye Mask* textile becomes an exuberant surface to which various materials are made to adhere and simultaneously proffers different ways of making sense of image and figure. This way surface becomes another way to create texture and texture is harnessed to create similitudes of surface. Consider how the central image of the work, the eponymous red-eye mask, is complemented by another set of eyes shaped like teardrops or a paisley motif, as if we are looking at two masks. The work unravels neat composition into a kaleidoscopic picture with its layers of shapes, vivid tangles of color, and thicket of material. It is these maneuvers that foreground the proficiency of Abad's fabric: in her hands textile does not aspire to painting, it is its own venture, its own engagement with form and its possibilities.

by Carlos Quijon, Jr.





Omdurman, 1982

acrylic paint on stitched and padded cloth
86.61h x 47.24w in • 220h x 120w cm

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verso











Red-eye Mask, 1994

oil paint, mirrors, plastic buttons, rick rack
ribbons on stitched and padded canvas
77.95h x 57.09w in • 198h x 145w cm

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Hagen Man, 1983
acrylic paint, cowrie shells stitched
on padded canvas
97.64h x 51.97w in • 248h x 132w cm

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verso











***On Reaching 37*, 1983**

acrylic paint, painted cloth, rick rack ribbons,
handwoven yarn on stitched and padded canvas
90.55h x 55.12w in • 230h x 140w cm

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[book an appointment](#)



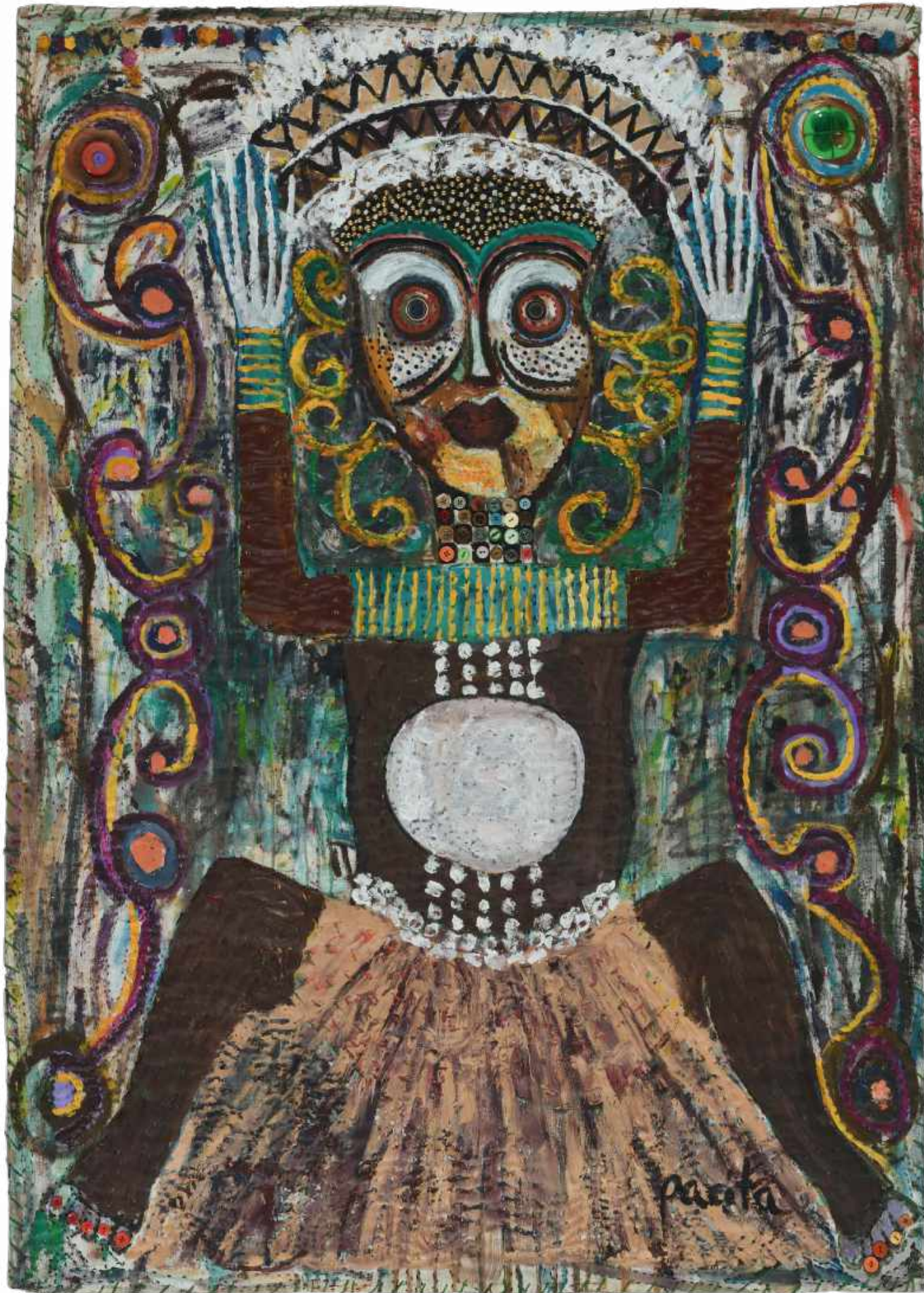
verso











Komoro Festival, 2000

oil paint, plastic buttons, gold beads
stitched on padded canvas
50h x 35w in • 127h x 88.90w cm

[inquire](#)

[book an appointment](#)



verso





View this video and
see all angles of
these large-scale
trapuntos.





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PACITA ABAD

Bio

Pacita Abad (b. 1946, Batanes, Philippines; d. 2004, Singapore) was the daughter of a congressman, who had hoped that she would traverse a similar political path. But the course of Abad's life changed after a year of travelling in 1973 to Iran, Afghanistan, Pakistan, India, Sri Lanka, Myanmar, Thailand, Laos, Taiwan and Hong Kong. She decided to take up painting. Abad later married a developmental economist, Jack Garrity, whose work predisposed them to travel to developing countries. Her experiences in each place informed her subject matter from the beginning; traditional art practices like ink-brush painting in Korea, paint brushing on silk in the Dominican Republic, batik painting in Indonesia, tie-dye in Africa, macramé in Papua New Guinea, were techniques she introduced either singly or several in one art work. In the late seventies and early eighties Abad introduced a quilting method, trapunto, onto her canvasses, which were then layered with objects on top of her quilted material: stones, sequins, glass, buttons, shells, mirrors, printed textile. She referred to this technique, and the process of layering, stuffing, stitching and the collaging of objects on painted canvas, as trapunto painting.

Characterised by vibrant colour and accumulated material, these large scale trapunto paintings traverse a diversity of subject matter: from tribal masks and social realist tableaux depicting the individuals and communities that Abad encountered throughout her travels, to lush and intricately constructed underwater compositions and abstractions. She lived and travelled in a bewildering amount of countries - from Bangladesh to Sudan, Sudan to Jakarta, Jakarta to Boston, Washington D.C. to Manila - and it is this itineracy that has defined and shaped her subject matter. Pacita Abad's work brought together images and experiences across cultures, economies and histories and offered reflections on the global long before the discourses of globalisation and transnationalism were felt in the art world.

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 Bienal de Habana*, Havana, Cuba. She died in Singapore in 2004.



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PACITA ABAD

Bio

1946 - 2004



Omdurman, 1982

SOLO EXHIBITIONS

- 2020 *Pacita Abad: Masks and Spirits*, Art Basel Online Viewing Room:20c, Silverlens
Masks and Spirits, Silverlens, Manila
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, Washington, 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 Francisco, California
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

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PACITA ABAD

Bio

- 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,
- 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, Mancheste, 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

- 2021 *(upcoming) Minds Rising, Spirits Turning: 13th Gwangju Biennale*, Gwangju, South Korea
- 2020 *(upcoming) Kathmandu Triennale*, Nepal

- 2019 **11th Berlin Biennale**, Gropius Bau, Berlin
- Garden of Six Seasons**, Para Site, Hong Kong
- 2017 **Suddenly Turning Visible: Art and Architecture in Sea, 1969-89**, National Gallery Singapore, Singapore
- 2017 **Between Declarations and Dreams: Arts of Southeast Asia Since the 19th Century**, National Gallery Singapore, Singapore
- 2012 **BEAT Exhibit**, Lopez Memorial Museum & Library, Pasig City, Philippines
- 2008 **The Sum of its Parts**, Lopez Memorial Museum & Library, Pasig City, Philippines
- 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
- 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 Bailey, 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 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 Beyer, 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 Sumner 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

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

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PACITA ABAD Bio

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
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

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PACITA ABAD Bio

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
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

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PACITA ABAD

Bio

- 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
"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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PACITA ABAD

Bio

- 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

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