

# Sudan

SADIG EL MAH  
I'M HERE TO



Pacita Abad: a scene from the South

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But these were impressions from nature rather than impressionist paintings. Throughout her work, Pacita seemed to be striving to analyse with precision the web of pure colour of which light and movement are composed.

At the same time, she appeared to be rejecting pure reporting in favour of interpretation. This gave her work greater creative freedom and a very distinctive style.

'In Sudan, I felt free from academic constraints,' said Pacita. 'The rhythm of the country flowed through my brush.'

The result was a colourful interpretation of her surroundings. Indeed, the paintings — mainly large oils but also works in pastel or char-

colours and they suffer from social and financial restrictions on having human models.'

This was the fourth one-woman show by Pacita, who studied at the University of the Philippines in Manila and did a master's at San Francisco before completing her artistic education at Washington's Corcoran School of Art and at the Art Students' League in New York.

Besides showing her work in all these cities, she has exhibited in places as far apart as Dacca, Sofia and Mexico City and, as a result, her paintings have been bought by enthusiasts in three continents. But disappointment awaited the numerous visitors who came to her Khartoum show hoping to buy — for none of the works were for sale.

—Ahmed Rasheed Diab

## EXHIBITIONS

### Oriental style

KHARTOUM ART lovers had the chance to see an unusual exhibition last month: Sudan seen through the eyes of a painter from the Philippines.

Held at the British Council premises in Khartoum, the show consisted of 23 paintings in which Pacita Abad gave a very detailed personal impression of Sudanese life. Her scenes were drawn mainly from Bahr el Ghazal,



Personal view: portrait of a woman

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