

Pacita Abad

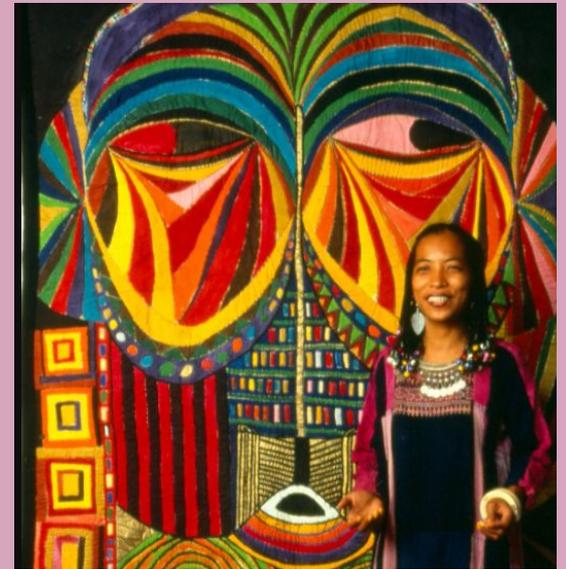




Gonkar Gyatso, *My Identity 1*, 2003

Clare Harris, “The Buddha Goes Global: Some Thoughts Towards a Transnational Art History.”

Clare Harris uses Gonkar Gyatso to define her term, transnational artist. The article explains how referring to artists by their country of origin cannot accurately define them. Their international experiences blend in a way that Harris refers to as transnational. I would like to apply her term to Pacita Abad and explore how one country is not enough to define Abad’s work as a whole.



Pacita Abad with *Bacongo I* (1983) in her Washington, DC, studio, 1986



At the Art Student Institute in New York she learns about still lifes and drawing from live models.

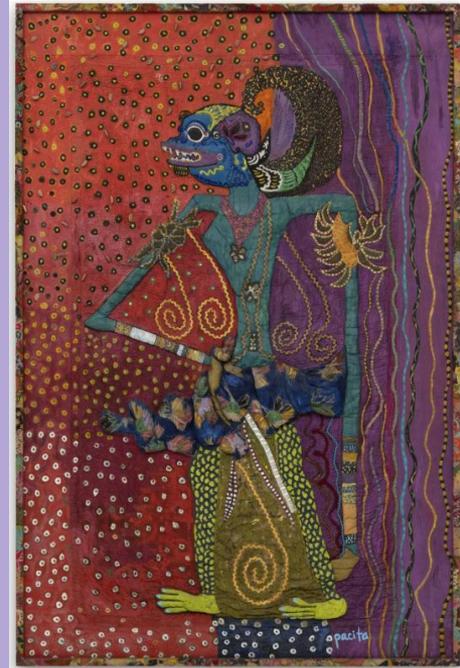
While at Bangkok refugee camps she paints women and children.

Pacita Abad, *Water of Life*, 1980

“Wayang” Indonesian Shadow Puppets



Wibisana, Tropenmuseum collection, Indonesia, before 1933.



Pacita Abad, *Subali*, 1983

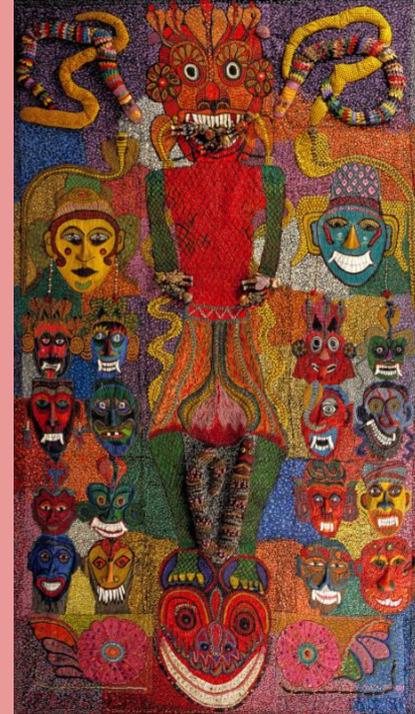
Sri Lanka Masks with Filipino Politics



Postcard of Sri Lanka mask
found in her archives



Sri Lanka demon masks



Pacita Abad, *Marcos and His Cronies*,
1985

Masks from the 6 continents

Oceania, *Dancing Demon*



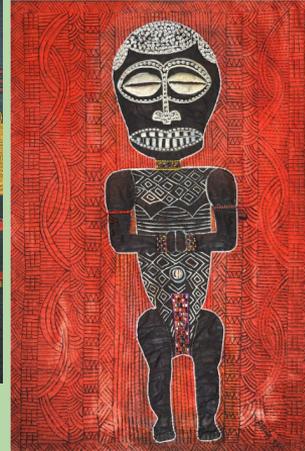
South America, *Mayan Mask*



Asia, *Subali*



North America, *Hopi Mask*

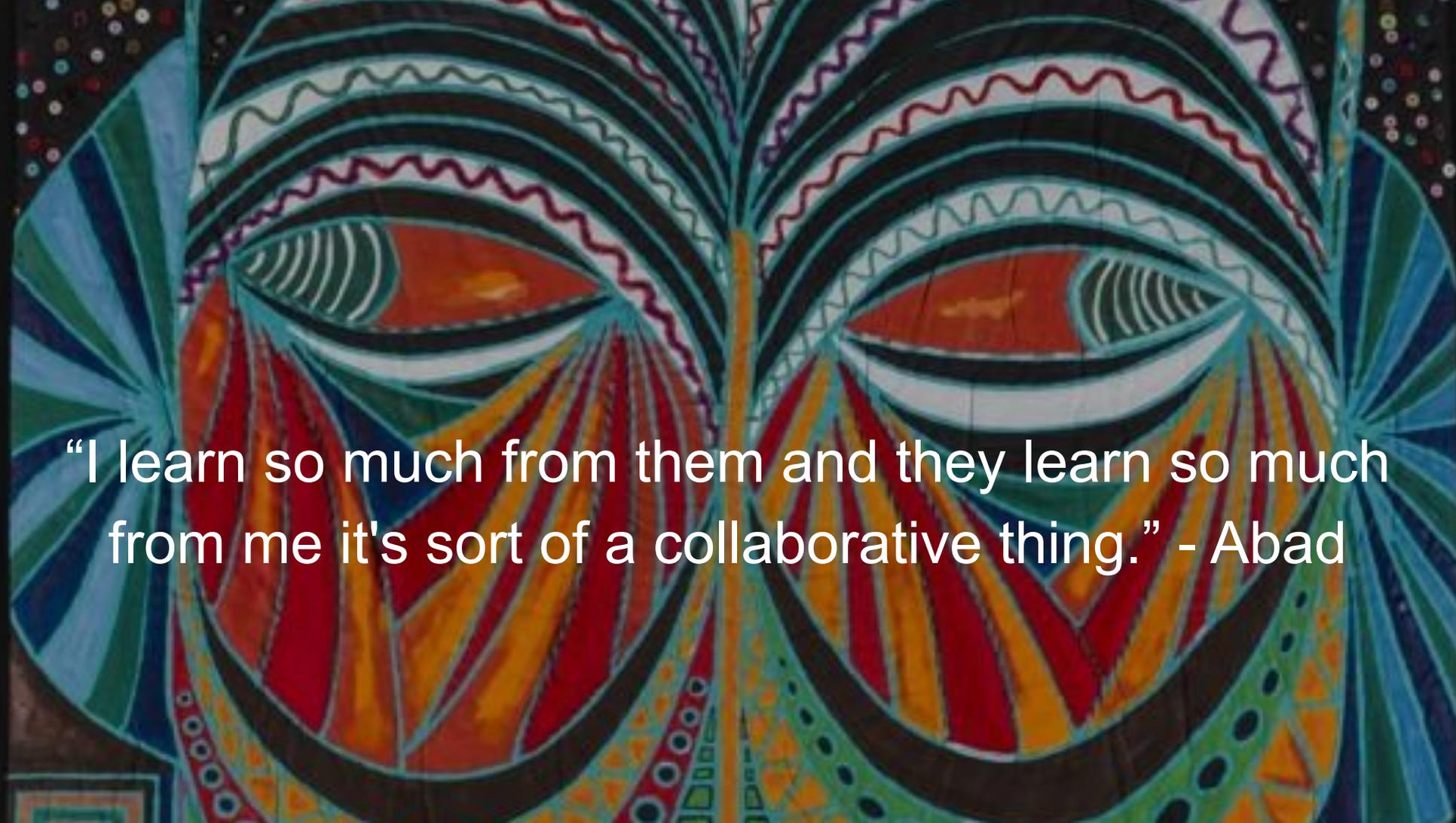


Africa, *Kongo*



European *Mask*

Was displayed at Washington D.C.



“I learn so much from them and they learn so much from me it's sort of a collaborative thing.” - Abad

Region locking artists is a common enough issue to evoke change within the art space.



Gonkar Gyatso, *My Identity 1*, 2003



Pacita Abad with *Bacongong I* (1983)
in her Washington, DC, studio, 1986



Amrita Sher-Gil

