

Donald Lindblad et son chien Donald Lindblad and His Dog

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«Une chaîne, à laquelle le chien est attaché, est jointe, au centre de la toile, à un bâton et, plus loin, à un pinceau qui se trouve être l'os à moelle préféré du chien. Ce pinceau est relié à un autre bâton auquel est fixé un crayon-feutre.» C'est ainsi que l'artiste décrit sa façon de peindre, à laquelle collabore son chien fidèle, Thud, originaire comme lui de Bass River, en Nouvelle-Écosse. Il continue sa description en expliquant comment ils contribuent tous deux à la production et au contrôle des traces produites sur des panneaux de toile de neuf pieds. Le chien, dans ses tentatives pour s'emparer du pinceau, fait des marques sur la toile. Les allées et venues qui résultent de ce jeu de poursuite et de souque à la corde, sont automatiquement inscrites par le crayon. Le bout de feutre exprime la vitesse par des traits longs et légers, et une lutte serrée par une concentration de traits sur des points précis. En somme, il enregistre graphiquement toutes les phases de la partie. Il n'y a, ici, aucun souci d'expression de soi comme cela se passe quand l'artiste possède le contrôle du pinceau et transcrit ses émotions en appliquant de la peinture sur une toile. Dans le cas présent, l'artiste déclenche une série d'actes qui se traduisent par une œuvre peinte et enregistre, en quelque sorte, les actes qui résultent des gambades du chien.

Les peintures de chien figurent parmi les plus récents ouvrages de Donald Lindblad dernièrement exposés à la Owens Gallery de l'Université Mount Allison, à Sackville, au Nouveau-Brunswick. Deux grandes peintures, au centre desquelles étaient fixés des agrandissements photographiques, occupaient un mur, à gauche de l'entrée. Sur l'une d'elles, la photo montre Thud, le chien de l'artiste; sur l'autre, le chien et son maître à l'œuvre. Lindblad est né à Alton, dans l'Illinois, et a étudié à l'Institut d'Art du Kansas avant de s'établir à Halifax, en 1969. Au Canada, il a fréquenté le Nova Scotia College of Art and Design jusqu'en 1972.

L'emploi analytique des mots «modifié» et «non modifié» revient constamment dans les conversations de l'artiste, et les mots eux-mêmes sont souvent intégrés aux peintures.

Donald Lindblad



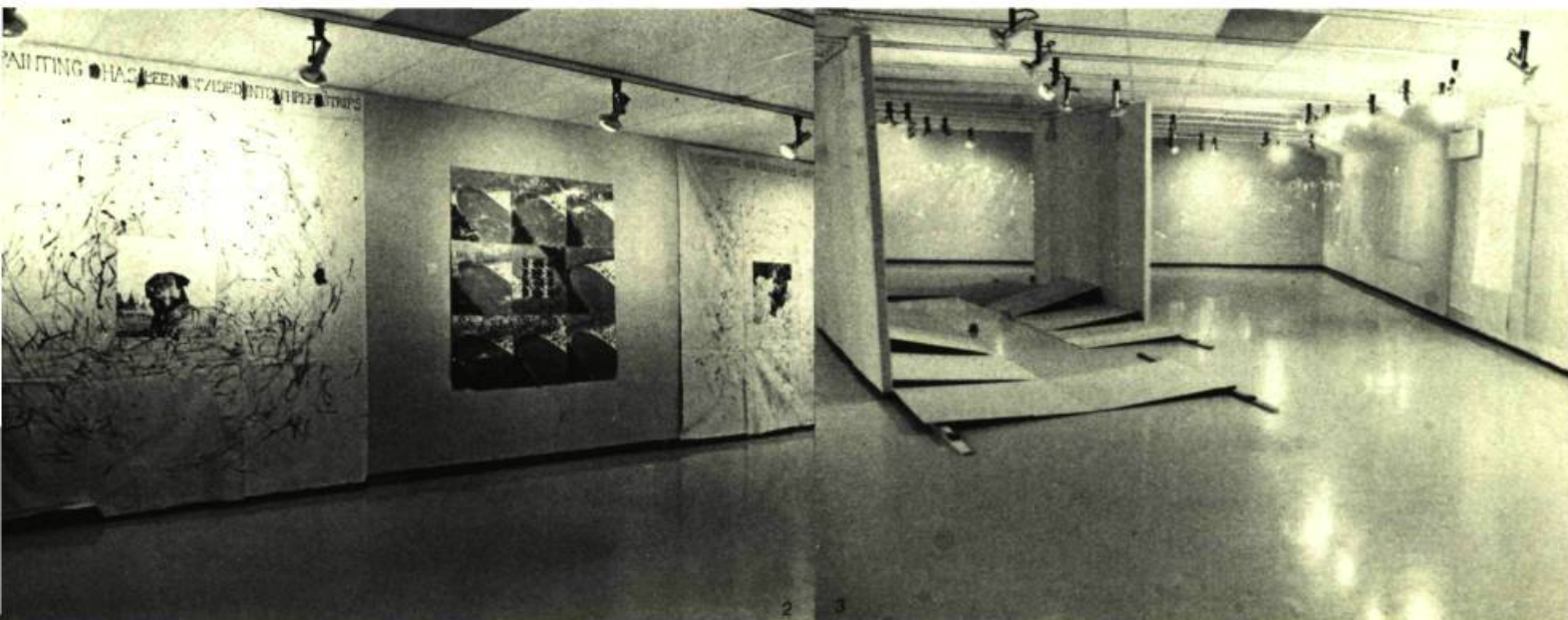
et son chien

Karl MacKeeman

Chacune des deux peintures de chien est composée de trois panneaux d'environ neuf pieds de hauteur sur trois de largeur. Le premier panneau n'est pas modifié, et une déclaration à cet effet, écrite à la main, figure au haut de chacun d'eux. Le deuxième panneau contient une modification, coupée ou pliée. Un compte rendu détaillé des opérations se trouve aussi en haut du panneau. Le troisième panneau comporte un dessin des modifications apportées et, de nouveau, dans le haut, une description complète. De cette façon, un procédé fondé sur le hasard est soumis à une modification de la forme, ou encore, selon les propres mots de l'artiste, «Pollock est mis en regard d'un système linguistique à la Sol Lewitt».

Le centre de la galerie était occupé par un assemblage de feuilles de contre-plaqué de quatre pieds sur quatre soutenu partiellement par deux murs parallèles et formant une sorte de château de cartes. Lindblad ne réunit pas de façon permanente les composantes de sa sculpture sur plancher. Il n'apporte aucune modification à ses morceaux de contre-plaqué. Le matériau, par sa seule présence, s'impose au spectateur comme un monument d'ironie en hommage à l'action de la machine sur un morceau de bois. En tant que produit manufacturé, le contre-plaqué tire son existence d'une matière organique naturelle qui est réduite en pièces et soumise ensuite à diverses opérations. Cet assemblage se composait de quarante-huit morceaux de bois naturel modifié par la technologie et formait un corridor qui allait s'élargissant à partir du centre de la salle.

Des pièces murales en acétate de cellulose, mesurant toutes environ cinq pieds sur cinq, figuraient aussi dans cette exposition. Elles semblent prendre la suite d'ouvrages en papier présentant des effets d'ombre exposés en 1973. La déformation produite par l'enroulement du matériau et par son stockage dans cet état constitue, en l'occurrence, le facteur commun. Une déformation identique pouvait se voir dans des feuilles de papier à aquarelle exposées antérieurement à Dalhousie. Les coins du papier se relevaient à peu près de la



même manière quand le centre des quatre côtés du papier était broché sur le mur. Le contour des ombres projetées par les courbes des coins du papier — qui mesurait également cinq pieds sur cinq — était reporté au pastel sur le papier. Ceci produisait une sorte de dessin d'ombre. Dans la présente exposition, le procédé est en quelque sorte amoindri. Les ombres, qui se dessinent maintenant en formes légères, sont, comme il se doit, indiquées seulement sur certaines parties de l'ouvrage et sur ses bords. Cette fois-ci, elles sont reportées à la craie hors des lignes de la surface. Il y a là une transition sensible dans le passage du papier à aquarelle au plastique synthétique. Les deux médiums gardent leur tendance naturelle à se courber, et le même phénomène d'enroulement est conservé. Cet abandon d'un médium traditionnel, comme le papier à aquarelle, ne doit pas être négligé puisqu'il paraît découler du souci particulier de l'artiste pour ses matériaux. Diaboliquement, Lindblad, semble-t-il, emploie un matériau conventionnel à l'encontre de son usage normal et soumet des matériaux très nouveaux à des modifications de forme. Il impose une sorte de diminution de conformation non seulement au matériau qu'il utilise, mais à tous les aspects de l'environnement de l'espace qu'il couvre. Ceci est évident dans un ouvrage comme celui qui vient d'être décrit, qui occupait deux murs dans une grande salle rectangulaire. Dans son ensemble, il produisait un effet visuel comparable à un panorama en plastique, chatoyant et invisible, s'étendant sur toute la longueur de la salle. N'eût été de la réflexion de l'éclairage sur les surfaces courbes du matériau, il était, à première vue, impossible de le distinguer sur les murs couverts d'un gros canevas de couleur avoine. Chaque section avait été modifiée particulièrement par des entailles successives. Ce procédé découle d'une pratique d'art que Lindblad a utilisée antérieurement. Dans d'autres expositions, on avait déjà pu voir l'entaillage du matériau par des tailles parallèles ou obliques. Ce matériau pouvait être de la toile à peindre, du papier ou même du papier hygiénique. Lindblad est un puriste du matériau. Son choix

1. Donald LINDBLAD.
Le chien fidèle Thud.
2. Panneau modifié et non modifié.
3. *Assemblage de feuilles de contre-plaqué.*
4. Modification de la surface d'une manière pure.
5. Procédé fondé sur le hasard et soumis à une modification de la forme.

de matériau se fonde souvent sur certaines qualités inhérentes ou implicites que possède intrinsèquement ce matériau. C'est pour cette raison qu'il semble hésiter à mutiler la surface en y traçant conventionnellement des lignes. L'entaillage paraît être la façon puriste de dessiner une ligne, la seule alternative disponible pour modifier la surface d'une manière pure.

Chaque feuille carrée d'acétate est, de gauche à droite, l'objet d'une entaille qui est successivement de plus en plus longue sur chacune des feuilles jusqu'à ce que l'entaille risque de séparer la feuille en deux. Quand cela menace d'arriver à une entaille partant du haut, les entailles sont pratiquées en partant du bas et des deux côtés. A mesure que chaque entaille avance, l'acétate se replie sur elle-même en formant d'intéressantes auges en forme de V qui semblent dégager autour d'elles un effluve symphonique. A l'exposition, un effet d'expansion et de réduction était perceptible quand on suivait de près le collage sur toute la longueur et sur toute la largeur de la salle.

Les autres ouvrages exposés comprenaient, sur un mur et au plafond, un assemblage de languettes de toile déchirée. Le bord des ombres formées par les effilochages du matériau étaient dessinés au crayon sur la surface. Durant toute l'exposition, ces dessins étaient modifiés de temps à autre, et ces changements étaient indiqués sur la toile. Un collage de gravures sur bois, vivement colorées et fortement intégrées, de manière à ne former qu'une seule grande pièce, faisait contraste avec les autres ouvrages. Ces gravures étaient de nature presque primitive à cause de leurs compositions modulaires abstraites en fort reliefs rouges, verts, jaunes et bleus. Elles représentent un autre aspect de l'engagement de Lindblad envers le matériau traditionnel et ses possibilités d'utilisation.

Karl MacKeeman, Directeur de la Galerie Anna Leonowens, Halifax.

(Traduction de Geneviève Bazin)

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early in 1949 initiated twin solo exhibitions by contemporary artists — budding creators, then only novices, who since have achieved fame. Exhibitions during 1956, for example, included the names of Jean-Paul Riopelle, Louis Belzile, Fernand Toupin, and Pierre Clerk. In 1960, Micheline Beauchemin, Jean Goguen, Betty Goodwin, Jacques Hurtubise, Guido Molinari, and Claude Tousignant, who to-day rank among the better known artists, showed their work. More recently, exhibitions staged by the Junior Associates in the Stable Gallery pursued the Museum's interest in new art. In addition, major retrospective exhibitions consecrated the work of the leading Quebec masters in the Museum's principal galleries: Paul-Émile Borduas in 1962, Jean-Paul Riopelle in 1963, Jean-Paul Lemieux in 1967 and, shortly before the temporary closing of the Museum, Alfred Pellán in 1972.

The imperative need experienced by Museum authorities to express the vitality of Quebec art also became evident in acquisition policy, making it possible over the years to establish a collection which, both in terms of scope and in the quality of works it has assembled, marks the significance of artistic development in Quebec. As early as 1942, the Museum acquired a small still life by Paul-Émile Borduas which he had painted the previous year. It was the first work by Borduas to be acquired by a public institution.

Curators try to keep in close touch with the evolution of various trends, making every effort to obtain, as soon as they appear, the most notable works: a painting by Marian Scott executed in 1942, another by Maurice Raymond dated 1943, a 1954 painting by Fernand Leduc, a 1969 sculpture by Ulysse Comtois were acquired, for example, within a few months of their creation. When, with the passing of time, serious shortcomings are observed in the representation of certain periods or, more accurately, of certain artists, a search begins without any hesitation whatsoever in order to fill the gaps. Alfred Pellán's *Les Pensées* of the years 1935-40 filled a regrettable void in 1956. The same is true of Riopelle's *Autriche*, painted in 1954, which entered the Museum's collection in 1963; of a 1930 abstract drawing by Brandtner which was purchased in 1970; of a 1948 Cosgrove panel, acquired in 1961.

As a result of such concerted efforts, the Museum's Quebec collection not only makes it possible to reconstitute a panorama of the most meaningful movements of Quebec art but often also enables the viewer to rediscover how artists, and especially their works, avoid the labels one tends to place on them too readily. Just as the Automatist credo fails to explain all of Borduas' œuvre, neither can the concept of Plasticien painting imprison within a narrow framework all the painters sometimes linked to it, by near or far, because of their formal, preferably geometric, concerns.

A range of carefully chosen paintings by Borduas illustrates with remarkable clarity the principal phases in the evolution of his pictorial expression. From the 1941 *Nature morte* to the 1942 gouache, including the austere portrait of *Mme G.* (1941), one sees the progressive abandonment of figurative pretexts. The 1947 *Carquois fleuris* solidifies surrealist intuition and the automatic gesture; these gain in scope in *Les Signes s'envolent* (1953) and *Le Jardin sous la neige* (1954), opening the way to subconscious impulses. The artist's great lucidity finally imposes itself with renewed intensity in the 1957 *Étoile noire*, a painting soberly constructed on the spatial relationships of modulations of white, black and brown, bringing Borduas to the limits of the pictorial phase.

Alfred Pellán's self-admitted attachment for an art based on the figurative is rarely in doubt in the whole of this entire œuvre. His *Jardin volcanique*, acquired by the Museum shortly after it was executed in 1960, is undoubtedly the work wherein he comes closest to abstract expression. Mixing the most diverse elements, such as dry tobacco, silica powder, and poly-fila, in his paintings, Pellán fashioned a glittering surface which marked the peak of his search for a form of electric painting — a painting so intense that it would be "impossible to look at".

From Fernand Toupin and Fernand Leduc, who were among the early members of the Plasticiens, the Museum owns *Blanc-Sablons* (1964) and *Plans érosions* (1968), respectively; the works are so different from one another that it is difficult to imagine any bonds which might have joined them effectively in a single school. Furthermore, the paintings *Rectangles et lignes jaunes* (1961) by Guido Molinari, *Cercle latin* (1969) by Claude Tousignant and *Rondes rouges et bleues* (1967) by Denis Juneau who, among others representing the second wave of the movement, share a true affinity, despite a difference in time, in their common search for vibratory effects in colour, in expertly measured and organized spaces.

There are many painters who, though they may have manifested sympathy for the aesthetic ideas of one or another of the militant groups at some point in their careers, kept a certain distance in order to pursue their original research. Their presence in the Museum's collection testifies to the validity of their efforts and the wealth of their contribution. Jacques de Tonnancour is represented by three paintings evoking an equal number of facets of his vast production. *Trilobe*, executed in 1966, masterfully expresses a new orientation. Jean McEwen, Charles Gagnon, Yves Gaucher, Jean Dallaire, Albert Dumouchel and Jean-Paul Lemieux, among many others, each have at least two of their works in a collection which embraces the great majority of Quebec artists of any significance.

Though painting predominates the contemporary collection as a whole, the other disciplines, particularly sculpture and graphics, are in no way neglected. The 1959 acquisition of *Waiting People* by Anne Kahane, Robert Rous-sil's *Composition* and an untitled work by Armand Vaillancourt formed the nucleus of this collection. Ten years later, it was enriched significantly through the addition of works by Henry Saxe, Serge Tousignant, Ulysse Comtois, François Dallegret, and Hugh Leroy. Daudelin, Hayvaert, Trudeau, Gnass and Bonet also figure prominently in it. There are few monumental works but creation of a long-sought sculpture garden suggests the expansion of this body of work in the near future.

The art of printmaking assumed major importance in Montreal because of the talent of the late teacher Albert Dumouchel. He fostered among his disciples and students a love for patient, meticulous work, leading to their discovery of the infinite possibilities of the various graphic techniques. The proliferation of research and production studios, in Quebec as well as in Montreal, underlines the success of his efforts. They are reflected in the Museum by the considerable growth of the print collection during the last decade. The master himself is represented by more than a score of works while hundreds of linocuts, serigraphs, etchings and lithographs illustrate the variety and originality of those who continued in his wake, including Richard Lacroix, Roland Giguère, Gérard Tremblay, Robert Savoie, Gilles Boisvert, and Pierre Ayot.

The Museum's collection of Quebec contemporary art has grown meaningfully each year but since 1963, it has been characterized by vigorous rejuvenation. Thirteen years ago, Mr. and Mrs. Samuel Bronfman agreed to contribute an annual amount of \$10,000 for the purchase of works by young Canadian artists aged 35 years or less. Their generosity has been maintained ever since and Quebec artists have benefited accordingly. Paintings by Lise Gervais, Claude Girard, Jacques Hurtubise, Jan Menses, Louise Scott; tapestries by Micheline Beauchemin and Fernand Daudelin; and an impressive group of drawings and prints entered the Museum's collection because of the fund.

After a long interruption which allowed a face-lifting and the creation of spaces worthy of the quality and diversity of its collections, the Museum is opening its doors again. Visitors surely will be fascinated to discover under new lighting the scope and importance of the representation of Quebec's constantly evolving contemporary art and, especially, to admire for the first time the harvest of the years of transition.

DONALD LINDBLAD AND HIS DOG

Karl MacKEEMAN

"A chain attached to the dog is staked from the centre (of the canvas) to a brush, which is his favorite chewy. Attached to the brush is another stick with a magic-marker attached to it". This is the artist's description of the painting methods he had used in collaboration with his faithful dog, Thud, both of Bass River, Nova Scotia. He goes on to describe how they contribute to and control the marks made on the nine-foot canvas sections. The dog, in his attempt to gain control and possession of the brush, causes marks to be made on the canvas. This movement of playing chase and tug-of-war on the canvas is expressed automatically by the attached marker. The felt tip expresses speed in longer and lighter marks, and tight agitation where the lines are concentrated in areas. In short, it records graphically all the movements of the game. There is no concern here with 'self-expression' as with 'the artist controlling the brush directly' and emotionally applying paint to the surface. In this case the artist sets off a series of events which cause a painting to happen and also express some record of those events as performed in canine frolic.

The 'dog paintings' represent some of the most recent work of Donald Lindblad, shown at the Owens Art Gallery at Mount Allison University, Sackville, New Brunswick. The large paintings with laminated photographs in the centre occupied one wall to the left of the entrance. The photo-enlargements depict on one canvas a portrait of Thud, the artist's dog, and on the other a picture of the dog and master in action.

Donald Lindblad was born in Alton, Illinois, and studied art at Kansas City Art Institute before coming to Halifax in 1969. Here he attended The Nova Scotia College of Art and Design until 1972.

The analytical use of the words "modified" and "unmodified" reoccurs in conversation with the artist and the words themselves often form part of the painting. There are two 'dog

paintings', each composed of three sections approximately three feet wide. The first part of each painting is left unmodified and a hand-lettered statement to that effect appears on the top edge of each nine-foot vertical section. The second section of both paintings contains a cutting or folding modification. A detailed description of what has been done also heads this part of both paintings. The third section contains a drawing modification and again a detailed description is included at the top. In this way a random system is subjected to a systematic form of modification or as in the artist's own words: "Pollock meets a Sol Lewitt type of linguistic system".

The centre of the Gallery was occupied by an assemblage of four by four underlay sheet plywood supported in part by two parallel walls. They were placed with some pieces rising slightly from the floor at different levels unattached by hardware and as vulnerable as a house of cards.

Lindblad does not permanently join the components of his floor sculpture. He leaves his sections of plywood untampered with. The material itself seems to impose its presence upon the viewer as an ironic monument to what a machine does to a piece of wood. Plywood exists as a manufactured product having its sources in a natural organic substance that is fragmented and processed. Forty-eight pieces of technologically modified natural wood forming a corridor that gradually inclines from the centre.

The acetate wall-pieces in this exhibit were all of the same size (approx. 5 x 5) and appear to be an extension of the paper shadow works of a 1973 exhibition. Tension caused by rolling the material and storing it in this manner is a common factor here. This tension existed in his water-colour paper shadow pieces at the earlier Dalhousie exhibition. The corners curled in almost the same manner when it was stapled to the wall in the centre of four sides. The shadows cast by the curled corners of the 5' x 5' paper were outlined on the paper with crayon. This resulted in a form of shadow drawing. This element is played down to some extent with this recent exhibition. Shadows are now reflective light patterns dutifully outlined in some areas at the edge of the installation. This time they are marked in chalk outside the dimension of the surface. There is a material transition here, from traditional water-colour paper to the synthetic plastic. Both retain the natural tendency to curl, and the same element of natural tension remains. The change from traditional material such as water-colour paper is not to be overlooked since it seems to follow the artist's particular concern with materials. Lindblad seems to diabolically use conventional material unconventionally and to impose formalistic elements to newer materials. He imposes a kind of reductive formalism to not only the material he is using, but also to the environmental facts of its location. This can be evidenced in a piece such as the one described. It occupied two walls of the large rectangular room. The visual effect of this piece as a whole is that of a glimmering invisible plastic panorama, stretching the length of the gallery. But for the flood-light reflection on the curled surfaces of the material, it would go unseen against the oatmeal burlap walls at first glance. Each individual section has been altered by successive cuttings. This cutting element in his work also originates in a previous art habit of his. In other exhibitions this method of cutting parallel or crossing lines on the face of the material is evident. In the past, that has been canvas, paper, or toilet

tissue. This artist is a purist in regard to materials. When he finds a material he wishes to work with, it is often for certain inherent and implied qualities within the material itself. For this reason he seems hesitant to deface his surface by the conventional methods of drawing lines. Cutting seems the purist form of line, the only alternative for a pure alteration of the surface.

Each separate square sheet of acetate has a cut line which is successively longer on each sheet from left to right until it seems close to separating the single sheet into two sheets. When this threatened to happen to a cut from the top, it would change then to a cut line from the bottom and from both sides. As each line progressed the acetate curled back upon itself forming interesting "V" troughs that seemed to have a symphonic aura about them. Expanding and diminishing, this was the effect if one followed the collage at close range along the length and width of the gallery.

Other works shown in this exhibition included a wall and ceiling assemblage of torn canvas strips. The shadows from the frayed edges of the material cast shadows that were outlined in pencil on its surface. These were altered occasionally throughout the duration of the exhibit and notations were made on the canvas concerning these changes.

A collage of colourful woodcuts, laminated to form a large single piece, was in direct contrast to the other works shown. These prints were almost primitive in nature with modular abstract designs deeply embossed in reds, greens, yellows and blues. They represent another side of this artist's involvement with more traditional material and content.

RADOVAN D. KRAGULY

By Jean-Loup BOURGET

"I grew up on my parents' farm in a remote part of Bosnia and spent much of my time tending cows, pigs and sheep. Each day in spring and summer I took the animals out to the grazing fields where I stayed with them, and in winter carried food to the stables where they were housed.

This close and extended vision of the cyclical nature of life — conjugation, gestation, birth and death, the inter-dependence of the animals and myself with the seasons — provided me with a grammar of perception."

Thus Radovan Kraguly, of Danube peasant-stock and mischievous wit (Danube in a metaphorical sense that is, as a glance at the map will show that Bosnia is quite a distance from the river; however, the Austro-Hungarian administration of Bosnia-Herzegovina, and particularly of Sarajevo has established a dialectical link between the Yugoslav province and the Viennese capital). Even in London, where he has been living since 1962, Kraguly's need to keep in touch with the soil has led him to set roots as far away as Wales where he owns a farm. In this way, he is free to continue his observation of cows, sheep, bulldogs and above all, of pigs, which seem to be his mascots, totems which he swallows greedily in a pagan eucharist, idols which he burns by slow-roasting ("on December 9th 1974, Radovan Kraguly bought a suckling pig from a butcher. On the same day he made a resin mould of the pig which was later cast into fiberglass. On December 10th 1974, eleven people ate the

roast pig. It was delicious!" — Martine Erusard and Paul Hammond).

The same authors have already rightly emphasized that "for Radovan Kraguly the totem animal still exists." But would not the totem take the form of a boar (of the Ardennes, Gallic, etc.) rather than of a pig? Certainly, in Kraguly's drawings the central position of the pigs in profile turns them into totems, their mass of fat and their pointed darts into standards. The pigs are humiliated pagan gods, grotesque now, if a little disquieting, for they are captured in cases and cages which guillotine them; they are weighed on the scales of a market-economy, poised three by three with shaky cloven feet on wobbling planks, and laid on the operating table, impotent in the face of blue-prints, numbers and labels. (In the same way, insolent violet ink-marks run between the bristles on the heavy creases of their pig-skin, castrating industrial stamps which mock the animal's overflowing vitality, the sexuality of the primitive monster.) Kraguly arouses the pig dormant in us all.

If reassurance is needed, Kraguly might be described as standing at the cross-roads of hyperrealism and conceptual art. Of course, his methodical, meticulous drawings are hyperrealist (however, this attention to detail is far from being mechanical — witness the careful dating which traces the organic development of these works). They owe nothing to photography. Conceptual, perhaps, since they bear captions, the linguistic sign? It might be relevant to mention that Kraguly is Velickovic's friend and compatriot, and one might seriously wonder if there is a southern-Slav movement within the contemporary international style. Is conceptual art the logical outcome of the confrontation of different, and even conflicting, cultures and languages? All these categories are themselves no more than cages, bars, seals, flails and police cross-ruling, mere Procu-stean beds to contain the evidence of the drawings, at once disconcerting and pleasurable. These categories are only Olida sausage-machines which cut up and can the pig, the pig degenerated to pork.

The pig's snout is a swollen, puckered penis; what truffle, what apple is it sniffing out? (c.f. Kraguly's series of mezzotint engravings, in which a pair of apples has the form and function of a breast); the pig itself, aerodynamic and swollen with seed, what does it seek? — No matter if the pig is a sow. Moreover, it should be noted that the sow's rows of multiple teats are like the she-wolf of the Capitol, a further example of the totemic strain. — This energy-packed cylinder constitutes the core of the white space, of the multi-dimensional vacuum. In it, highly contradictory perspectives are humourously related to each other, as are the varying thicknesses of the flesh represented. A range extending from the overabundance of vitality to the thin line of intellectual constructions.

Radovan D. Kraguly was born in 1935 in Bosnia (Yugoslavia). Painter, draughtsman, engraver, sculptor and teacher, he settled (temporarily?) in Great Britain in 1962. In 1975-76, he will be in Yugoslavia (Belgrade). He has obtained several awards (the most recent — 1975 —, the Gold Medal of the Yugoslav Council of Engraving, and an international prize at *Graphica Creativa*, in Finland) and has participated in numerous exhibitions, both collective and individual. 1975 (Jan.-Feb.): *Galerie Hécate*, 21 rue du Bac, Paris; Plans for 1976: May, la *Galerie d'Art* (12 place de la Réunion, Mulhouse, Alsace); and a London gallery (to be decided).

(Translation by Eithne Bourget)