Rodovan Kraguly et...
Rodovan D. Kraguly

Jean-Loup Bourget

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souligné que «pour décembre 1974, j'emmenais les animaux dans les pâturages avec la terre pour pousser des racines jusqu'en profondeur suffisamment le besoin de garder le contact avec la gestation, la naissance et la mort, l'interdépendance des animaux et la mienne propre avec les saisons — m'a fourni une grammaire de la perception.»

Ainsi parle Radovan Kraguly, malicieux Pay- danube (soit dit tout à fait métaphoriquement, car, si l'on regarde une carte, on s'aperçoit que la Bosnie est située assez loin de la perception.»

Il en a fait un moule de résine qui a été par la terre pour pousser des racines jusqu'en profondeur suffisamment le besoin de garder le contact avec la gestation, la naissance et la mort, l'interdépendance des animaux et la mienne propre avec les saisons — m'a fourni une grammaire de la perception.»

On pourrait dire, pour rassurer l'esprit, que Kraguly se situe au carrefour de l'hyperréalisme (Yougoslavie). Peintre, dessinateur, graveur, sculpteur, enseignant, il s'est fixé (provisoirement) en Grande-Bretagne en 1962. 1975-1976 le verra de retour en Yougoslavie, à Belgrade. Il a reçu plusieurs distinctions (dernières en date — 1975 —, la médaille d'or du Conseil de la Gravure yougoslave, et un prix international créatif pour 1976: en mai, la Galerie d'Art (12, place de la Réunion, Mulhouse, Alsace) et une galerie londonienne (à déterminer).

«J'ai grandi dans la ferme de mes parents, au fond de la Bosnie, et j'ai passé beaucoup de temps à m'occuper des vaches, des cochons et des moutons. Tous les jours, au printemps et en été, j'emmenais les animaux dans les pâturages et je restais avec eux, et, en hiver, je leur apportais à manger dans leur étable.

«Cette vision à la fois proche et prolongée de la nature cyclique de la vie — l'accouplement, la gestation, la naissance et la mort, l'interdépendance des animaux et la mienne propre avec les saisons — m'a fourni une grammaire de la perception.»

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1. Rodovan D. KRAGULY
Cow, 1975.
Dessin.
2. Sans titre.
Dessin.
Dessin.

English Translation, p. 92
They were placed with some pieces rising slightly from the floor at different levels, paintings', each composed of three sections unattached by hardware and as vulnerable as plywood supported in part by two parallel walls. The type of linguistic system. 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 cut out 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 particularity 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 observations of his farming life. About 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 Erdsaud and Paul Hammond).

The same authors have already rightly emphasized that 'for Radovan Kraguly the totem animal still exists. But would not the totem animal be replaced by the synthetic plastic?') rather than of a pig? Certainly, in Kraguly's drawings the central position of the pigs in profile turn 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 cutting or folding modification. A detailed description of what has been done also heads 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 material sheet from itself. 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.

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