



Drago too has drunk from those sources — from the ritual and primitive arts, from symbolism and mysticism, from the Asiatic and European esoteric sciences, he time and again returns to those ancient cultures, to the Indians, the Africans and the American Indians.

Furthermore he finds his idols as well in the deeds of those human beings, who had — at their times been designated as heretics — and yet continued with their uttering and illusionary experiments in order to escape their era. I refer here to the artistically active „mindless and foolish people“, who found there expression in the art brut-movement.

And last not least Drago receives continuous inspiration from the primordial and joyful paintings of children, who have not yet been distorted and twisted by schools into the universal metronomic three-four time.

*Andreas Staudinger*