



Archaic Pictures in shining colours

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There is the ancient symbol of Exu, that Drago Druškovič has realized in a large-format etching. We see a deep red brightly shimmering through a dark meshwork of bars. Exu, pronounced „Eshu“ is the name of an old African voodoo-god, that is still worshipped in the contemporary southamerican culture and unites in itself female and male aspects. This kind of balanced deity is corresponding to man's deeply rooted longing for union and relatedness between the polarities of our being.

It is a symbol for another way to see, another way to be, a way that pays closer attention to the processes that flow back and forth between those two antipodes, an image of a god, that is oriented towards motion and the energies of active life, towards a joyful human existence. It thus is an image of god close to the human way of feeling and thinking. Many works of Drago Druškovič are actually closely linked to this topic.

The artists mainly works in the following two different techniques: he is parallelly creating etchings and more abstract paintings on canvas and paper. On behalf of these two different directions in his works Druškovič gives us the following explanation: "This fact is due to my personal development. One element is earth-like. I tend to make etchings, if I get myself connected to some kind

of object, that I found somehow, for example a feather, a bone or something else.

By doing so this object is empowered in a certain way and starts to radiate energy, that then can be used to create a picture or another artistic object. This is all closely connected to the ancient times, to animism and shamanism. Above all there exist certain signs. The second (direction) is based on spiritual experiences, that aim to achieve consciously the level, on which you see the world as a phenomenon of energy. Therefore you need meditation, by which you make yourself empty and then start to create something out of this emptiness. Those are two principal aspects in my work."

For the last six years the colour etchings contributed a considerable body of work to the artists creative achievements. They branched off the behind-glass paintings, that Drago Druškovič had created about the beginning of the eighties. The graphical prints are not simply chosen because of their potential to reproduce and sell manifolds of one original. The prints and this distinguishes them from the production of many artists are not simply formal remakes of this original. They are all individual, unique.

The work with copperplates, acid and the etching instruments requires considerable handicraft skills. The instruments require to stay in close



touch with the material and therefore grant less creative freedom than painting. But they contain a broad variety of meanings of a mythical and magical world. These etchings are so rich with symbolic meanings and unconsciously decipherable signs, that they elate us towards another reality, that is higher than the material world. They are transcendental and at the same time incorporate various religious traditions.

As much as the artist himself is convinced that all religions are interconnected in their central beliefs, as much he feels himself free to follow in his etchings pathways of various cultural systems. In Drago Druškovič's motifs and their titles elements of the Indian and American-Indian traditions can be found as well as African and Christian-European ones.

Particularly striking are the brightness and intensity of the colours used. During the process of printing each of the primary colours, red, yellow and blue, and sometimes additionally black is attributed its own etched copperplate. At some places the printed colours will overlap and thus give rise to mixed secondary colours. However these are always harmoniously related to the primary ones, because they add up from those. Most of the prints cover the whole visible spectrum and thus create an impression of spectral fullness and great harmony.

The artist also frequently uses the effect of contrasting colours. For example this means that a certain green is strengthened by an orange shade next to it. But to create contrasts inherently means to raise tensions, that are then caught by the eye in the process of seeing. Thus we have an alternation of colour-forces that so to speak brings balance and calm into the motion.

The second important aspect of the etchings is their symbolic content. Drago Druškovič doesn't deal here with individual states of the soul. For him all those questions are commonly related. He isn't really interested in finding out about the individual fates. He rather tries to line out the relationship between the individual and the universe, heaven and earth, man and cosmos.

Ancient signs, signs of power and meaning have been carried on from one generation to the next in all great cultural systems as the imprints of eternal divine principles in a mortal world. Those archetypal images are used by the artist, whenever he draws a spiral, a cross, a labyrinth, a circle and many other signs more. In as far the symbolical way of seeing in Drago Druškovič's etchings is not dedicated to the differential power of the intellect, but to a process of interconnecting and approaching again the ancient human metaphors.