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- 1 For those nostalgic of a time when abstraction was still a revolutionary force in modern art, this great catalogue about the works of René Laubiès (1924, Cholonville, Indochina-2006, Mangalore, India) will be a much appreciated surprise. The publication was supervised by the curator of the exhibition, Gaëlle Rageot-Deshayes, which took place in the MASC (Museum of Modern and Contemporary Art Les Sables-D'olonne) from February to May 2019. It starts by giving us a brief consideration, by the curator of the project, over Laubiès itself; then it is followed by the critical approaches of three specialists: Frédérique Villemur, Judith Delfiner and Barbara Montefalcone. Through their analysis and different perspectives, they allow the reader to discover in extent this artist, little known to the general public, which reveal a complex body of work, as of his poetic universe and personal life. These analyses are thoughtfully complemented with a wide selection of panoramic paintings (ranging from his first "imaginary calligraphy" to his later effort to achieve an "erased" painting) and by a minimal biography at the end. This publication is therefore a singular opportunity to appreciate the different features of an artist whose personal history is confused with myth and his plastic work itself. A creator who lived in a certain retreat from the worldly circles of art, to dedicate himself entirely to travels and poetic exploration. This critical revision is also extended to the other historicist and contextual readings that have influenced the reception of his work. In particular, to identify certain comparisons and associations related to other artists, which, however, did not necessarily share the same aesthetic interests than he's. This makes it possible to build a more equitable assessment based on the General appreciation of his evolution as a painter and poet. Laubiès's interest in the Orient, and China in particular, is reviewed by the three specialists with the intention of seizing the golden thread of his long creative meditations on the frontiers between art and life. Particularly, in relation with abstract-landscape, which was a constant concern in his work, where he always sought out "the essence" of it, in order to create a metaphysical communication with the public. "Man's Homeland lies within the horizon" says Tao Te King, and Laubiès, being

the painter/poet that he was, lived in this almost imperceptible line between infinity and sentient reality. His works are a vivid testimony to this. The invitation of this book is not only limited to the discovery of a *sui-generis* artist and his work, but also to a still vivid debate about the contrast between formal and spiritual resemblance in art.