

*This book is a look at the steps I take
to develop finished artworks. It also
expresses the value I place on sketches.*

~ ZAK



PROCESSES

Volume I

ZAK H ZAKOVI 417 N. Plum, Bozeman, MT 59715 © **PLUM STREET**
www.zakzakovi.com 406-582-9703 **STUDIOS inc.**



STATEMENT

Through the years I have saved boxes of sketches, thousands of them from hundreds of sculptures and flat works. Recently, I've been sorting and matching some of them to finished works... hence this book.

I have begun each of the eleven works in this book with sketches, leading to photos of the finished pieces. It's the process of unfolding an idea; getting glimpses of an image, its parts, as the concept evolves. It's how I solve the puzzles of how to do it. I often draw the shape of a hill or tree many times before working on the muslin, not only working out the composition but fine tuning the form and how it relates to other parts of the landscape.

Using sketches to compose visual language is very much like putting sounds together to create music. With sketches the composition can be reversed, the background receding to the left then switching to the right. This greatly effects how you enter and move within the landscape. As you will see, each study is actually several pieces of art that I sort through, finally settling on my choice - the one that says *yes, following the yeses*.

Color and texture come out when performing the final work. I do not sketch in color. I've recently begun sketching with chalk on stones in addition to the sketches on paper. There are several bundles of these stone and metal sculpture sketches for me to sort through one of these days... perhaps another booklet or two?

I published *PROCESSES* in an effort to share how my work happens, or evolves. I hope you will enjoy seeing behind the scenes.

ZAK H ZAKOVI

INTRODUCTION

The eleven sculptures and flat works are selected from a ten year series.

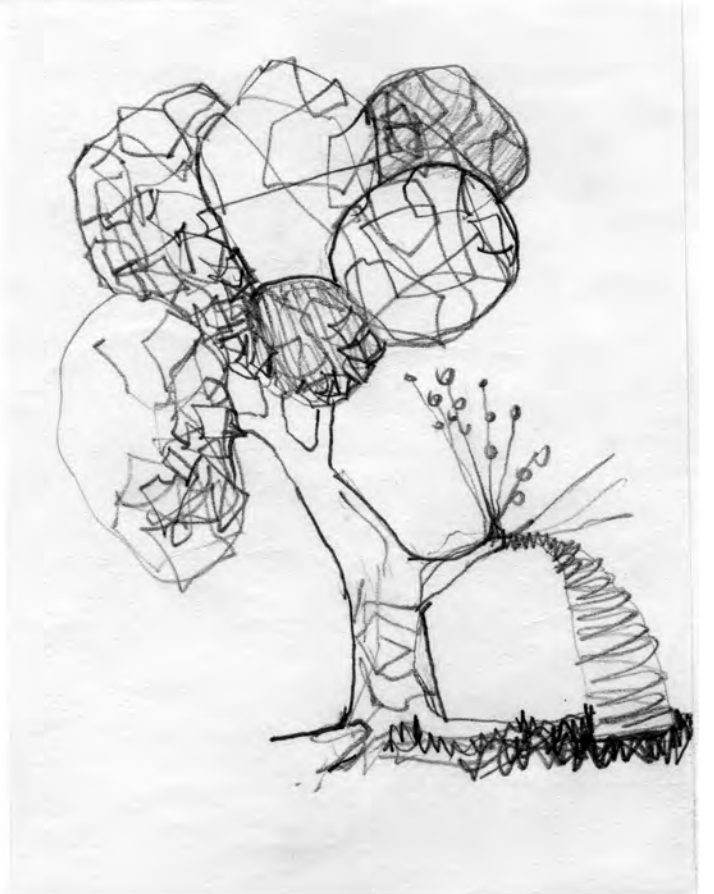
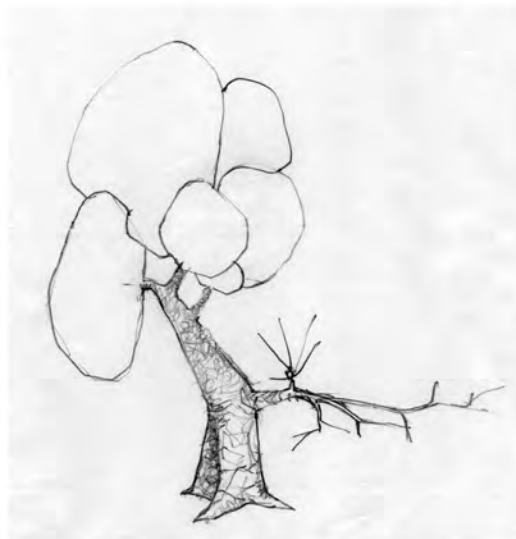
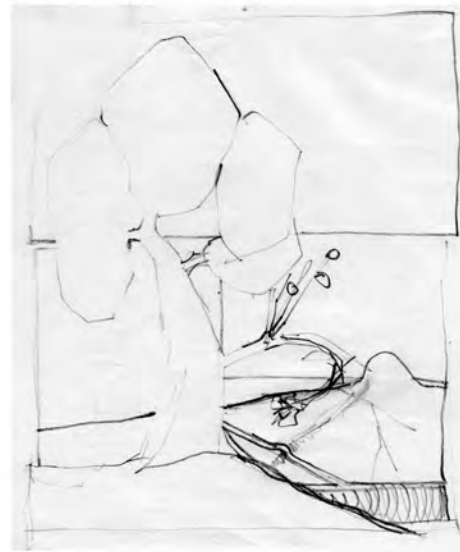
These pieces came out of a four year productive portion of that effort. During this period all my work evolved in an orderly, constructivist manner. I literally built each drawing and constructed each sculpture like furniture.

I owned and operated a cabinet shop at the same time.

Credits: Graphics, layout and computer work by Chad Trettin.

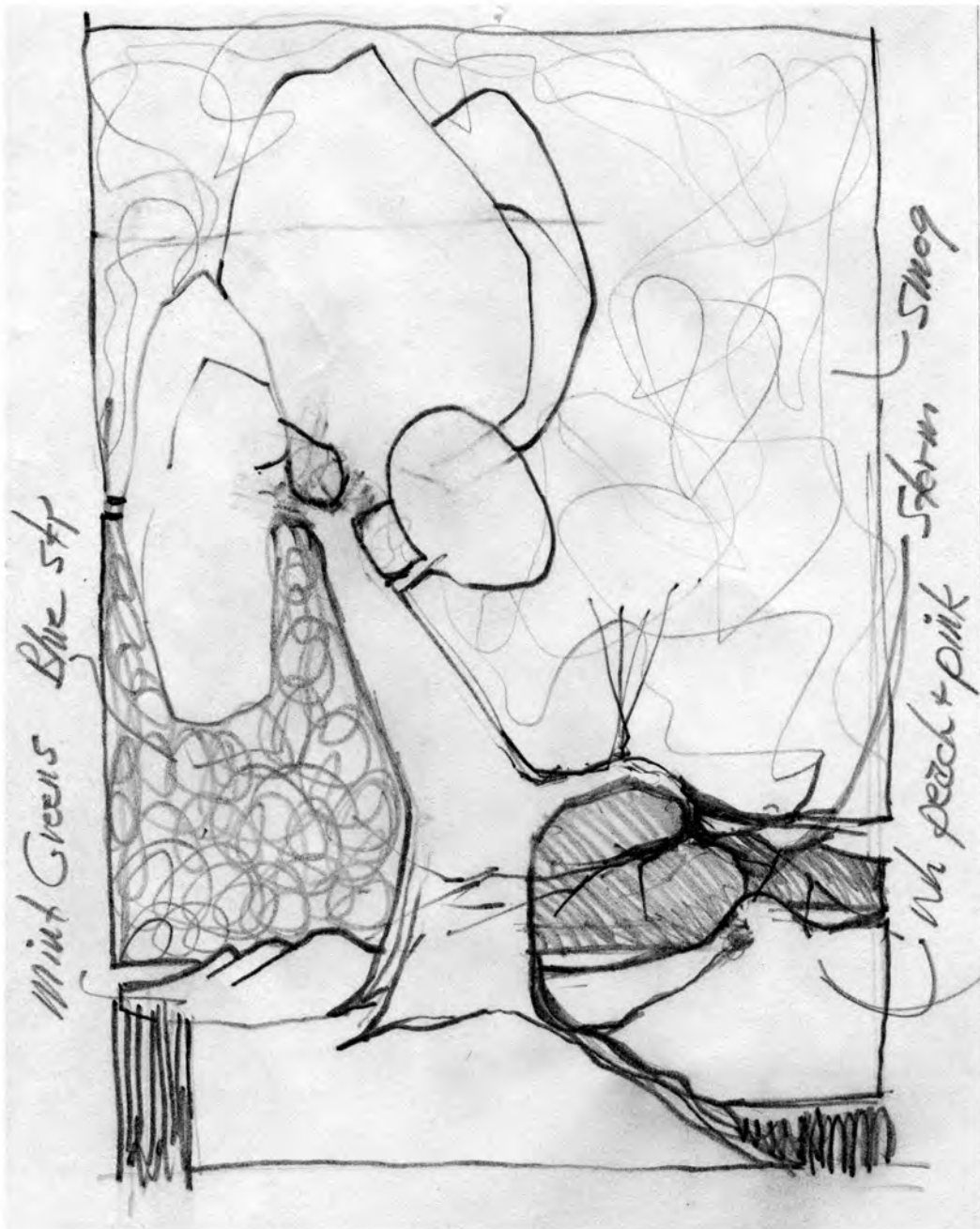
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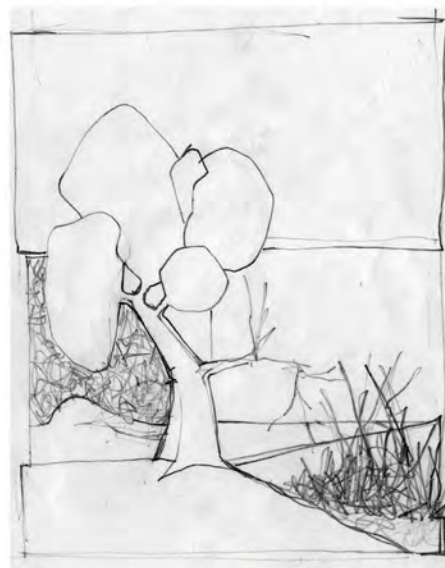


*Hair Bag Tree 1996
22 x 31"
paint, ink, pencil
on cloth*

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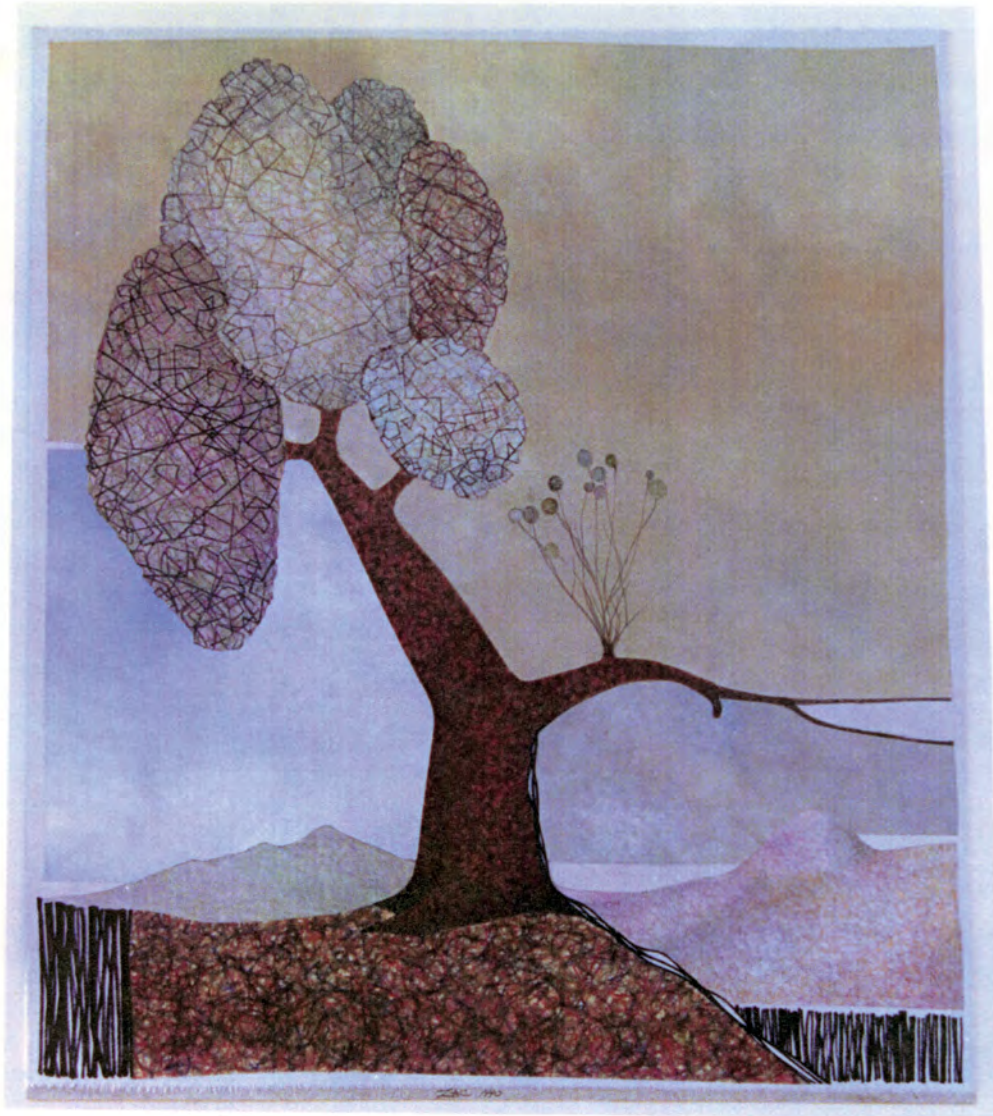


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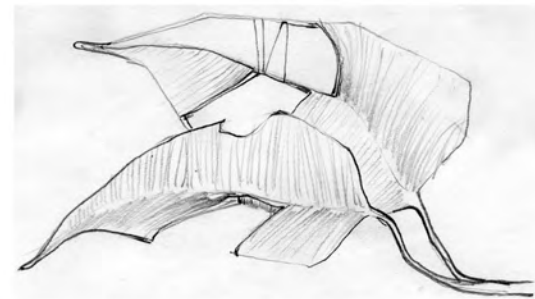
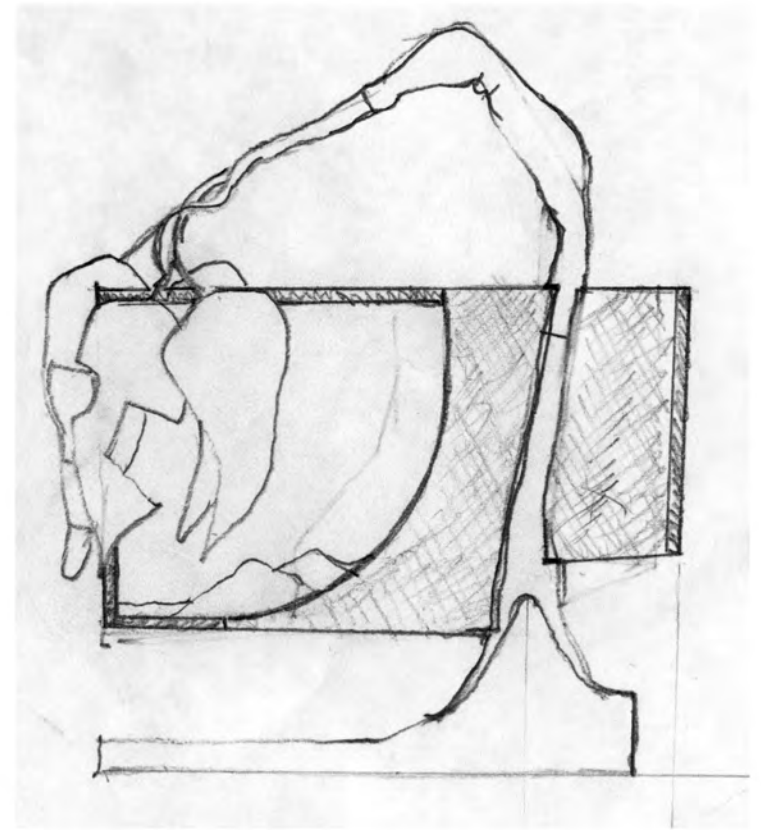


Hair Bag Tree 1996
22 x 31"
paint, ink, pencil
on cloth

PROCESSES

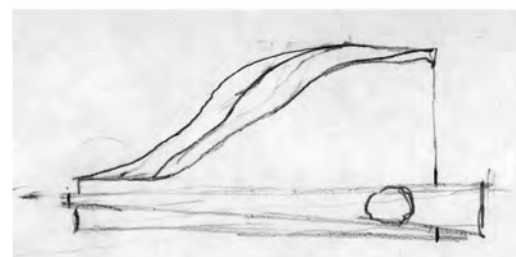
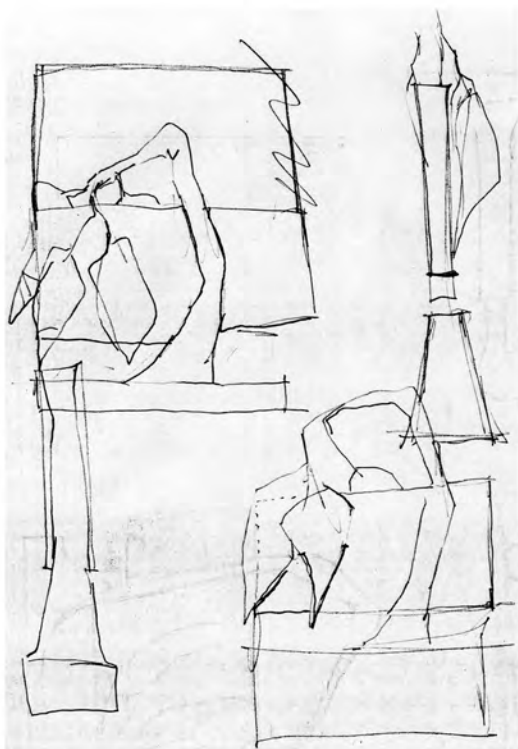
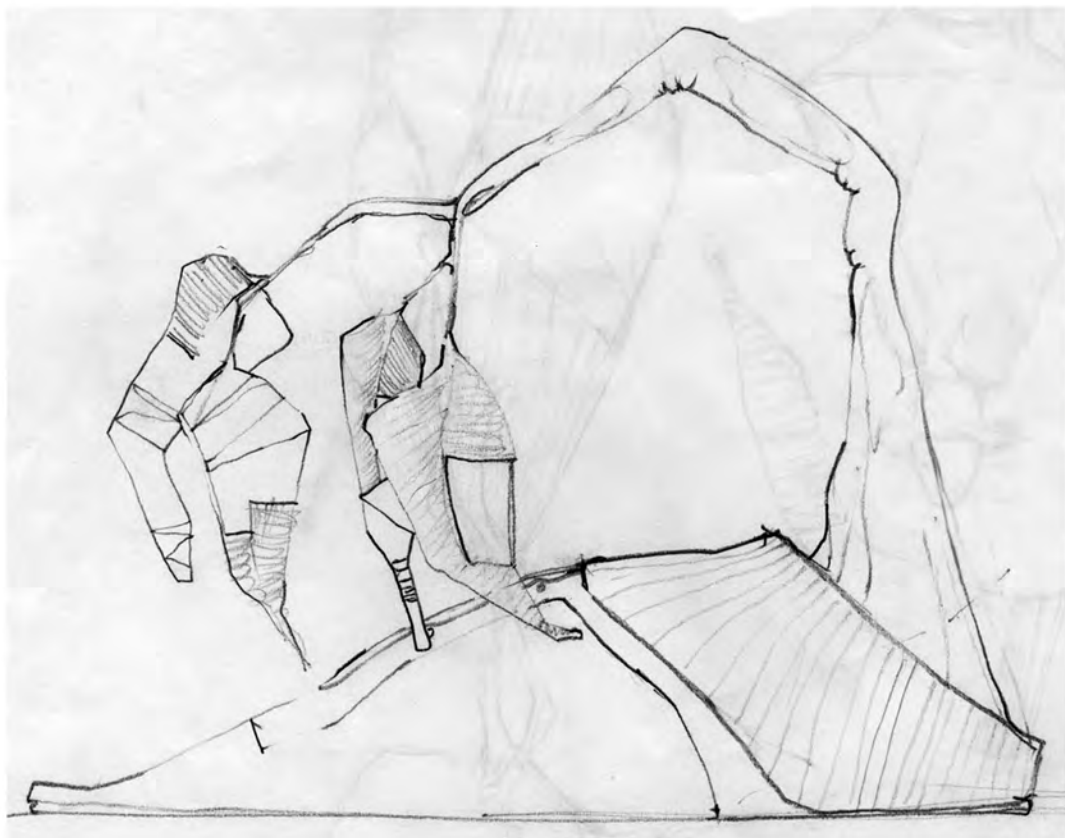
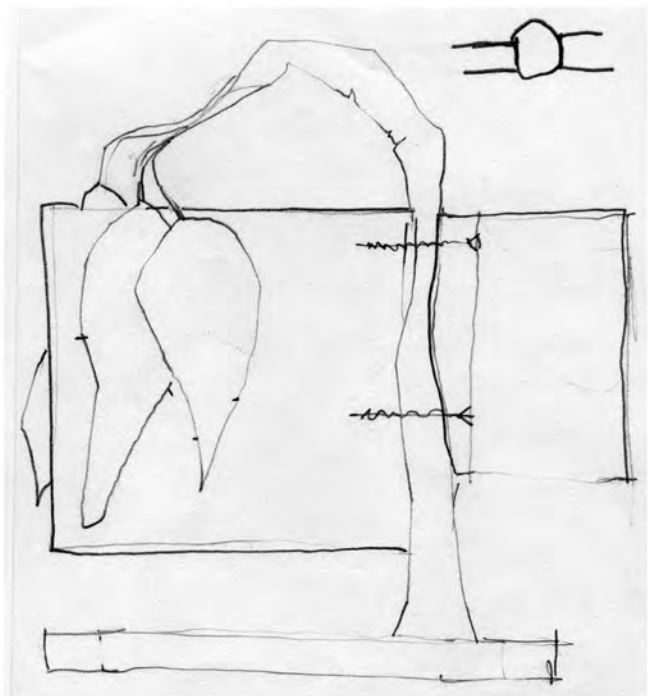


*Hair Bag Tree 1996
22 x 31"
paint, ink, pencil
on cloth*



*Savana 1988
16 x 15 x 8"
wood, cloth, metal
and paint*

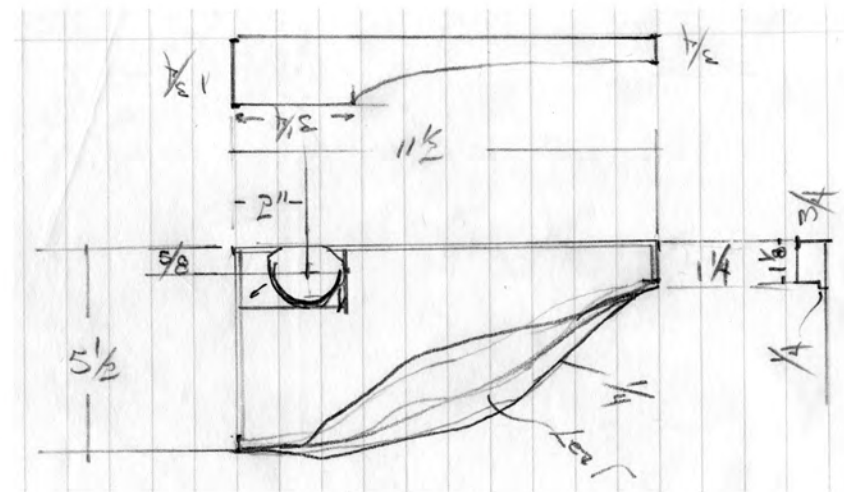
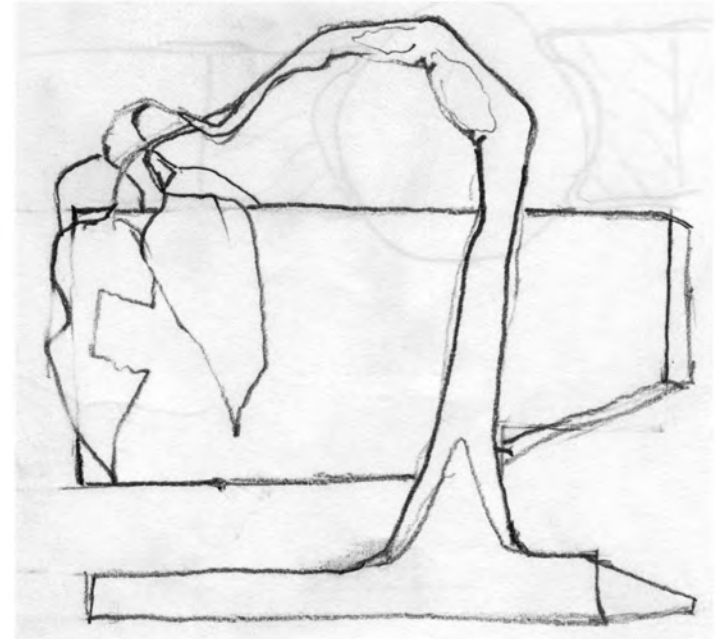
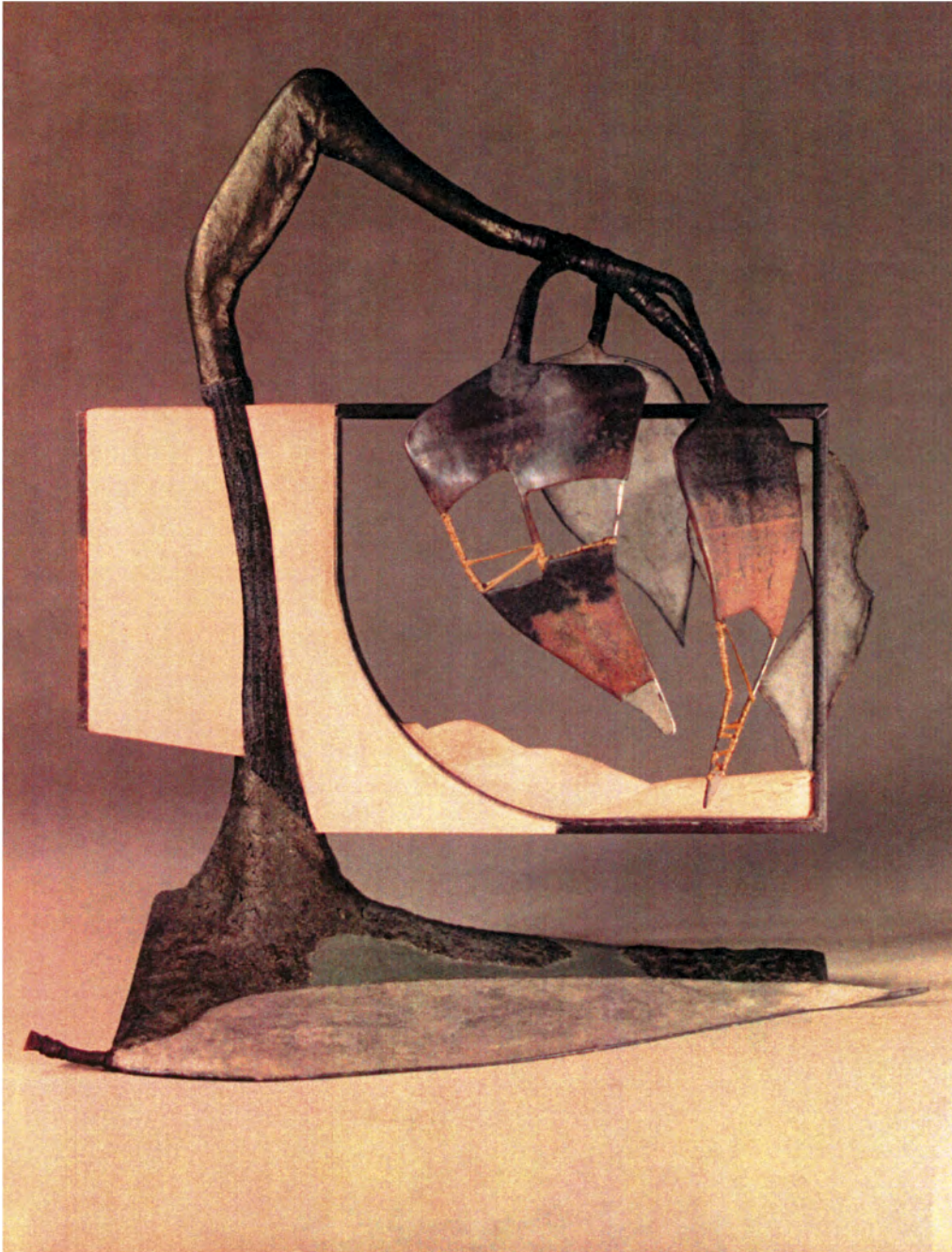
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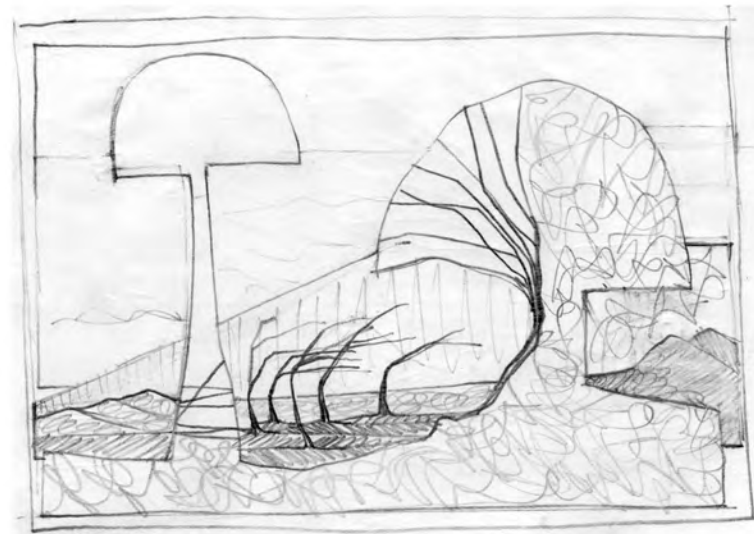
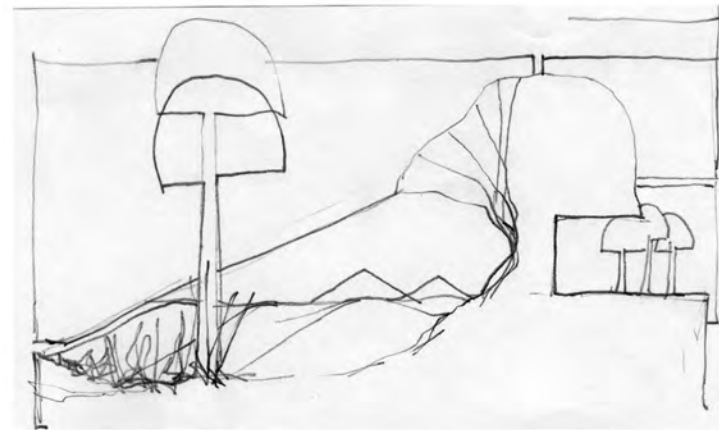
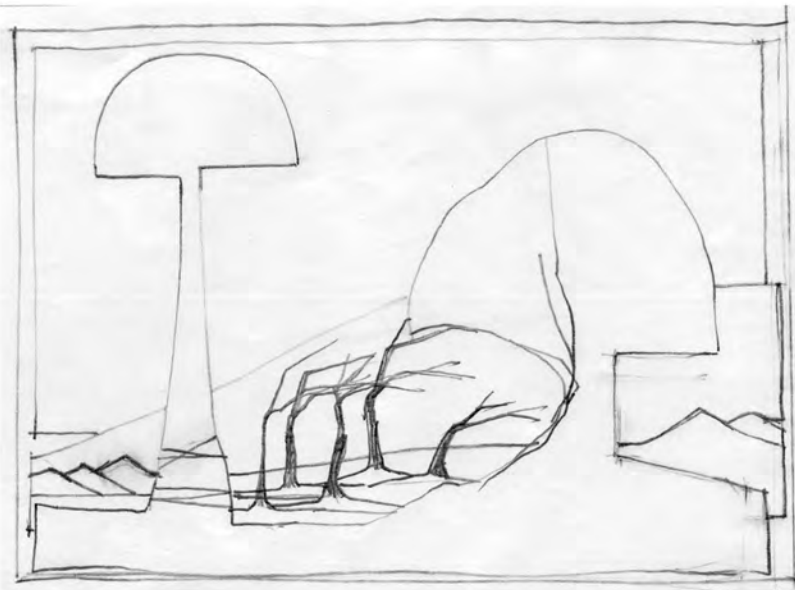
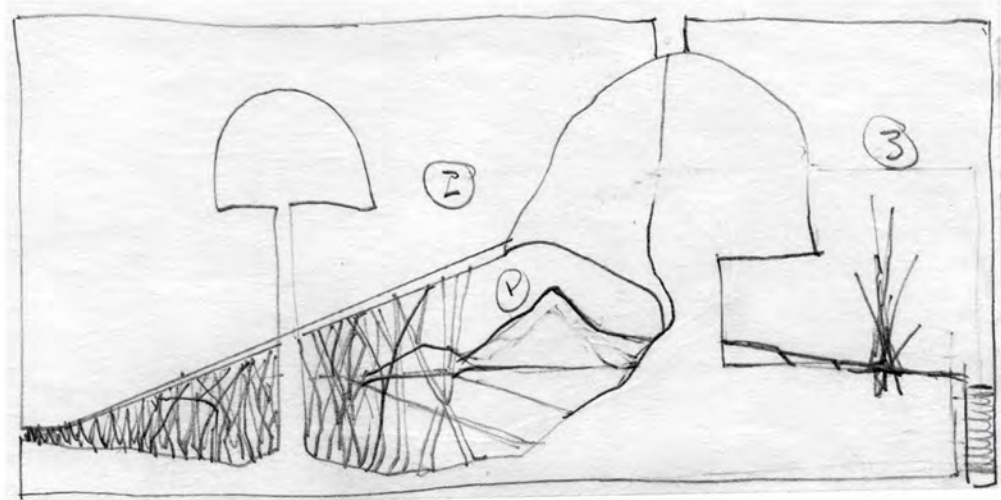
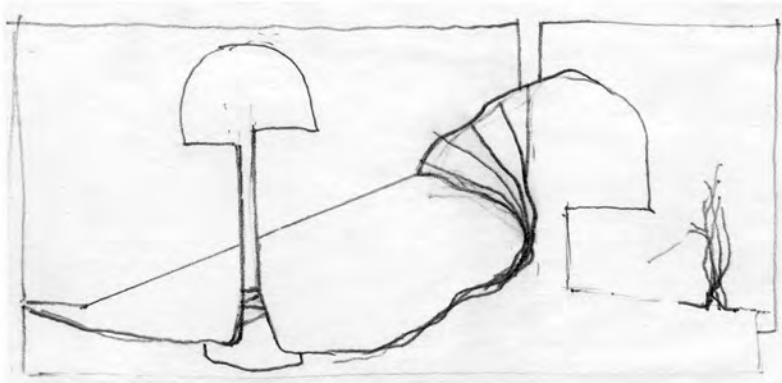
Savana 1988
wood, cloth, metal
and paint

PROCESSES



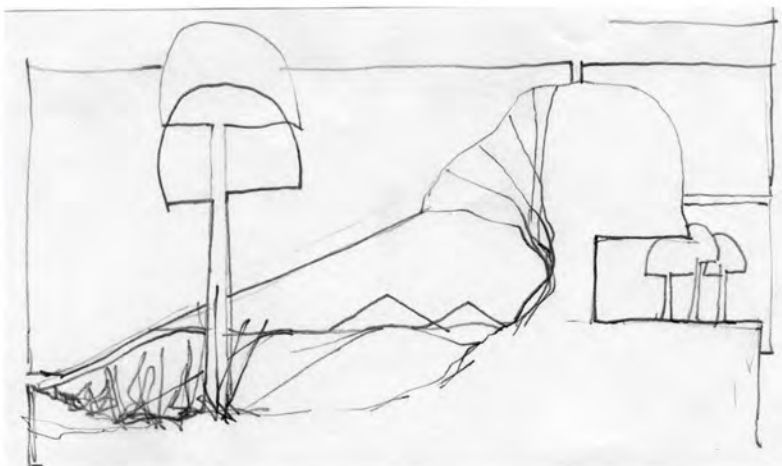
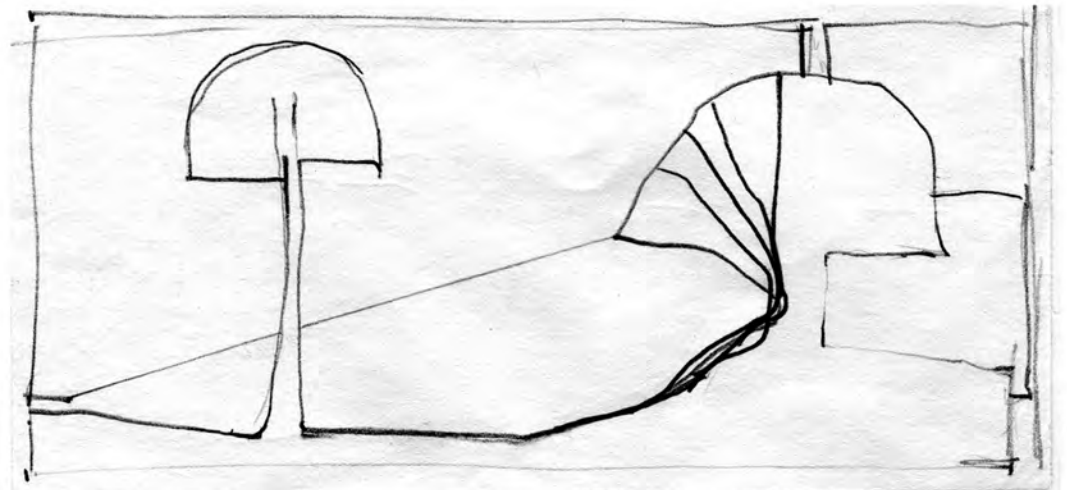
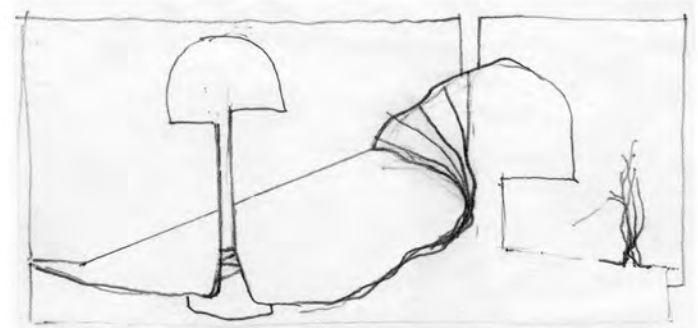
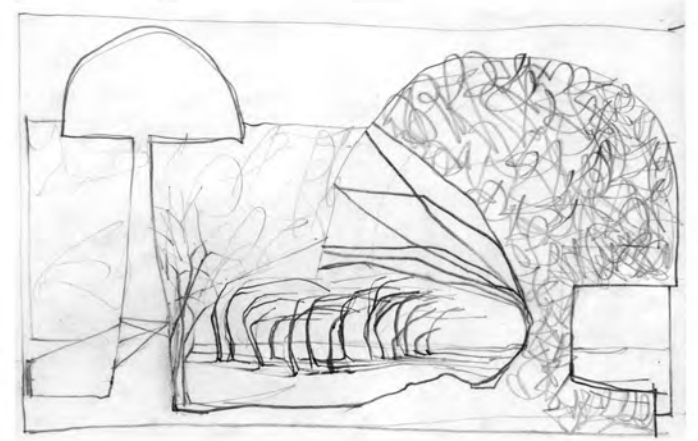
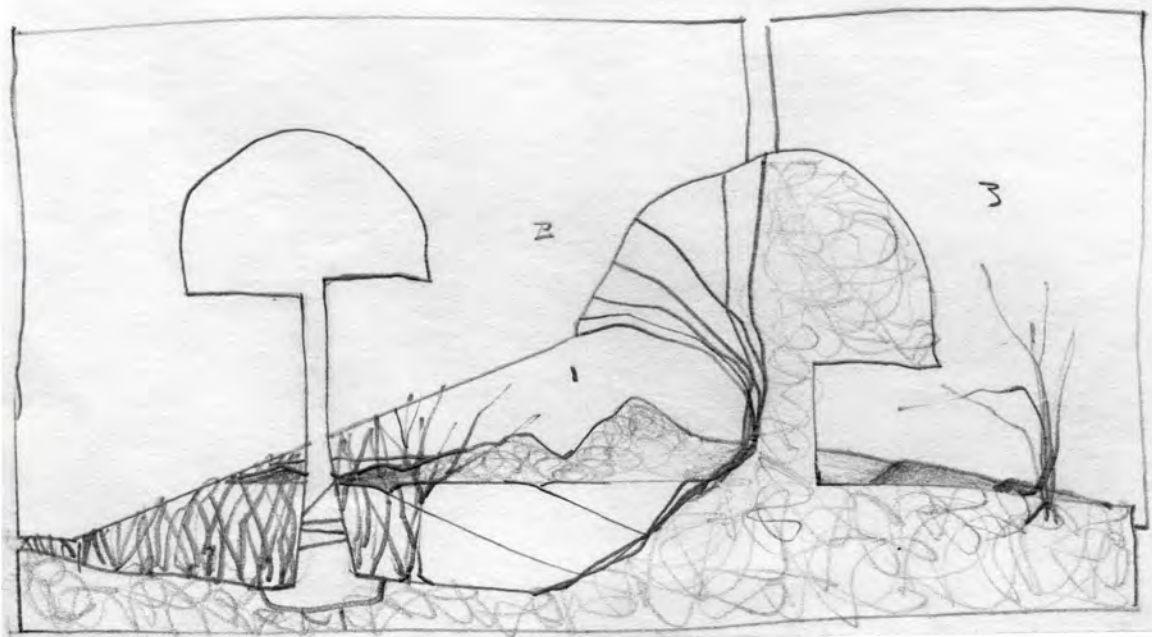
Savana 1988
16 x 15 x 8"
wood, cloth, metal
and paint

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Study 1987
18 x 10"
paint, ink, pencil
on cloth

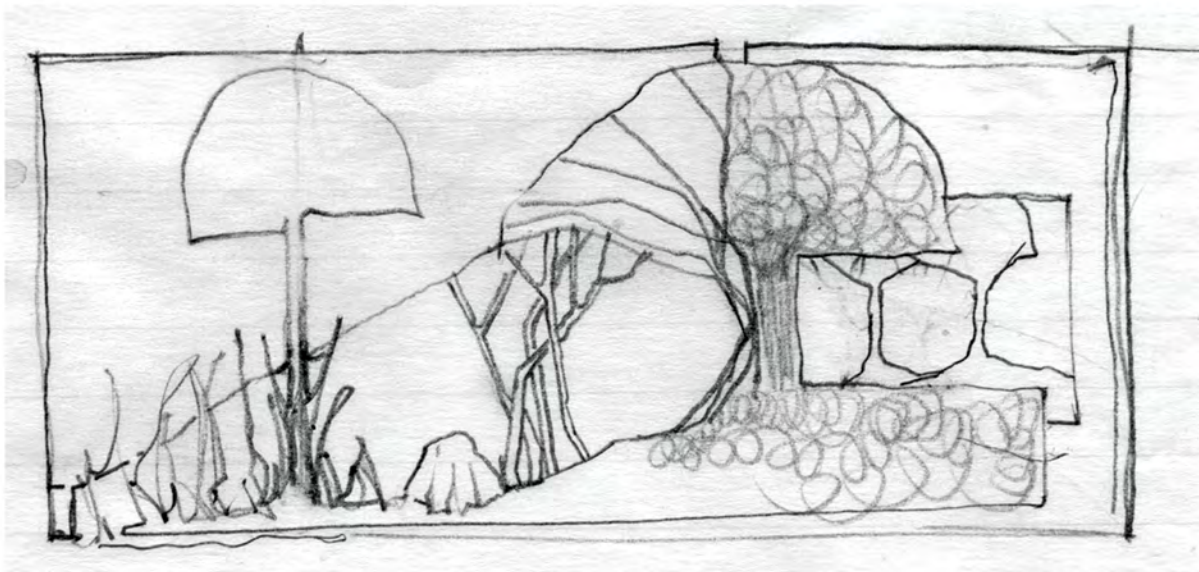
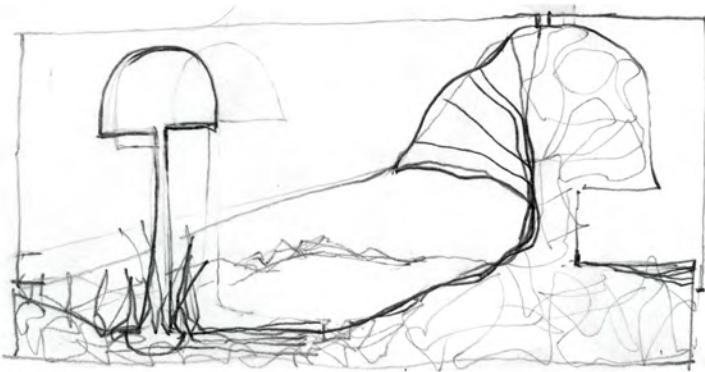
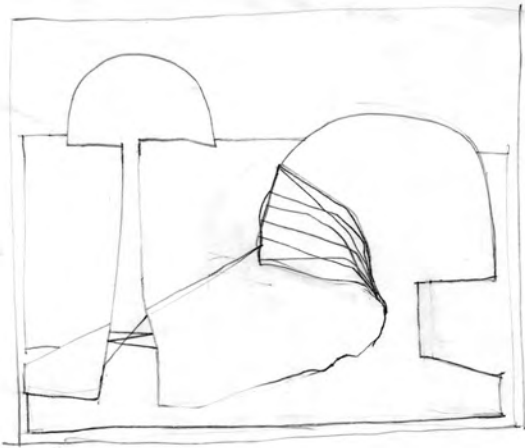
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18 x 10"
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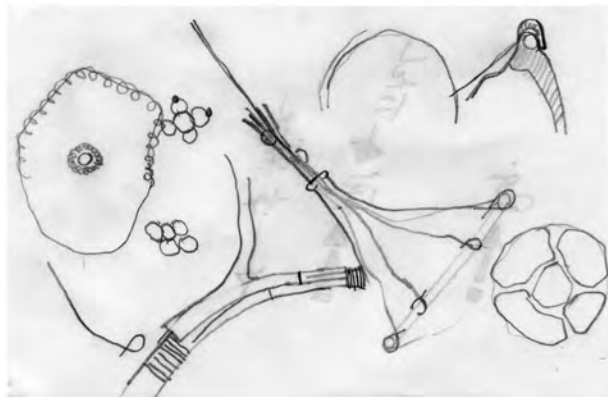
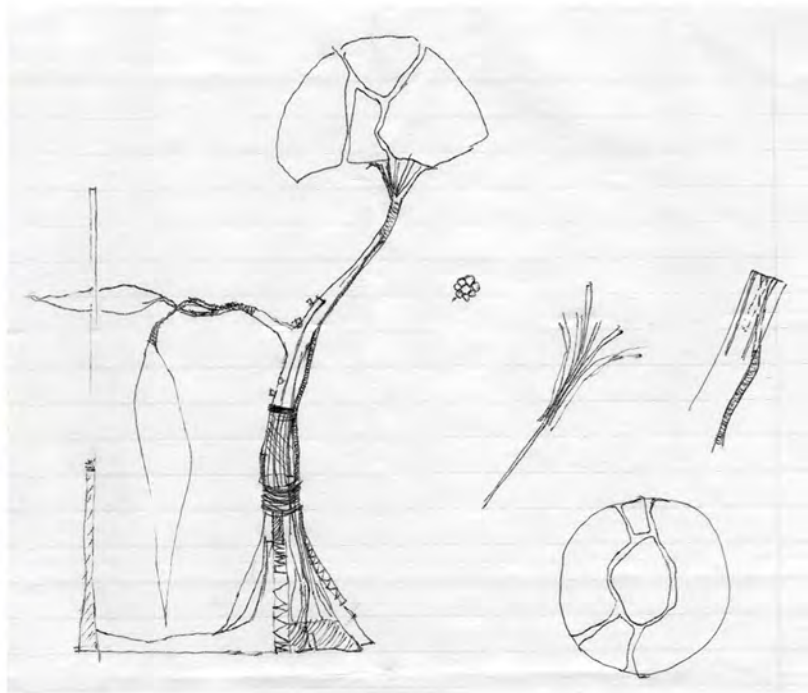
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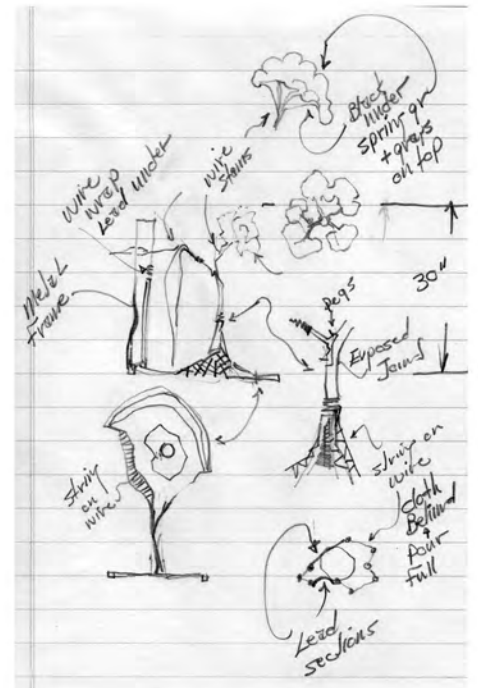


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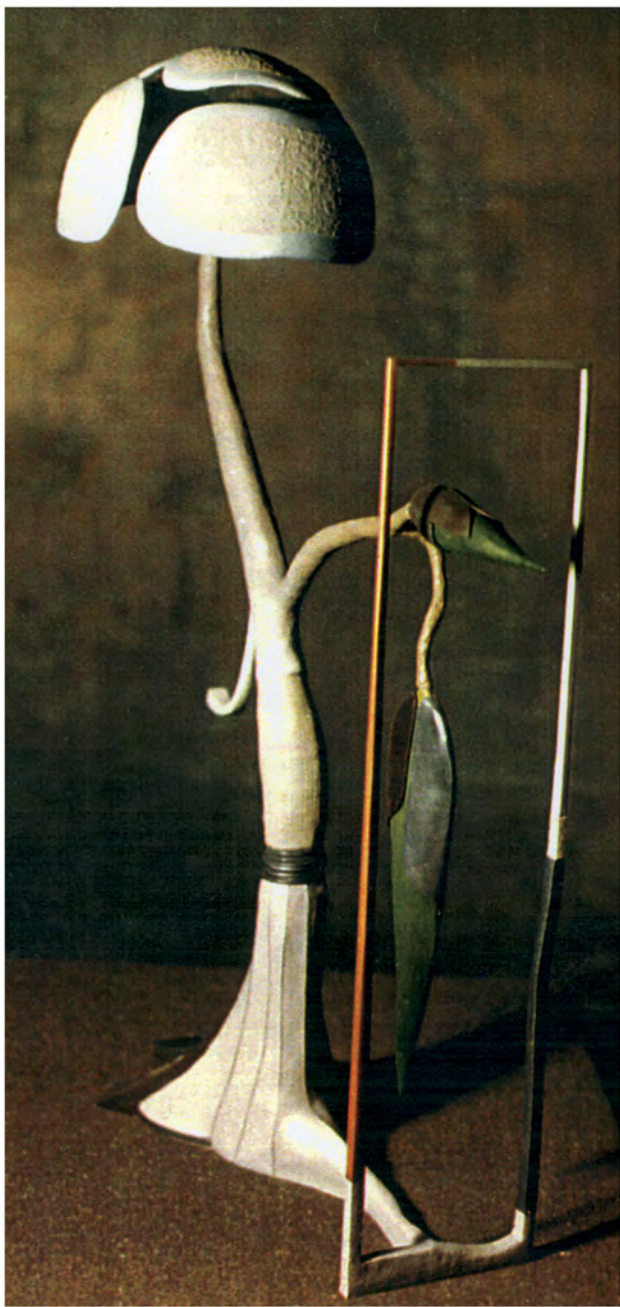
Study 1987
18 x 10"
paint, ink, pencil
on cloth



Tortoise Plant 1987
29 x 16 x 8"
wood, cloth, metal,
paint

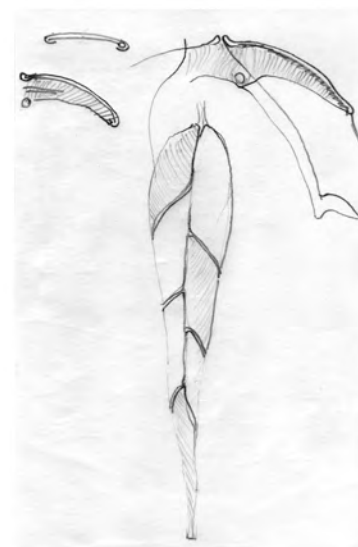
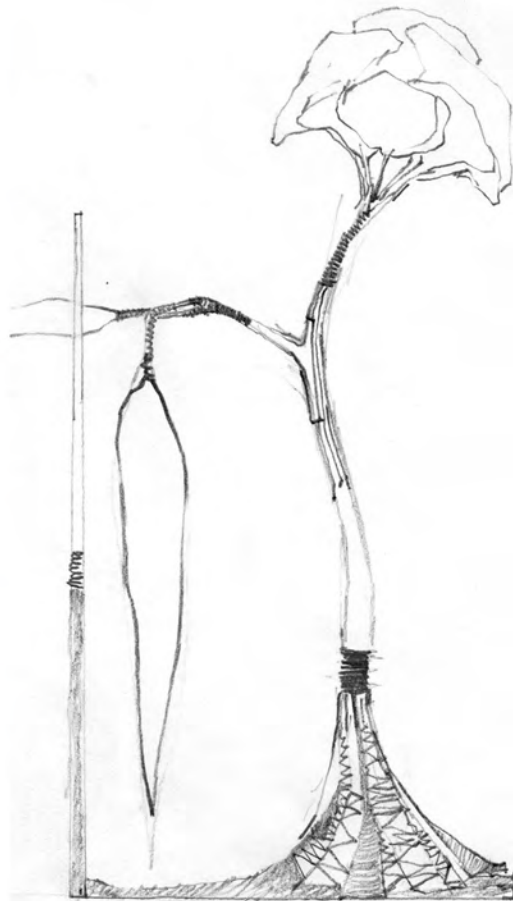
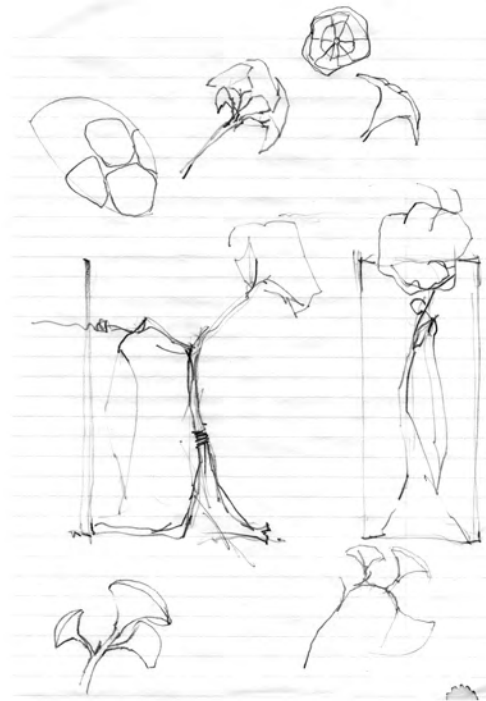


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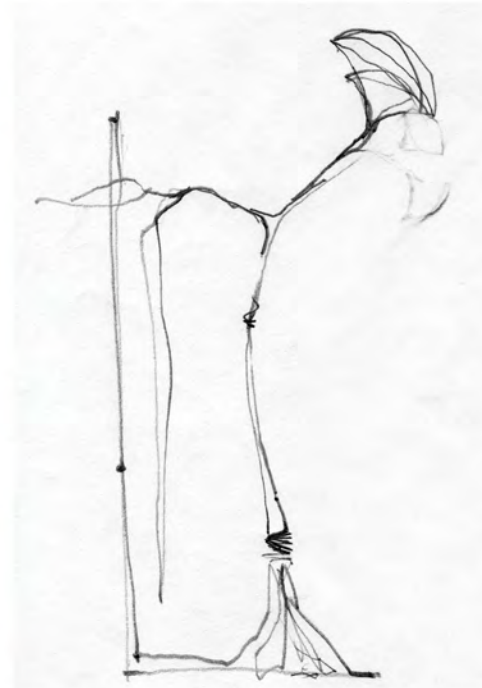
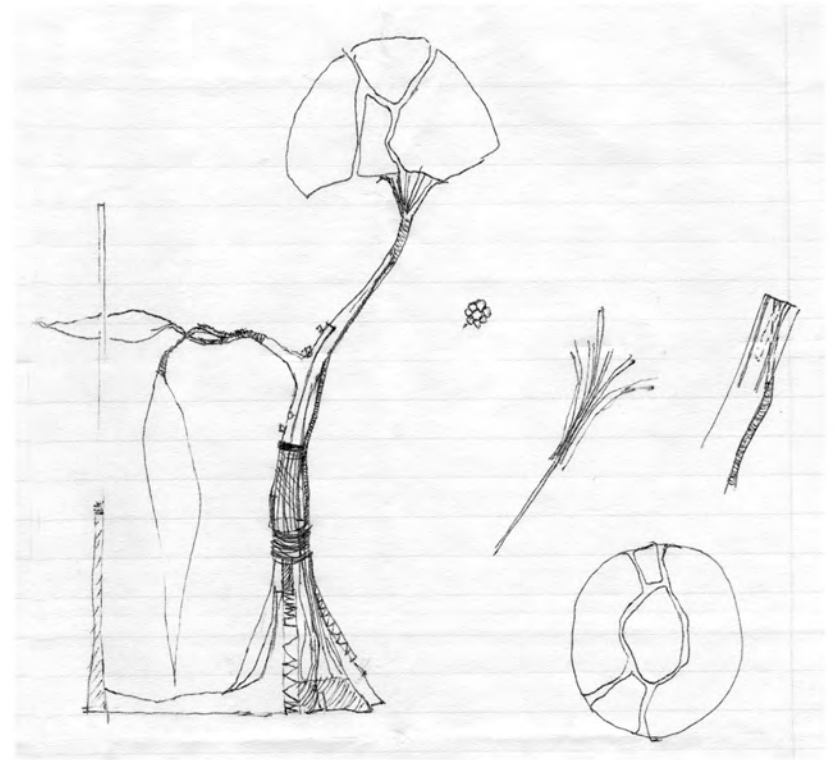


Tortoise Plant 1987
29 x 16 x 8"
wood, cloth, metal,
paint

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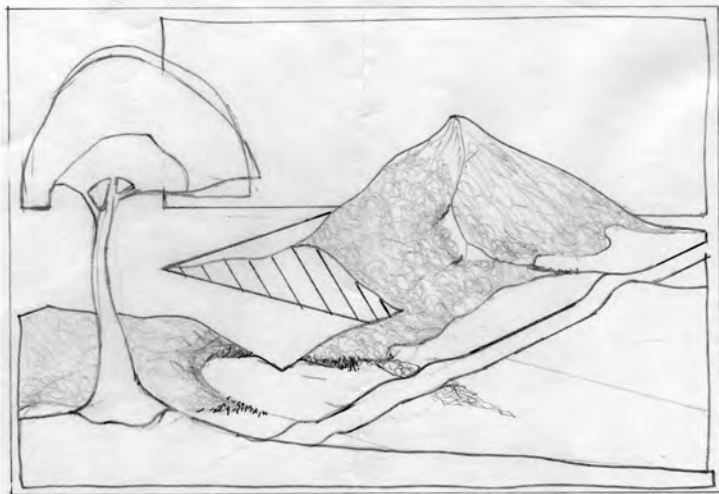
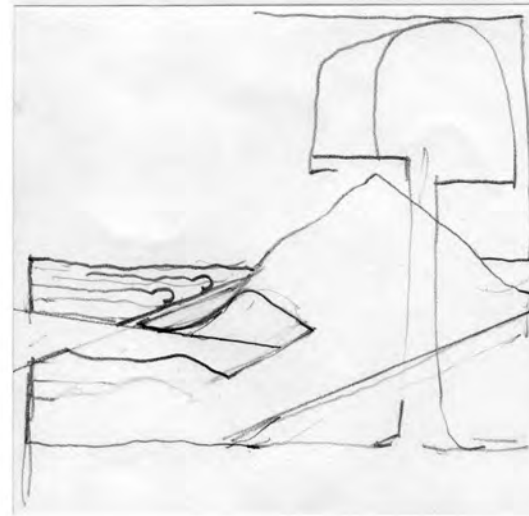
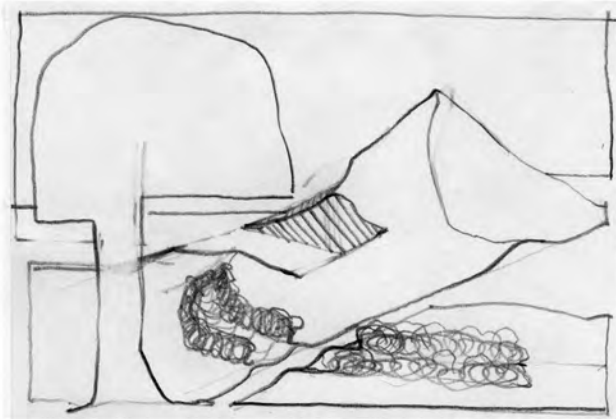
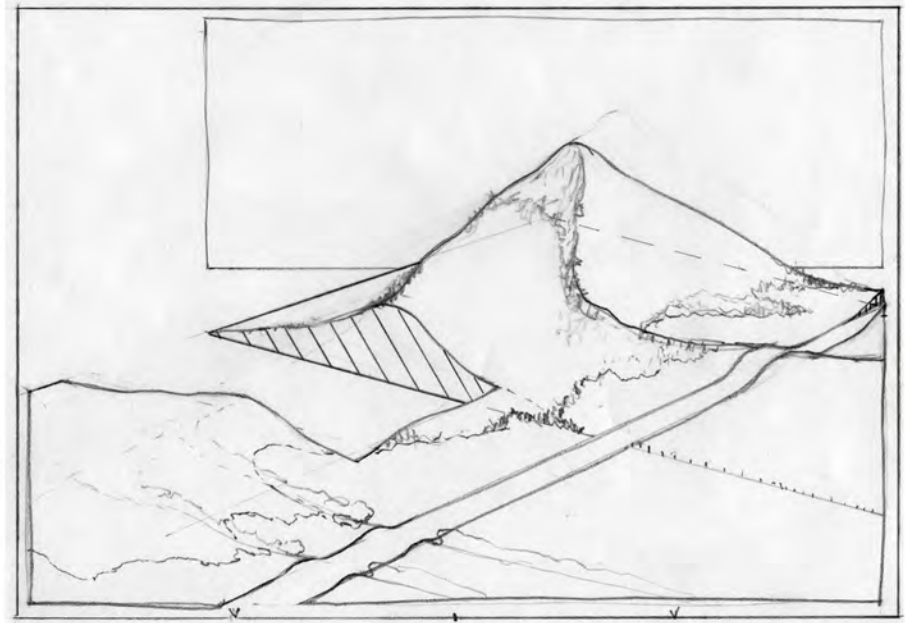
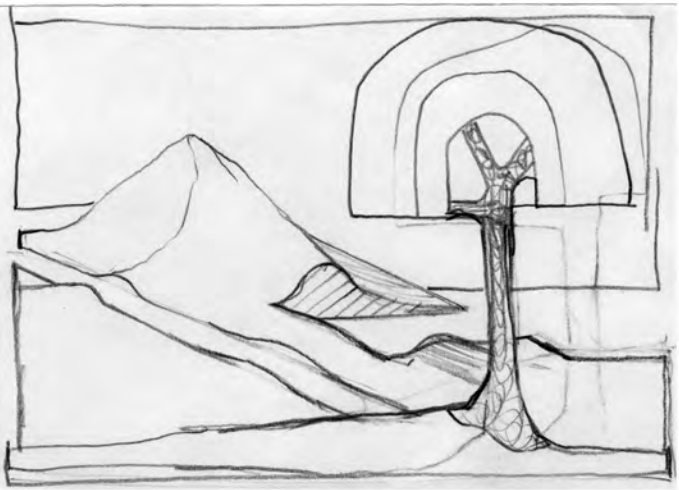


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Tortoise Plant 1987
29 x 16 x 8"
wood, cloth, metal,
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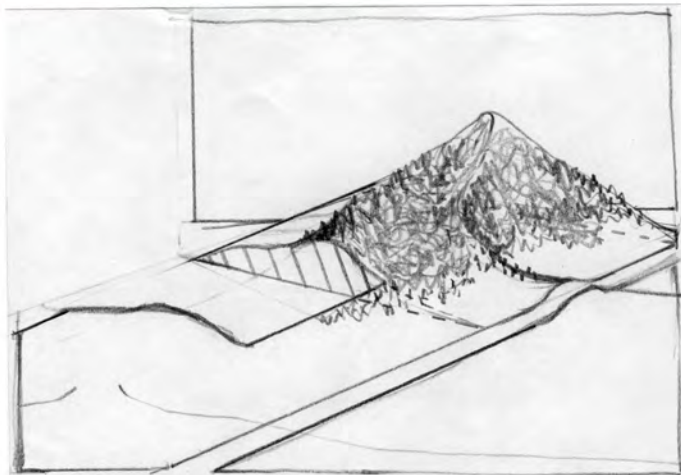
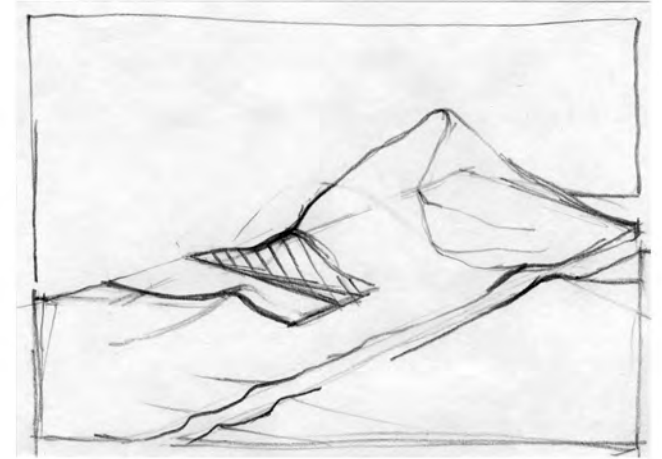
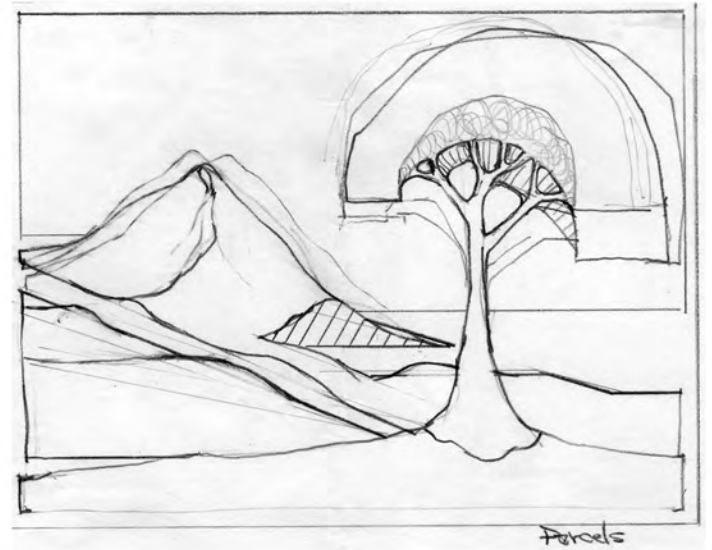
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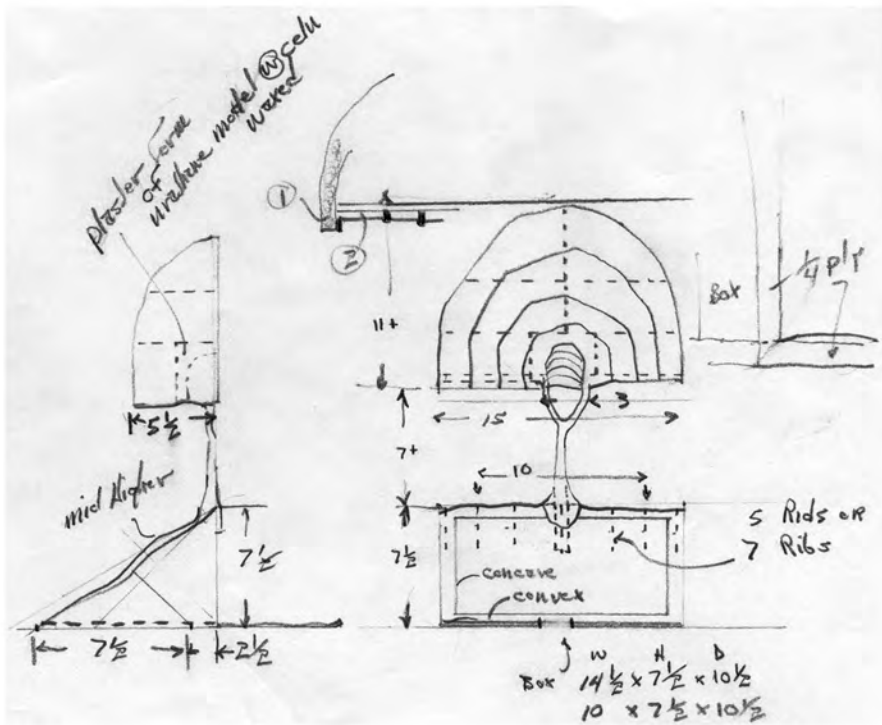
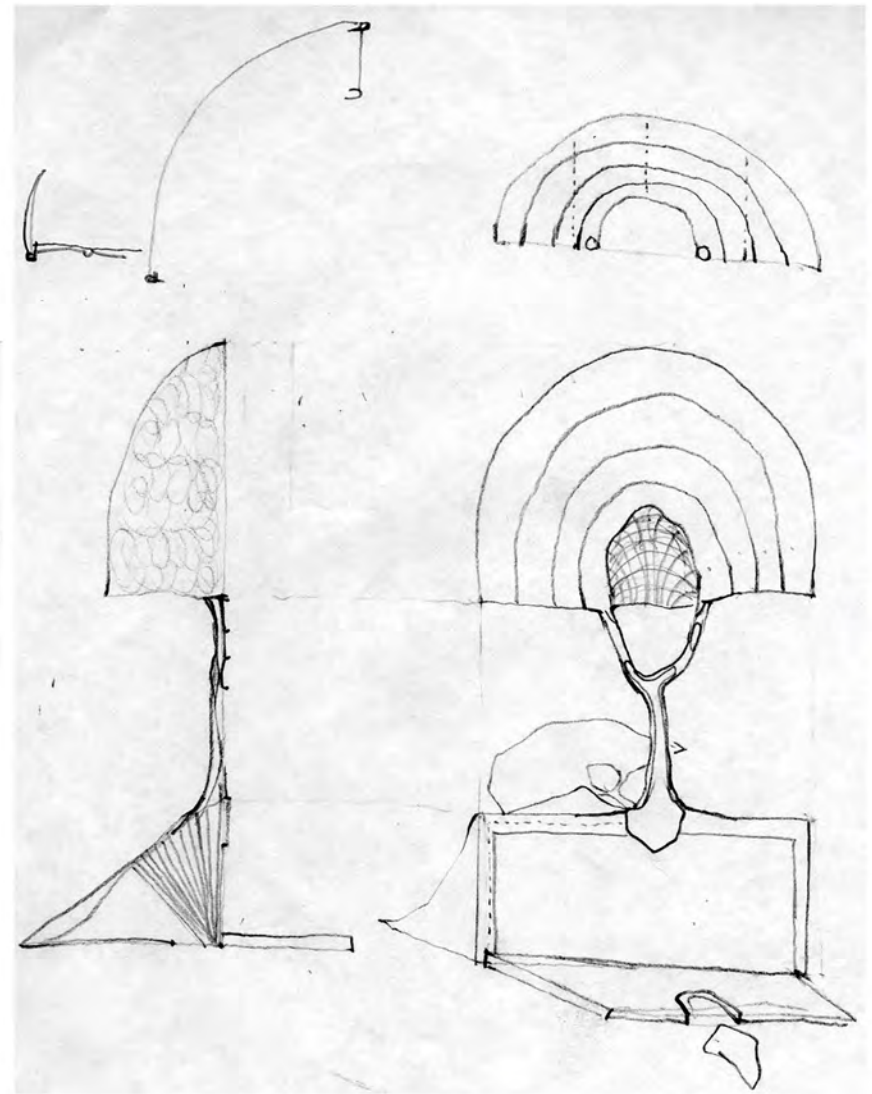
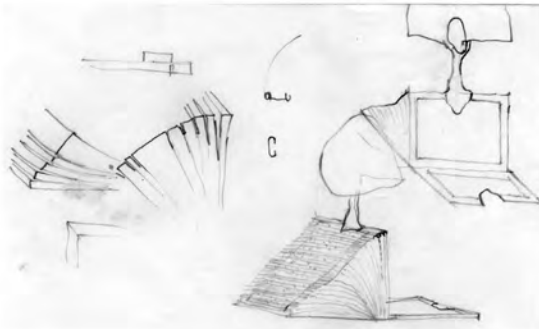
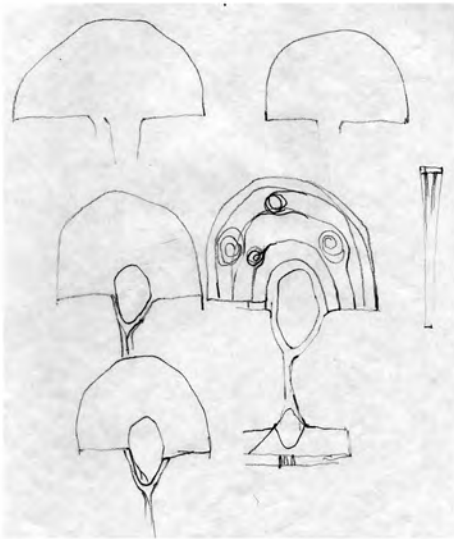
Parcels 1990
30 x 20"
paint, ink, pencil
on cloth

PROCESSES



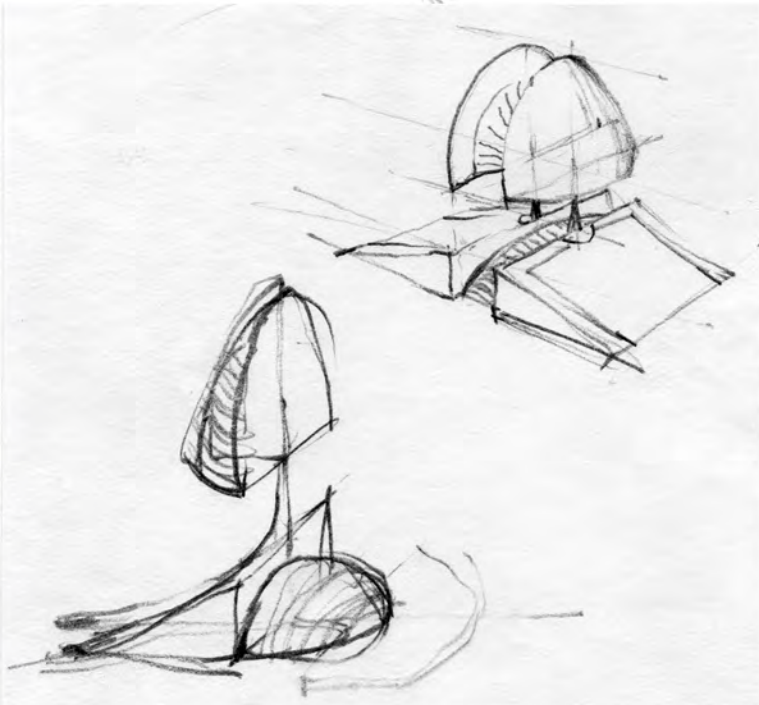
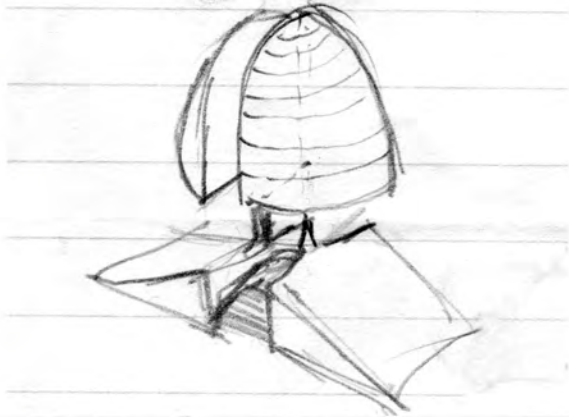
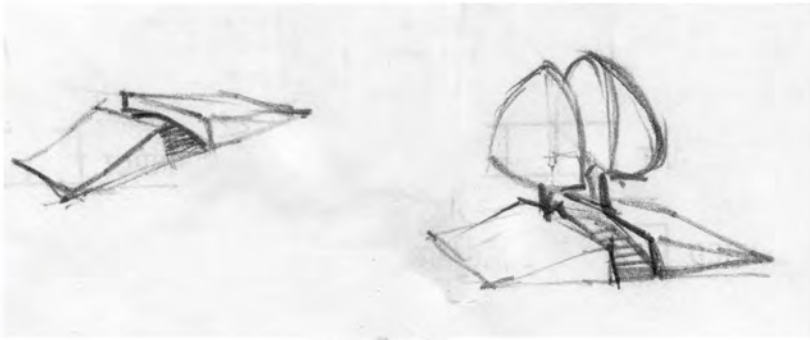
*Parcels 1990
30 x 20"
paint, ink, pencil
on cloth*

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Knowledge Tree 1987
 26 x 20 x 16"
 wood, cloth, metal,
 paint

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Knowledge Tree 1987
26 x 20 x 16"
wood, cloth, metal,
paint

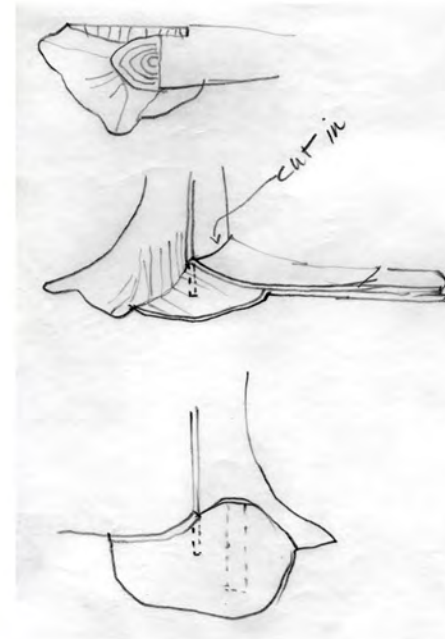
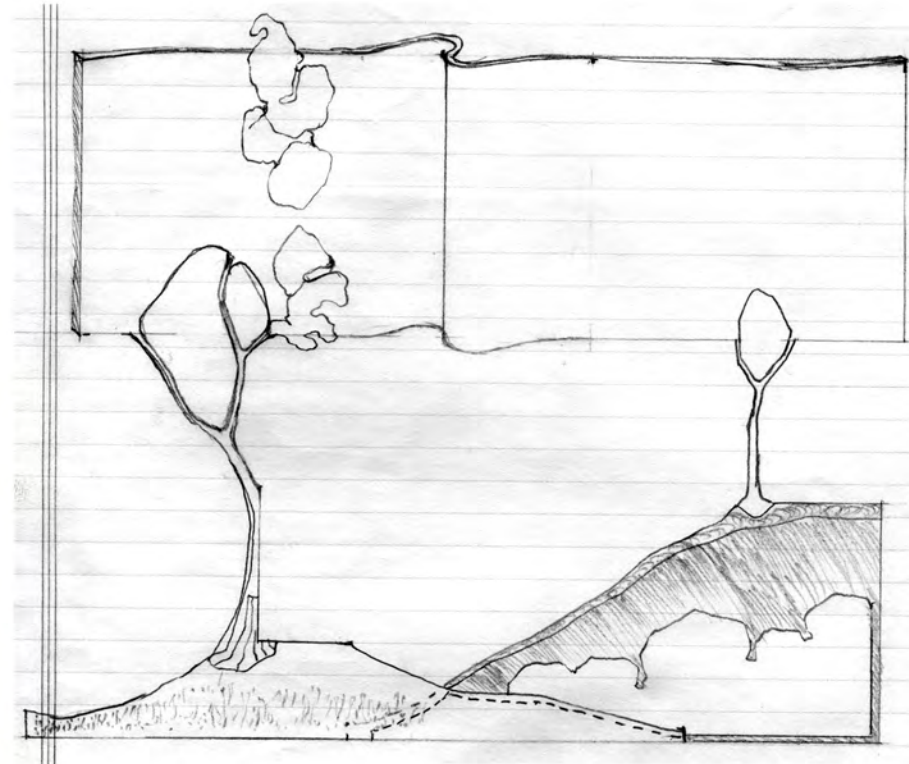


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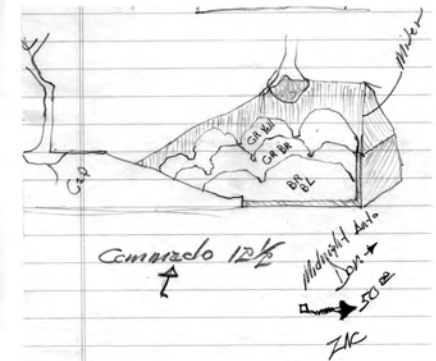


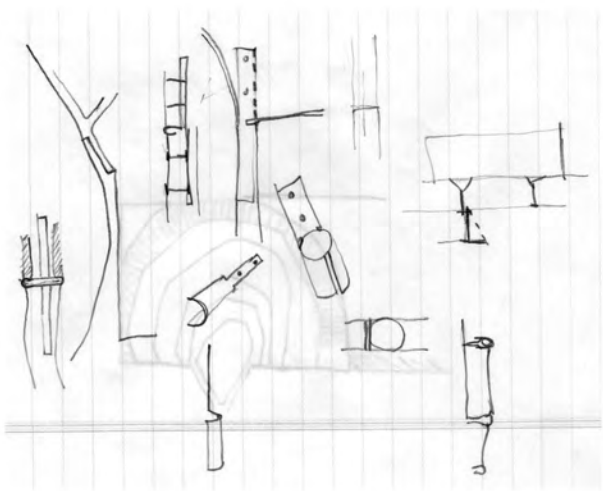
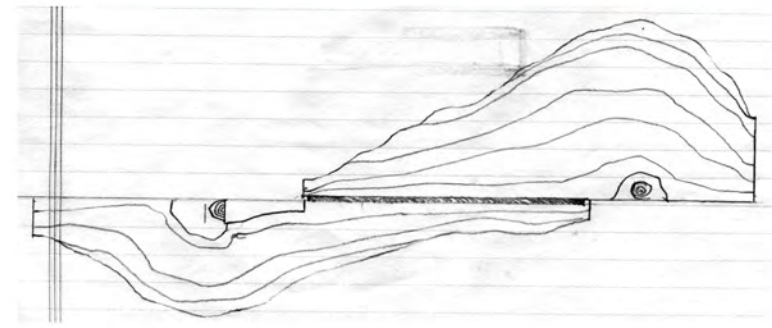
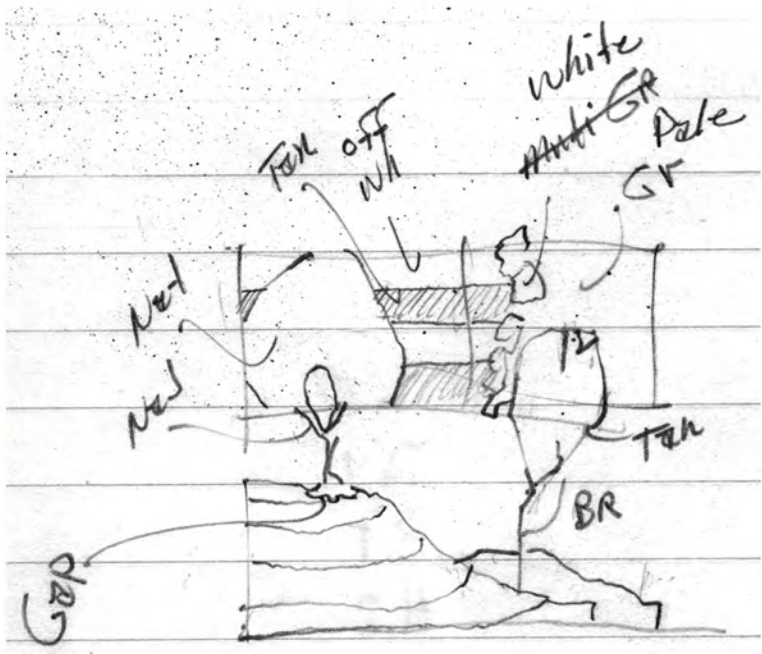
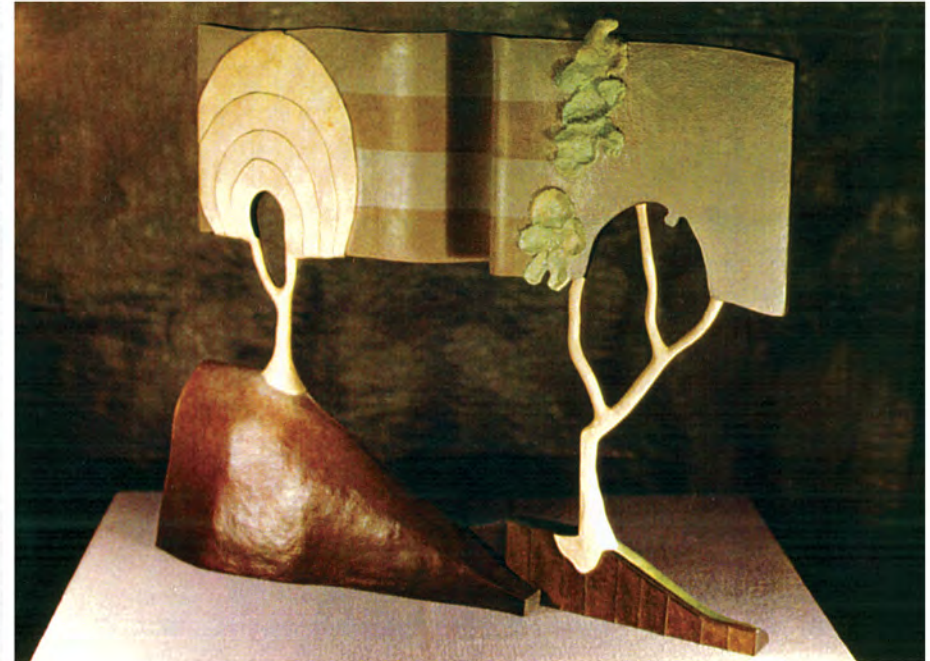
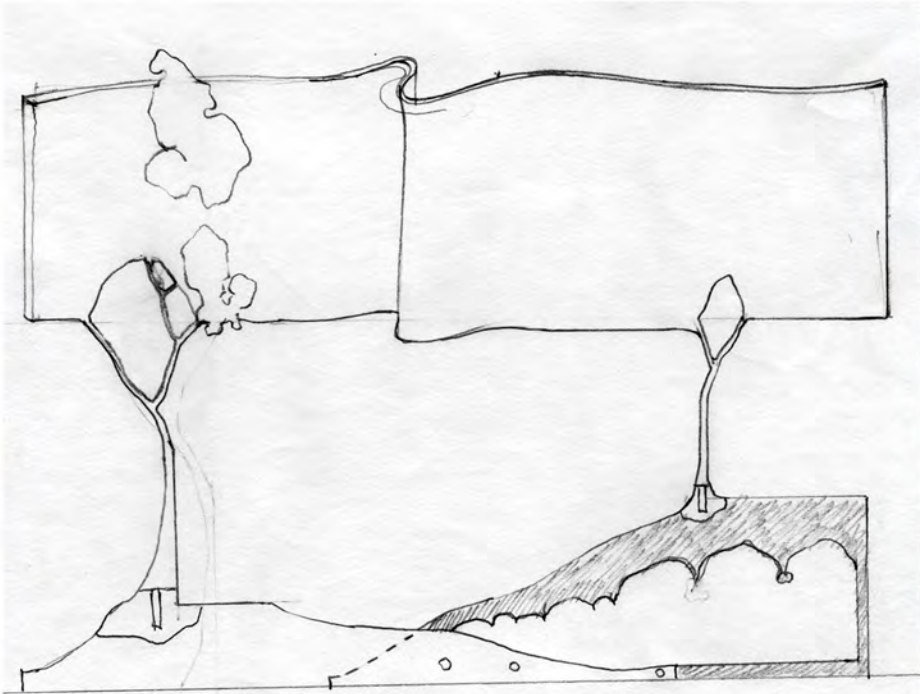
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Knowledge Tree 1987
26 x 20 x 16"
wood, cloth, metal,
paint



Banner Tree 1987
18 x 24 x 11"
wood, cloth, metal,
paint

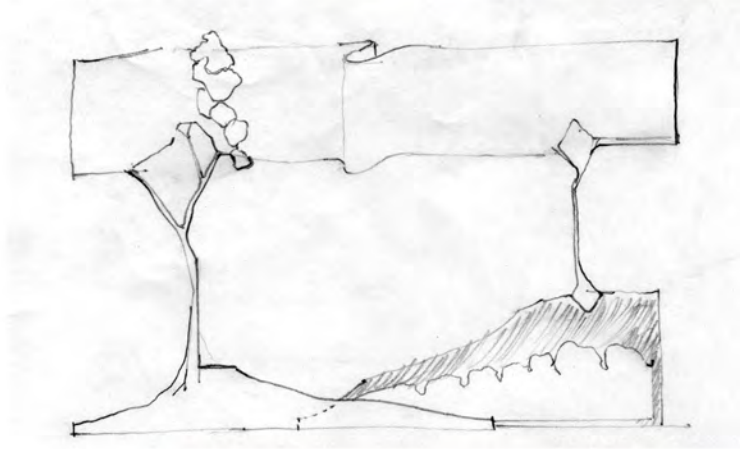
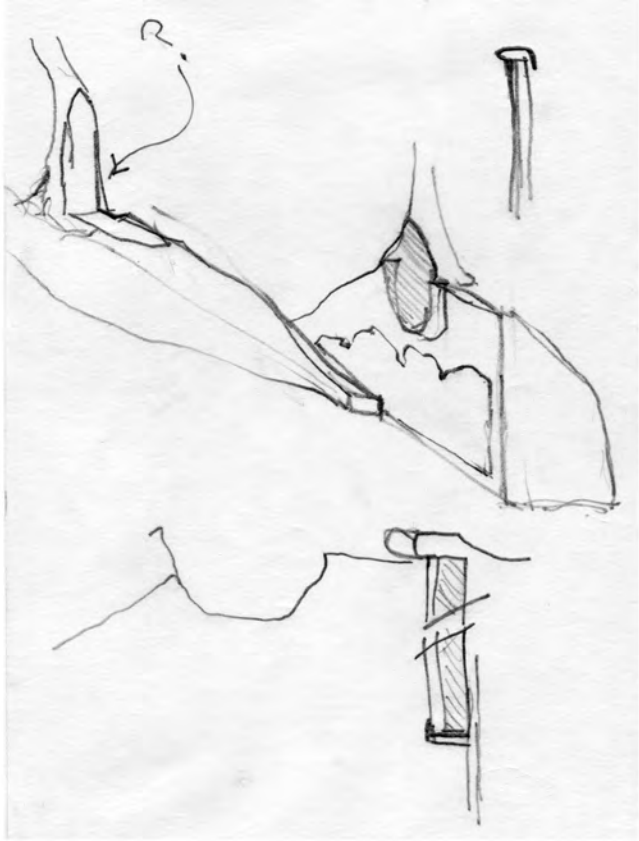




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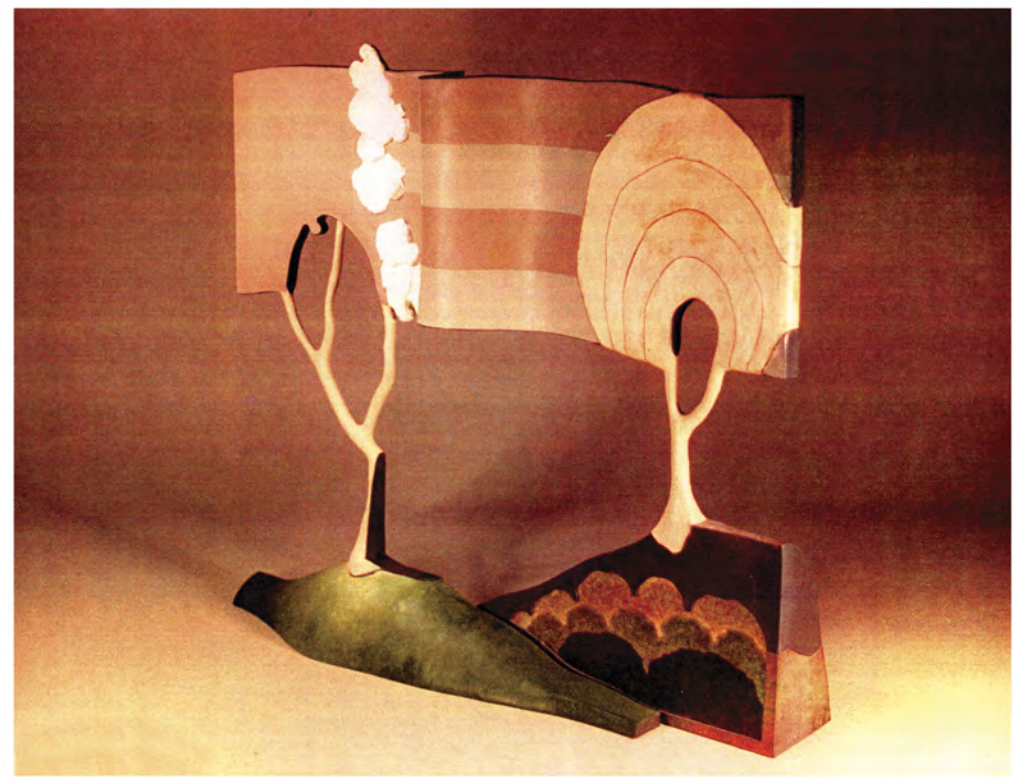
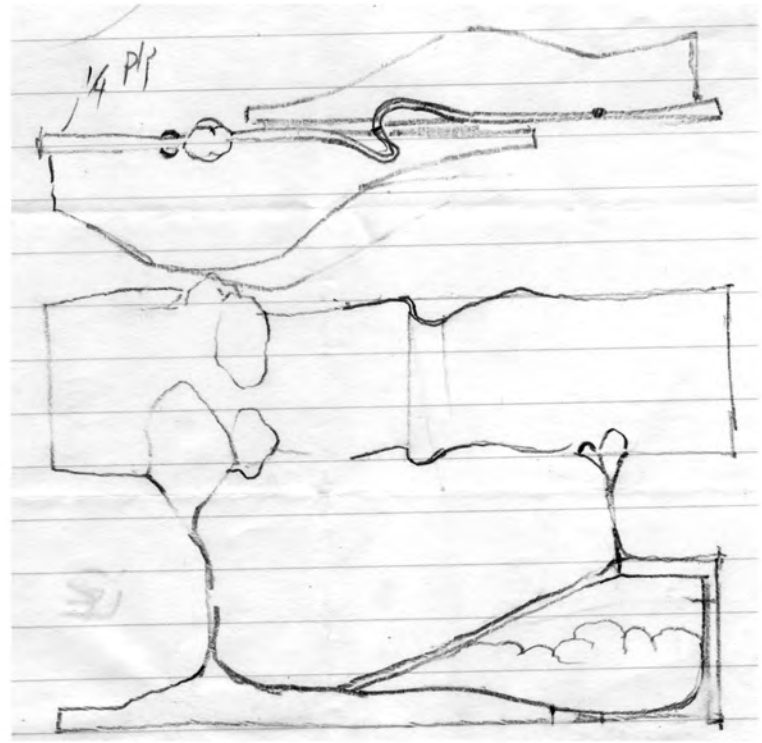
Banner Tree 1987
18 x 24 x 11"
wood, cloth, metal,
paint

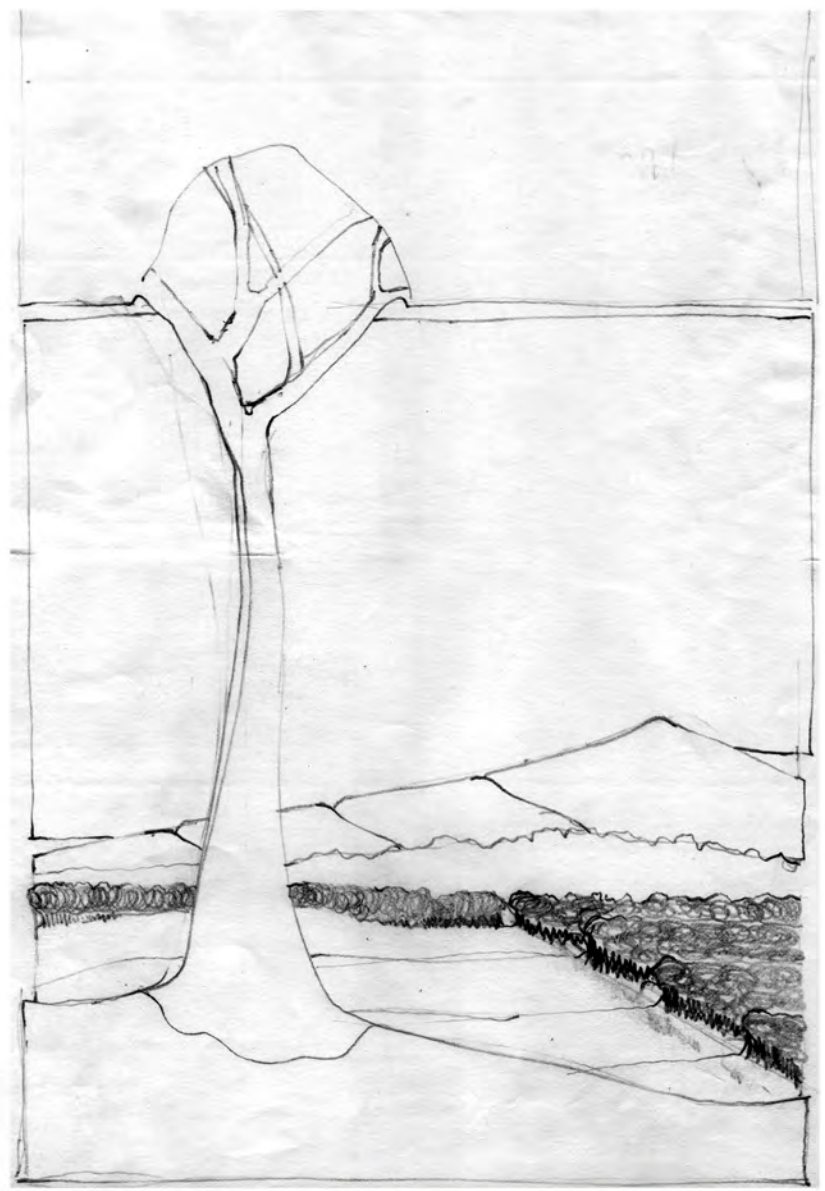
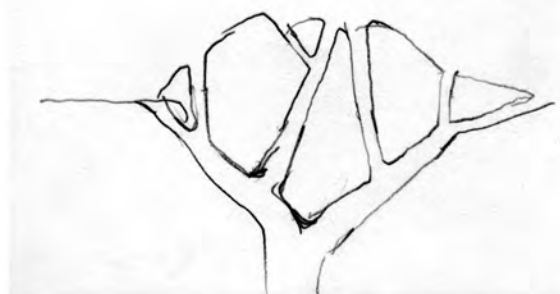
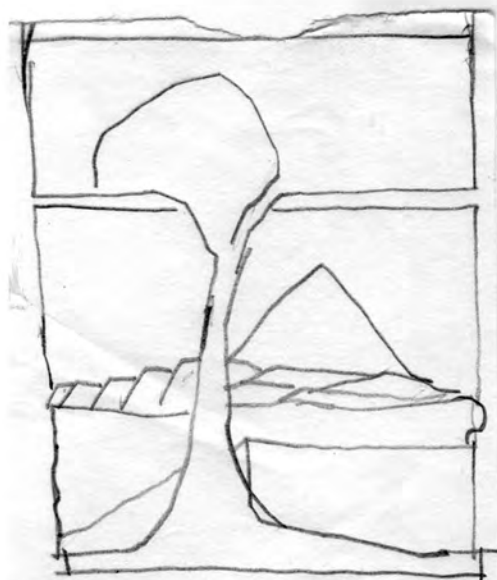
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Banner Tree 1987
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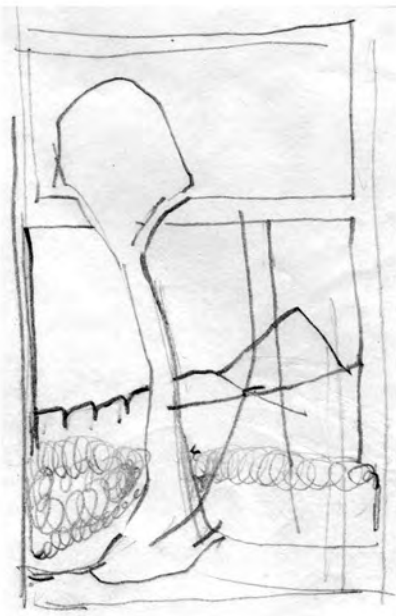
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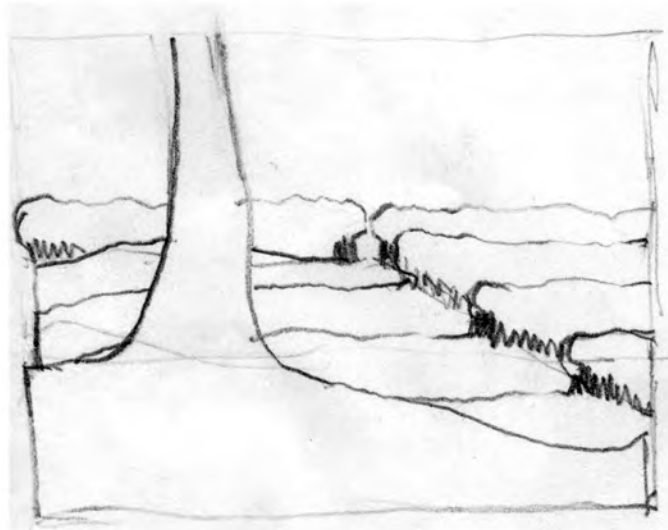
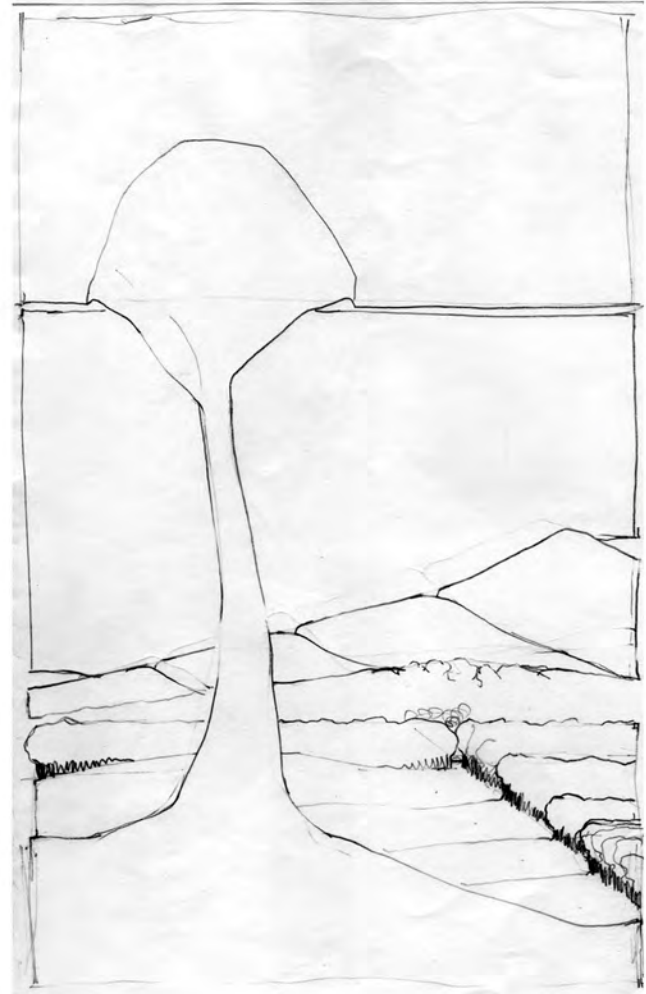
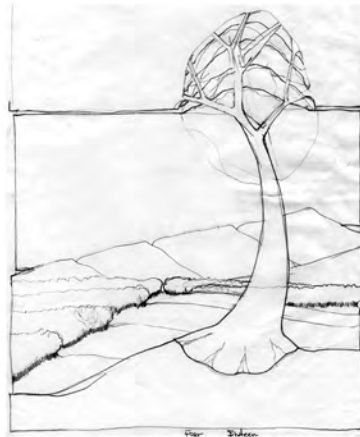
*Fours 1989
19 x 30"
paint, ink, pencil
on cloth*

ZAK H ZAKOVI



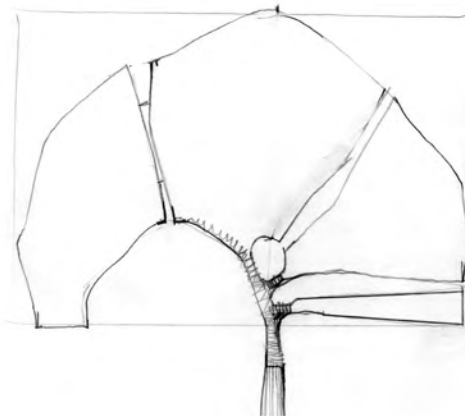
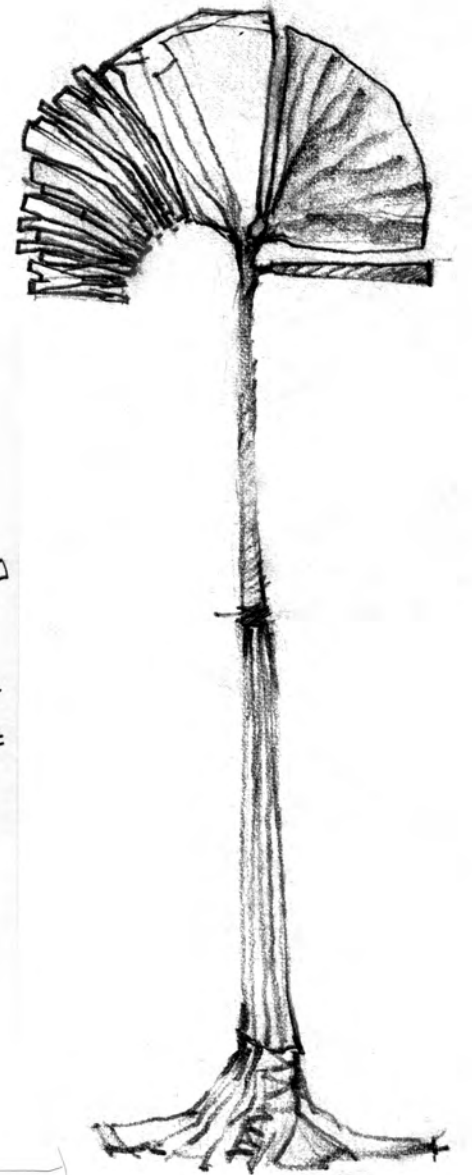
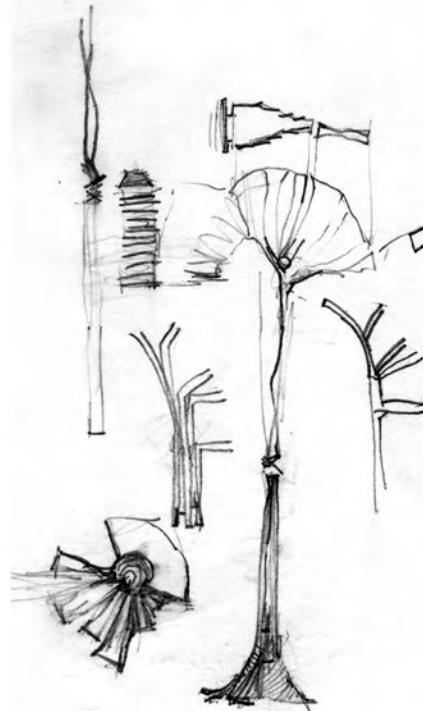
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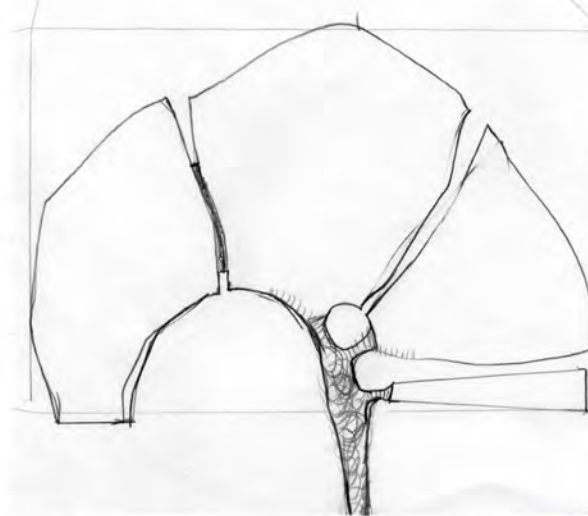
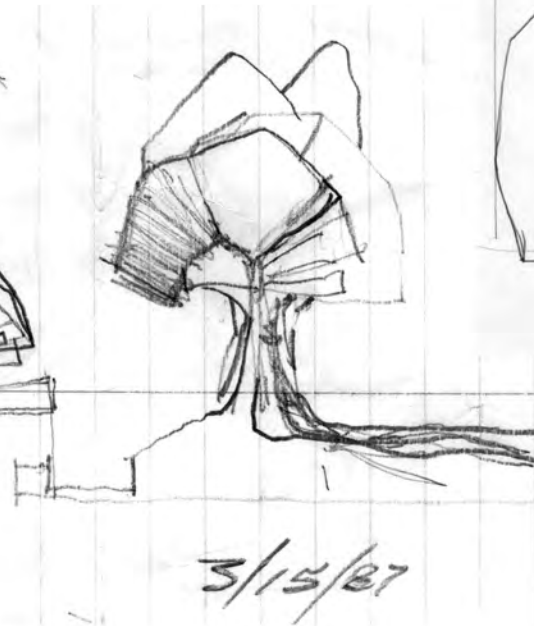
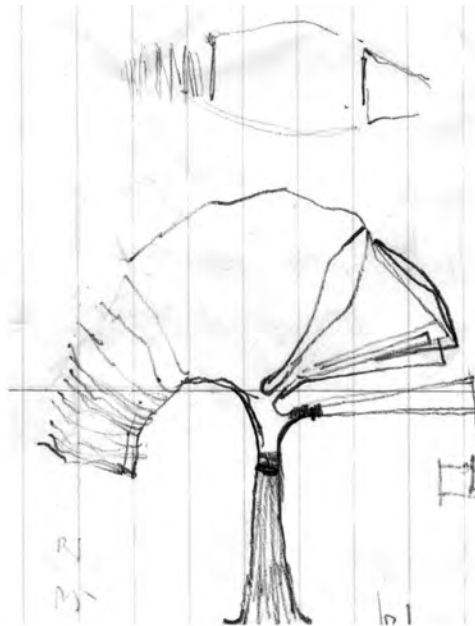
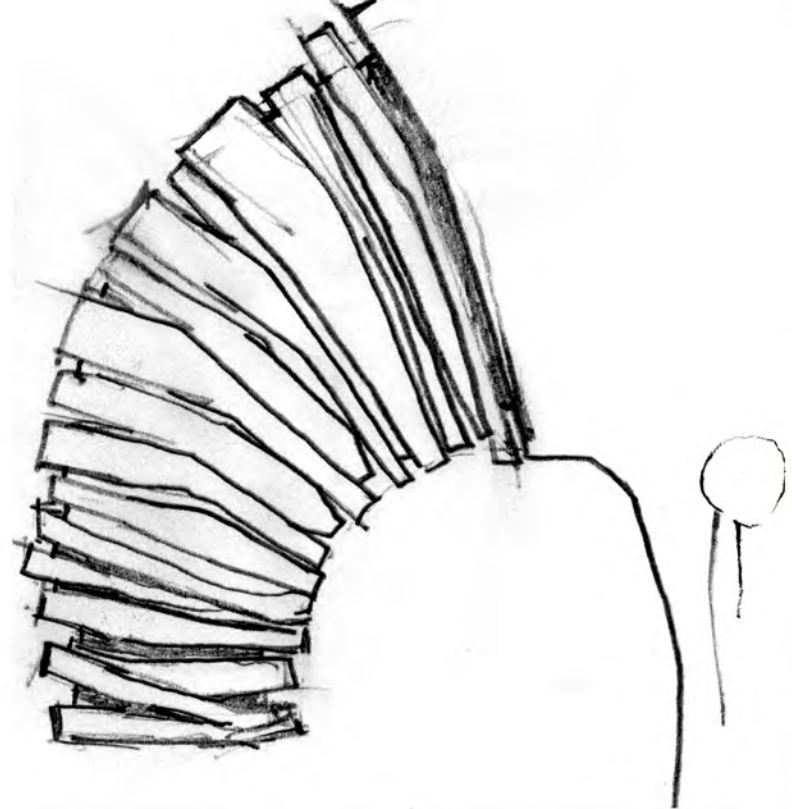
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PROCESSES



Sentinel Tree 1987
51 x 15 x 9"
wood, cloth, metal,
paint

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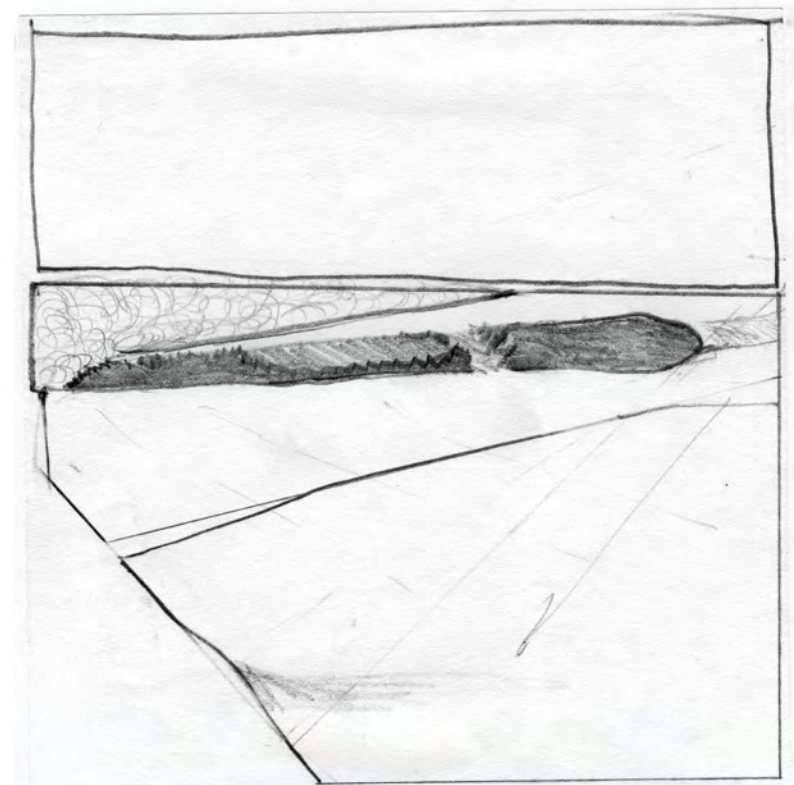


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Sentinel Tree 1987
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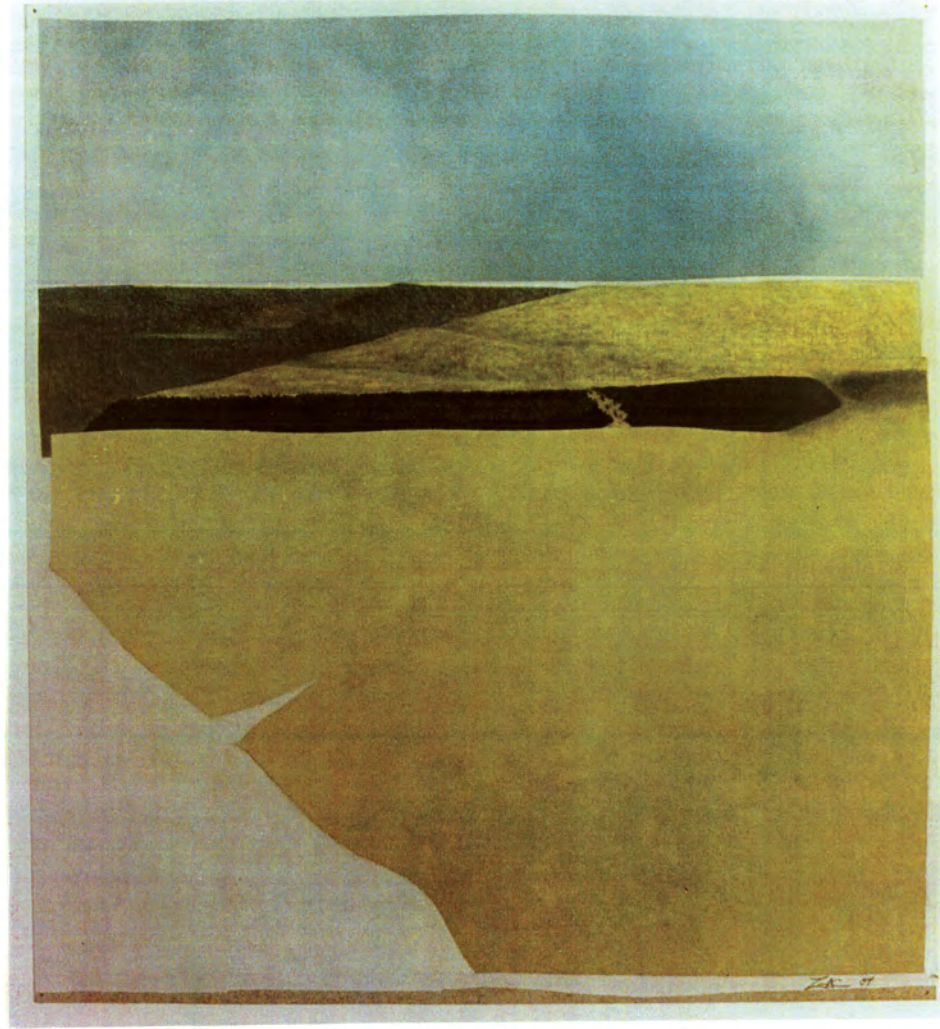
PROCESSES



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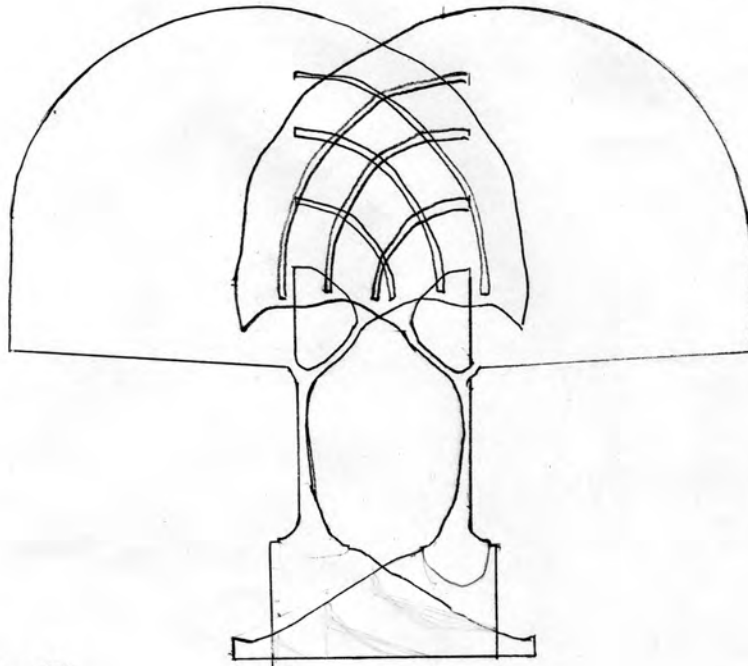
The Edge 1989
24 x 31"
paint, ink, pencil
on cloth

PROCESSES

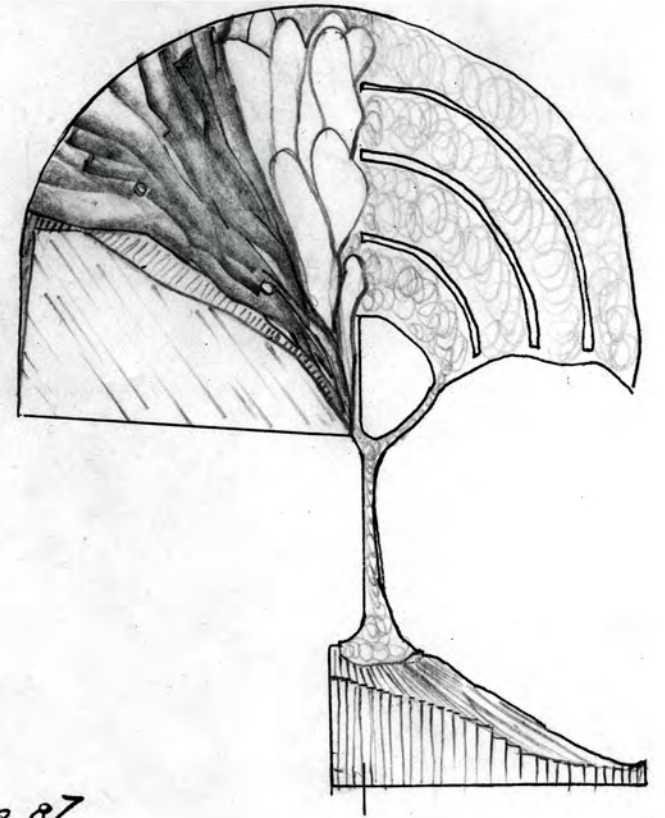


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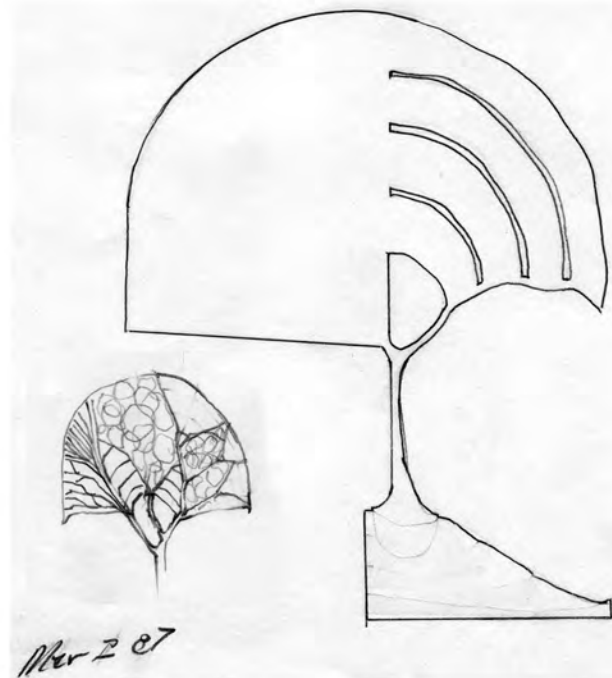
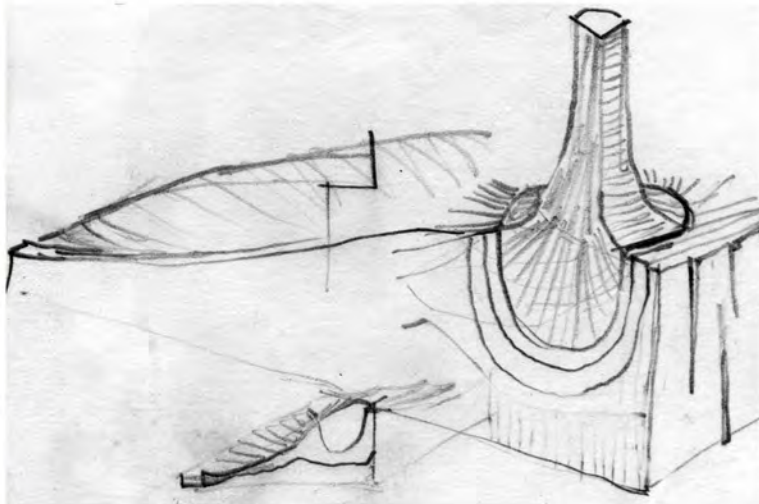
*The Edge 1989
24 x 31"
paint, ink, pencil
on cloth*



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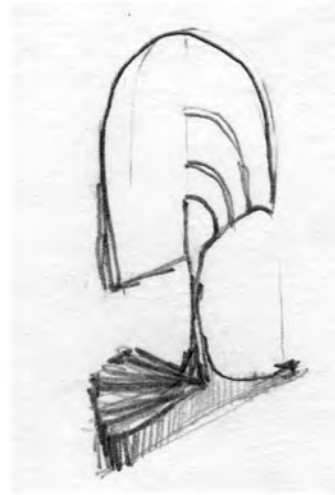
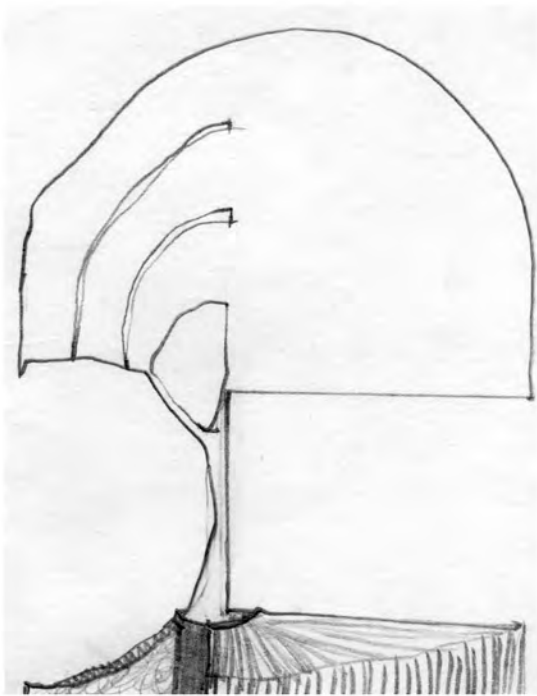
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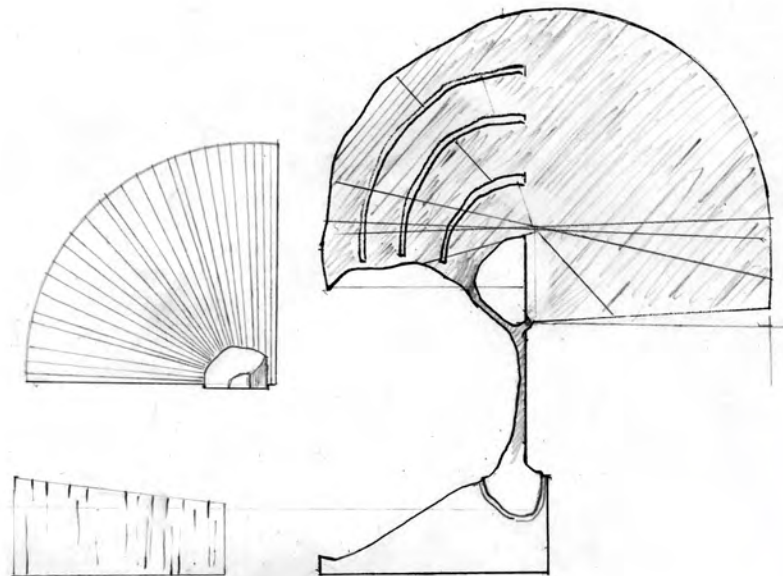
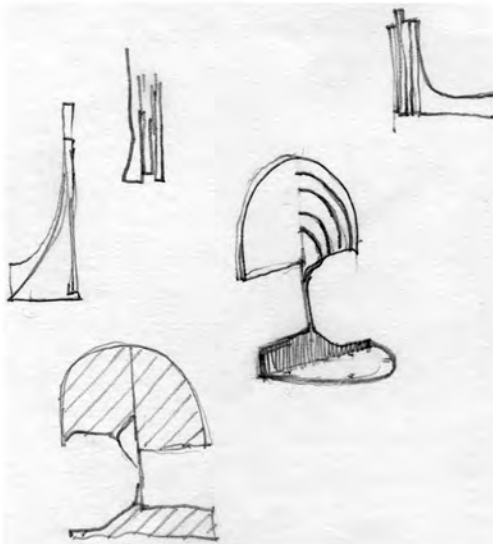
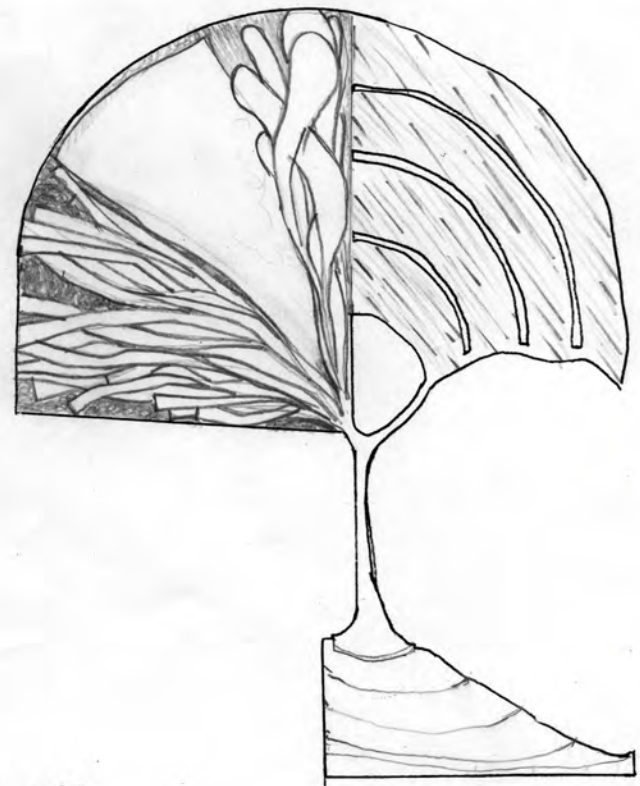
Mar 2 87

Slice 1987
24 x 18 x 8"
wood, cloth, metal,
paint

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Mar 2 87



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Slice 1987
24 x 18 x 8"
wood, cloth, metal,
paint

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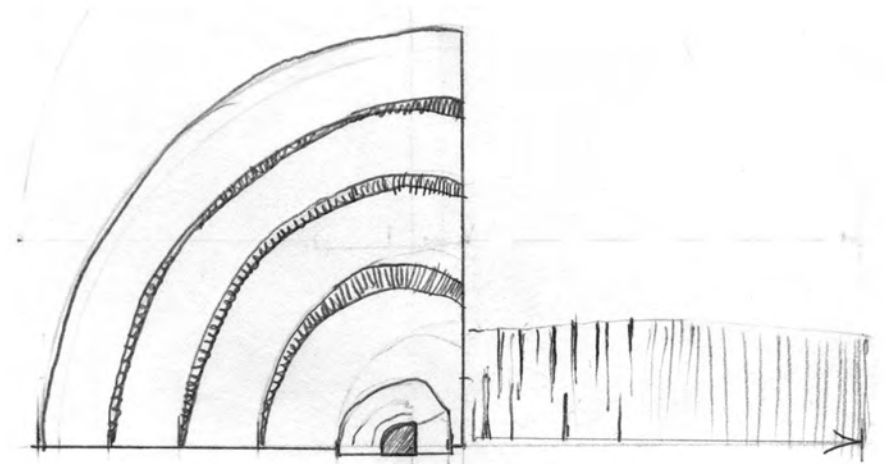
PROCESSES



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Slice 1987
24 x 18 x 8"
wood, cloth, metal,
paint



ABOUT THIS WORK:

The composition of each piece is born out of sketches. The composition and scale is debated in drawings. During these first steps the unresolved areas are saved for the development period of the composition. The sculptures are built and the flatwork is constructed. A one man exhibition at the Museum of the Rockies in 1999 featured over 40 pieces of this work.

Sculptures: *Once the total piece has been discovered, I then determine the sequence of construction. During this step I first resolve how to do the structures, then determine how to construct each detail and assemble them together.*

Beginning with the extremities, I work back to the armature to resolve joinery. You can see in the sketches many fragments and schematics about these steps. Now the unresolved areas can be exposed by a combination of the parts. After the piece is well along I have my first opportunity to see the total composition. With some areas completely finished and others still in wire or limb armatures, this phase is where choices of mass and texture are made. The final flesh is the last deliberation and colors evolve as the piece becomes a whole.

SKELETAL SUBSTRUCTURE: *A lot of time goes into deciding the substructure. The basic materials are tree limbs, hard wood, plywood and laminated paper. I use wires from #9 to a soft armature copper wire together with string and cord. The base plate is formica or aluminum to resist warping.*

FLESH, INFILL AND FASTENERS: *Water-based plasters, wood replacer, mache, concrete, resins and urethane foam are used along with fabric and wire screen. Painted men's socks are a favorite final texture. The sections and parts are fitted together with dowels, mortises, lap and box joints. I use screws, taped bolts and brads to hold the joints while adhesives cure.*

SKIN: *Skin is made of mache, sheet lead, putty, plaster, cloth and string. The colors are acrylic, watercolor, leather dye and spray paints. The lead is waxed or laquered to contain it.*

Flat works: *These works were done in response to 115 trips I had made between Bozeman and Jackson Hole while building a residence there.*

The drive soaked into my fiber. The hills, valleys, clouds, storms, sunrises and sets are a meld that base these images. I refer them to them as images from Zak-Land.

"These images are from my travels and my dreams. The hills and valleys float along with me... while the light and atmosphere change." - 1999

HOW THEY ARE MADE: *Flat works are drawn or painted on muslin cloth mounted to an industrial felt paper. They appear to be collage, but are not: each segment of the scape - the sky, foreground, trees, etc. are done as separate episodes. I mask off an area and cover the rest of the canvas, then concentrate on the paint, brush, pen, quill - line, wash, impasto and glaze. Each piece of flat work spans one to three weeks so there is plenty of time to determine how one part of the composition relates to the others. Color, line and texture punctuate the vignette. A great deal of care is given to the techniques used to ground the fabric with gesso and conté, for pre-painting and drawing.*

The workmanship of flat work and sculpture is high. Drawing and craftsmanship have been my staff for all my endeavors for all my careers, for over 40 years now.

ZAK H ZAKOVI

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