

Z ~ Stone Journey



This book of stone & steel sculptures spans 15 years of work done in my studio @ 417 N. Plum - in Bozeman MT.

This selection was made from the drawings kept in the job files. Some of the sculptures include artist statements of the pieces - then 10 additional artist statement from the period are also included, reflecting my excitement and evolution of ideas & thoughts.



ZAK H ZAKOVI 417 N. Plum, Bozeman, MT 59715
www.zakzakovi.com 406-582-9703

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STUDIOS inc.**



FOREWORD

When I for the first time encountered Zak Zakovi's art, many years ago, I was "blown away". His sculptures touched my soul deeply, especially his monumental pieces. As an architect I was always interested in how an idea is born, nurtured and transformed from a thought to an actual physical piece of art that has the power to take and transport you beyond the physical world into metaphysical and make a connection with eternity. There is all that in every piece of Zak's art. The subliminal message, expressed in in such a raw media as stone itself "scarred" with the primal sinuous and always lyrical etching capturing the feminine and masculine, the ebb and flow and the yin and yang of our human existence. The stone and the artist in a dialog recorded for posterity. Zak's art is deeply rooted in Montana but it has the power to speak of the unspeakable, to peak beyond the veil of inter-connectedness of all things, touch on the universal and fundamental of our entire human existence.

I applaud enthusiastically Zak for his attempt to capture and verbalize the birth, evolution and process of an idea into a physical form. His book is not a revelation but rather a diary and celebration of Zak's life where life and art are inseparable and are one the same. I feel privileged and honored for the chance to meet and befriend Zak.

By Frank Cikan
Architect in Bozeman Montana 2016

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*Includes Artist's Explanation of Process

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Root Art

Doing Art that comes from with-in and is born out of a *sense of place*.

Responding to elemental stimulus of a known environment.

Growing by evolving from one experience to the next.

My Art becomes my purpose through this kind of integrity; then my main stream vs. the main stream art of my society. We deposit our all in the environment we live and love in; add to that birth place – puberty – education – mate & children, and career and the stage is set to get at the core of the stimulus coming from our environment.

The continuum of doing Art in one place over a long period combined with *birth soil* centers an artist in his work. This formula is not a requisite to do “great art” rather a formula to do a genuine body of work that is a pathway to living your art.

I grew up believing if I work hard enough I will be a ‘great artist’ one day. Well it did not happen that way, but something else did that has greater value. I grew up to be an Artist. Now that has happened I can not tell why my quest was so urgent, to spend 40 some years chasing after an identity, when it seems now what I really wanted was to simply be an artist. When I go down town, folks recognize me as an artist; it has become my identity. At social functions I am asked how my work is going – just like they ask of the builder, writer or shop owner. When I walk into my studio, it is this friendly place where one or two projects underway wait for my hands to complete them.

My environment here in Montana is mountainous which is stone as is my statuary. Combining steel with the stone I can extend the form and create monumental jewelry of sorts. Shaping the stone, adding carved graphics and steel fixtures I have found a vocabulary with which to speak about what I like. The work is arduous and challenging

pushing my skill levels everyday; joining stone to stone and attaching steel fixtures to stone have become my sport. To work hard follows my heritage as my family has a strong work ethic, I grew up working along side men doing a man’s day of work.

I truly found my media in stone. It is hard work that challenges my skill level and engineering sensibilities day after day. Stone has also led me to study geology to decipher how it was made and what makes one stone different than the next; most importantly geology has taught me how to hear what a stone has to say – yep they talk. Not like people do but the stories are of *Deep Time* how the stone was formed and what it was before it is what it is now. Each stone I bring into the studio has also been shaped by weathering processes and geo-tech forces ... more stories.

The symbols and shapes I carve into the stones are also a vocabulary generated by decades of dealing with them. New symbols and textures are an ongoing thrill for me. I get better at carving and richer in knowledge of pre language markings as well as find current symbols that evolve into vocabulary. A symbol, an old friend, the arrow began appearing in my work in the 60s; it can be found on leather work, wood work, steel work, stone works and in drawings and paintings that span 50+ years. It is still a fresh and pleasant shape to deal with.

Here I should acknowledge how proud I am to be an artisan; it is the noblest station I may reach. It requires studying a material deeply, its historical use, the science of it, the tools used to shape it, the forms and functions that make it useful to people. In the case of Guilds that can take a young man’s life to maturity then as a master in his prime he can express his creativity. Somehow for me the gift of Dyslexia, stamina, the perceived duty of my quest – and of course working night and day for 30 odd years, I have mastered several media as an artisan. The joy for me has been to carry the craft into art, emphasis on appearance over function. My blessing has been a solid connection between mind and hands, allowing me to transfer the knowledge of

shaping one material onto the next. Using the tools and equipment needed to shape one material leads to the cutting and shaping of the next material; it requires different cutters moving at higher or lower speeds – learning to shape material by hand before by machines is very important. Yet to be a good operator of equipment is also a necessary skill set.

Back to *Root Art*. Art that rises up from the *sense of place* through an artist that is in tune with his environment is a different category and very special response to subconscious knowledge of a place. All the senses are involved to every season, the mountains, valleys, smell of each river's biota. The more an artist immerses himself in his environment the more his work can say. I am sure this is true of any place, city or country. Then there are the life experiences like a solar eclipse, earthquake or flood that highlight a place where we are when it happened. The memory of such moments are complete with vivid images of the place we were at.

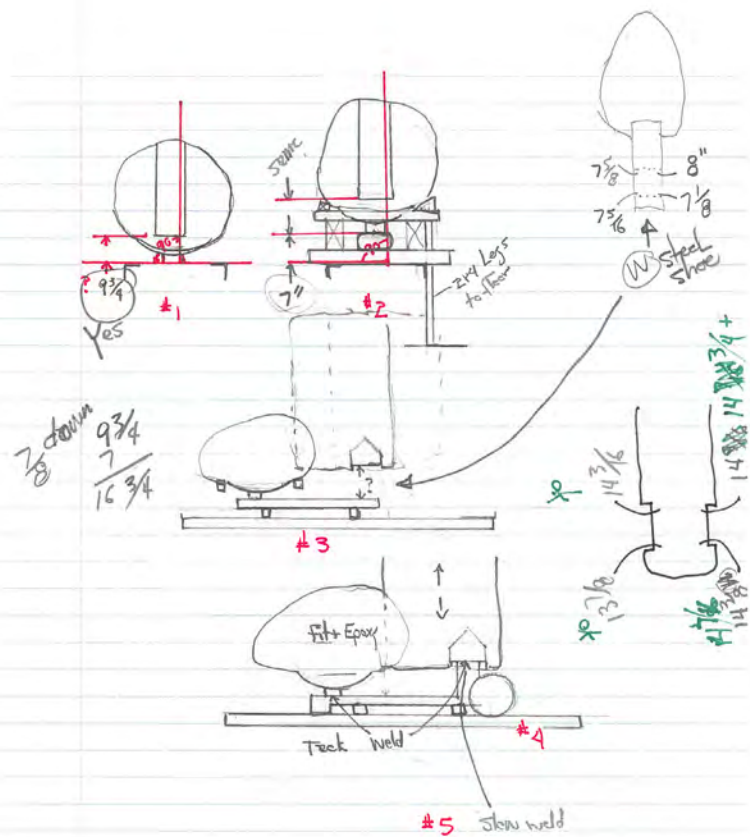
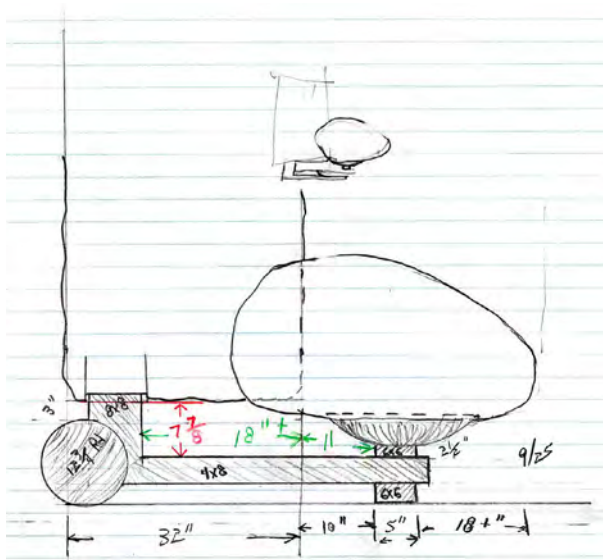
A stone that is pulled out of the ground with lichen, soil stain and calcium deposits comes with the experience of shovels, bars, wenchers and the weather that day. Once that stone is set up in the studio those memories are a part of the evolution of the concept of the sculpture it will become. Even when not going to the field to get the stone, the knowledge of the quarry it came from the geology that formed and acted on it, the drive to select it, the men who quarried it are part of the sculpting experience.

It is not necessary for me to remember my childhood exploration of the river bed finding agates, roots bound around stone to sculpt stone in my studio but for sure those experiences are a part of the process. Then there is the continuum, beginning the next sculpture picking up on things gained in the last several sculpting events. Using the vocabulary of textures, forms, symbols learned recently and over the years to express the concept at hand. This is one of the ways that for me doing non-objective art is better than making animals, figures etc.

as it is easier to concentrate on the current concept by not getting hung up in the lore surrounding the kind of subject being made.

Recently I completed a sculpture that I had begun many years ago, the most startling part of the experience was walking into the studio and thinking someone else had been working in there. Which is really true as each experience indeed does change us. The river of changes in my work over the years was brought home in the effort and now that it is done I have a sculpture done by an old friend of mine and myself ... collaboration.





4 hr. 9/18 - picked + weighed 3 boulders [3 Ton of stone]
 5 hr 9/19 - hauled Boulders to studio [Truck broke-down!]
 3 hr. 9/20 - Fork lift unloaded - stood - first choice on end
 4+hr. 9/21 - saw crated egg stone - turned it up on end
 4 hr 9/23 - pre + A-core cuts [A Core 100°]
 2 hr. 9/24 - cutting core out of Boulder
 4 hr. 9/25 " " "
 3 hr 9/26 " " "
 3 hr 9/27 " " " good progress - design easel and hoist
 3 hr. 9/29 saw - finish Boulder slot cut
 6 hr. 9/30 - Move Boulder inside of turn for Base steel + steel run
 4 hr. 10/1 - Begin Boulder Base steel (BBS) cut + fit
 4 hr. 10/2 BBS
 3 hr. 10/3 BBS
 8 hr. 10/4 - finish BBS welding + concrete wk done
 6 hr. 10/5 - build easel / grind BBS / Move slab into studio / rearrange.
 3.5 hr 10/6 - saw stone cut on Boulder - jiggery wood work - punch hoist
 6 hr 10/7 saw - Cikan visit (Loved the pipe so far!) Moved Boulder up onto new easel.
 3 hr. 10/8 turned Monolithic Slab (MS) layout + prep cuts
 2 hr. 10/17 cutting on Tendon
 10/18 Ties - New Heat / New Lights / New Hoist
 3 hr 10/19 Weds - cutting at Tendon (Cabin) ← PM
 8+hr 10/11 Fri - Tendon cutting - set MS up on easel!
 3+hr 10/12 SAT - scribe + shim MS
 2+hr 10/13 Sun - Turn + lay down MS (w/ take) Layout cuts
 5 hr 10/14 Mon AM. Tendon PM. Steel support of MS cut

Embrace-Cikan

EMBRACE
 2002
 6' dia x 6'2" high, 6600 lbs

3+ 10/15 Tues - Steel Socket on MS cutting - side 1 MS ready to turn stone next side! *still made pattern - More copying!*

7hr 10/16 - recut MS side 1 Tendon camp Turn stone to side 2 + dress BB Pattern BB #2 (Big Boulder)

3hr 10/17 Thurs - cutting Tendon MS

5hr 10/18 Tendon + steel socket MS etc. granted

3hr 10/19 SAT - Tendon + Met. Socket cut Now ready to begin fitting!

5hr 10/20 Tues - Brace BB - Frank visit very good response, wants to review siting - fitting joint/steel

3hr 10/21 Weds fitting stones PM

4 1/2 hr 10/24 making graphics + cutting

8hr 10/25 Fri - steel hoop/cutting graphics - Mock-up/Lay down MS

C - 10/26 steel hoops ready to pour conc. *(siting @ Citrus)*

3 - 10/27 - Birth Spiral

5 - 10/28 - " " / rebar in slab poured + finished conc base

4 - 10/29 Tues Vert. Carving on Origin spiral chord (BB graphics stand)

4 - 10/30 - ~~cold 30°~~ inside MS graphics cut out draw head - cutting slab

5 - 10/31 MS graphics cutting cold 28°

4 - 11/1 MS graphics " "

2 1/2 - 11/2 - steel pin MS - fitting steel bolts - PM grinding turned

2 1/2 PM for edge cuts w/ steel shoe 3 pic.

3 - 11/3 sun - cutting MS edge graphic *Peace Hall*

5 - 11/4 - turned MS pinning cuts spiral - started chiseling / welded steel shoe and bolted it on!

Nov 5 - finished graphics! steel MS SHR. and turn for fitting - detail + steel

Next

4c sessions to date

Nov 6 Weds - get trailer from Deep Ck

7hr fitted stone together / began steel leg

4hr Nov 7 - some steel wk - frank visit

Nov 8 - Loading conc. base. wash slab get gravel (Ben helping)

6hr Nov 9 SAT - set conc. base @ Citrus PM - Lay out for next moves

5hr Nov 10 - Raised + lined BB re-rigged MS for steel work

5hr Nov 11 - steel work

8hr Nov 12 steel work - Big day pedestal rough-in done!

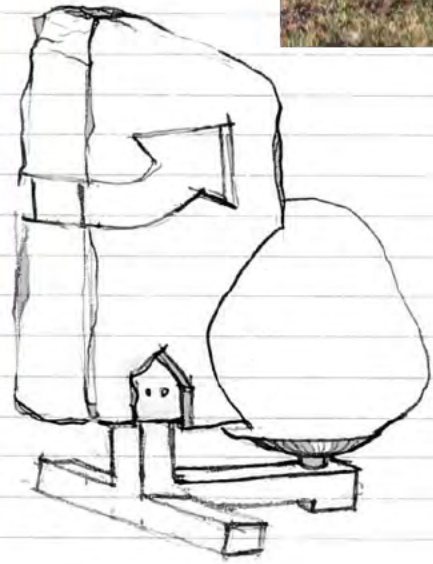
3hr Nov 13 Mon to Billings / set MS 54 re-rigged up on blocks + re-rigged looks like to go on fri!!

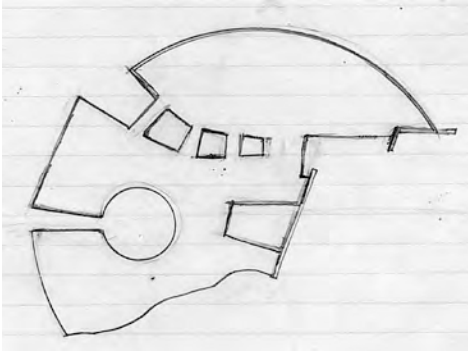
3 1/2 Nov 14 - prep for final assembly

5hr Nov 15 - final assembly - Martin and I welded + epoxied it together - It went as planned!

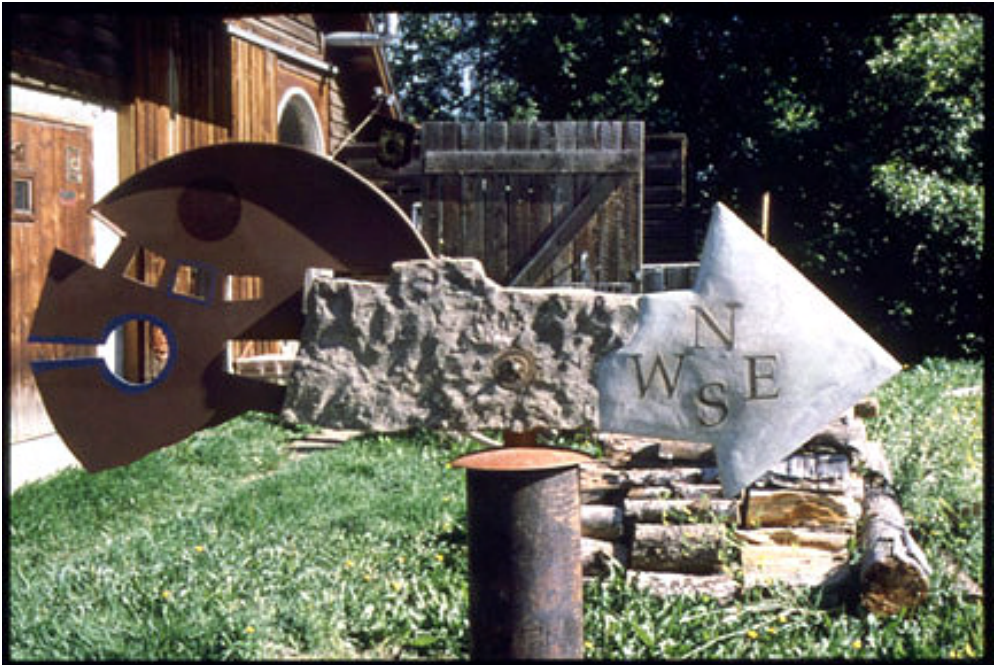
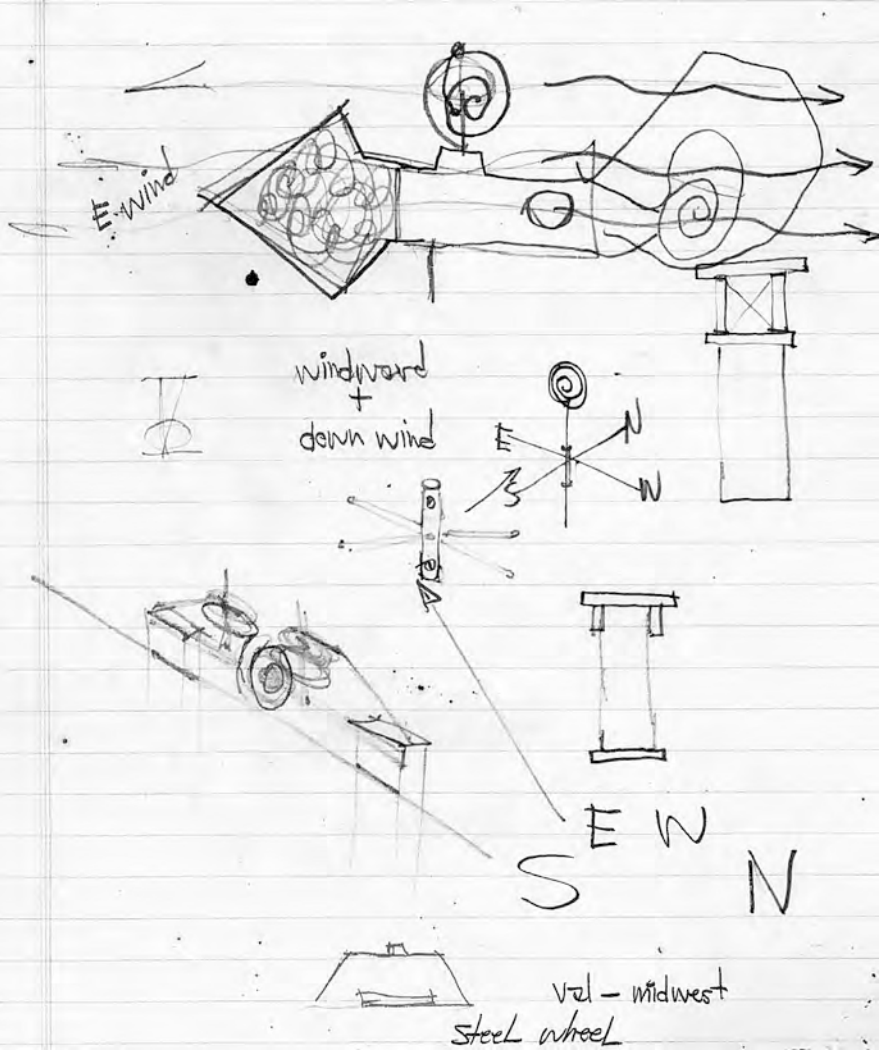
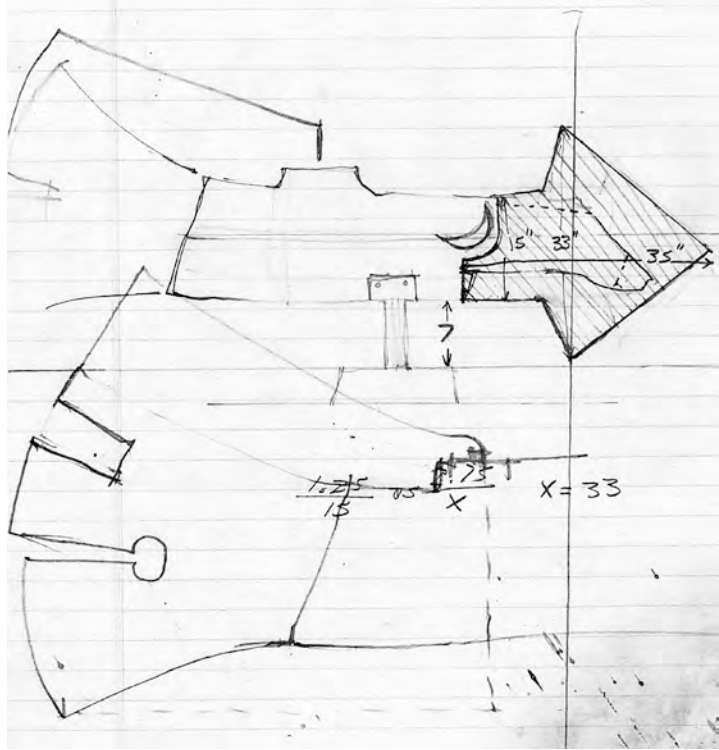
4hr Nov 16 - removed cribbing + some straps - grinding

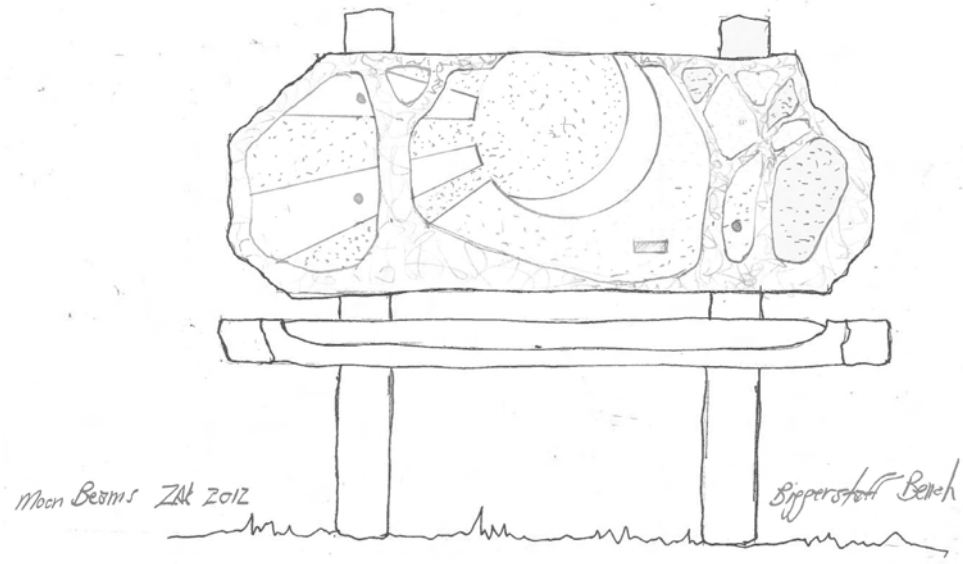
Nov 17 - first viewing with no straps, etc. WOW



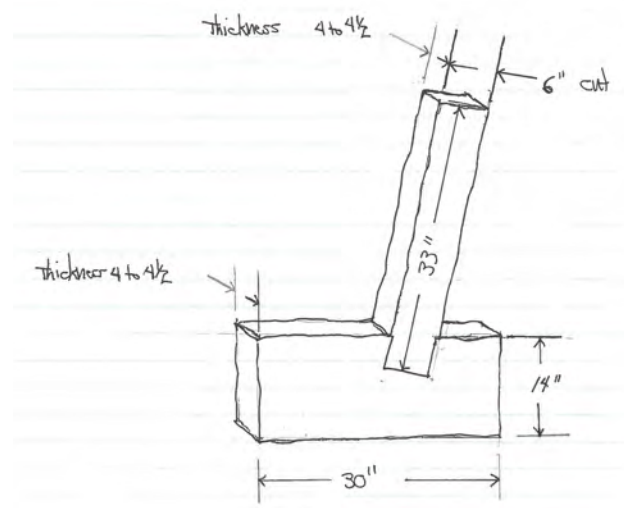


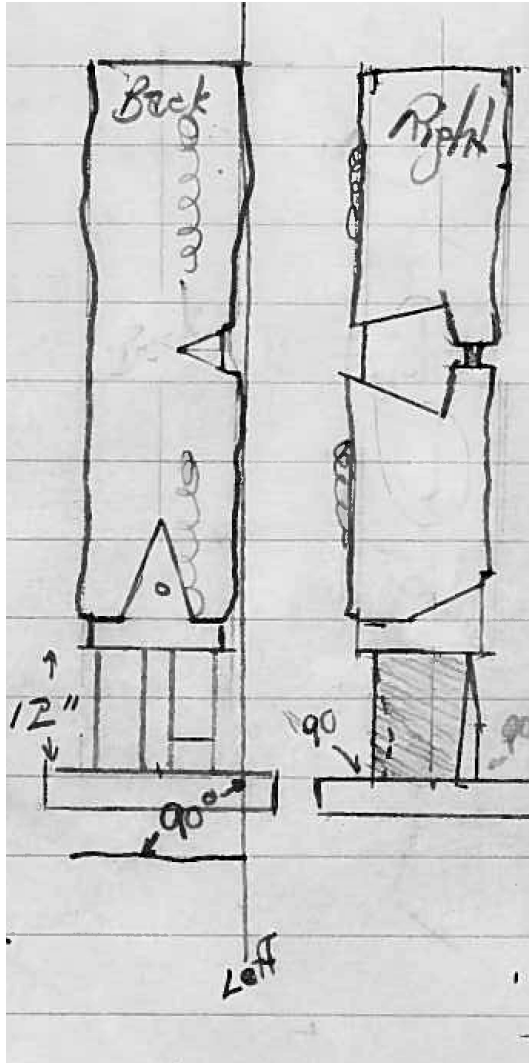
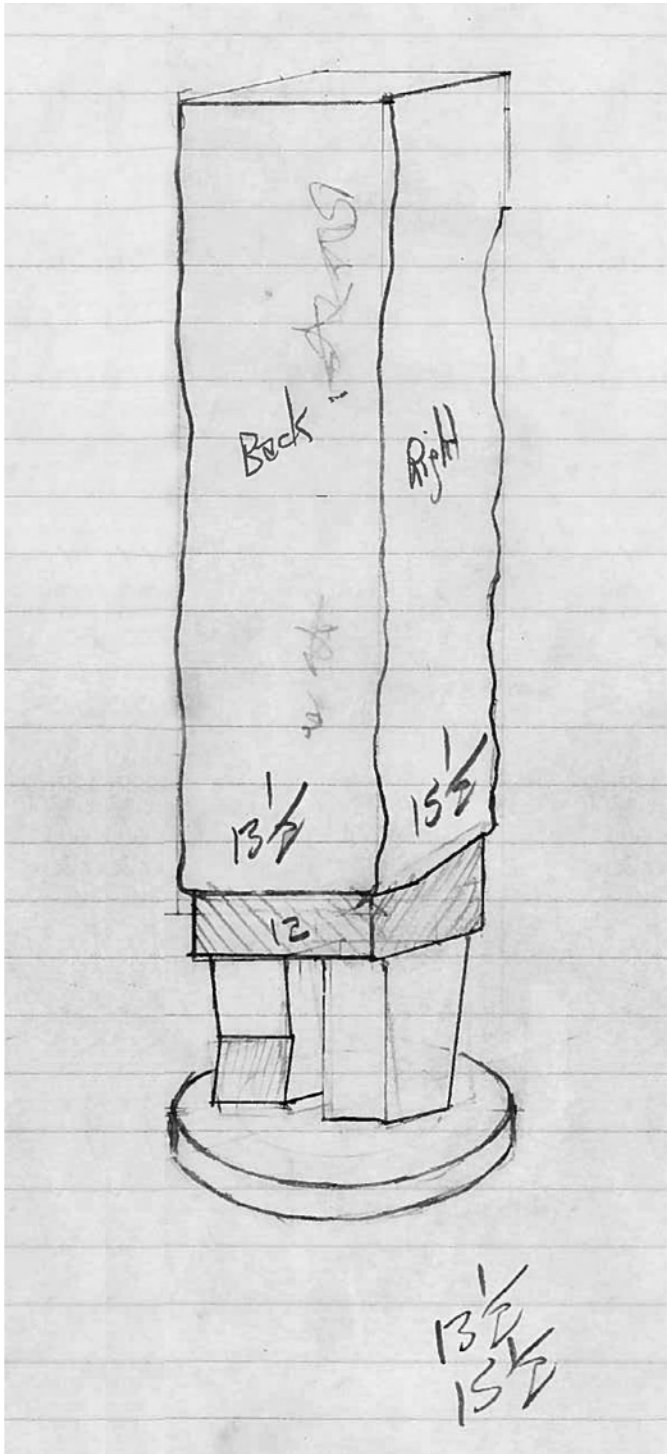
WIND JAMMER
1998
STONE, STEEL, MOBILE,
8 FEET 2" X 5 FEET 9"
800 LBS.





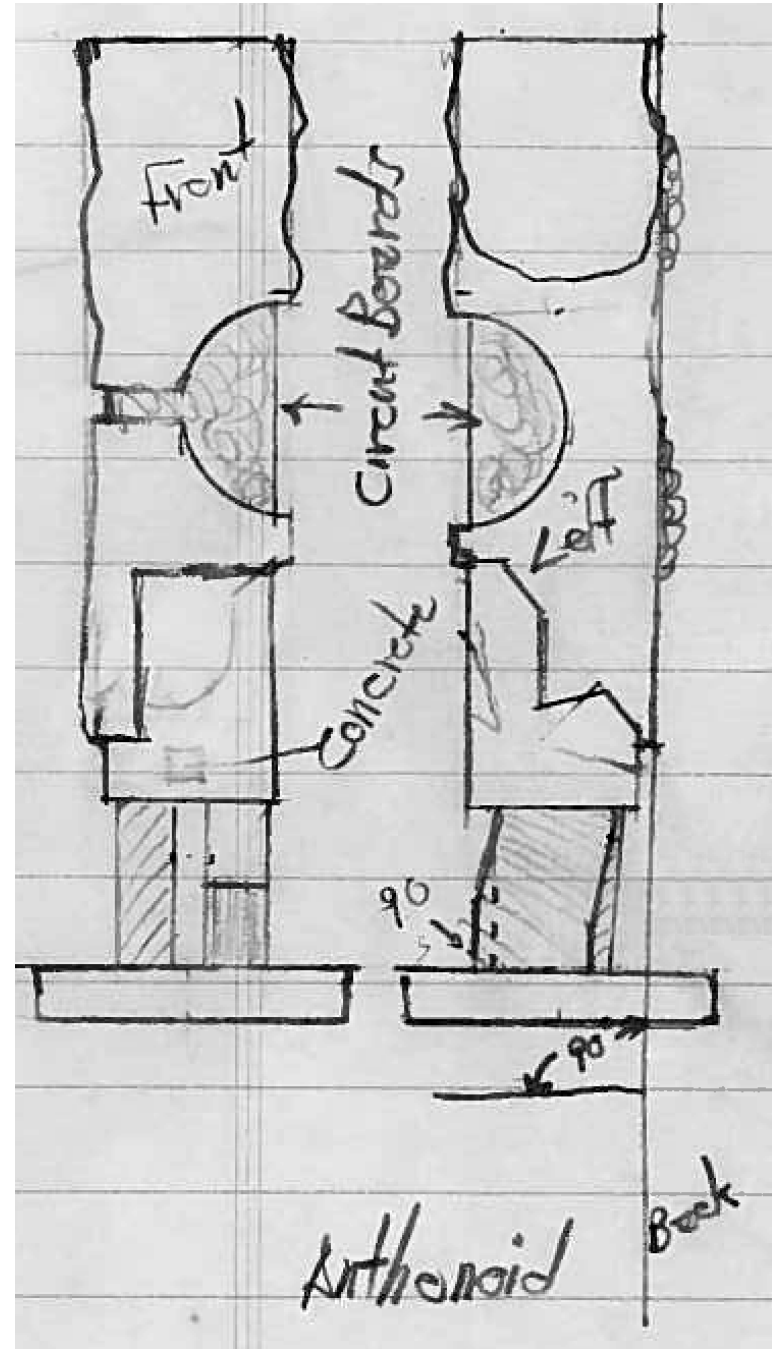
MOON BEAM BENCH
2012
5' x 3' 33" 1050 lbs.

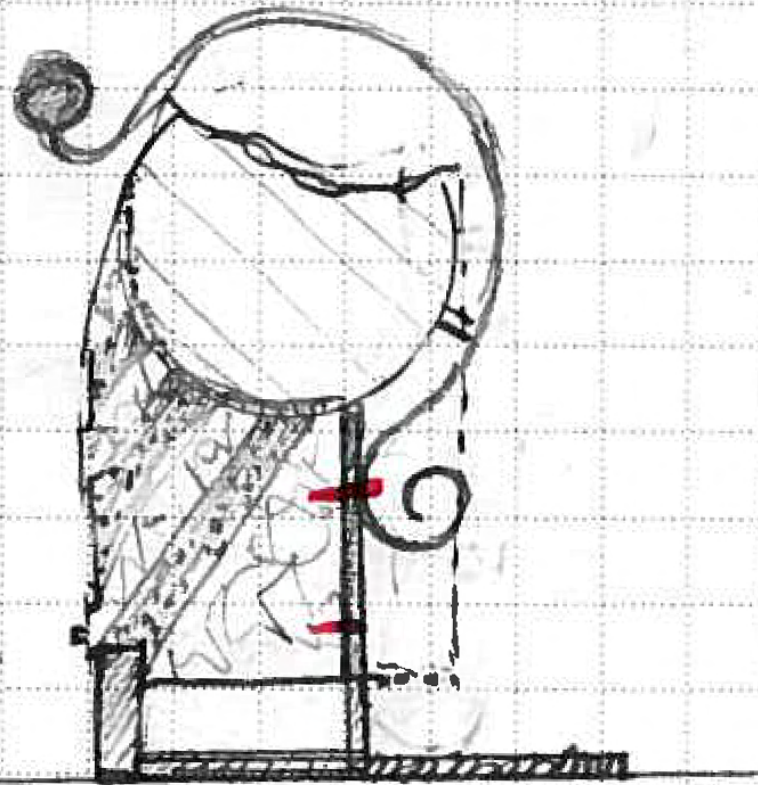
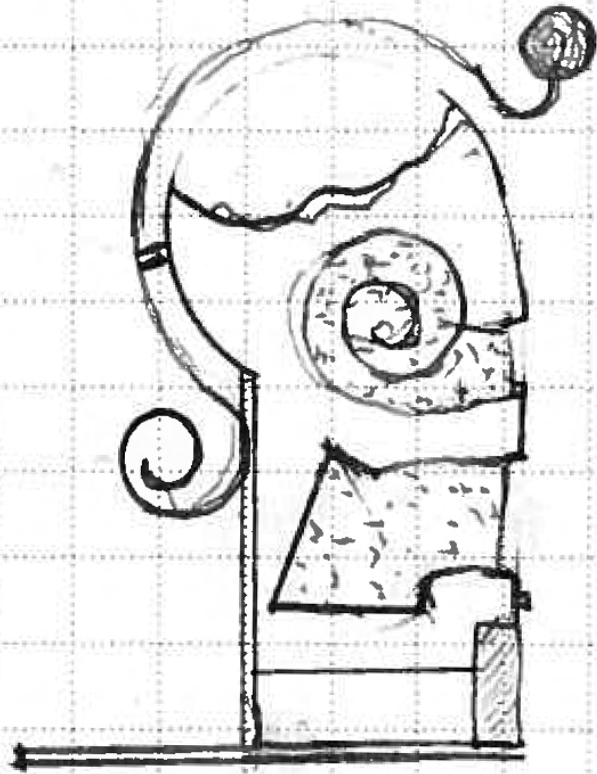






ANTHRO III 2005
6' 1" x 2' 6", 1500 lbs
Stone, Steel





Concept 9/27-13
ZZ

BITE 2013
Stone & Steele
24" High x 18" w x 8" d x 57 lbs

This newest sculpture has been a delight, for 9 days I worked in short periods on it, each day being a Yes.

First cutting the stone with a saw, then grinding the disk shape smooth ready to polish. Then carving the graphics. The second process was steel work - the fixture needed to hold the stone in place - and as it evolved will hold the stone in an embrace, while adding a character of whimsy.

In the beginning standing the stone with the natural broken edge at the top drove the design of the piece. Having a circle, a disk with a bite out of it and then to polish the disk to a high shine with the other graphics textured in chisel strokes. The surface of this stone is extremely rough so the contrast of textures will be nice.

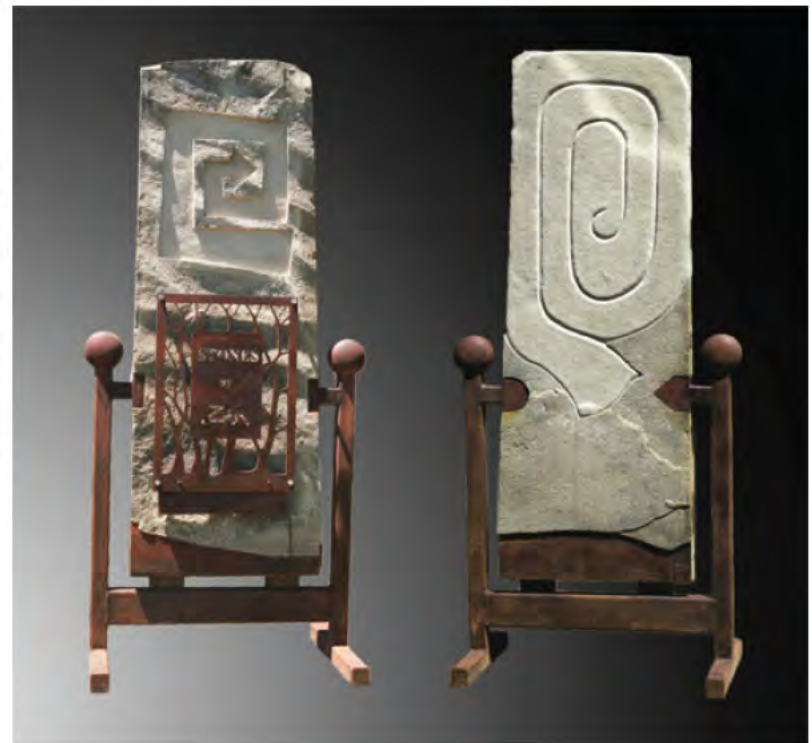
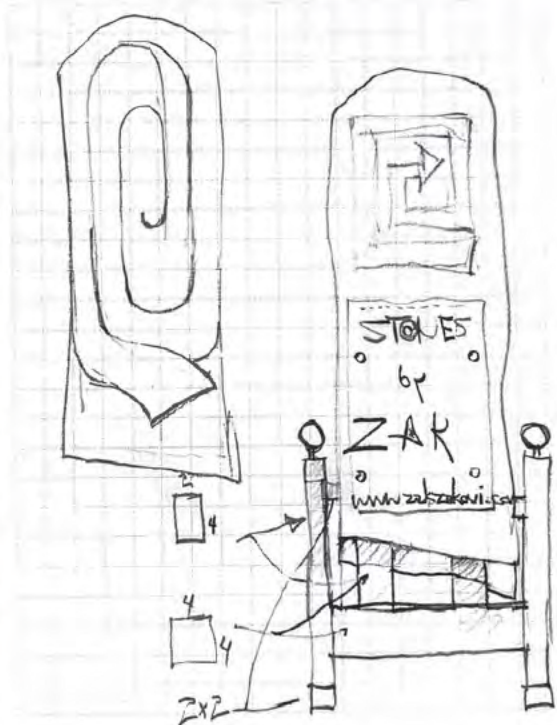
As the steel work progressed, bending the flat iron with a heating torch was a challenge and the struggle shows in the lumpy handmade character of hoop, which I like. Then the trailing off in a squiggle-like form to end in the small steel sphere is a 'laugh' caught in stop motion. Blackening the steel and sealing the stone present the finished piece.

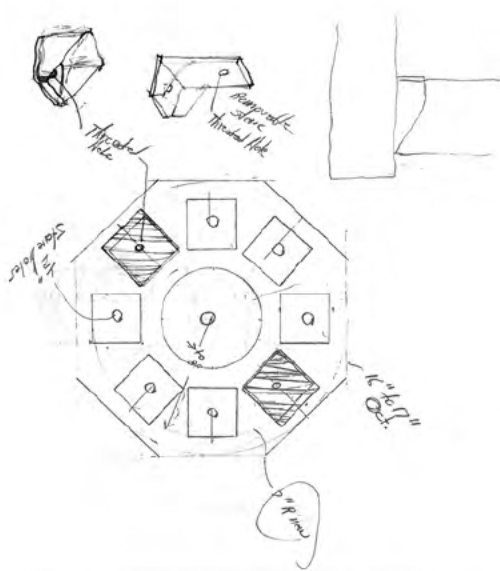
This sculpture has a personality: it shifts from burly to humorous. The stone becomes a jewel in a far out setting; the organic steel hoop holds the stone like a setting while the character of the stone is a jewel still in the farmer rock. The standing piece suggests a figure, hand on hip with the other wiggling out in expression; there is a rough strong stance with a crisp polished disk and well detailed graphics drawing me in to look closer around the piece.



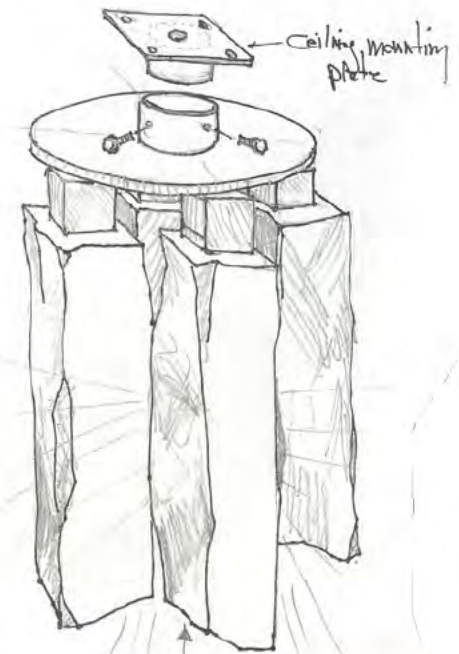


ZAK SIGN 2002
Lighted Sign
9'4" x 3'3" 1250 lbs,





Four Stone Chandelier



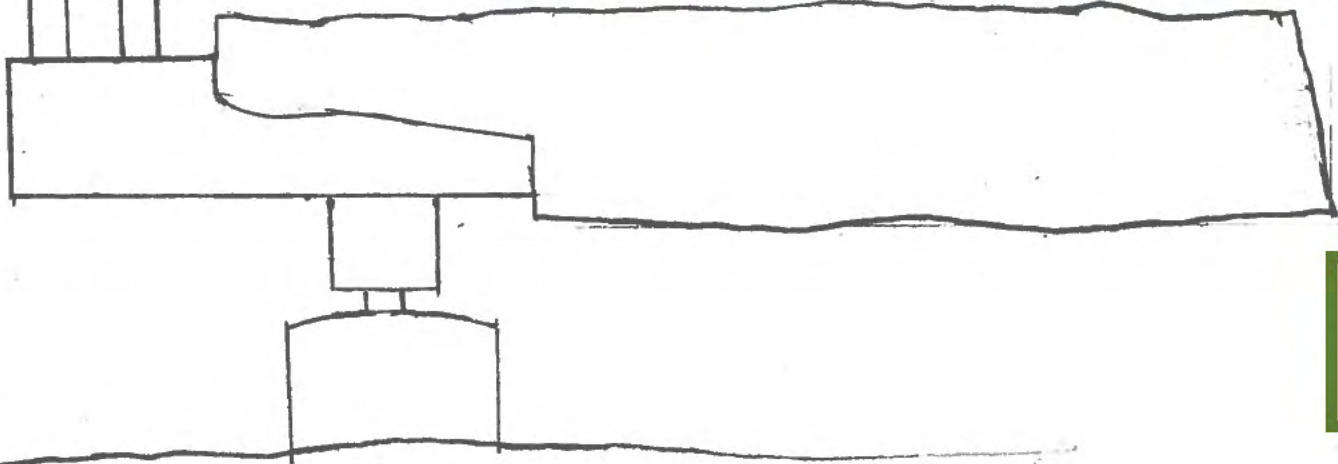
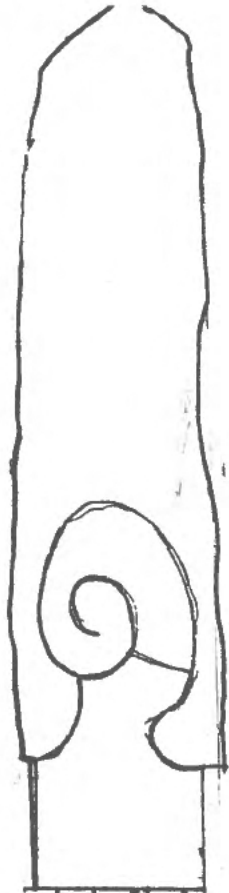
Same Light assembly as foot pedestal Light.

STONECICLES

2007

2 x 3' Stone and Steel 350 lbs

STONECICLES is a chandelier that radiates spokes of white light around the patio; a 6 foot area under the chandelier is fully lit, when the fixture is hung at 10 feet. An aluminum screen softens the spokes of light for easy viewing.



WESTERN PLANT BREEDERS
2000
4' x 4' x 6" x 1100 lbs

ARTIST'S STATEMENT OF CURRENT WORK

Zak H Zakovi ... I am a Rocky Mountain sculptor working in Stone , Steel, Concrete, Wood and Bronze . Born to a hard rock miner and his creative wife in Butte Montana – then raised, educated, worked / played from the Canadian border to Mexico for 50 years ... the Rockies are in my bones .

Working with stones as they are pulled from the ground, leaving large portions of the natural mineral stained and lichenous surfaces untouched ~ while cutting forms and graphics (inspired by early man) into the worked areas.

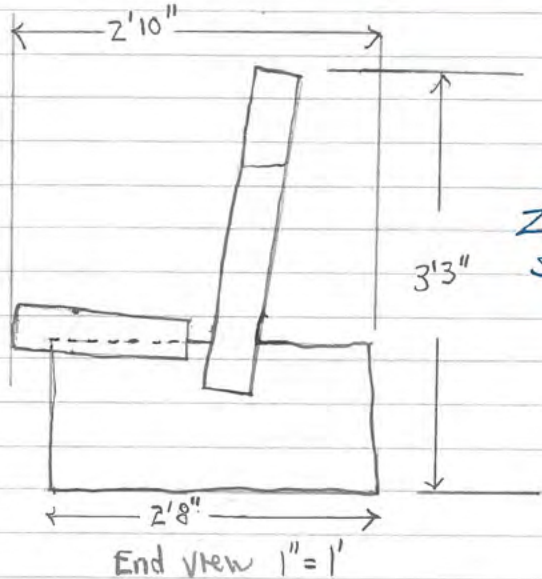
Exact mortise and tendon joinery holds Stone to Stone and fabricated steel or cast bronze extensions to poise the stone. Creating Stella (story stones) and wind mobiles in excess of one ton ~ *stones that blow in the wind* .

Sculptural concepts that span from Stela to Astronomical markers afford Zak the intellectual and spiritual juices of Geology – Anthropology – Metaphysics and good old hard work I seek thru this work. Always working with a stone I can't live without, following the *Yeses* that lead each construction to its conclusion .

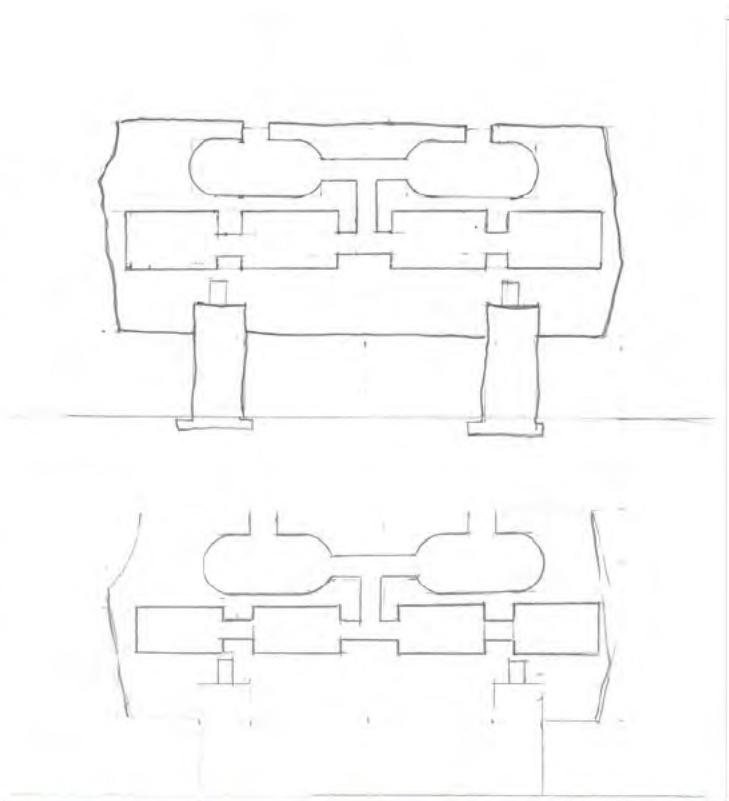
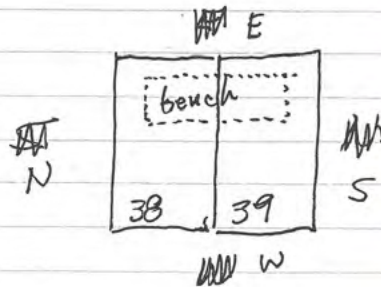
This work I do is arduous enough to absorb my fiery nature, allowing me a very spontaneous and lyrical expression in sensual form.

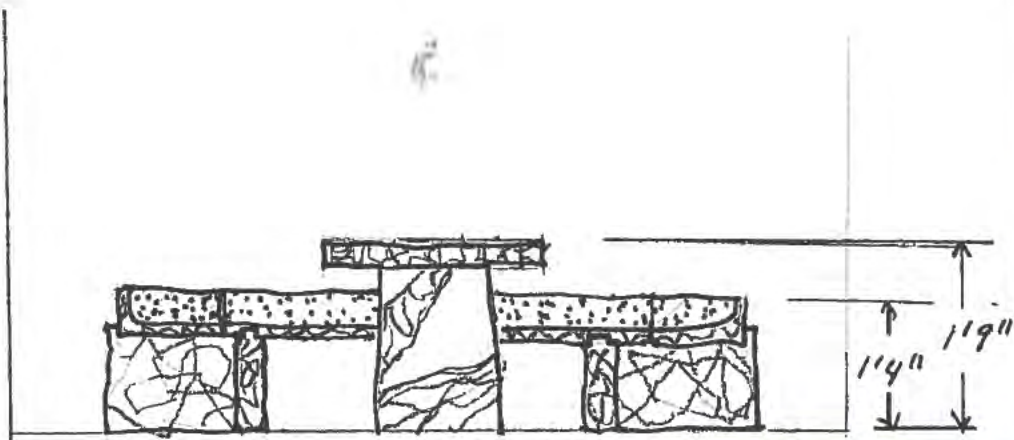
GRAF MEMORIAL BENCH
 2011
 3' h x 3'd x 5' long
 2200 lbs

*Perspective view
 no scale*



*Zak N. Zakovi
 Sept. 20, 2010*

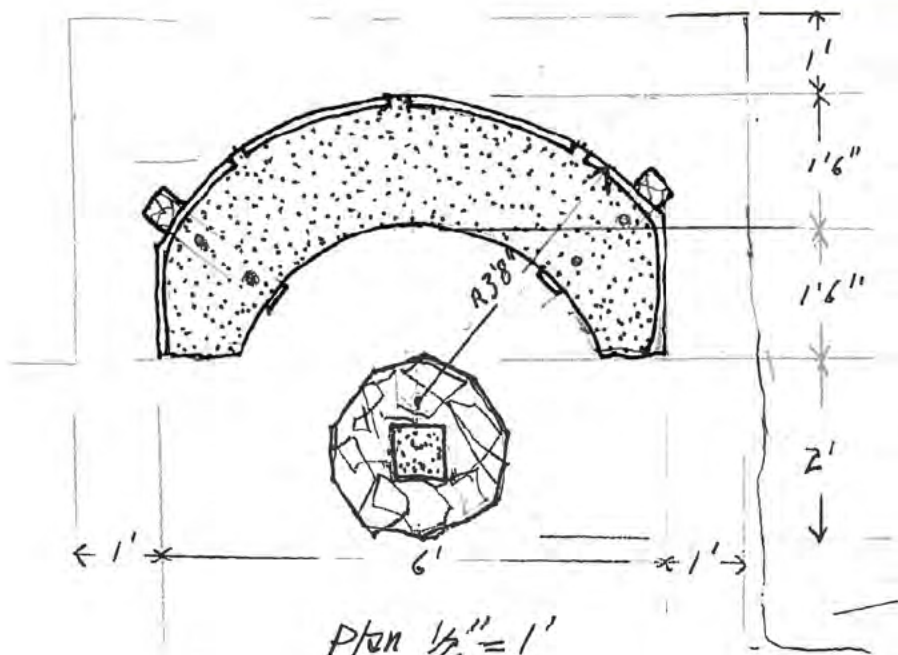




450#



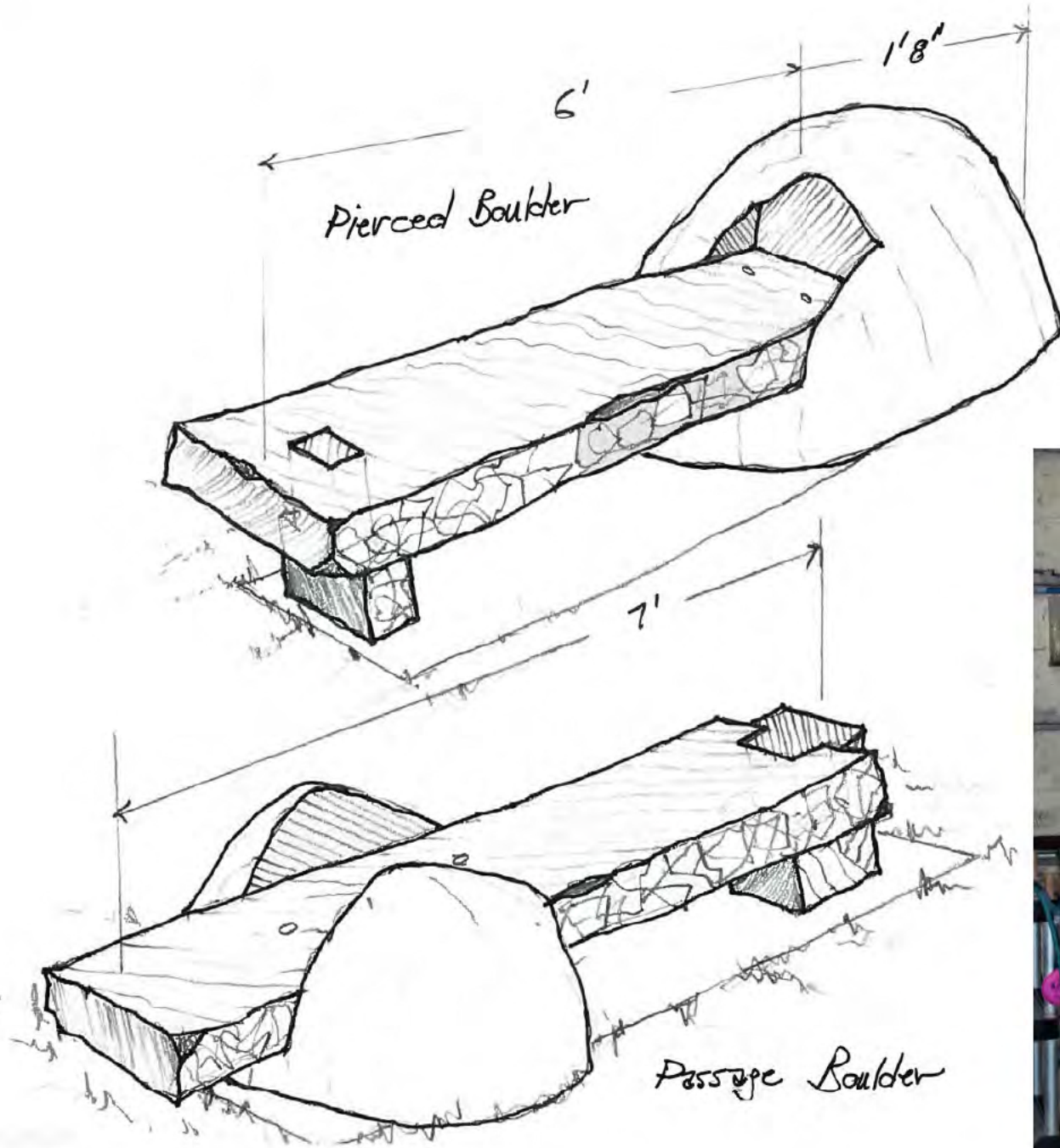
JAX BENCH
2010
6' x 1'4" x 3'6"
900 lbs



Plan 1/2" = 1'

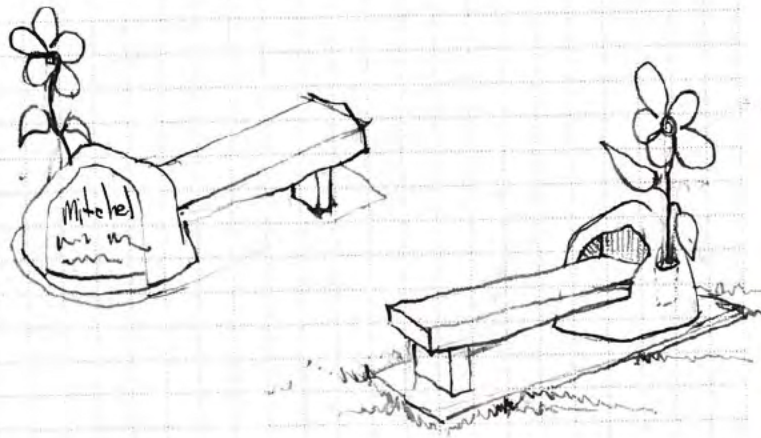


Perspective
No Scale ZAK Nov 2009
APPROX - 1200 LBS

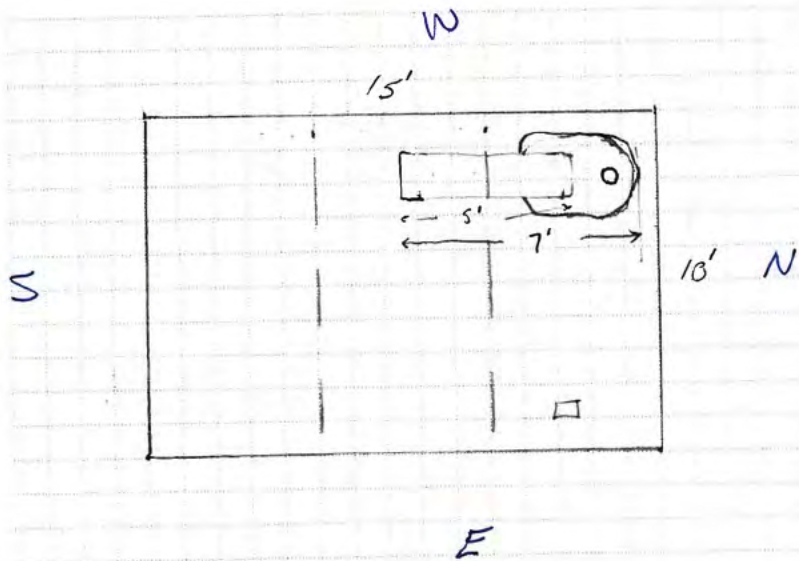


BOGERT BENCH
2010
(No Photograph)

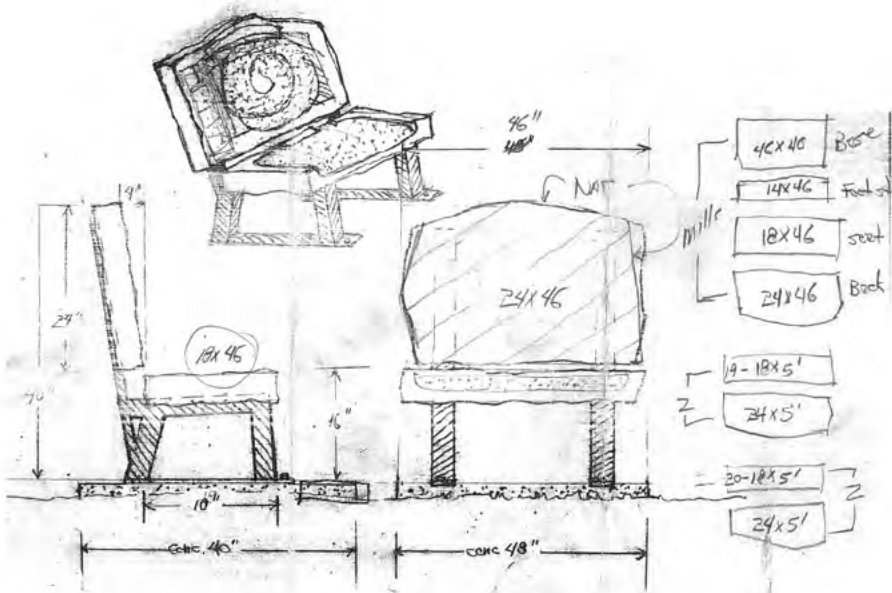
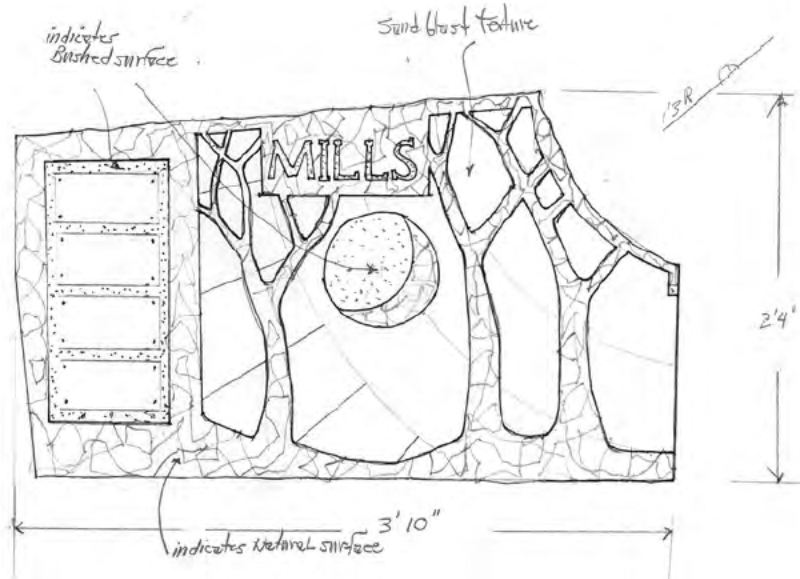




Mary & Mitchell



MICHAEL BENCH
 2009
 6' l x 7' h x 30" deep x 1700 lbs.
 Stone and Steel



Mills Bench sun-st

PSS	B1	B2	Notes
			Recap: Meal with John & Sandy in Nov - discussed project Dec went to Reigate to select stones - John did not like them Jan John selected 3 slabs after 3 failed attempts got them into my studio
			Jan 27 meal with John Sandy + son - got on track prep + meet
			Jan 30 design
			Mailed form to Sandoe
			Feb 17 - move stones onto easels layout
			Feb 18 drill + feather
			Feb 19 Rock face mills - cut steel all
			Feb 20 Welding
			Feb 22 Welding
			Feb 25 grindweld
			Feb 26 grinding done - begin stone wk deeping in bench seat to legs
			Feb 27 - Carved seat - mounted it to legs - set back rest in place
			Feb 28 - Daped Back rest + mounted it - Layout pictures - wash
			Mar 1 - Draw the seat life size
			Mar 2 - Refit backrest to steel frame - wash stone, wash wash cut out life size drawing - made music - built propane heater - cooking stone tonight
			Mar 3 - sand blasting
			Mar 5 - clean up - thinner wash - sun layout
			Mar 6 - carving sun
			Mar 7 - carving sun - rock face Z Bench seat - went to ^{stone} find and get to back rest stone
			Mar 8 - detail sun - first coal sealer
			Mar 9 - cut name plate panel - second coal sealer
			Mar 10 - finish name panel - p. wash back - slider - seal coat Z Bench back rest cut down - p. wash all - more inside
			Mar 11 + 12 - sealer - begin Z Bench stone cutting legs into seat
			S.T. Mills PSS - 650 - Z-2000 - MAR steel 125 - sealer 25 - Mahitson 165



PSS Z-B M-B

1	5	0	drilled anchors for legs to seat - shaped & finished cushion
1	4	0	Mar 14 finished cushion - dropped and backrest to legs - designed. (designed into night)
	2	0	Mar 15 - putting cuts to backrest - legs to curve
1	5	0	Mar 16 - Lay out star sun + moon putting cuts
	0	3+	Mar 17 - began Rough in Millr. Bench - Name plate - moved to outside
1	6		Mar 18 - Carved sun flames
			Mar 19 AM sun spiral (4hr.)

33

Art Crossing Price

Z - 3500
PSS - 750
MAT - 825

Toler price 7000
+ 400
1750
6,250⁰⁰

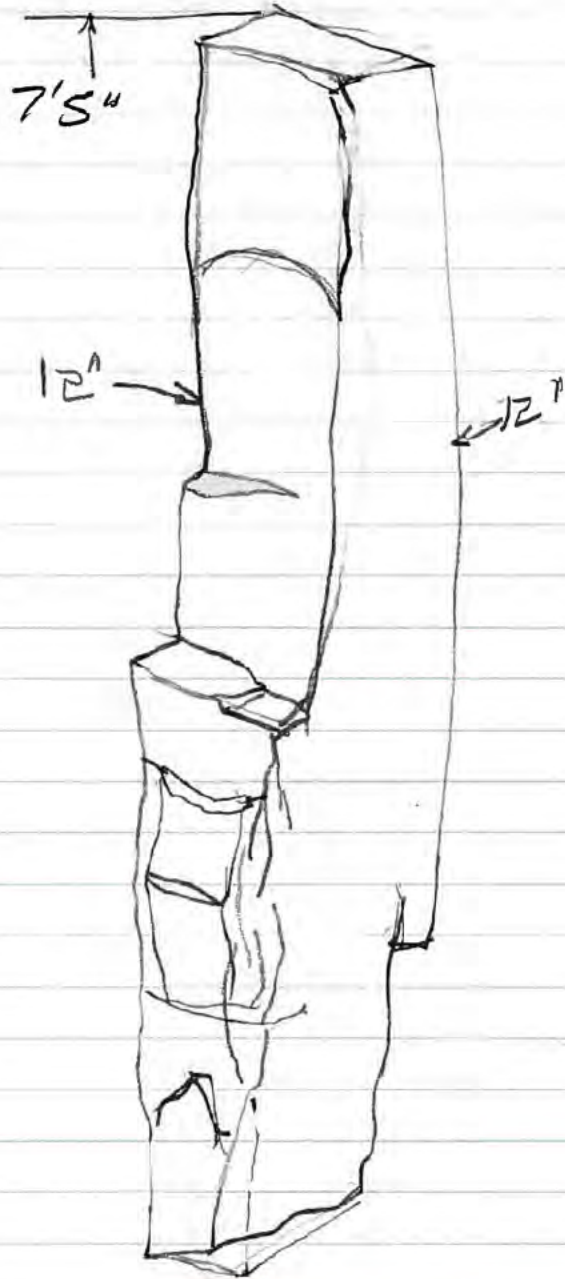
commit 25% 5075⁰⁰
5250⁰⁰ ok to sell for
3800 Down
2250⁰⁰ Bal.

SUN sit Bench - 1500 lbs 6'w 3'6"hx 2'4d Z - 95/hr x 40 - 3400 -
PSS 15 x 50 - 700 -
MAT st. st. f. f - 825 -
4975 - cost

800 lbs 4'wx 3'hx 2'd
millr Bench Totals Z-B has 2855⁰⁰ cost 3895⁰⁰ Bid 3450⁰⁰
MAT + Powder = 395⁰⁰ PSS = 650⁰⁰



MILLS MEMORIAL BENCH
2007
4' x 3' 9" x 2' 2"
800 lbs



KEEPER 2003
9 feet high
1500 lbs.
Stone and Steel 2007

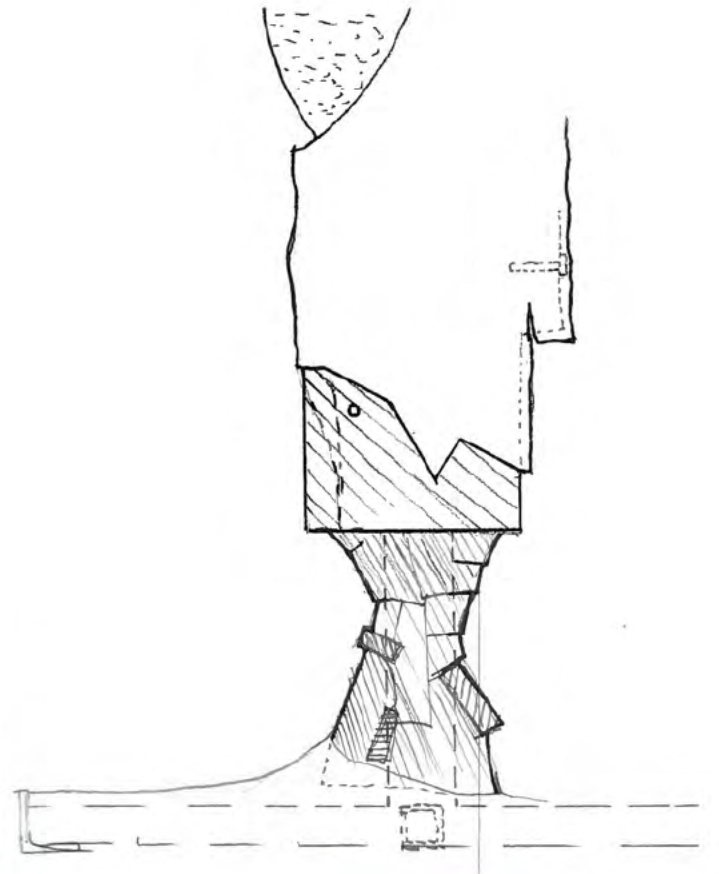
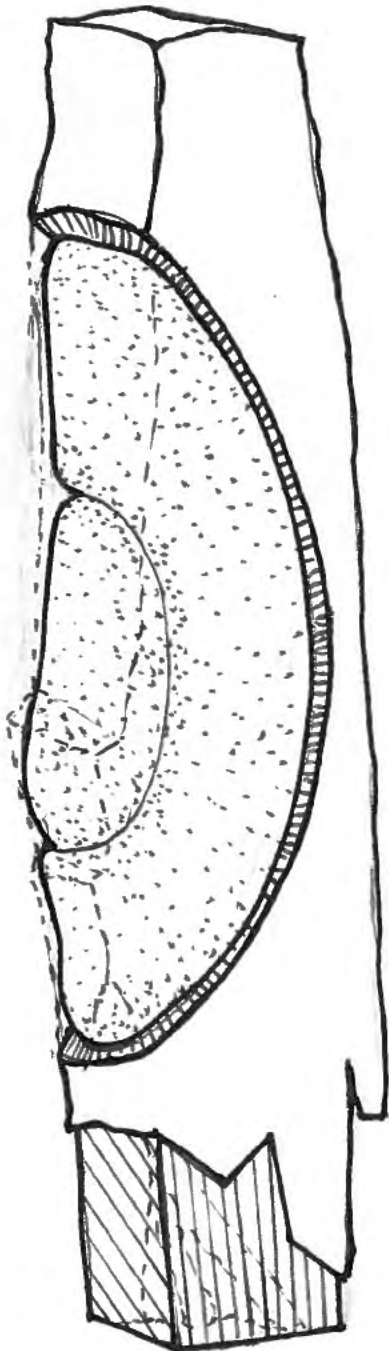
Keeper is a Menhir - a standing marker stone. Menhirs are from the Megalithic age and were used to mark ancient highways and as marker stones in alignments of moon - star and sun rising/setting observatories.

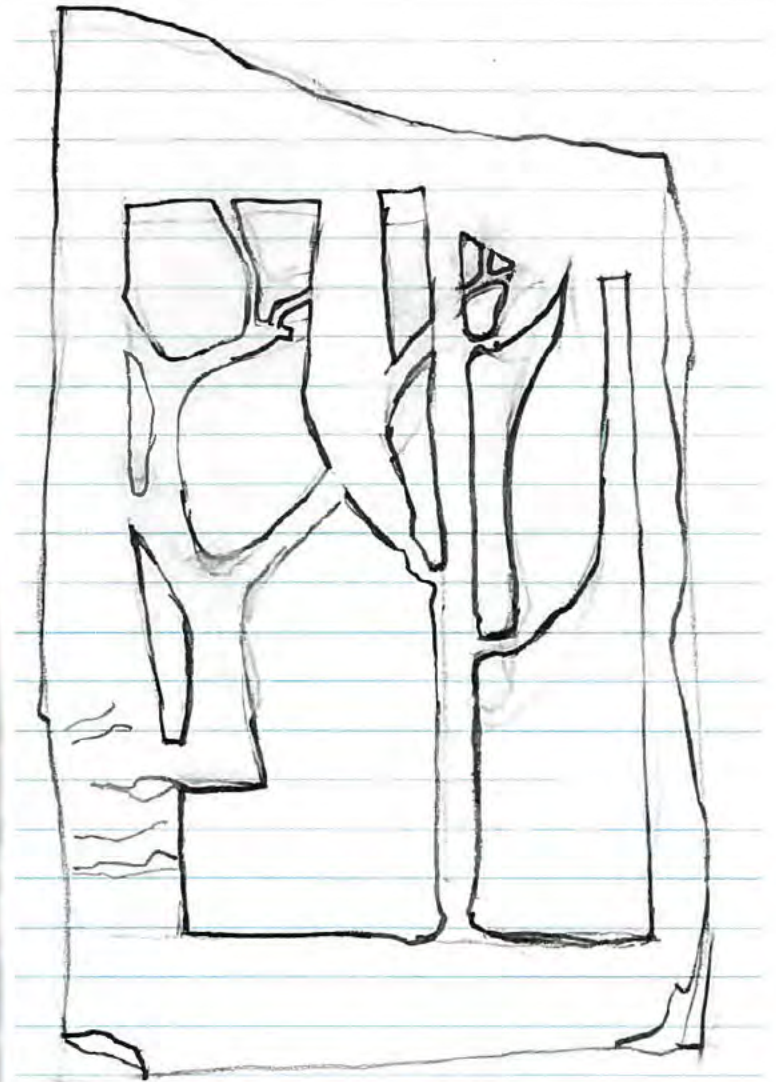
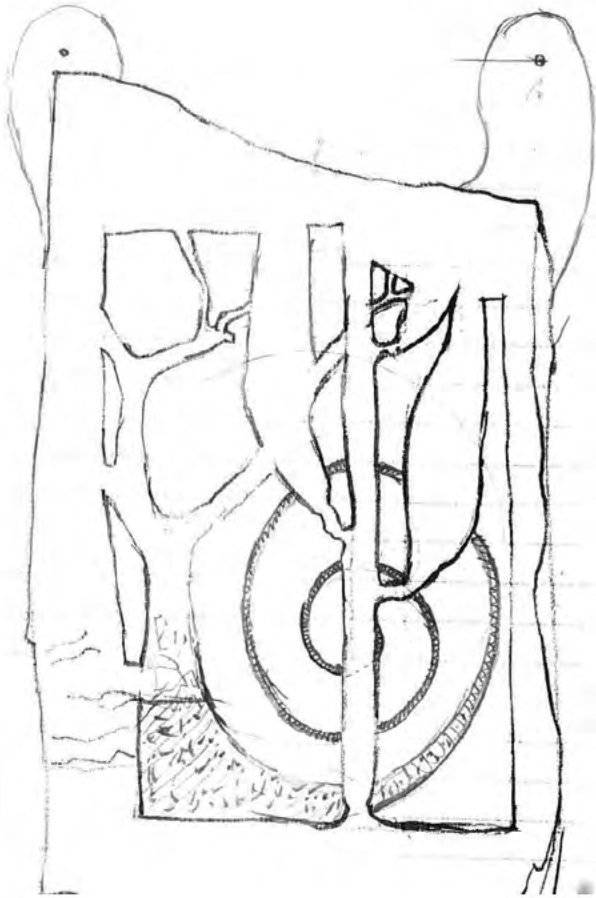
For me Keeper is a 'guardian stone' this is taken from the "Keep" - the safe house for a ruler's family inside the fortress ...

On the front face are carved two concentric circles, even though that is geometry these are done in a very organic manner. So that from the front and sides the carving reads very organically feminine in character; yet standing singular stones are strong male forms as obelisks, a nice contrast in content.

Approaching it from the back side it is a powerful exclamation point form. Thick and larger at the top tapering down to a point with a circular 'truth window' in the steel fixture ... period. The bars of solid steel supporting the piece give an airy, even lifting feel to the piece. The circular base is intended to 'ground' the piece and give it stability.

Keeper is a 1500 lbs. sculpture 9 feet tall - in 2003 it took 43 sessions over a period of 4 months to create. A major effort and outstanding sculpture.



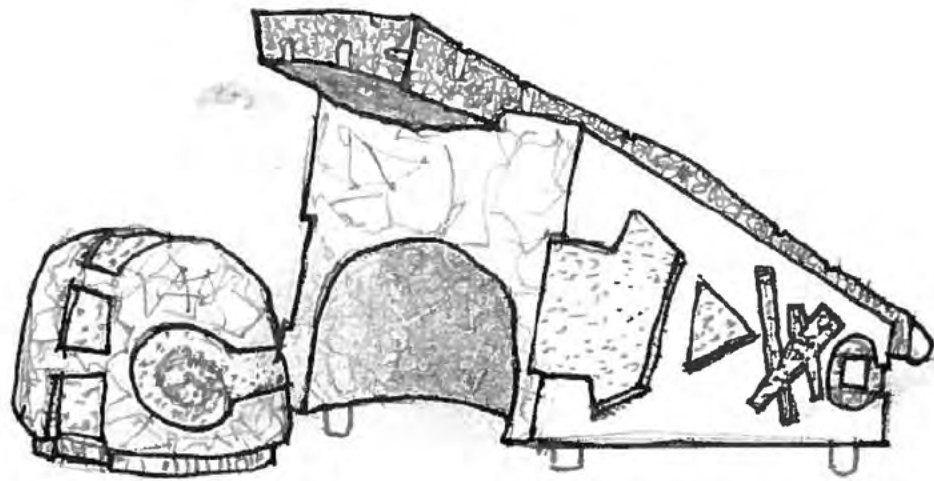


ENCHANTED I

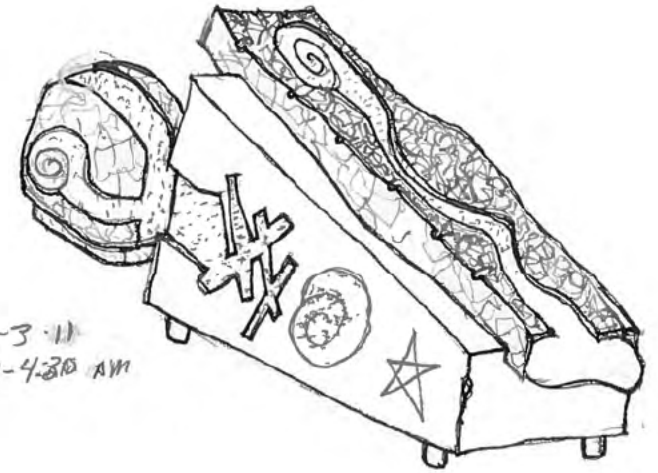
2006

19" x 30"

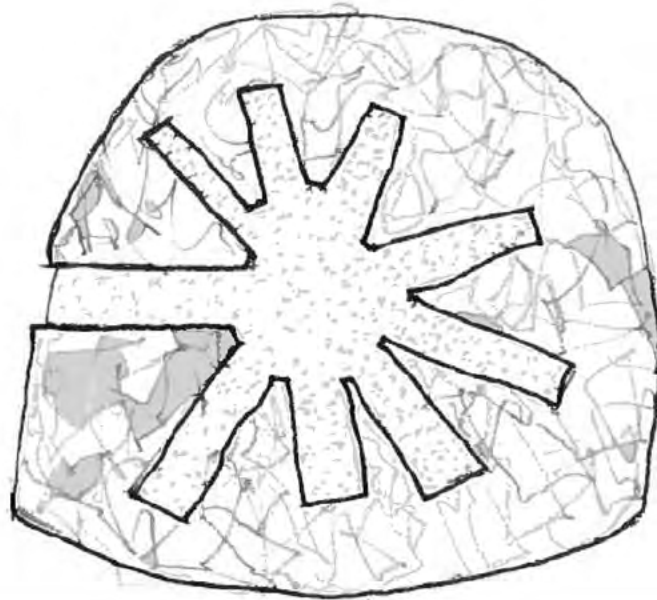
215 lbs.



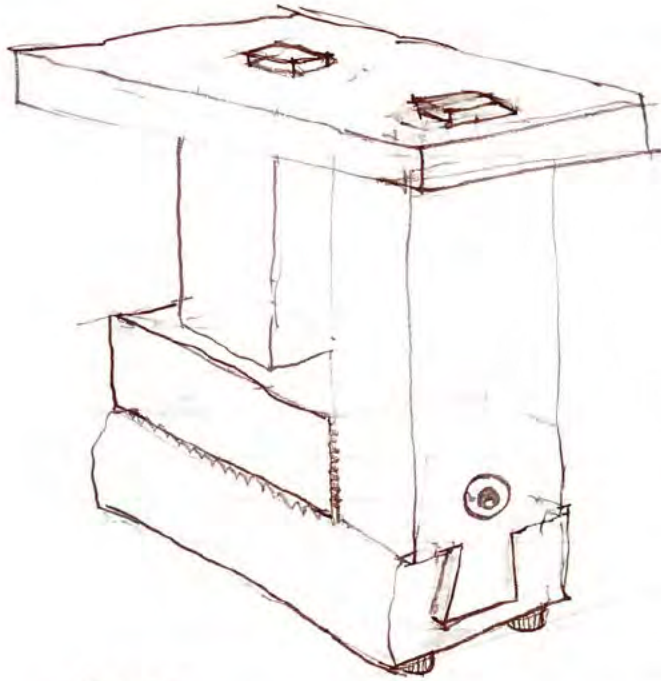
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Mar 3.11
3-4:30 AM



SLEEPING BEAUTY



Z 40 hrs
 PS 5 days
 .
 Z. 1400-
 PS. 250-
 MAT. 350-
 2000-

40 x 35

Study days
 2 time

Connections II

1 Feb 1-3 Finisher 5 hrs

~~1000~~

Price @ 3600 =

- 3 hr. Jan 20 stones
- 3 hr. 28 idea
- 1 6 hr 24 cuts
- 1 4 hr 25 finish dove tail - Blocking + posthol
- 2 hr Fri 27 Layout
- 1 8 hr SAT 28 r Top slab mortice - Leg tendon & fitting
 Epoxy pipes - cut slab - cut post tendon post
- 1 8 hr Jan 29 - Morticed Top for Post + Tendon post
 1 in 2 - cut post, to cap stone



CONNECTION II
 2006
 2' 4" x 1' 2" x 1' 10"
 350 lbs

The Graphics on my Stone Work

I have been working in the genre of *Stelea- standing story stone-* for a decade, gaining tremendous respect for pre-language symbols and intrigued by "mythological theories of ancient Stelea and other stone art". Every trip I take leads me to more early-man sites.

I can imagine the response of early men to my studio! Those guys would be blown away, they would flip-out; to see one man able to move tons of stone with steel beams, pulleys and wenches, to carve with carbide chisels, to saw, grind and polish stone with diamonds - doing in days what took them months, even years. I like to think they would take me in, a bro, a fellow stone man.

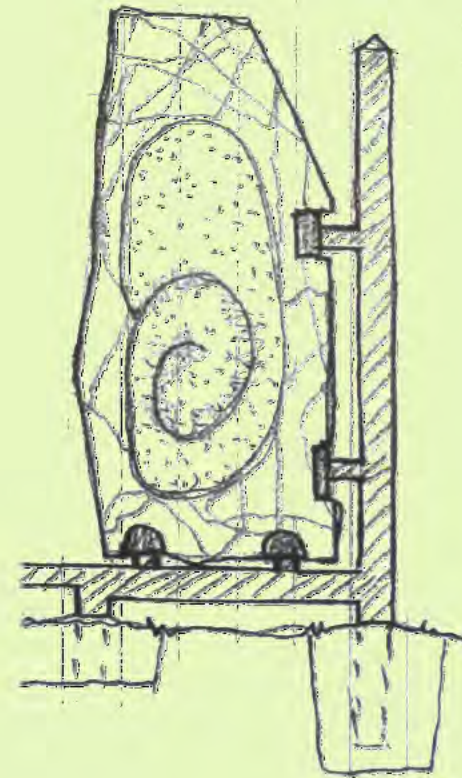
Yet my markings, the symbols and graphics I use, while influenced by the past are contemporary, responding to the shape of the stone and leading a viewer around the piece. I use texture to give a line or shape with organic or uniform qualities, inlay steel into the stone with a high degree of craftsmanship. More than providing a base for the stone to sit on, steel extends the form, becomes a metal fixture. Carving emerging shapes, like disks, concentric circles, seed forms to create idea and composition - while leaving large areas of the stone natural.

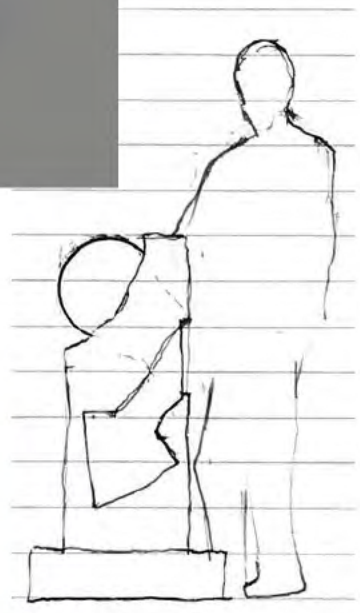
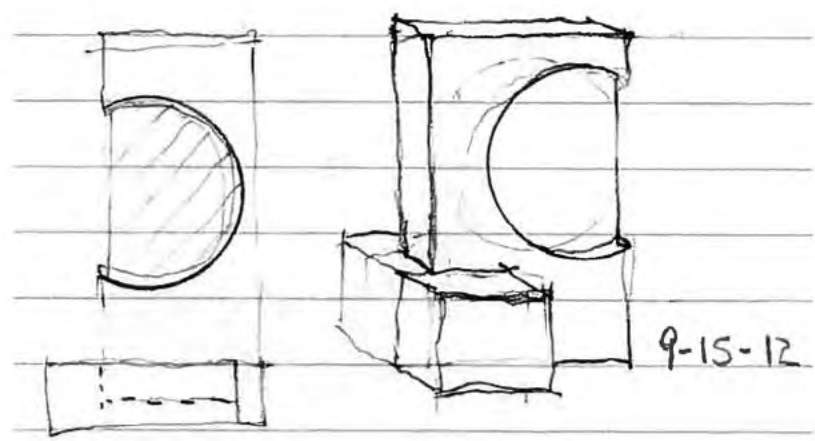
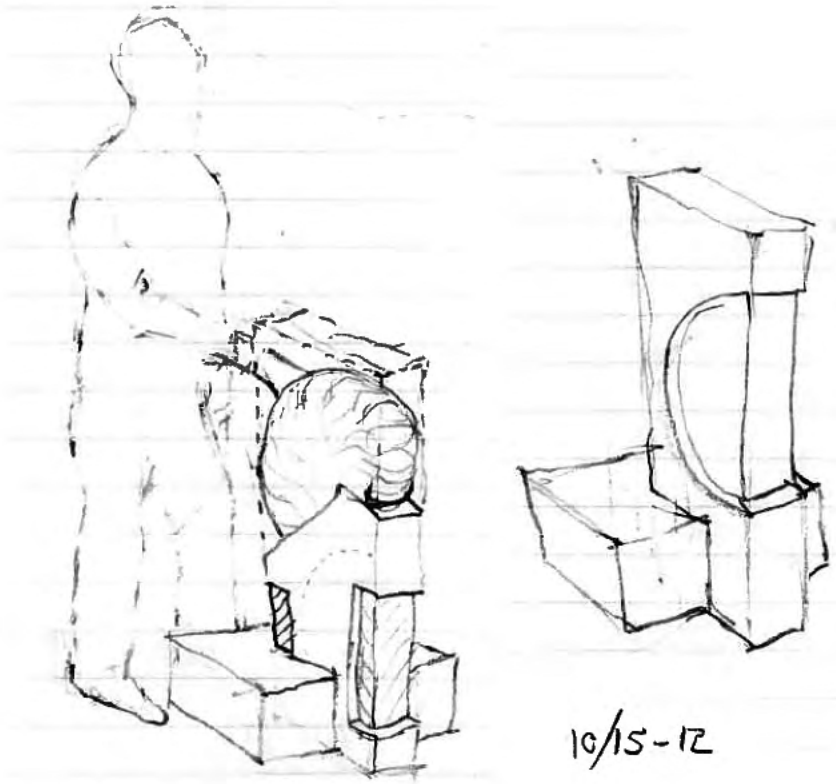
My vocabulary of shapes continues to evolve, by using the spiral, circle, arrow, loose line and other shapes again and again, these shapes/symbols become a language articulated by texture and how they are formed onto the stone.

Ancient *Stelea* were village story stones conveying both literal and divine concepts. I try to communicate ideas of male/female, benevolent serpentine, birth spirals, geometric form presented organically, enhanced with take-offs on early man symbols... contemporary, abstract *Stelea*.

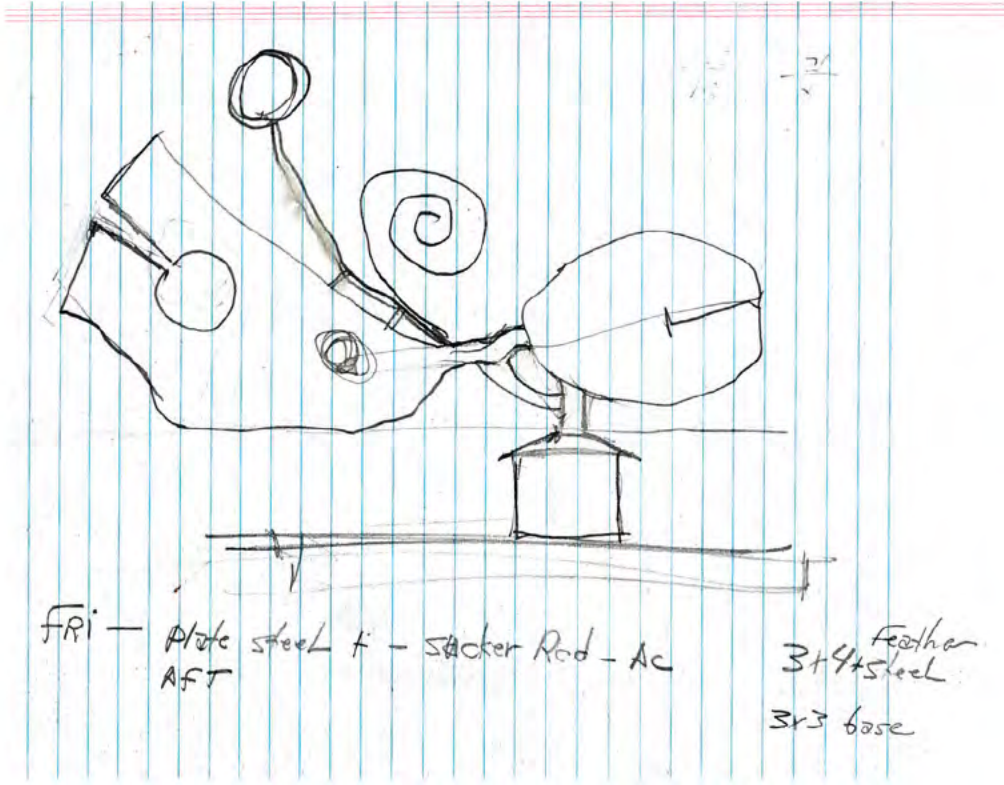
Stone art for me is friendly and very accessible. I want the viewer to be drawn to touch and embrace my work. I think of this work, while being rooted in ancient lore and made of the element earth, to be fresh and new: a blend of stoic and lyrical.

I invite you to dance with a piece or scat-sing its sounds.

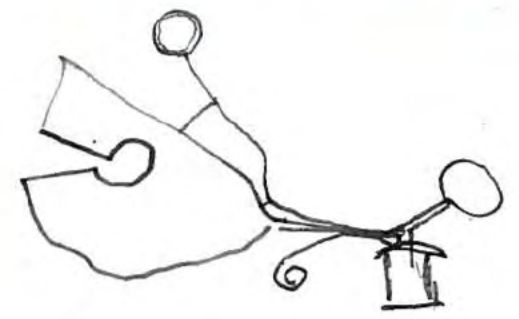




BODDY STONE
 All Stone 2012 - 2013
 3' 1" high x 1' 4" long x 1' 6" wide
 175 lbs



DRACO
2000
2' 4" x 1' 2" x 1' 10"
350 lbs



ZAK - LAND
2012 - 2013
Stone and Steel
7' 7" x 5' 0" x 3' 0" x 850 lbs

I chose this name because the landscape is a scene from my mind. Those scenes are comprised of many decades of tromping through the hills and mountains of SW Montana and the many youthful summers in and along the Yellowstone River.

This piece is a genuine landscape in 3 D. See: "Landscape Sculptures" 2012.

Structures: Approaching the piece the structural dynamics speak. A long slab of stone augmented with a concrete form supported on both ends with steel legs, like a bridge. The joint between concrete and stone visually wants to shear. The large penetrations in the stone leave barely enough strength to keep the stone from splitting. The thin top stone area under tension and the bottom one in compression with the slender tree trunk where it forks giving the last bit of strength to keep the slab intact.

Color: The black dolomite is so rich in iron/magnesium that the chips from carving are magnetic, this oxidizes the stone black. The concrete was batched with black dye then sealed with dye in the sealer. The dark colors give a stoic feel to the sculpture, by leaving the steel supports with a rust finish the legs are held separate as bents on a bridge. The delicate steel bracket holding the swinging stone disk is blackened with steel dye, for a machine finish.

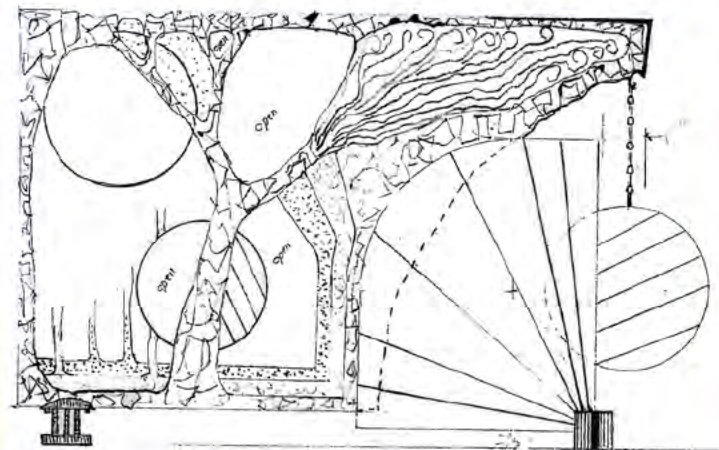
Composition: Standing on one side of it the scene is of a tree set in the 'far view' of a sunset with echoes of the sun and rays reaching the upper limbs. To the other side of the tree are flow-

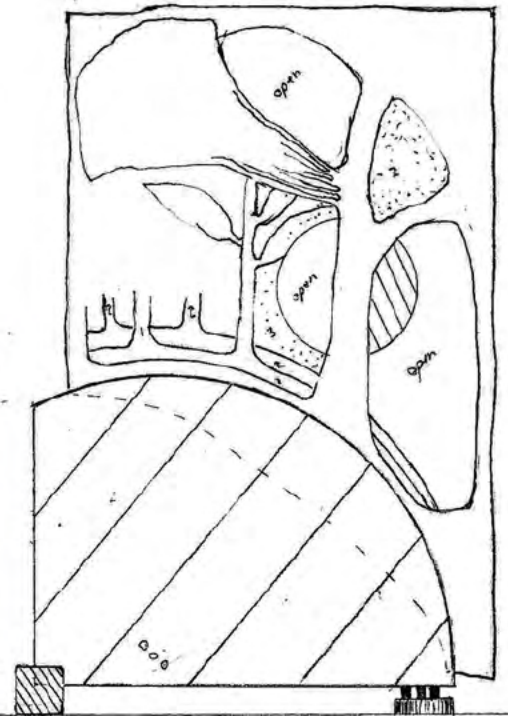
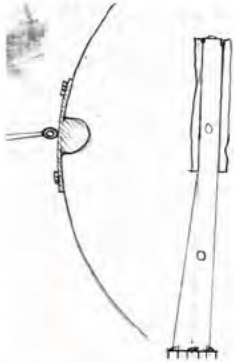
ing leaf forms. On the concrete form that completes the rectangle is embedded a spiral; at the tip of stone and end of the concrete is a toy.

A stone disk is hung from the stone tip and swings into the concrete form; with viewer assistance it bobs in and out of the slot. A breach of 2 taboos: don't touch the art and have some fun playing while viewing.

From the other side the scene is a 'near view': with exotic plants in bloom under the tree with moon and water traveling inside the tree with spiral tendrils. The sun shape at the base of the tree is a circle in negative and positive relief that due to the near view is not in a sky. The concrete shape is even more divorced in this scene and becomes more of an extension of the rectangle while having more bulk increases the sheer quality. Again the stoic value of the concrete is broken with the toy like stone disk hung at the end bobbing in the slot.

Strolling around the piece the 800 + pounds is animated and seems lively. As scenes suspended in space ... spanning like a bridge, the images off in the distance and up close like a garden mix and blend in the mind.





Stab 700 lbs

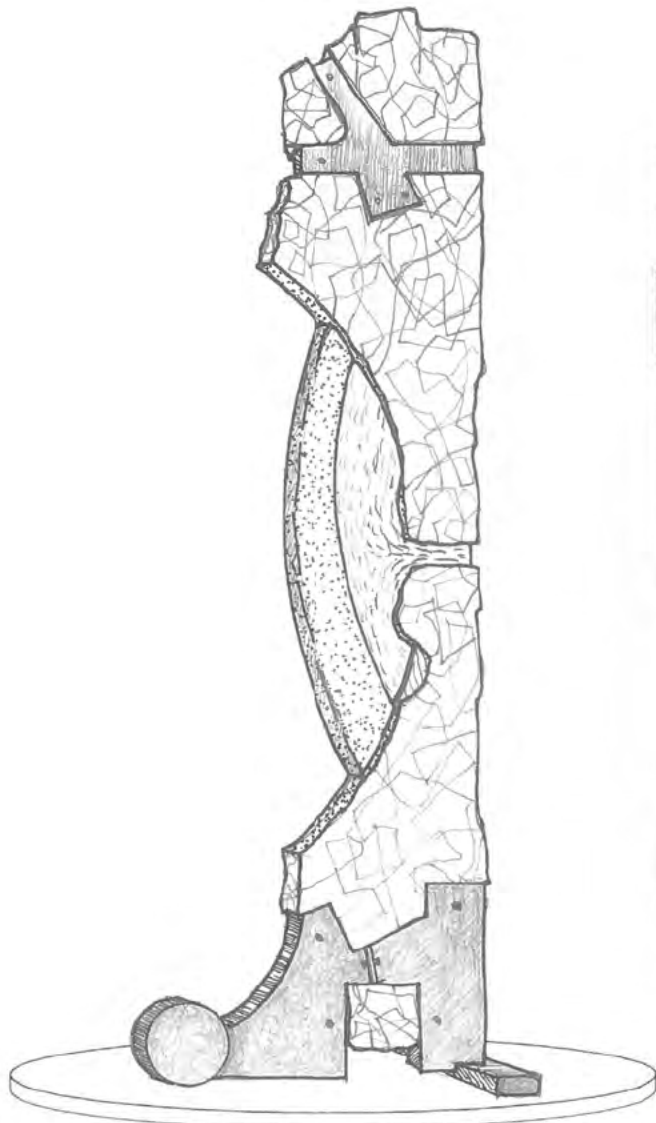
- 1/4 Move from Stone yard + Set up + design
- 1/2 Move on to esiel - design head odd
- 1/2 carving
- 1/4 P cuts
- 1/2 stone cutting + new set-up
- Both penetrations Rough cut + out
- 1/2 made new support rock - did not use it
- 1/3 carving Biggorstak
- 1/3 carving
- 1/2 carving
- 1/2 last penetration
- 1/2 Detail edges of penetrations + drawing maze
- 1/3 Rough cut Levels
- 1/2 Maze panel
- 1/2 " " "
- 1/2 trip + Mad Wheel
- 1/4 Curve Maze
- 1/4 " " "
- 1/2 Indian Rock
- 1/2 maze
- 1/2 trip
- 1/2 maze
- 1/2 maze
- 1/2 maze + Tool
- 1/2 maze - Nick P. Family
- 1/2 maze Rough - it complete (3 3/4 day)

- 1/2 Finish curve
- 1/4 " " "
- 1/4 " " Maze
- 1/4 " " "
- 1/2 " " "
- 1/2 Finish Maze
- 1/2 Circle panel
- 1/2 detail side I prep to turn

- 12/22 1/2 strip form patch
- 12/23 3/4 strip to m/s patch
- 1/24 1/2 detail L side cut stone
- 12/25 1/2 cut stone disk
- 12/26 1/2 Grind disk edge
- 1/27 3/4 bracket + strip of conc.
- 28 1/4 epoxy bracket
- 29 1/2 epoxy fill - grout bottom

SIDE II 600 lbs

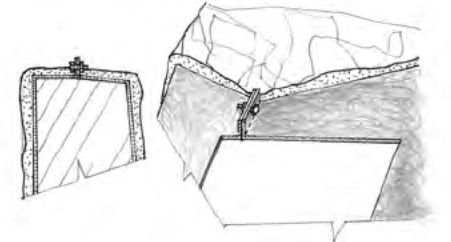
- 1/2 Moved stone + layout + laid down
- 1/34 Drawing + layout + P cuts
- 1/2 Curve side 2
- 1/4 " " " 2013
- 1/4 " " " 18 1/2 1/3 1/2
- 1/2 detail disk + install wash piece (Wachol)
- 1/2 est to seal
- 1/2 Side II
- 1/3 Stone Broke
- 1/4 shape up break + core
- 1/2 side # broke thru!
- 1/4 detail
- 1/2 + finish side II stand-up!
- 1/4 brace + seal
- 1/4 Plumb leg + seal
- 1/4 forms
- 1/4 fill
- 1/2 universal
- 1/2 cost to seal
- 1/2 11,880 - 56 days 24 pss
- 65 sessions/deps
- 400 Stone
- 50 Conc
- 150 Steel
- 50 sessions + deps
- 600 MAT
- Cost 17,530
- Apr 2012 to Jan 2013
- 850 lbs. 7'7" x 5' x 3'
- 1/2 poured Concrete + cover + heat
- 1/2 steel foot + epoxy + heat



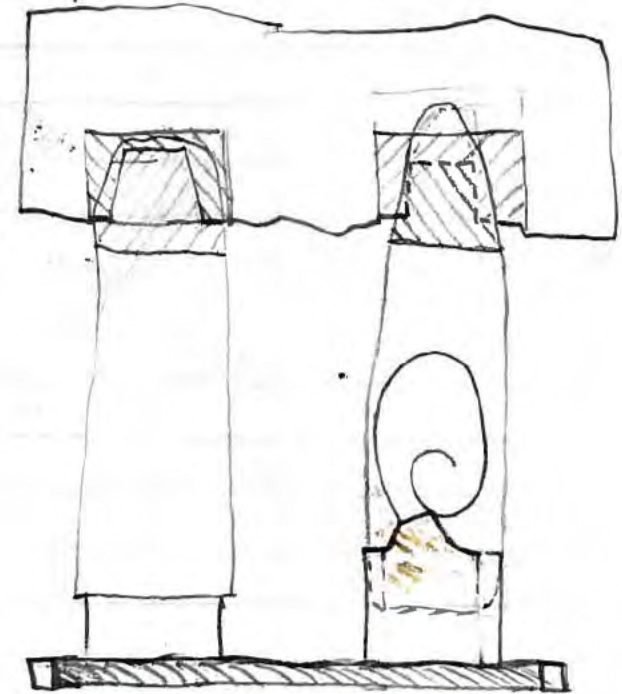
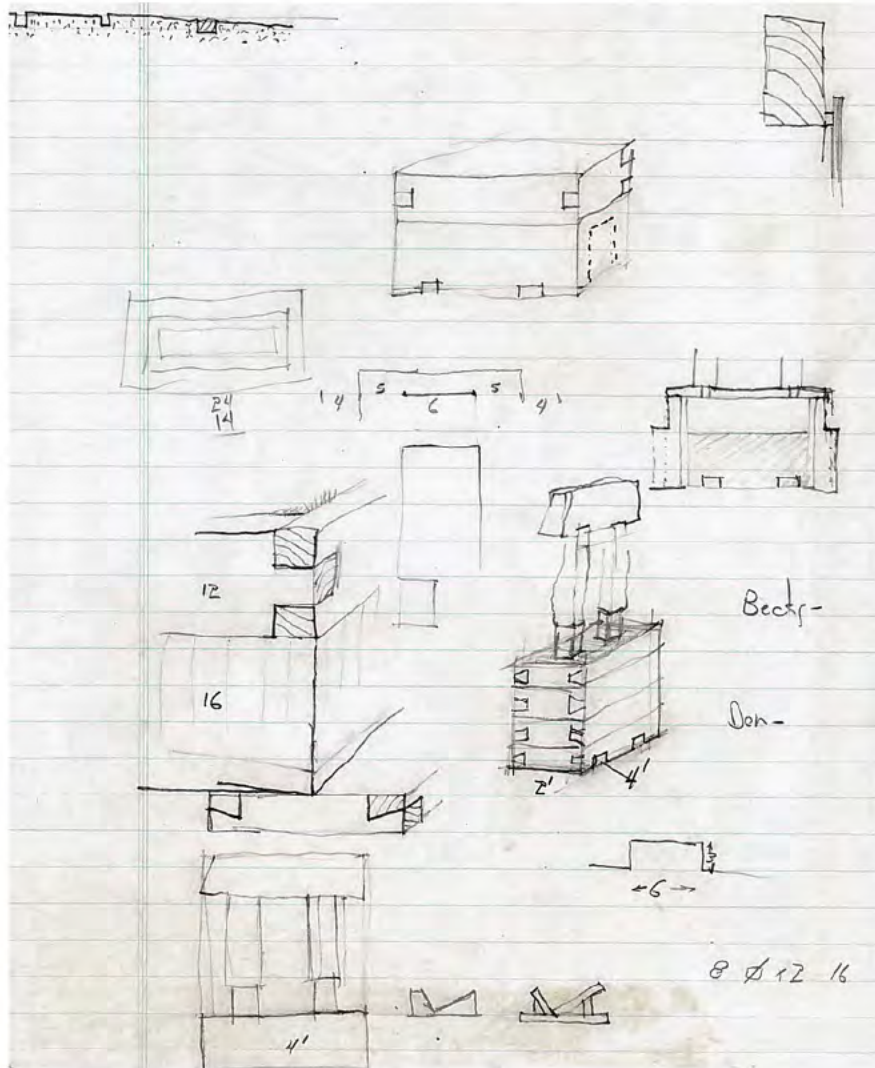
sept-Oct 04



Oct. 18 04



MENHIR I
2004
13' 4"
2150 lbs Stone, Steel



DOLMEN
 2002
 Stone, Plate, Steel,
 5'2" x 3' x 1'8" - 1650 lbs

STONE JAZZ

In 1964 San Francisco was called the capital of the love revolution, the Beatles performed at the Cow Palace and big name jazz men came to Basin St. West. There I was having just arrived from a rural northern community, a determined young artist and genuine hick. Two colleagues from the Art Institute urged me to go with them to my first Jazz session. What a night! Standing in line for an hour, sitting at a tiny table our knees nearly touching, paying 5 dollars for a drink, then through the smoke haze came the most abstract music I had ever heard. The Black musicians – calling out hoots, caws and ya-man starting into a tune then each solo playing to a different beat in an unknown language ... yet it made sense . I was listening to music with my heart. The music, the city subdued me with an Abstract expressionist moment what I was there to study. That year at the San Francisco Art Institute released me from traditional Western conservatism. I was studying Abstract Expressionism in the midst of cutting-edge art – hard edge, Pop and the beginning of conceptual art. Hippies, love children, Zen, Rock& Roll and Jazz were in season. I knew somehow this new music was connected to what I was doing.

This first jazz experience was part way through a tremendous education that took me to four Universities and allowed me to study under seven great mentors. After graduation I returned to the Mountains near Yellowstone Nat. Park where I grew up, to raise a family and work for a living. I continued to sculpt and seek out Jazz events, eventually establishing a Studio where I produce stone sculpture and paint landscapes, mixed in with designing and building homes. My most recent client is a patron of Jazz concerts. *on completion of their sculpture, Embrace. I invited two Jazz composers* to jam in my studio with the finished piece. With enthusiasm they accepted - Willie arrived with three boards, her trombone and a melodica. Kelly brought his stand up bass. They did two sets. Kelly summed them up as: “the first set was the sculpture playing to us, the second us playing to it.” The studio is a large cavernous space

20+ feet high, with minimal heating and is embedded with odors of steel welding and stone dust. It was well swept, warmed by a wood stove in the corner, the thousands of tools arranged in their places. The completed sculpture was sitting in the center of the space. Willie and Kelly were in a working space and went at it full tilt. Willie commented during break that she loved to play in Artists’ studios; they are filled with work energy and abstraction. I learned more about how Jazz is built in two and one-half hours than 25 years of hanging out at concerts. Most importantly, I began to construct an answer to a very old question ... what is it about jazz that is the same as sculpting? From that first moment in San Francisco in 1964 when I heard jazz I knew there was sameness between it and my endeavor to sculpt. Music has that haunting ability to enhance memories and events as does a sculpture.

To begin the jam session Willie began tapping the boards with a mallet, searching sounds for a note. Kelly plucked the bass in pure percussion building a chord - pounding a note into what he calls a pulse. They were bouncing off the stones, one building melody, the other making a chord. The long notes of the trombone laid out over the top of a jangling changing beat and then returned to the pulse. This is when I saw/heard how the bas-relief graphics cut smoothly into the rough natural surfaces of the stones are very much like the texture of the horn notes over the rougher, jagged, changing beat of the rhythm.

The composition of the sculpture is two stones coped together in an Embrace; they are supported and held in this position with a rusted steel fixture. I hear the melody and rhythm performing the same task, holding the event together as each player returns from explorations stimulated by the stones, the space and their senses. Building a structural frame work then leaping through the spaces in improvisation; then returning through contact with the rhythm is the essence of syncopation. It’s also how the structural balance of the stones leaps off into the bas-relief. The shapes in the fixture

transform from holding it together to new shapes. Then you can return to the whole composition for another journey.

Another connection on the Embrace piece is a negative space framed by the steel and stones. It draws your thoughts through it to the roundness of the boulder, then to the stoic monolithic slab it has enjoined. It is a detail space leading back to the whole composition; it is much like one instrument departing from a note, then echoing off interior realizations of detail. Then while the accompanying musician holds the melody or rhythm steady, the solo makes a return to fill out of the tune. Just as tension is brought into a measure by pulling a note out or sustaining a pause. The structural engineering that holds a one ton boulder teetering on a small metal stem creates tension that is resolved by the strong stable stance of the stone slab it embraces. Holding the composition steady for a return from exploration to the whole concept.

In both sculpting and in jazz music, it is a matter of following the yeses. A few years back I noted my better work was a result of working a texture or shape until I came back to the studio and my interior response was – “yep leave that, it is done.” That consent is a moment that sets up the next task in an energetic way, keeping the quality high. Watching jazz players leap from the melody off into the improvisation I can see/hear that same thing going on. The decisions are virtually instantaneous – finding melodic shape, what rhythmic pattern, phrasing and how to interact with the other musicians. Then just at a right moment the accompanying players pull the solo back on board. The only way such sophisticated decisions can be made at that rate of speed is if the musician has pushed that instrument or change of direction thousands of times before, like muscle memory. As listeners we hear how this chord devolves into basic notes. Encouragement of success comes from the accompaniment by scatting - oh-ya, ya-man, yo bro and from the audience’s rise of energy feeding back to the players – the yeses.

Another aspect of doing jazz and stone sculpture that leads to

improvisation is how arduous the task is. Straining the voice, pushing the horn to air sounds, the bass past E to tink, working in the hard to do scale yet getting a flow, jazz is very much like being spontaneous with stone. There are not many media or tools I have not used in the past 40 years. That repeated doing and transfer of knowledge enables the above dexterity in improvisation, but it also facilitates spontaneity! To my amazement stone work is the most spontaneous media I have worked, more so than clay. I attribute this to the pre-carving activities, the pre-drawing sessions sketching about aspects of the composition and details, then hanging out with the stone getting to know what areas need to be preserved and which to cut, then working with chalk on the stone(s) to get a glimpse of where I will be weeks from now. Marking out days even weeks of tasks in hours. Here in these pre-carving activities I can compose, improvise, diagram forces, then during the long work sessions return to them as a memory.

The element of time holds jazz and sculpting apart. Music is an event you hear then it is gone, remembered as an event rather than an object. Sculpture is a new object you can come upon and visit. In different formats, recordings of Jazz and photos of sculpture, comparisons and discourse are possible. Yet it is in the act of sculpting and the building of compositions that the similarities become most visible. To think of sculpture as slow motion jazz helps. Observing Willie and Kelly build the Embrace score they were working in visible speed, to me sculpting the music. Beginning with a sound, hitting a stick or plucking a string, turning the sound into a note looking for a shape. Then in the jumble and chaos of improvisation, catch a bar or phrase that brings them back to the framework they are building. The framework is later fleshed out in their studios, pushing a measure into a melody, needling and hammering on the tune.

In my studio after seeing in chalk how the graphic forms wrap around the stone, I ink out a section for parting cuts and begin chiseling. The cutting of stone is literally ¼ inch at a time. To cut

an area of bas-relief the size of a trash can lid takes 2 to 5 days. All that time I search for how the bottom of the cut will texture to give it character and movement. Carving is made up of moments of realization and discovery: finding this area is cutting like end grain maple, this section looks like cut green ware clay. Most intriguing is to find how the stone was formed, seeing how the waves of a lake shaped the sand in the bed or how the crystals grew in the magma as it cooled. The constant discovery gives vitality to the piece just as retuning time after time to the tune from excursions in improvisation build an understanding of how to pick up the beat and where, how to stretch out a bar or cord into the next line, finding a jumping off place to break out again and what marker to leave for the return – makes Jazz alive. Those tools of syncopation together with improvisation makes Jazz unique in music forms, it is in constant evolution. It eludes the normal progression into classical form and just keeps getting born again in new genre. In small groups like trios each instrument gets the same lead sheet of music rather than writing sections for the horn, strings and percussion. Each musician is treated as an independent artist working the gig, bringing to the piece his moment of discovery. In improvisation a pianist will play two completely different lines, one with each hand at the same time for the effect of how they bounce off each other, and then return to the comfort of the rhythm with the smooth notes of the bass, long notes of the horn, and the drums return with the beat. These Jazz movements create structure with textures and color, the compositions are very much like a three dimensional sculpture.

In my work the composition can be as simple as a tall standing stone; it can be stated as a marker stone or a stelea, story stone. The symbols, the glyphs, come from early man markings and lines wrapping around to move the viewer to another aspect of the piece. The overpowering size and weight can be animated by supporting it with steel rods so the stone leaps up from the base, or balances on a small steel tube to pose in tension. So a Menhir becomes a sculpture, its markings in a vague language but defiantly human, provoking vignettes and beginning thoughts.

Incredibly this thread of thought weaves through four decades of my life. From the early years of college to the current commission Embrace I have realized that Jazz music and my sculpting have similar ingredients. This recent awareness coalesced taking me on an endeavor to write about it. The challenge of writing has cleared the waters of my mind giving me a good view of how Jazz is built - it is very similar to how I sculpt.

The jam session in my studio by nationally recognized jazz players allowed me the rare glimpse of Jazz being constructed. This experience was accessible to me not only because of my long association with the music but because Willie & Kelly are composing a piece for the same client and patron of the Arts. Some of the regulars and musicians have dubbed their home Cikan Hall, which now has a three ton sculpture of an eternal embrace and soon will have a Jazz score performed out in their yard alongside the namesake stone sculpture...Embrace.

This wonderful exercise has given me a great gift - I will from now on be able to look at a sculptural composition and study how it might sound if played on a horn, bass or by a trio. What a grand tool of observation! It will become another proof to apply when deciding how to resolve a dimensional question. I can think in terms of syncopation to break out of the composition into a negative space, or use glyphic to lead back to another aspect of the arrangement and think of texture being laid on top of a vast surface, changing the character of the form. I can hardly wait to exercise these new tools of perspective, to solve dimensional riddles and teach me more about the process of sculpting. Adding another sense, sound, to the act of building an object may make it even more accessible to the viewer. Non-representational objects communicate to the appreciator in a sublime way; they are repositories for how you feel about important events. They grow familiar much like a friend through encounters over time. To go sit with your sculpture as an old friend and confessor or to encounter it in the woods, in your sanctuary or

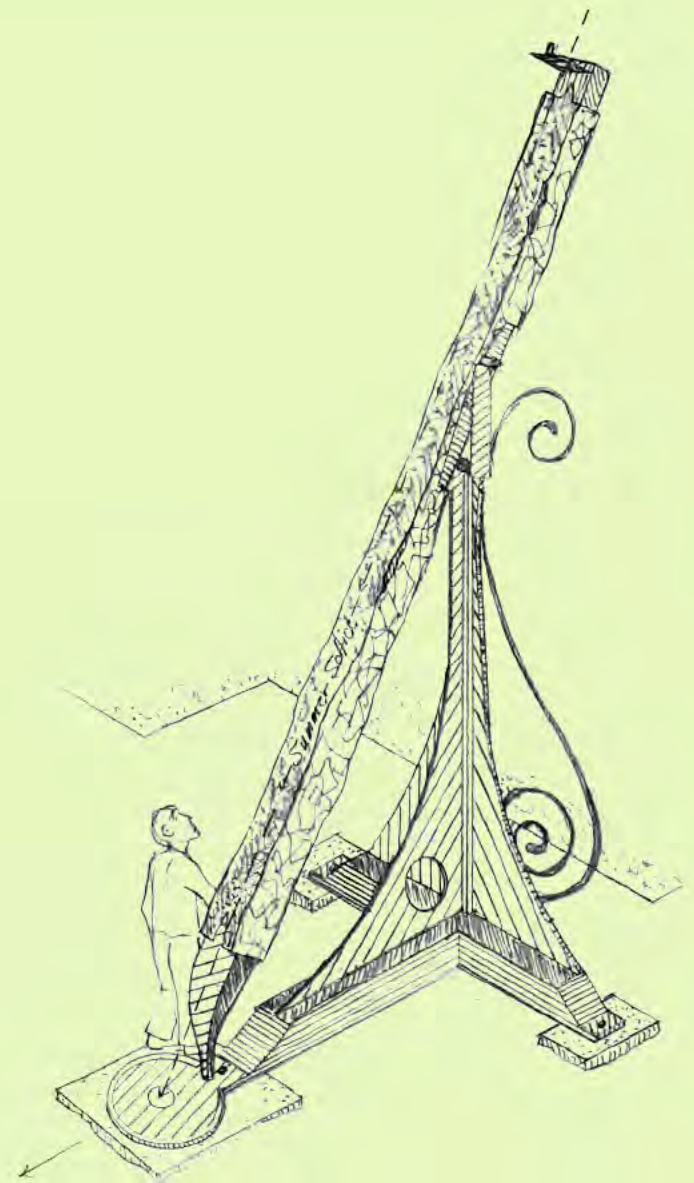
at the entrance to your property builds a sculpture's highest value, that of being your companion. The object then becomes an event, a moment of value.

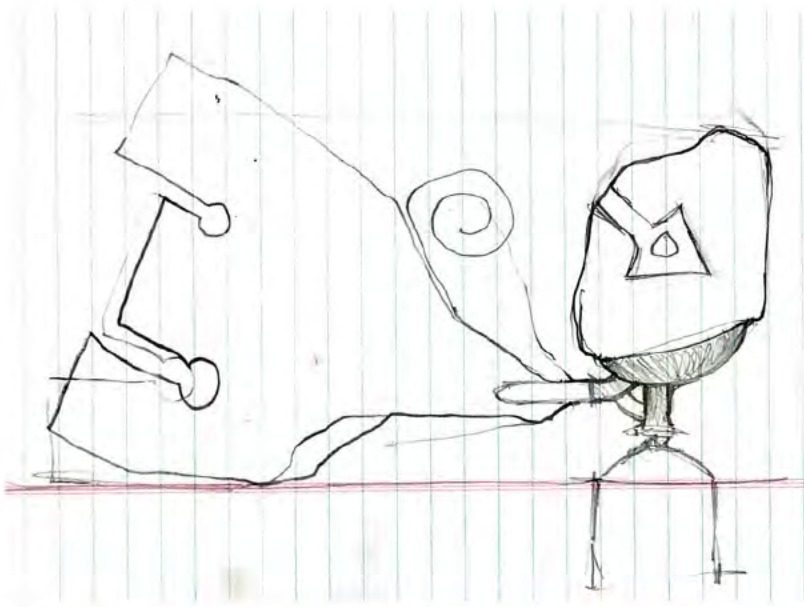
Zak H Zakovi

*1 Frank and Jirina Cikan sponsor and host Jazz concerts once a month in their home. These events are prized by the performers and listeners as an opportunity to sit with the performers and be apart of the music.

*2 M.J. Williams, "Willie" is a vocalist and plays Trombone. Kelly Roberti plays a Bass Cello. They both compose Jazz and have accompanied many of today's great Jazz players. They are highly regarded musicians from east to west coasts. Willie also collaborated with me on this essay.

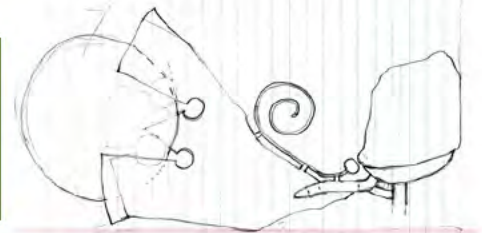
This essay was published in "China Changchun International Sculpture Conference Catalog" in 2003

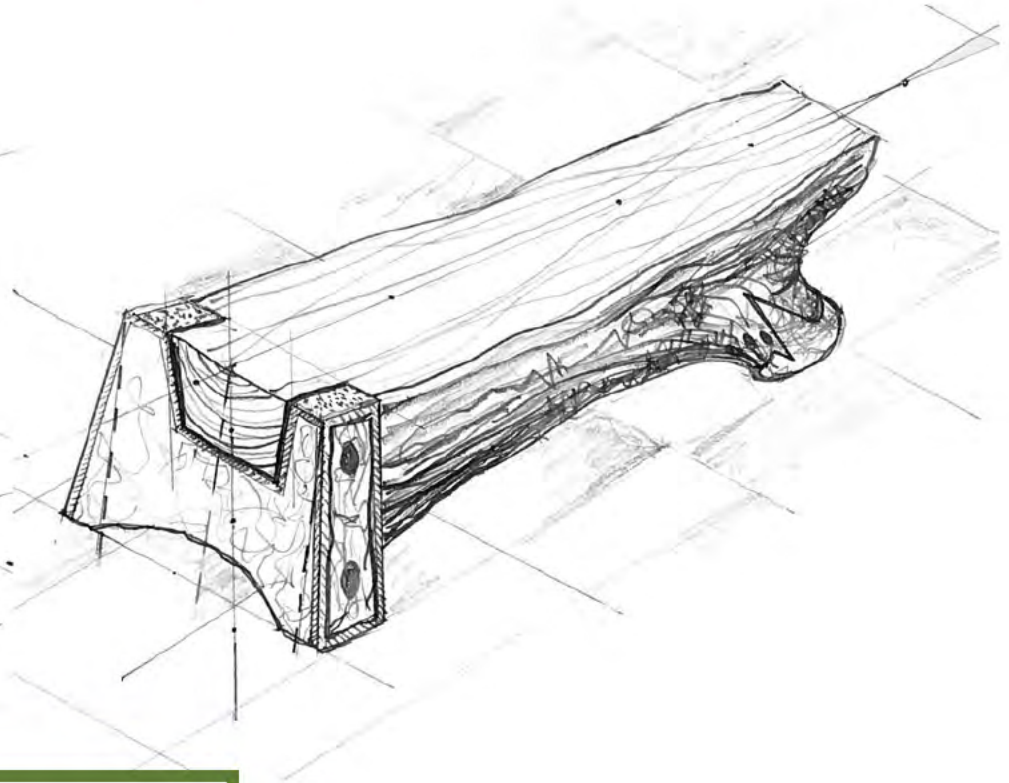
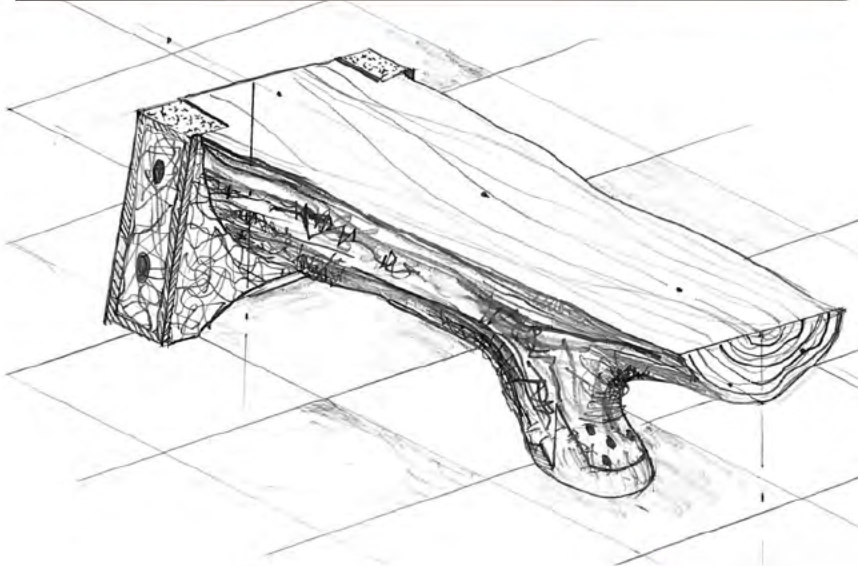
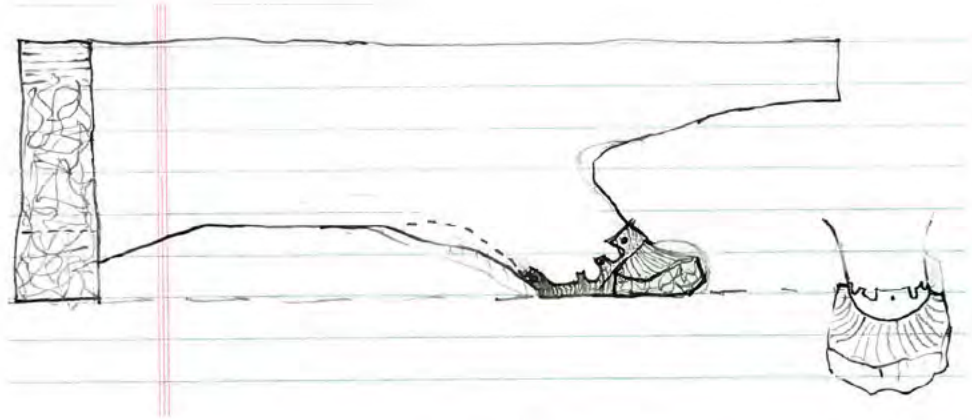




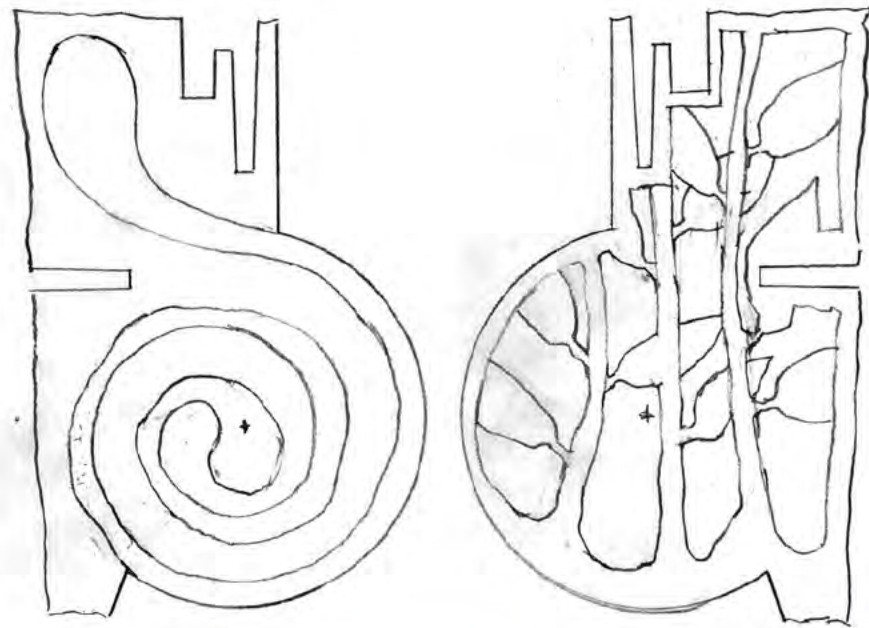
The Craton Experience
 Has been a two month excursion into working with the oldest stone on earth, Basement rock - Craton material. I worked with two stones, one in the studio and the other on the Land at our cabin. First studying the one ton ~~fragments~~ boulder in my studio finding the way it should be presented in a wind-vane then cutting a steel fixture into it. While the cement cured I went to the cabin and created a spiral shaped sitting area around a huge Craton Boulder (approx 25 ton) ^{excavated the site} We dug into the hill side, made a dry stack retaining wall and spread gravel over the walk way and sitting area. This piece was motivated by a steel walk way arch which made a stopping place in the path to the cabin. It also became the foot entrance to my Greenery cabin site (soon to begin). ~~At~~ ^{the} ~~entrance~~ ^{Two} ~~the~~ ^{green} ~~concept~~ ^{places} of an intersection of ~~the~~ ^{Two} ~~entrances~~ ^{green} ~~to~~ ^{places} together with stoping at this ancient stone shaded by two ^{green} ~~tree~~ ^{tree} trees made the project into a magical experience.

CRATON JR. 2000
 Stone, Plate, Steel,
 7'6" X 9'6"
 One Ton 200 lbs





HALF MOON LODGE TABLE
2000 Maple and Stone
9' long 3000 Lbs.



INNER GARDEN
2015
Stone and Steel 46" h x 35" w x
145 lbs.

INNER GARDEN

My work in the studio has been delayed for over a year due to a conflict with the City Zoning Dept. that put me out of business, requiring me to spend \$8000 and one year to fight my way back into being able to legally sculpt at my studio

I returned to work as a stone sculptor this August 2015 working short sessions getting my act back together and finding a rhythm after such a long absence. How great it is to having my energy flow between hands and mind.

SELECTING A STONE

I had been storing a slab of dolomite about 2 ft. x 3 ft. and 1 ½ inch thick rectangle. This type of stone carves very well, is hard enough to polish to a high shine and is a lovely black color. The shape of the stone was boring leading to the next step:

DESIGN

Having the stone in the studio I began drawings of what I might do with it, my typical approach. A shape emerged – a large circle with tooth-like tabs rising up at the top. In scale I designed an image for each side – a spiral originating with a modified serpent head at top winding down into the center with a monkey tail ending. Old friends

CARVING PROCESS

A couple sessions of sawing then grinding the edges produced the outer edges and new shape; it is very nice and stimulates the designs as I draw them on the stone before beginning the carving



cycle. Supporting the slab so the vigorous pounding of carving does not break the stone is challenging requiring lots of shimming. After rough cutting the areas to be recessed I find finish textures that move from a polished serpent head to water-like veins coursing the spiral around to the monkey tail ending where I switched to a hatch marked surface produced with a wide finish chisel. A crack is exposed in the head of the serpent while carving; it is part-way through the slab and runs about half way across the stone. I alter the design of the plant side after I turn the stone to carve that side and tightly support the stone's upper section and proceed.

A friend visited the finished piece in the studio and I was telling him how when carving the different types of stone – sandstone / dolomite / granite my thinking process changes while carving. It is like: putting a plug or muffler into a trumpet that changes the sound made by the horn. When carving this dolomite my thoughts are unique to this material and in a way that is listening/speaking to the stone. I have noticed the finished textures developed in each piece change/evolve with the type of stone and each composition. Sculpting is an organic process, the mind is changed by the hand and its response to the material and tool being used. The result is a finished piece of sculpture but that is less important than the process the sculptor travels through. For me sculpting is to practice a way to explore ideas and the materials they are made of – the end products of finished sculptures are wonderful and do lead to the next project, yet pale in comparison to the process.

STEEL WORK

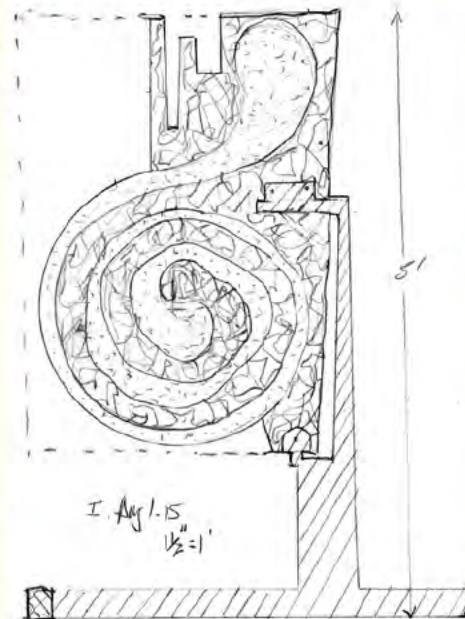
After 18 sessions of carving grinding and polishing ideas of how to present the piece begin to emerge. Using a farm disk as a base I repeat the large stone circle connecting it to the stone with a steel shoe, treaded for a bolt up from the disk. Then as simple post welded on the edge of the disk connects to the carved circle a two point support is enough for the back and forward support. To keep the stone from falling side to side I cut in two steel straps and drill through them a good bolt connection. From the straps I develop a

trellis of 5 steel square rods welded to the straps and disk below. After 9 sessions of steel work, I blacken the steel then lacquer it to stop rust. The final finish is several coats of stone sealer to show off the contrast in carved and natural surfaces.

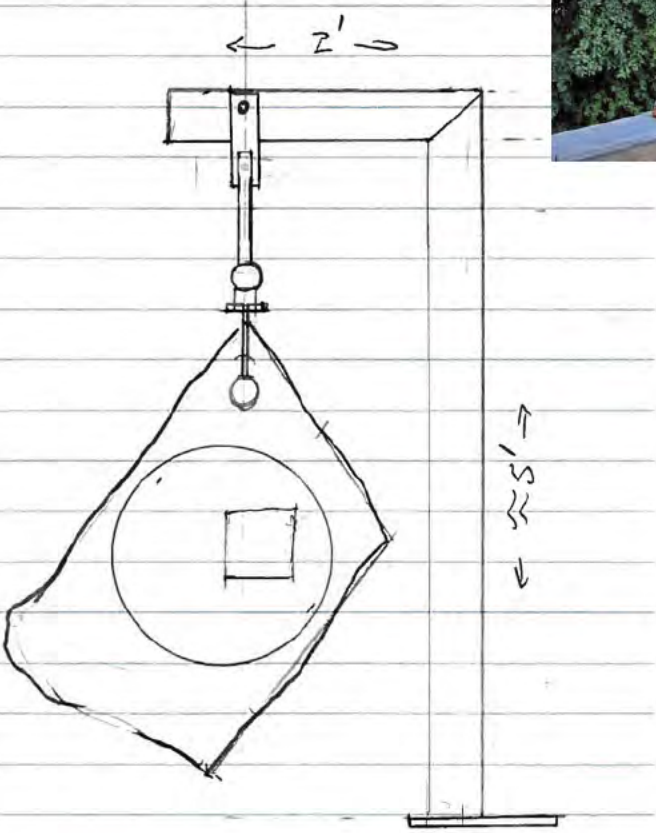
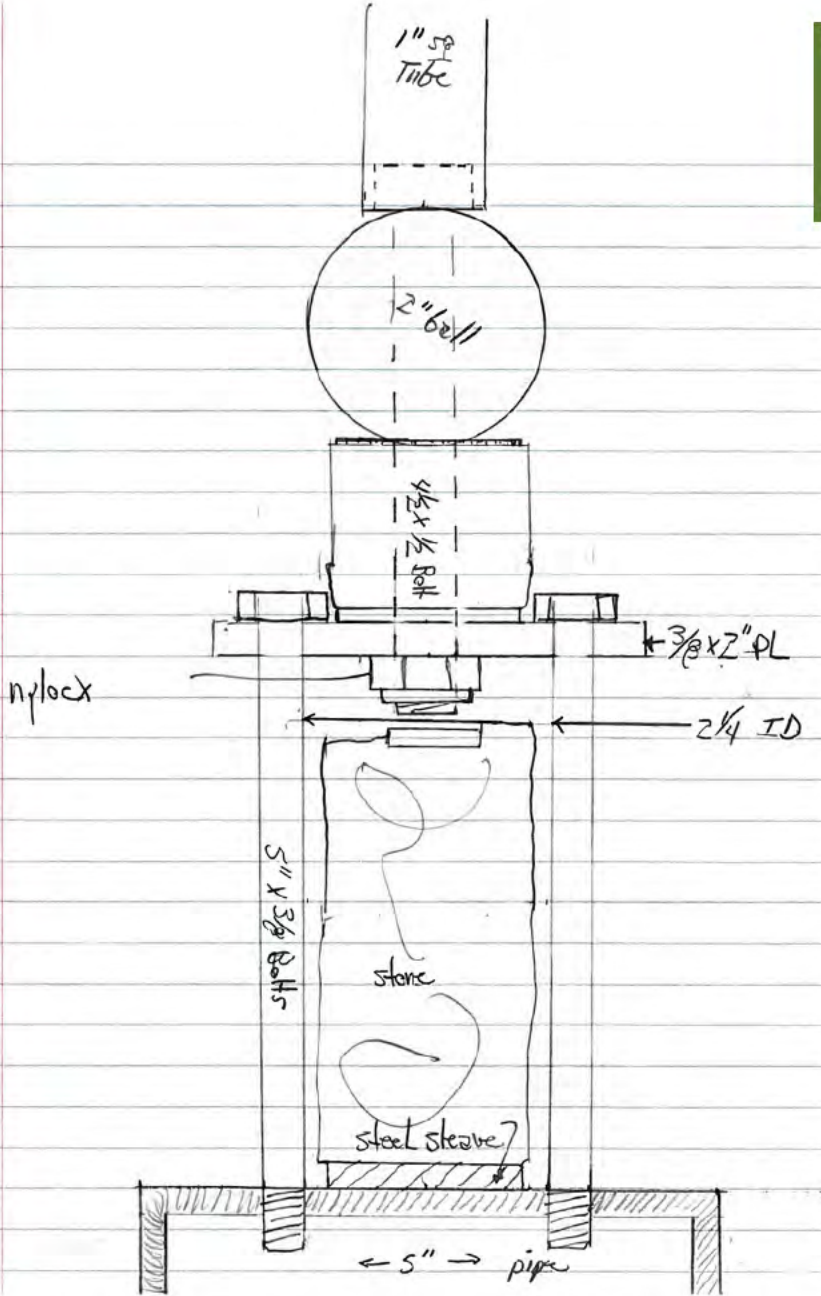
TITLE

The name of a piece comes at different stages of the process. Sometimes while conceiving of a sculpture in the primary drawings pops out then often after I shape the stone and begin the graphics the name emerges. This piece took such a long time I was actually wondering when I would know. The sculpture was completely built and during a lecture by a Buddhist teacher I knew it should be called “Inner Garden”.

Seeing it complete in the studio is a treat – it is a good piece and the bonus is I have gotten back to work as an artist giving up my 1 year sabbatical as a victim of City Bureaucracy. So this lovely tale is told.



PENDANT
2010
5' 6" h x 2' w x 1' d, 225 lbs,



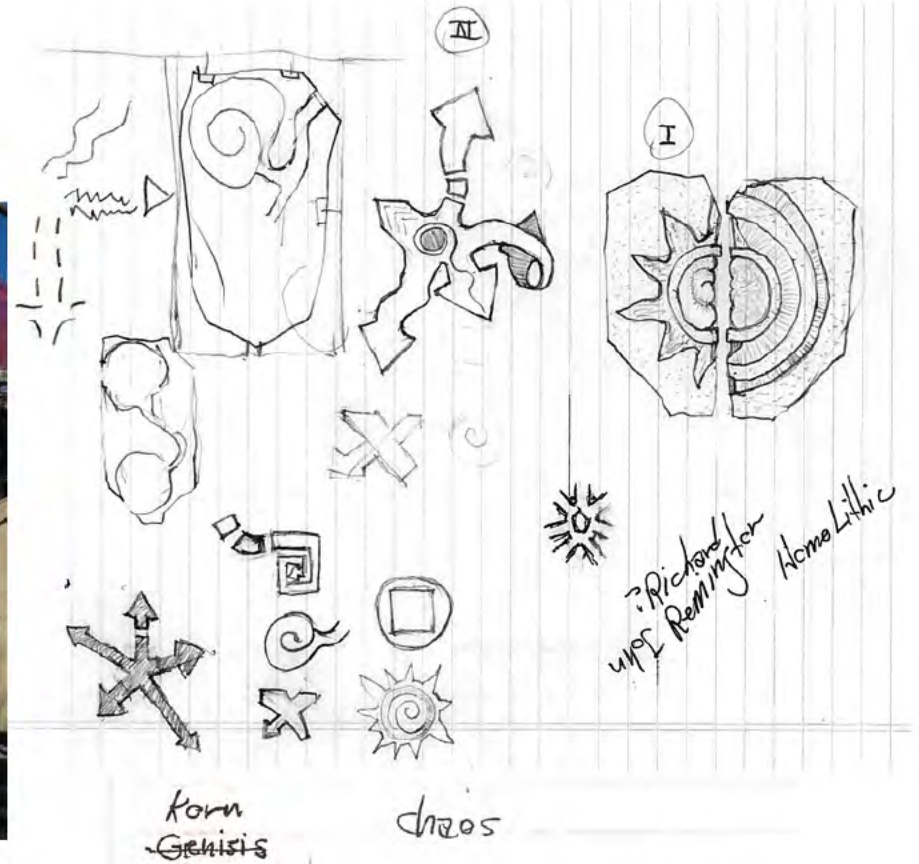
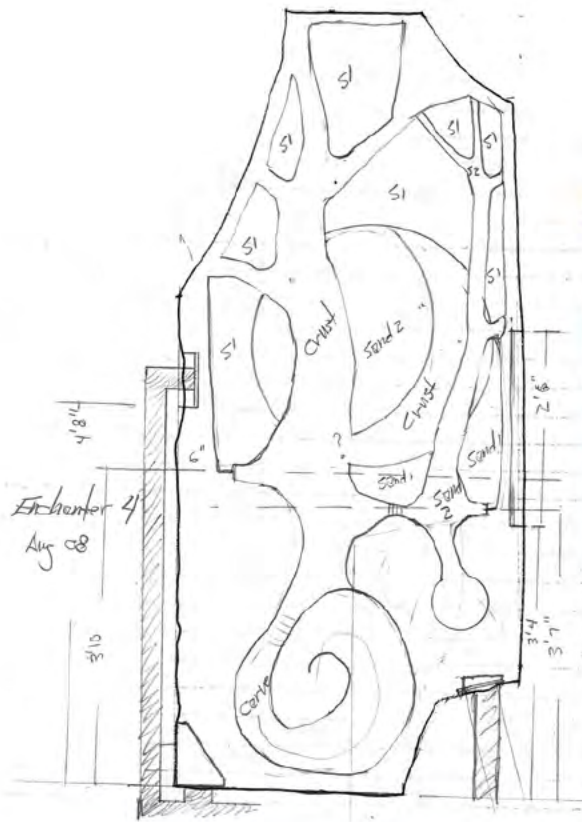
Artist . . . Artisan

In the studio I work simultaneously as an Artist and as an Artisan; having a stone cutter's job on one easel and a sculpture on another. It is not function and non-function that divide these acts; a functional item can be used & can be taken beyond the status of useful to an art form by the right set of hands and mind set. It is then transformed into an object of *useful art*.

Occasionally my stone light fixtures, tables, benches, stair case leap that barrier because they are extraordinary, having more use to the mind an eye as sculpture than they do a functional item in the setting they are placed. For me there is a different set of priorities going on throughout the process of producing those fixtures.

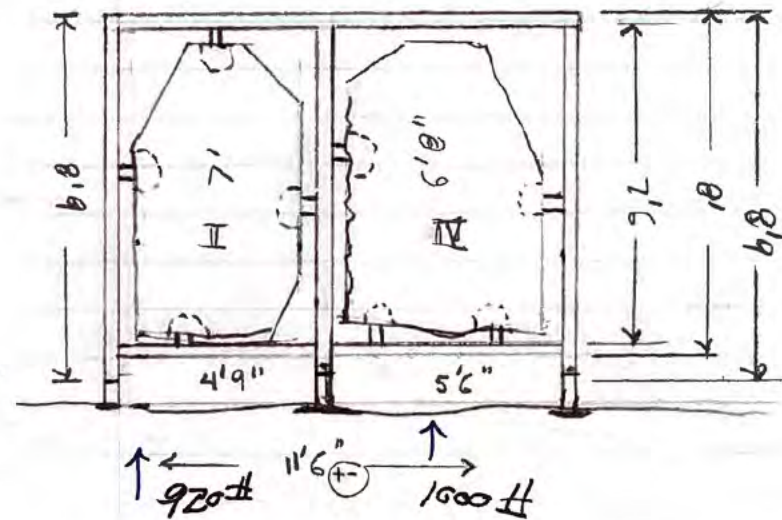
I am extremely proud to have achieved the status of Artisan; it is a noble station that required my full attention for many decades. I am also blessed to have become an Artist, a Sculptor - for me that required a pursuit of 45 years. These pursuits took place simultaneously but usually in a different class room, shop or studio; now they are carried out in the same space and in a very open and proud manner.

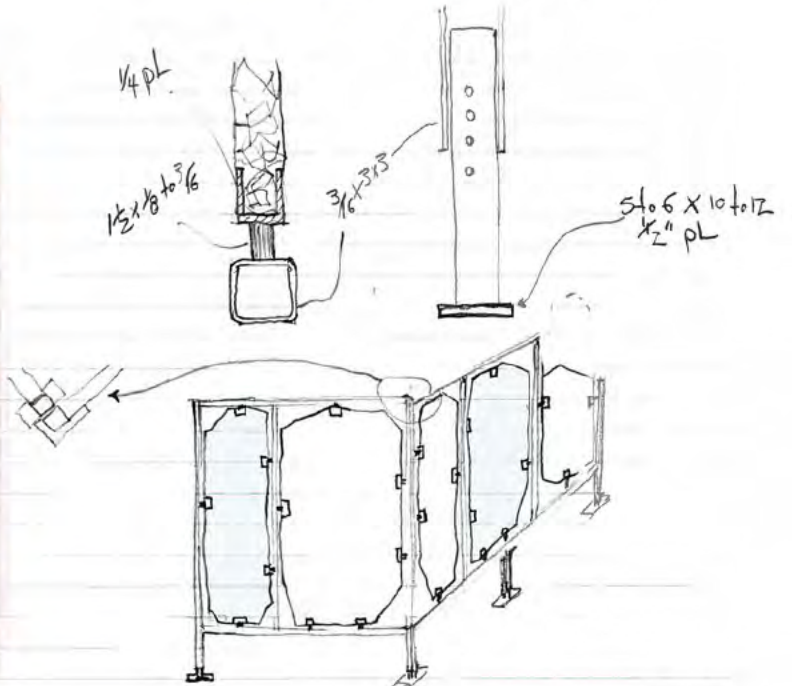
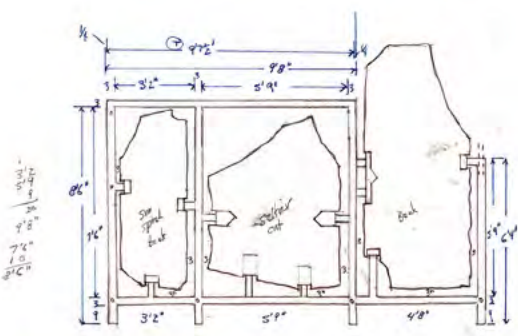
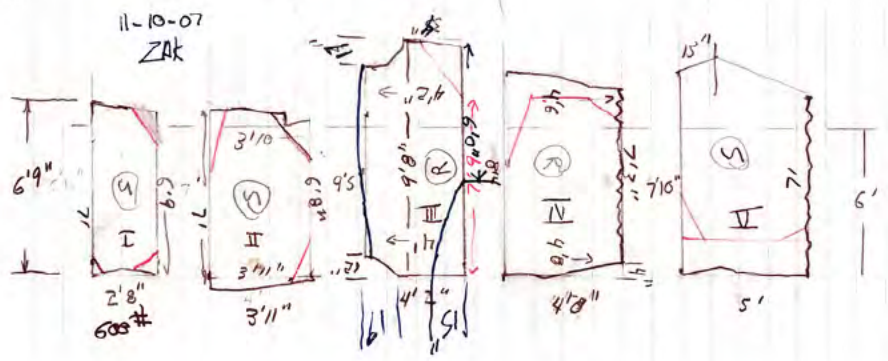
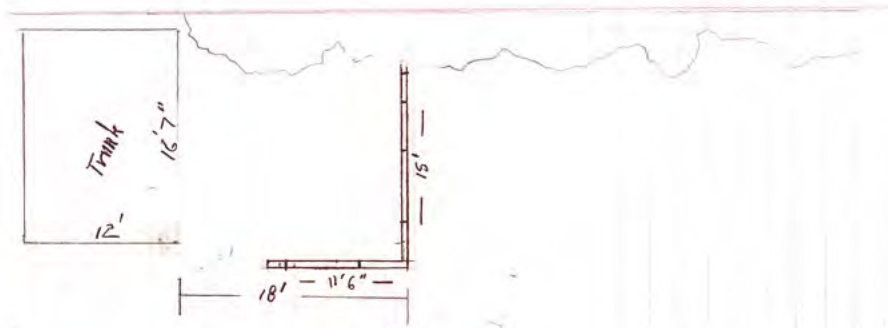
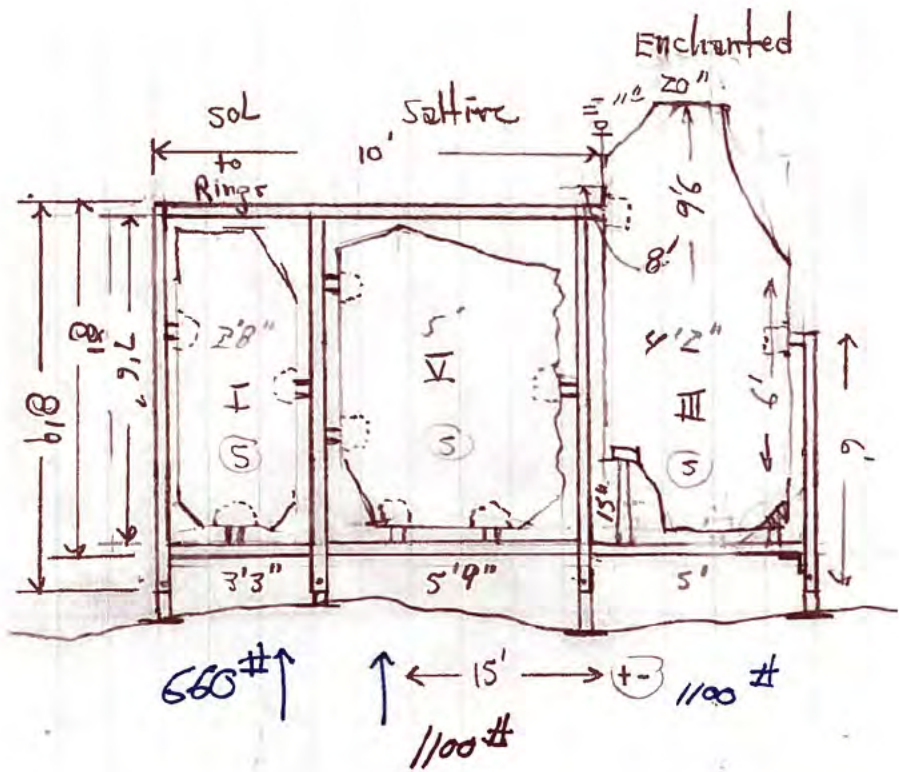




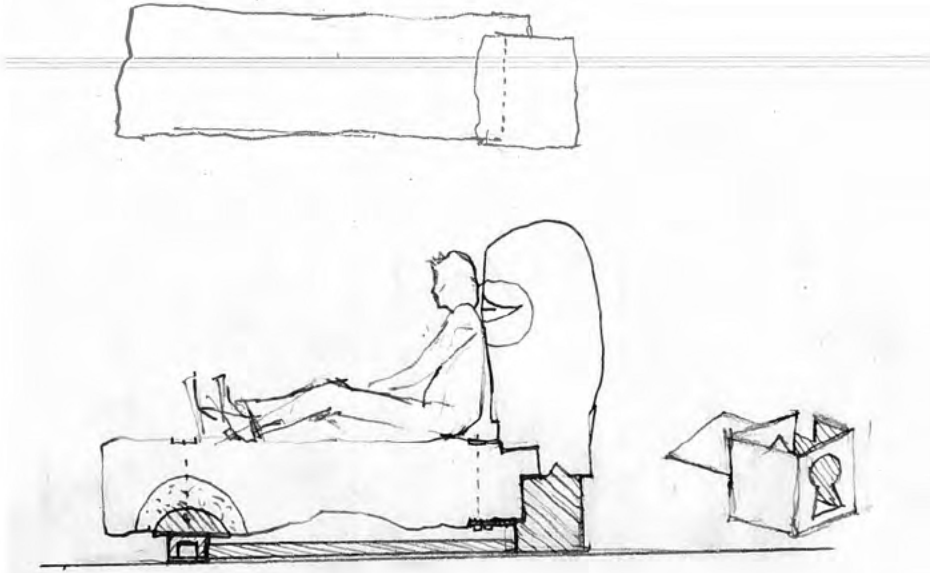
THE SANCTUARY was built over 11 months in 2007 & 08, the stones are flagstone slabs that average 2 inches thick and weigh 1000 lbs. It is a place for our Sangha to meditate and have guests over to visit and cook out.

- ②, der what
- 2 der Oct - spin design 2 days
- 1 der Nov 9 - rec stone - build horses - measure - begin design
- 1 der Nov 10 - stood stones - finished horses - design





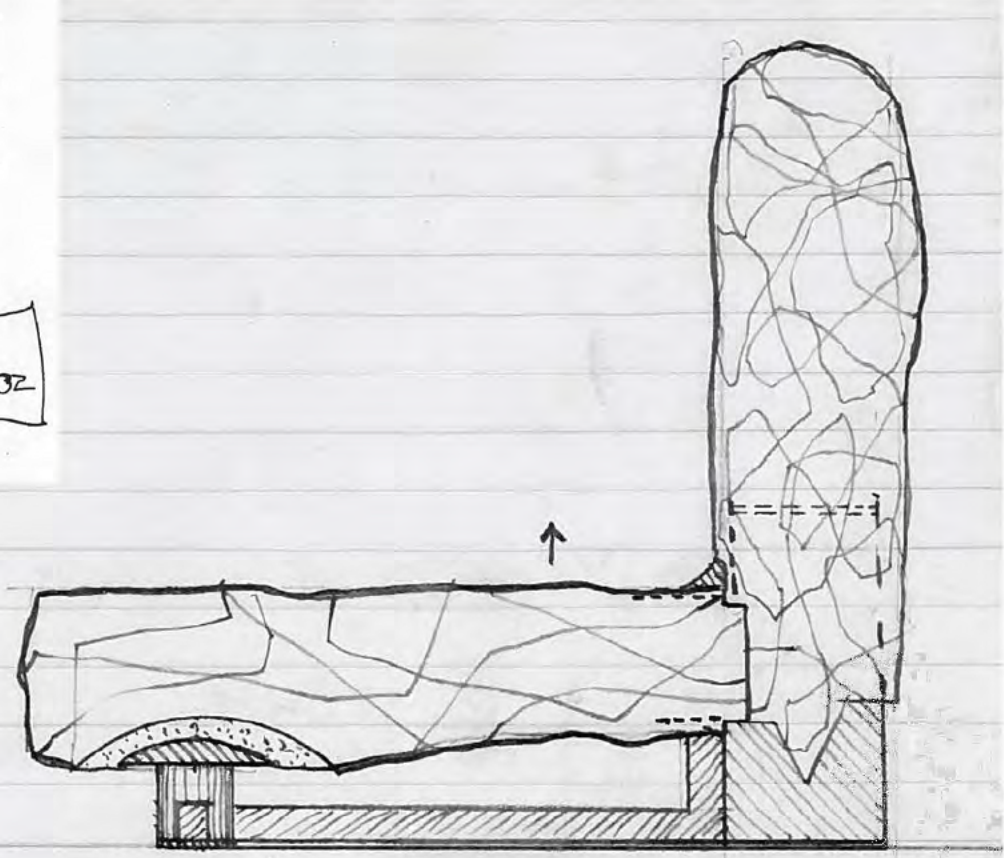
THE SANCTUARY
2007 -08
Stone and Steel



SIT
 2002
 Stone and Steel
 5' x 4' 8" @ 1400 lbs,

* Make drill
 press for
 Nibochi

Stone Lounge 4-02



4/14 02 Stone Lounge "SIT"



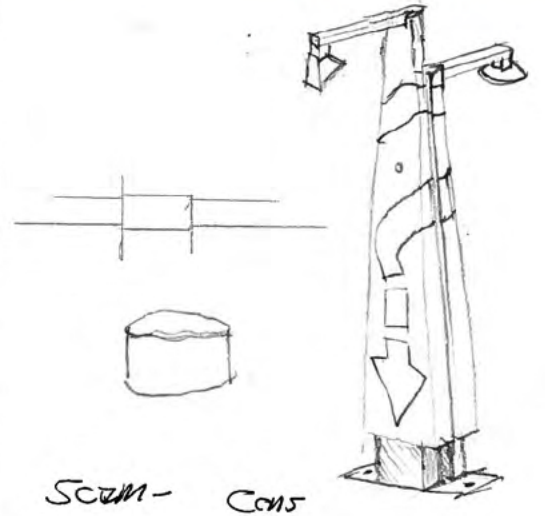
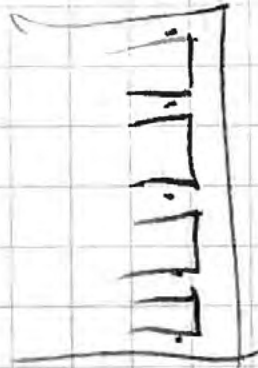
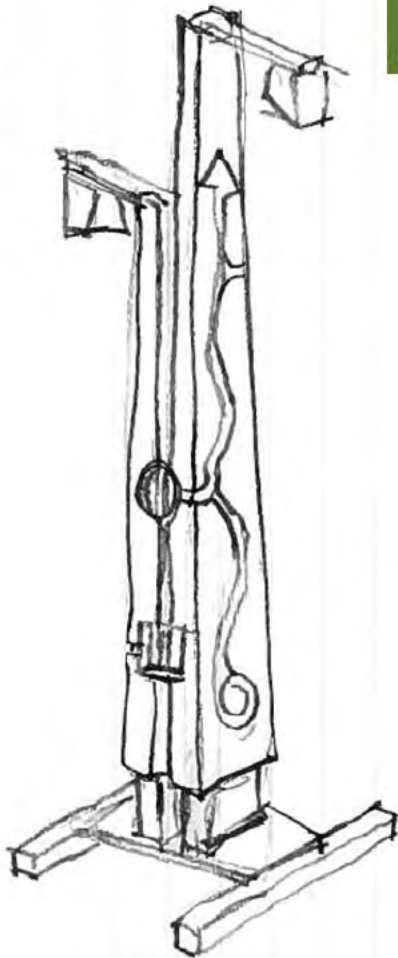
TON OF LIGHT
2002
Stone and Steel
5' x 4' 8" @ 1400 lbs,

$$9 - 1 = 8$$

$$18 - 2\frac{1}{2} = 15\frac{1}{2}$$

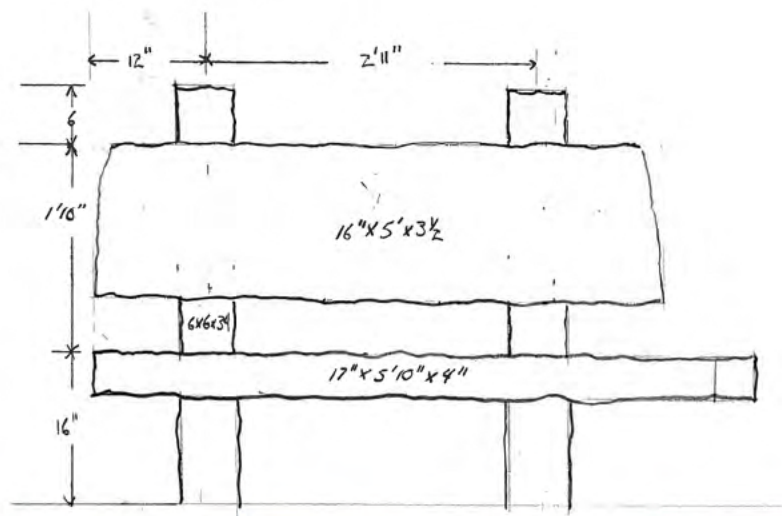
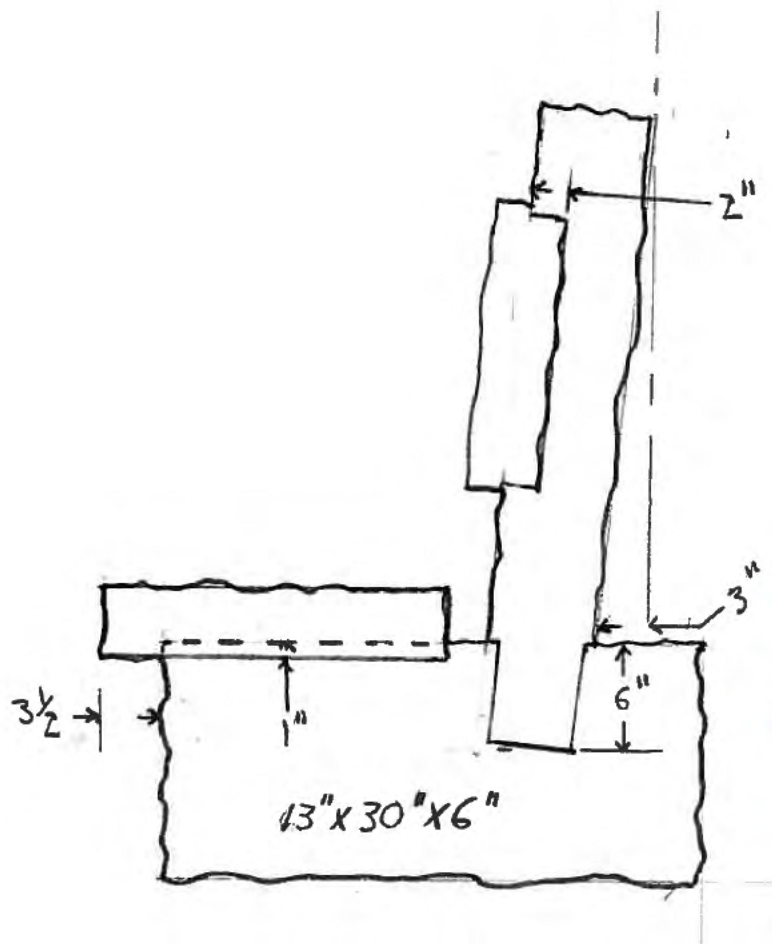
$$3.8$$

$$8 - 3\frac{7}{8}$$



SCRM - CONS

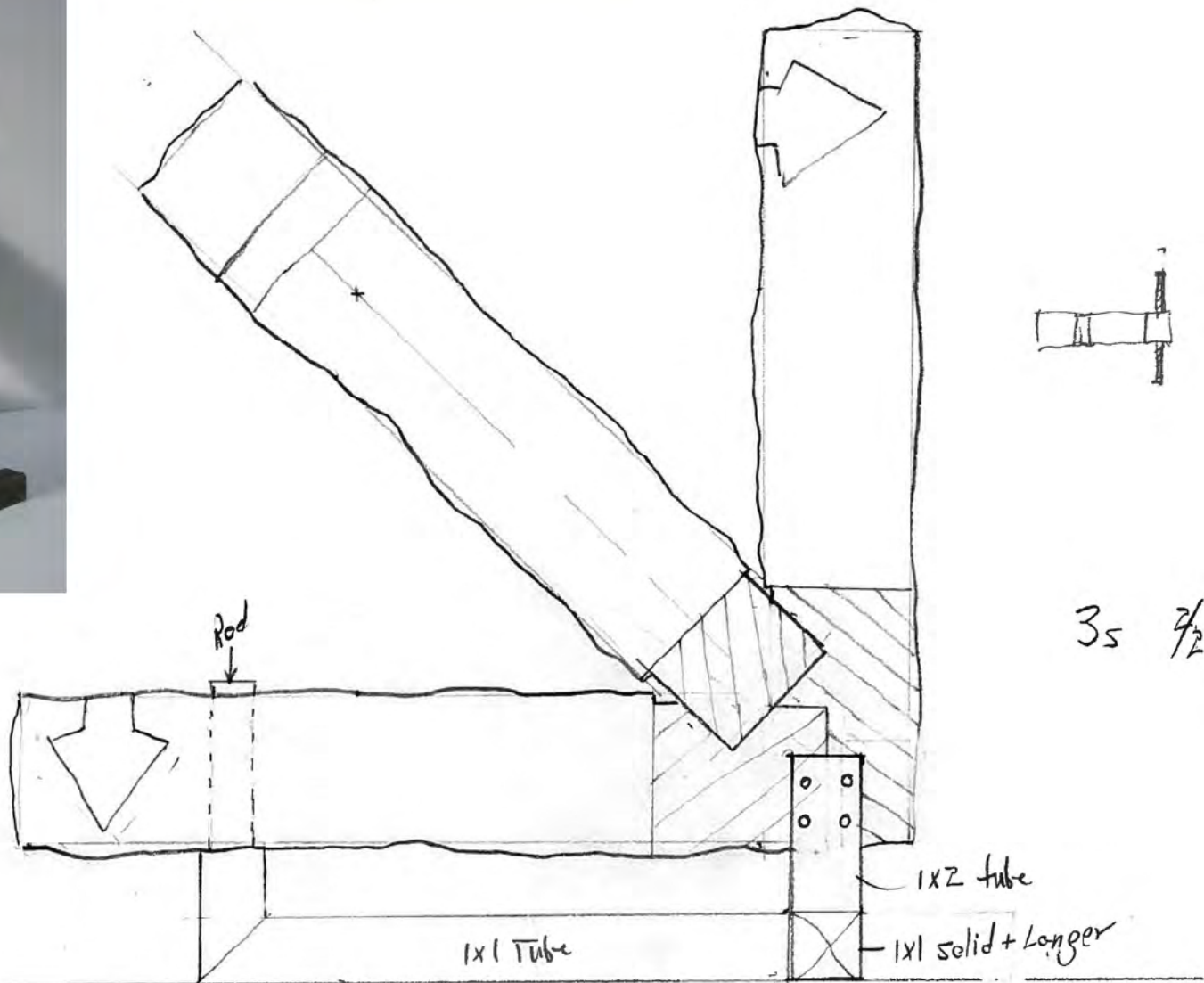
Fel. Trade Comm
FT 817.382.4357



LOVE SEAT
 2011
 3' h x 3'd x 6' long
 1200 lbs



PUZZLE STONE 2014
Stone and Steel
15" high x 13.5 wide x 9" deep x
21 lbs



STONE DOOR
2002
Stone and Steel
5' x 4' 8" @ 1400 lbs,

A stone door from a 12 foot x 1 ton slab of stone! What a gaseous idea. Having been a custom wood door maker and builder I know my way around doors and thought "I can pull this off."

I found the stone in 2006; bought the hardware in 2007 (\$1800); began stone cutting in 2008 and in 5 months finished the project, in 2009

After studying the stone and hardware I knew I had to reduce the weight of the stone 400 lbs. to meet the limits of the hardware. I decided to cut 3 large windows into the stone and was certain if I could do that without breaking the stone, the rest would follow.

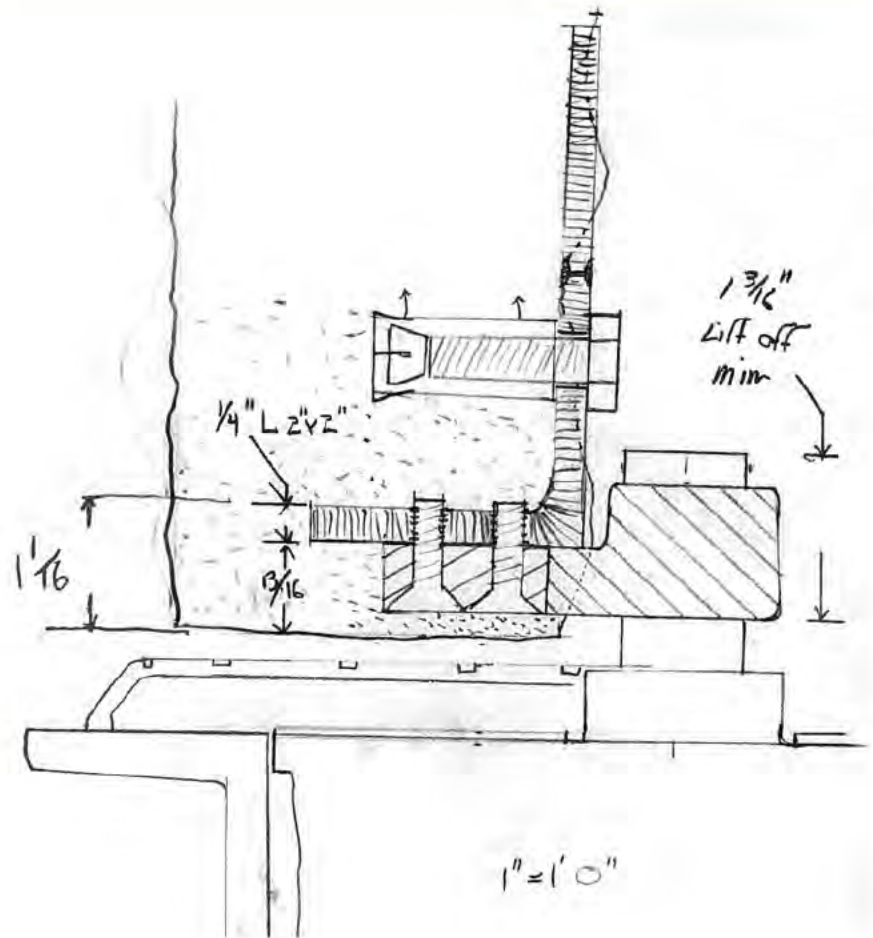
The hoisting dynamics got serious, moving the door from laying flat with holes cut, to on edge, to standing required most of the lifting equipment in my studio.

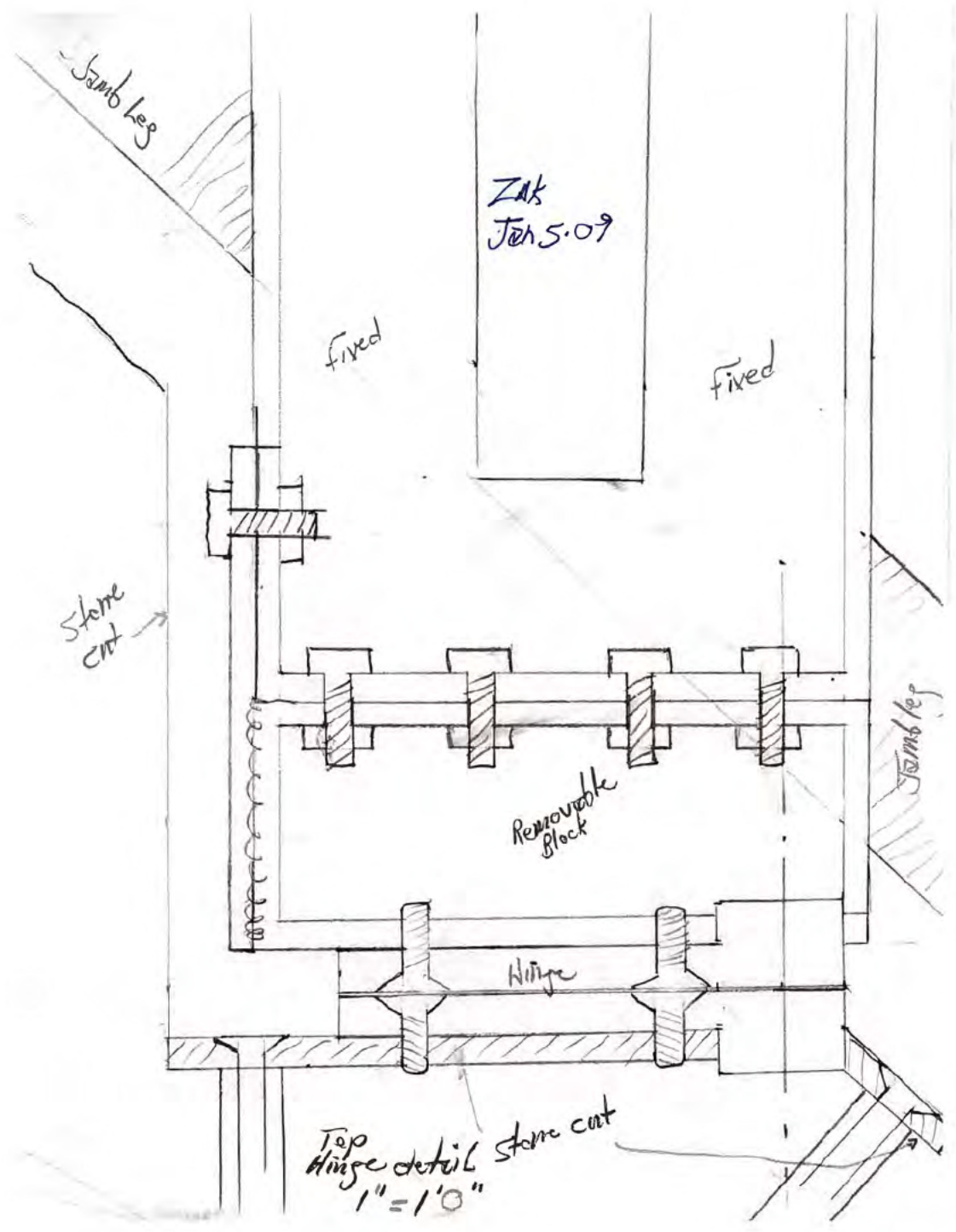
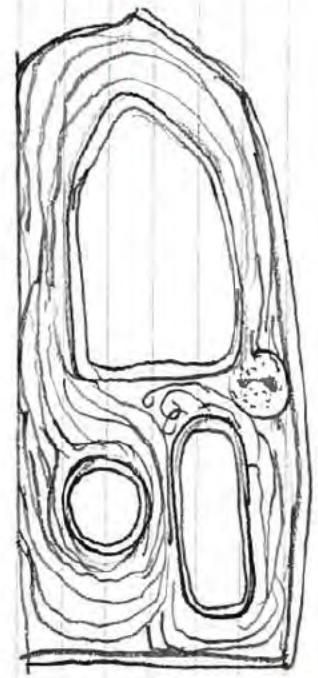
Many sketches were made to plan detail on how to set the glass in steel frames and mount hardware. Then more sketches were made showing how the door would work in the jamb and frame-work.

It was hard work sawing and hand bending steel plate and bar stock. Then the endless drilling and setting of bolt anchors into stone and threading steel for bolts. But what a thrill to open the door the first time. Wow! It worked, this phase of 1 and 1/2 months of steel work. The last phase of work was to make the wood jamb liner and make the push plate and door pull. That work took one month.

Opening a 12' high stone door that weighs nearly a ton is a grand experience; I love to watch people do it they are pleasantly shocked and laugh.

The door is intended to be a vestibule door as stone has no thermal value and would be covered in frost in minus 0 temps. In addition it would be more of a grand experience to find it in the entryway and make entering the building a treat.





SOLSTICE MENHIR
2013
Stone and steel
14' 8"h x 3' 6"wx 1100 lbs.

The marker stone for the moment of the longest day of the year begins.

When I completed this piece I had a huge moment of joy and pride at what I had done with my hands and mind... a truly fine sculpture.

So great was this high that the next morning I had a hang-over funk, a deep depression questioning my life and style of being. Artists beware of what you seek and wish for.

Going back to the origin of this piece I recall the 2 weeks prior to solstice day when I got up to see and note dawn, daylight, sunrise – marking the sun's progress across the wall as it shone through the window. I could imagine how ancient people would have been totally consumed by the Solstice ritual by adding dance, feasting and celebration to each day for weeks around the great moment of the 'big day'. Little wonder it was the event of the year for them, the Megalithic people.

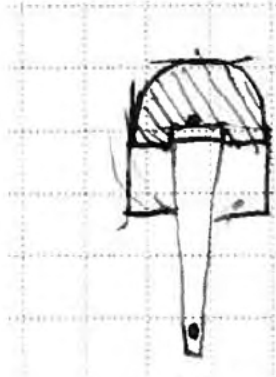
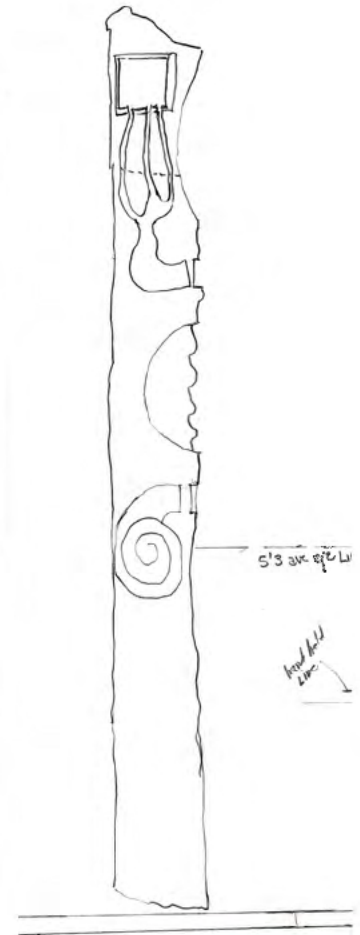
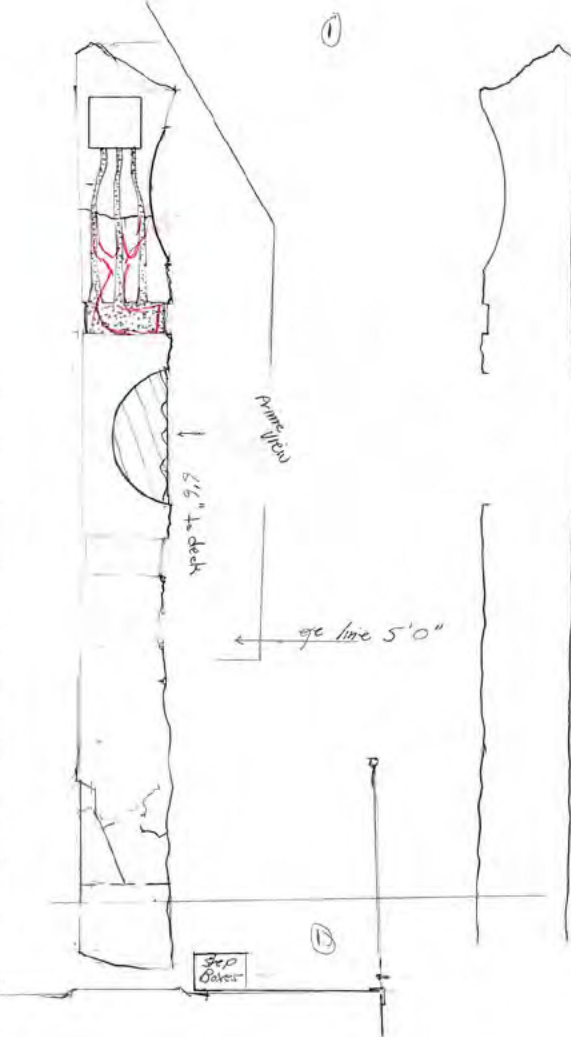
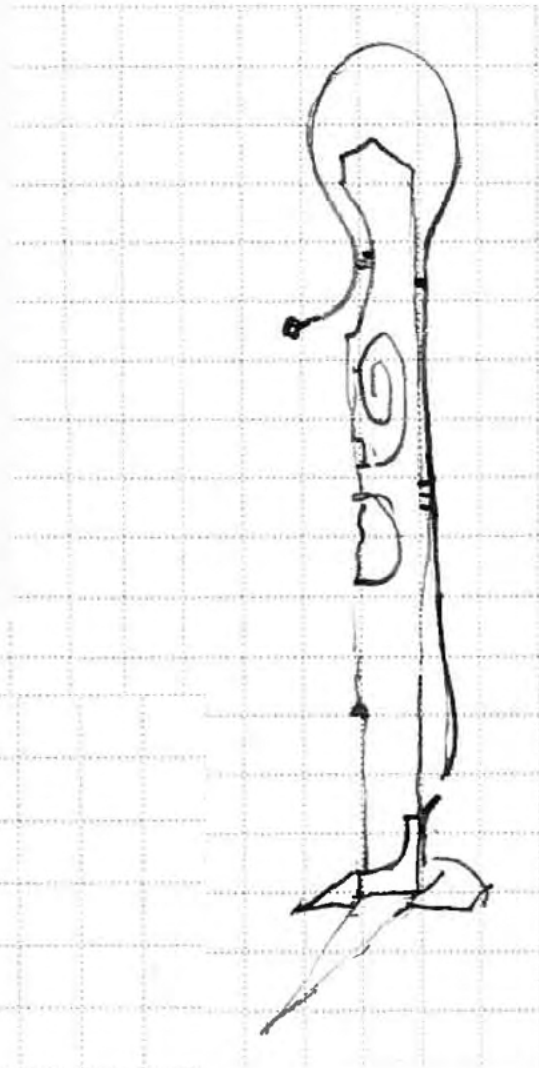
An observation that stays with me; when the sun first breaks clear of the horizon it is like a jewel, a brilliant gorgeous living thing for the few seconds you can look right at it before it becomes so bright you look away. I would love to see that through the sun window in this sculpture.

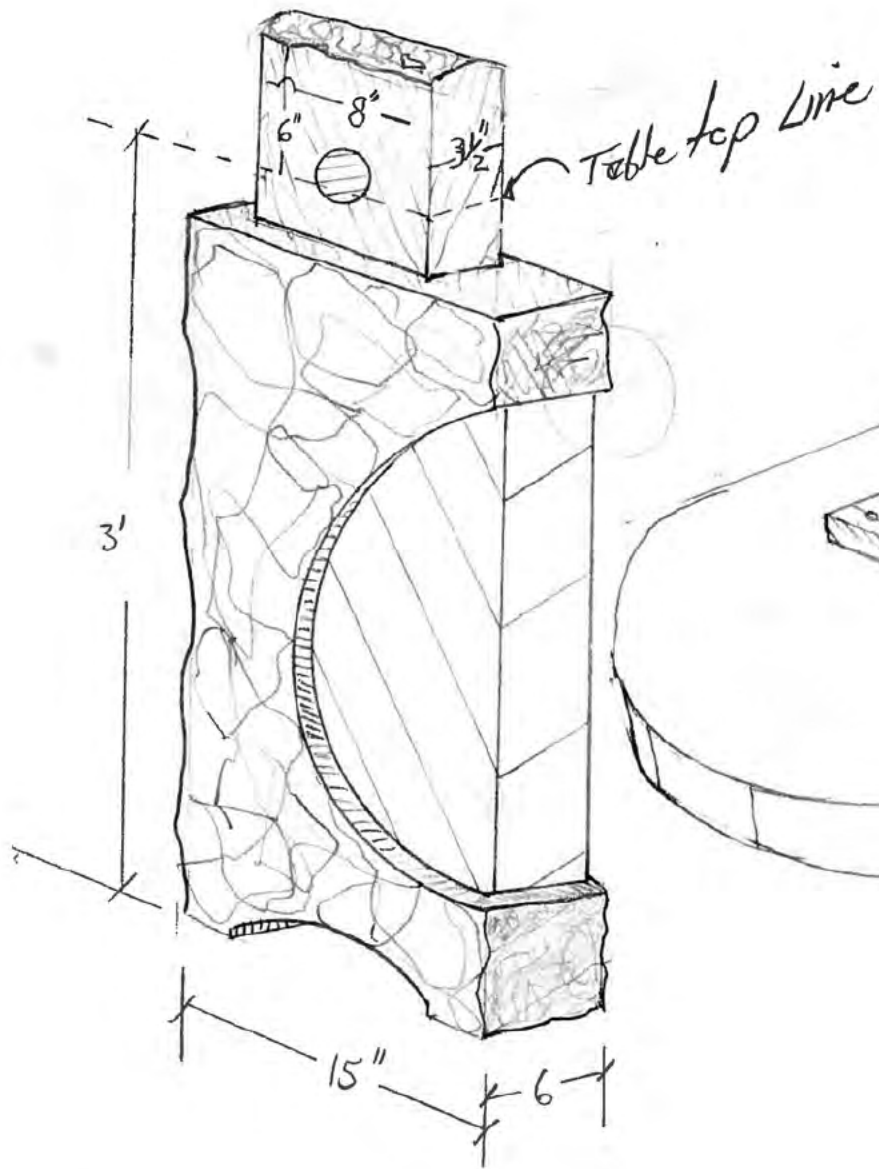
The graphics I carved on this stone literally announced the selves. As I completed one area the next would flow from my mind and

hand. The Yes I always follow would be definite as I marked out my work for the next days and week was clear to me. I watched the textures evolve in the bottom of the carved areas. This piece of sandstone is so dense and hard I can polish it to 800 grit, almost as high a shine as granite. The texture selection is huge, from leaving the rough frost broken surface of one side to the mineral stained clay bedded side with worm tracks on the other. I had cut this stone from another long piece I need for a project, the drill and plug holes on 6" o.c. that remain along one side, these got involved in the graphics, some I left to say how it was quarried.

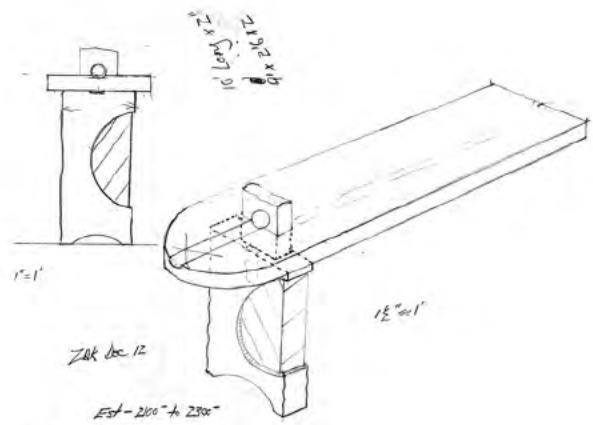
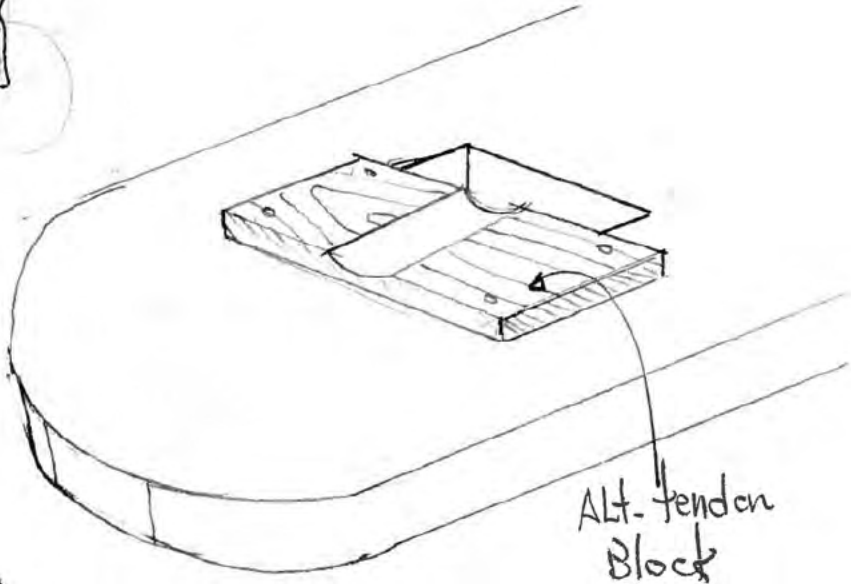
Now seeing the piece standing by itself and being able to walk around it a friend, Frank said "it is very fluid my eye never stops moving as I am drawn around the stone". That is true, for days now I have been observing the standing stone (Menhir) its markings (graphics) and find no one spiral, circle or line is dominate except for the square sun window at the top. The steel work is also right on; on the natural edge of the stone it rises true and straight then tapers to a thin bar that leaps over the top and flows down the other side ending in a musical cruel ending in a delightful steel ball that hangs vibrating in the breeze. The quiet steel plate circle it stands on keeps it off the ground allowing the entire piece to float free of gravity.

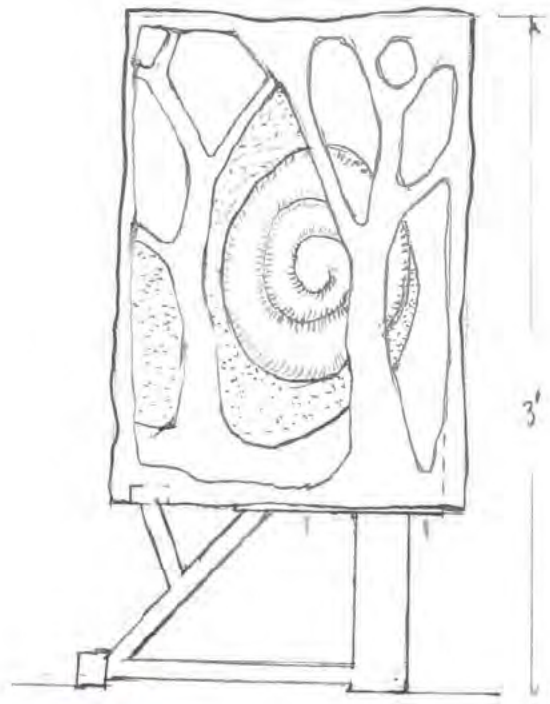
From the colors, textures to graphics to its inspired purpose this is a grand piece of sculpture. I am so proud to be the sculptor.





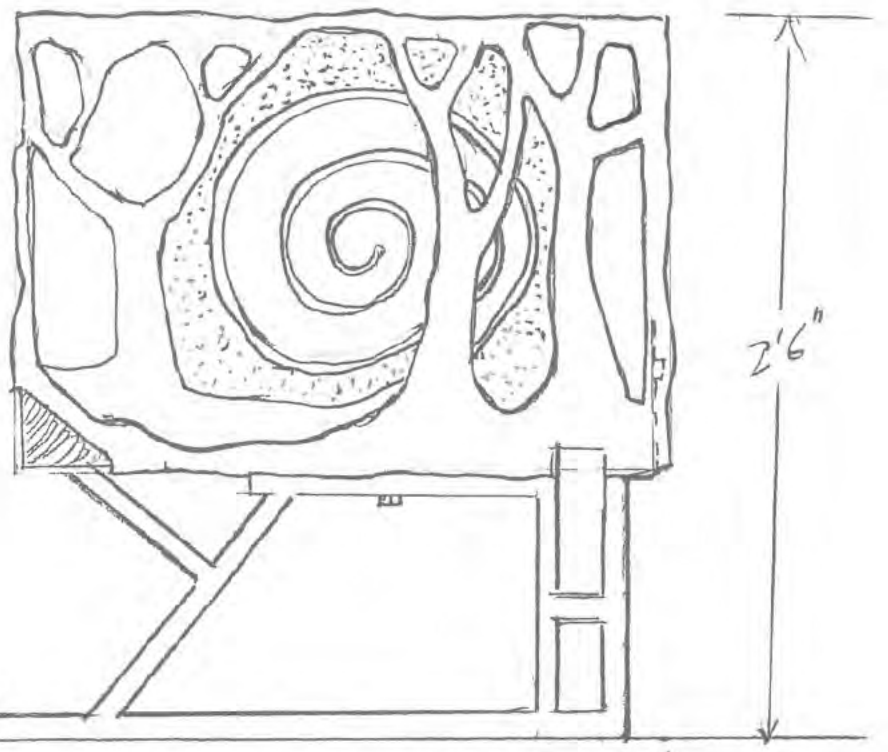
STONE TREE TABLE
 2014
 All Stone
 33" w x 7'10" l x 31" h 1600 lbs





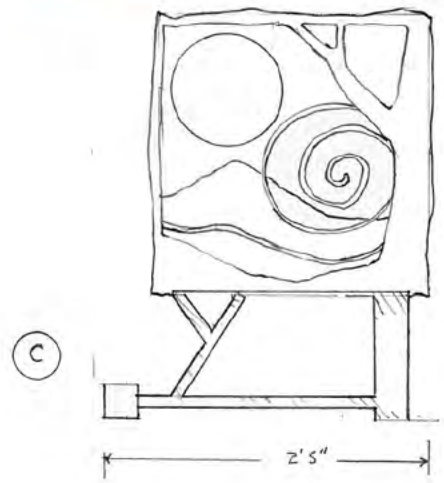
19" x 27" stone

(B)

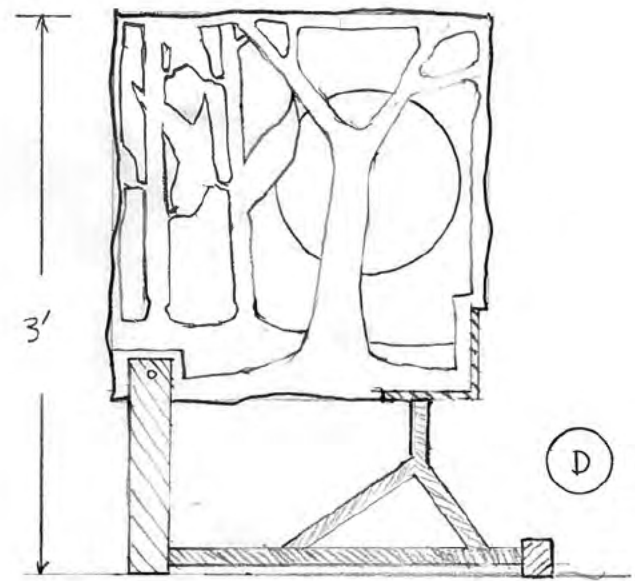


180 #
160 # net

(A)



STERN COMMISSION
2'6" high x 14" deep x 3ft wide
220 lbs.

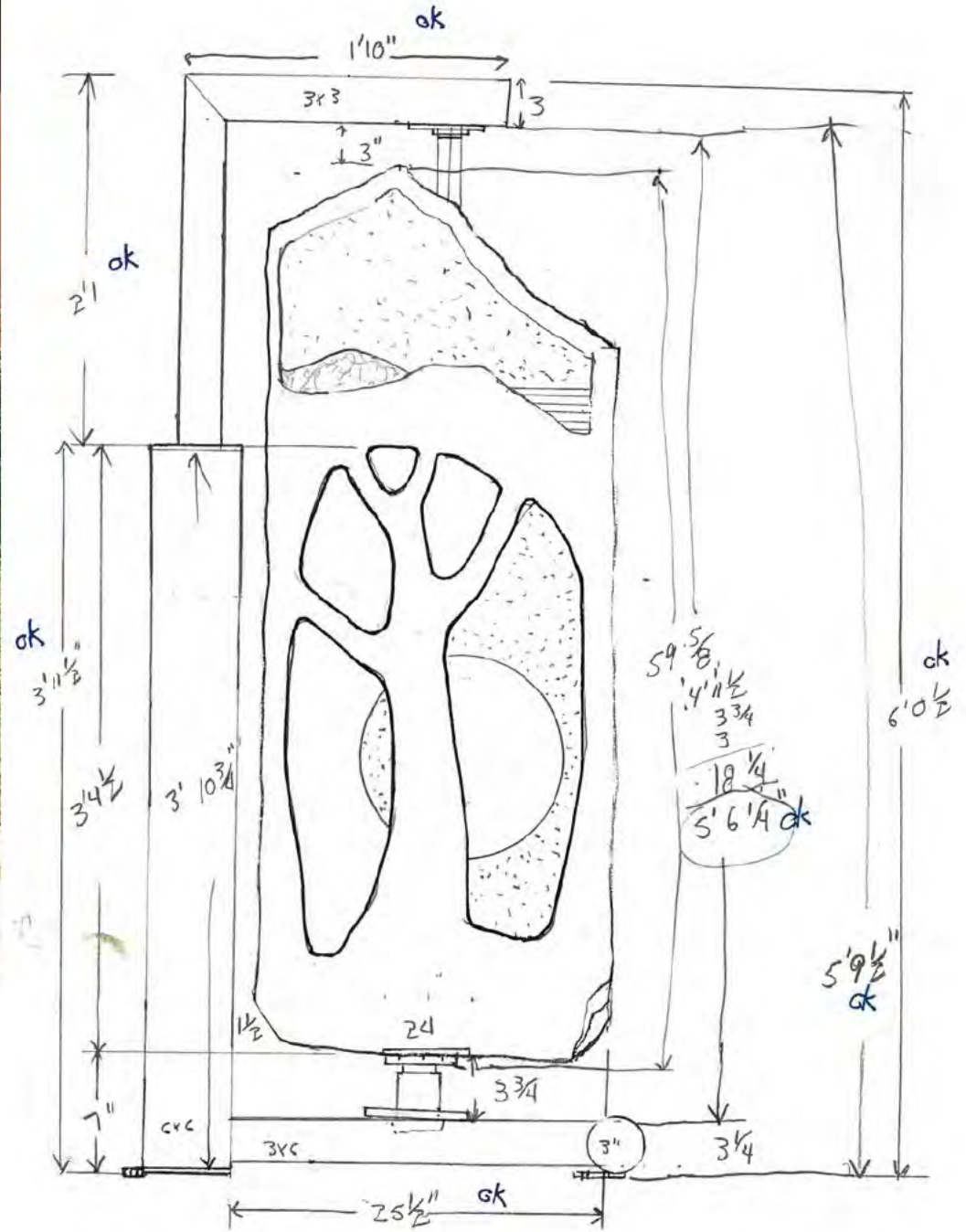


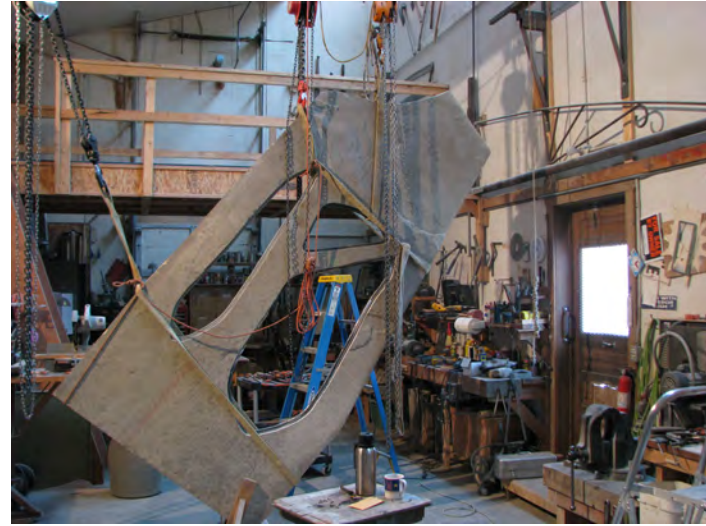
(D)

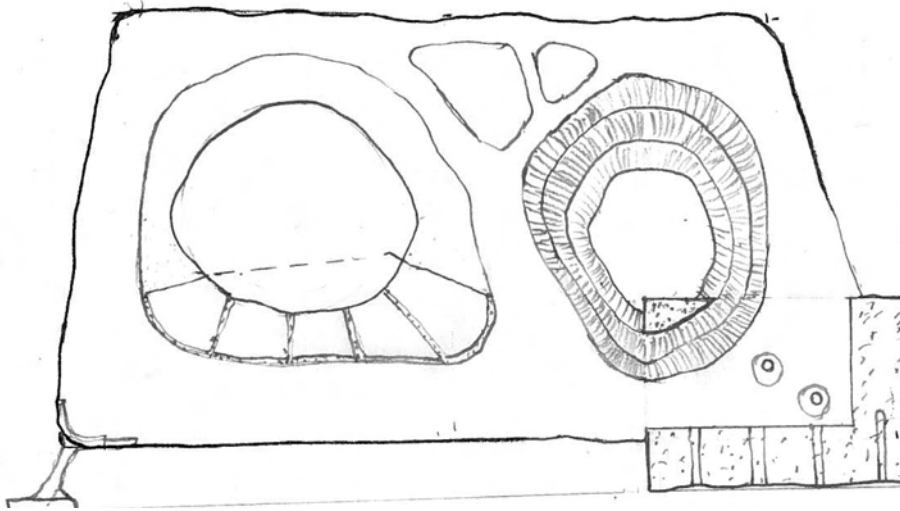
24" x 25" stone



TREE THOUGHTS
 2009
 6 ft. H x 3 ft. L x 2 ft. W - Stone
 and Steel with bearings







3 STONE TREE
2010
stone and steel,
5' x 5' x 3' x 1250 lbs



3 STONE TREE

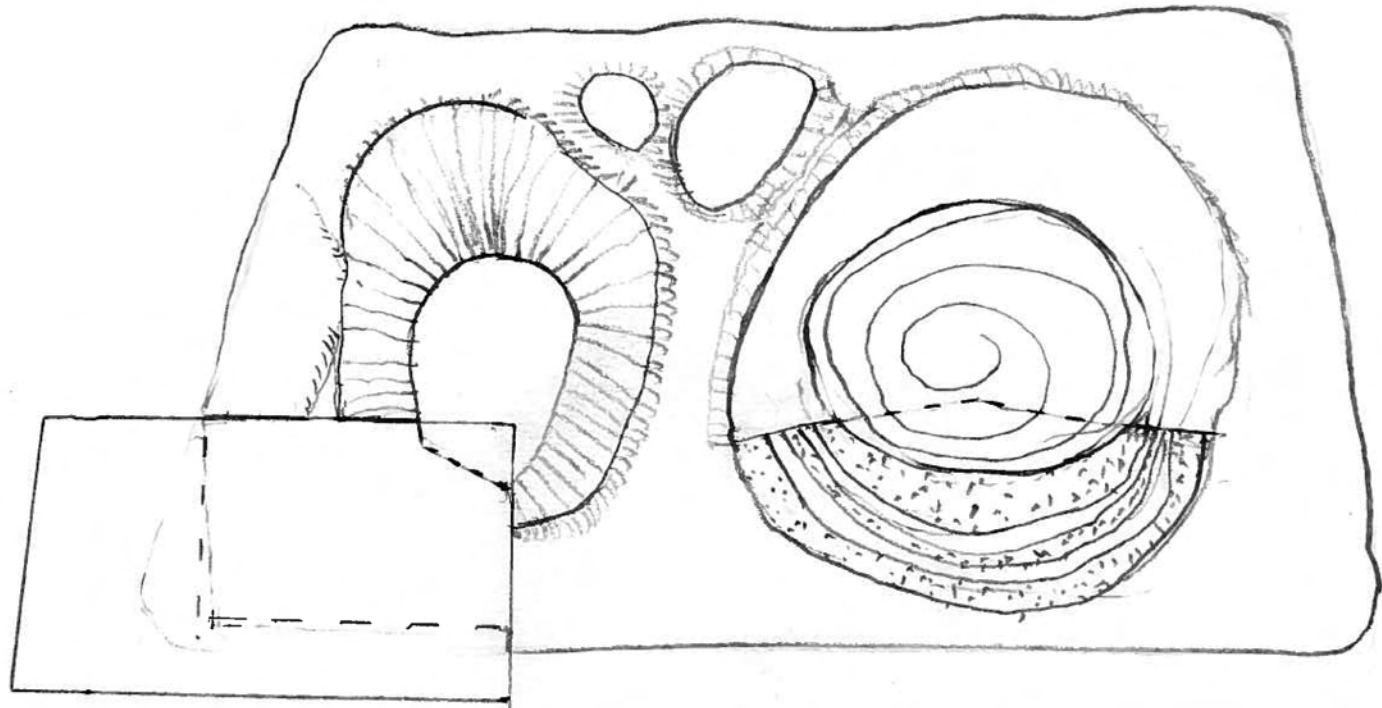
This sculpture has been a departure for me and an interesting experience. Its process has shown me many reasons that I sculpt. This work began with a detailed drawing of the first stone selected, the slab of hard sandstone which has iron stained surface on both sides. This material is hard enough to cut several penetrations into and maintain structural integrity. The design concept evolved through drawing and required a large chunk of stone on one end and a river rounded stone perched in the landscape alongside the tree form in the slab. I began work Nov 25th and finished Dec 16th, losing one week to bitter cold that ran me out of the studio. I worked 27 sessions on separate days 3 to 7 hours per day.

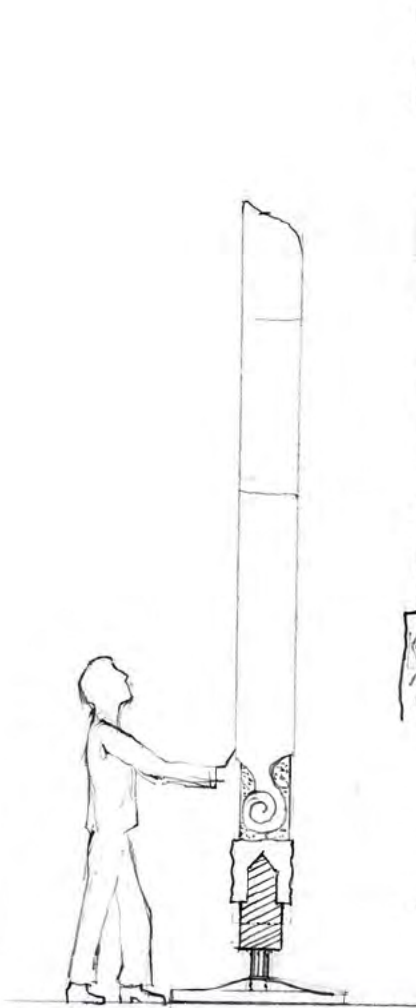
The extreme difference in the shapes and character of the stones was a challenge from the get-go. I spent a lot of time concentrating on how the graphic carved into each stone would tie or connect the stones together. I always liked the juxtaposition of forms in space especially the small boulder floating on the hills of the landscape. In order to fasten these stones together I chose stone to stone joints vs. steel connections. The joints became an important part of the composition in one case rectilinear lines that tied the piece down and the other invisible support for a floating quality.

This process leads to developing a large and very quiet pedestal on which the stones could jut out beyond. This solution to the composition was a strong Yes, the aerial view is rectilinear and solid while the elevations each have to do with the jutting stones that break up and activate the scape. The pedestal is simple, quite and stoic with its stone top another good opportunity for connections. The small steel foot holding up the slab and boulder break the connection and helps the separation while the fused connection of the block of stone makes it continuous.

Traveling around this piece is a delight as the character and scene dramatically change. The overall feel of the sculpture is levity, a buoyant sense with a tattooed surface. The musical quality is definitely Jazz: the melody is based on geometry; the rhythm is in the graphics; the beat/tempo is in the different character of the forms; the colors accentuate the composition like syncopation.

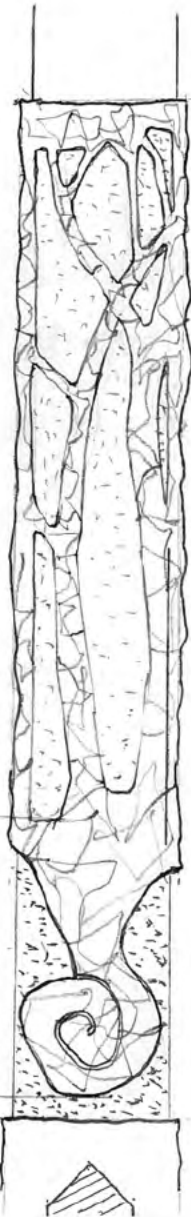
My first couple days with the finished piece I am struck by the complexity of it yet while moving around it a familiarity takes place and the friendliness and light-hearted nature of it dissolve the complexity. This is the departure from my norm; I usually produce singular standing stones with minimal graphics that have power in simplicity and singleness.



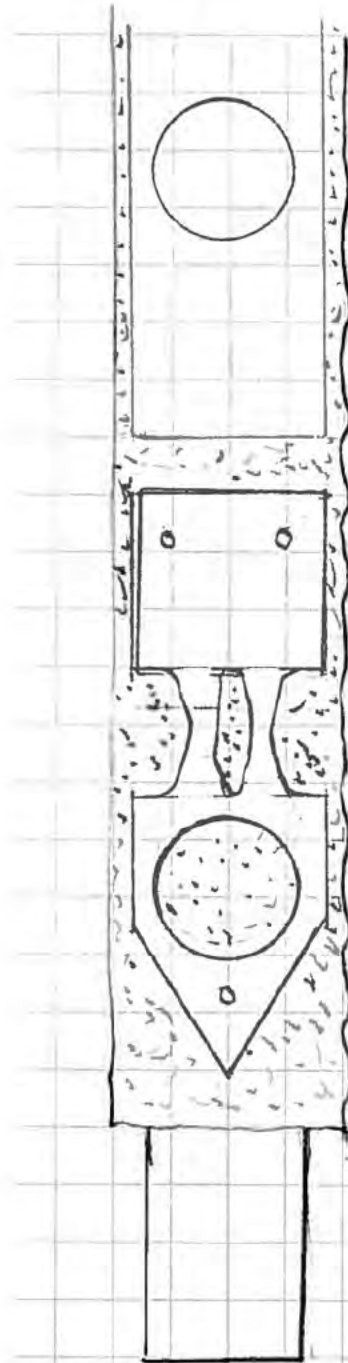


ZAK 1/18.07

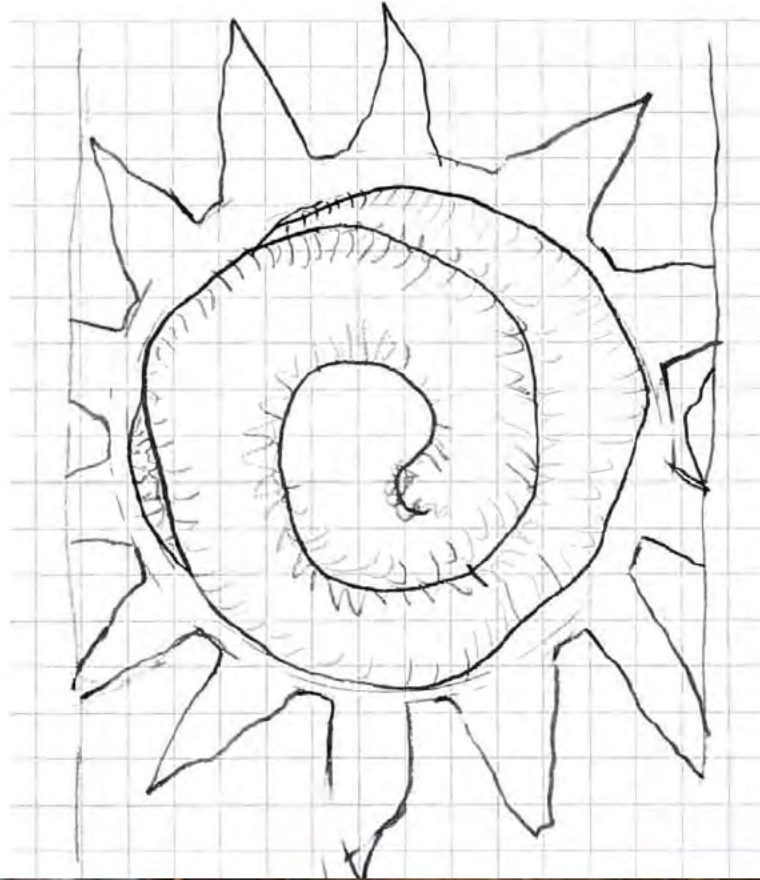
1'8"



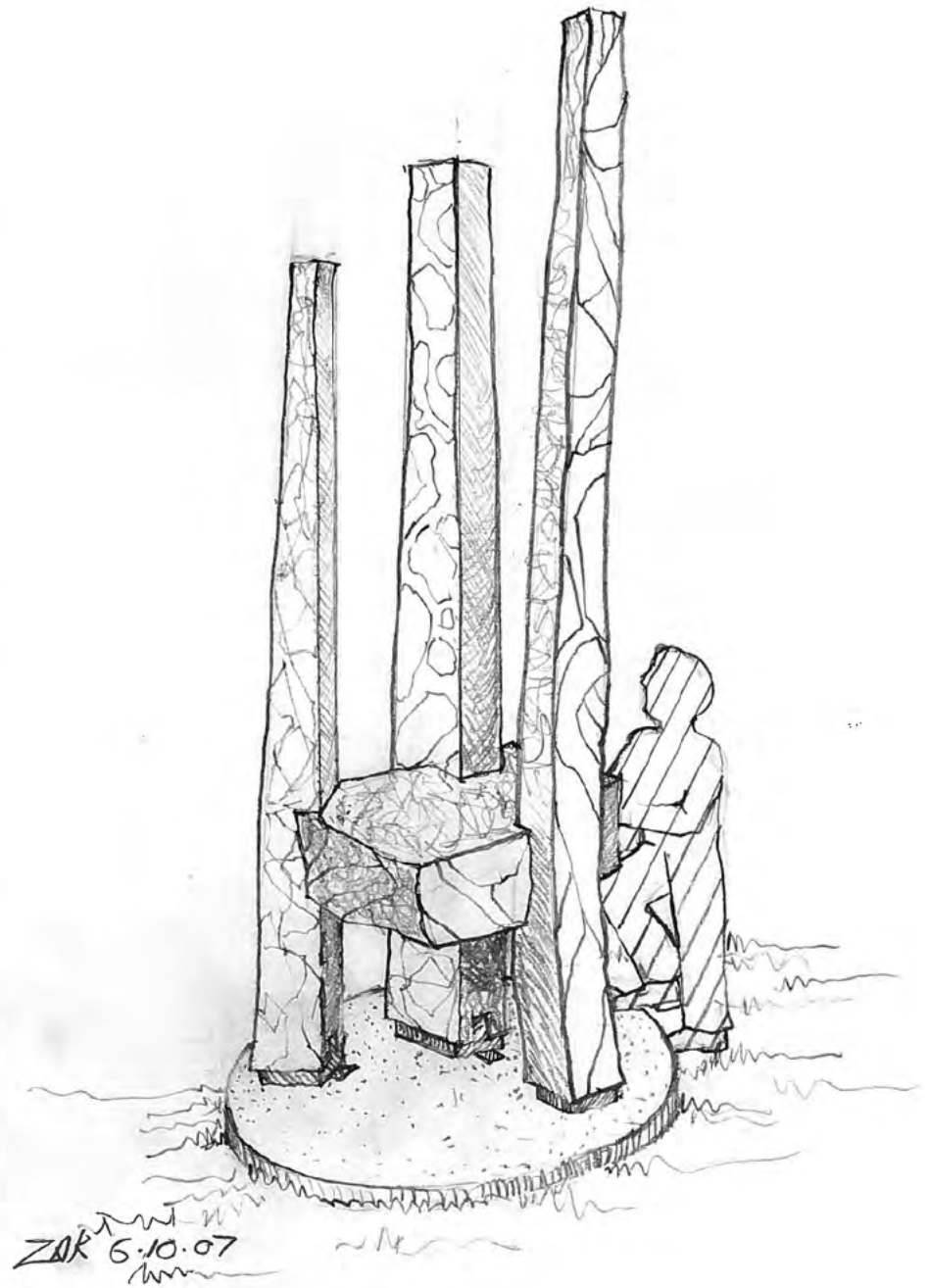
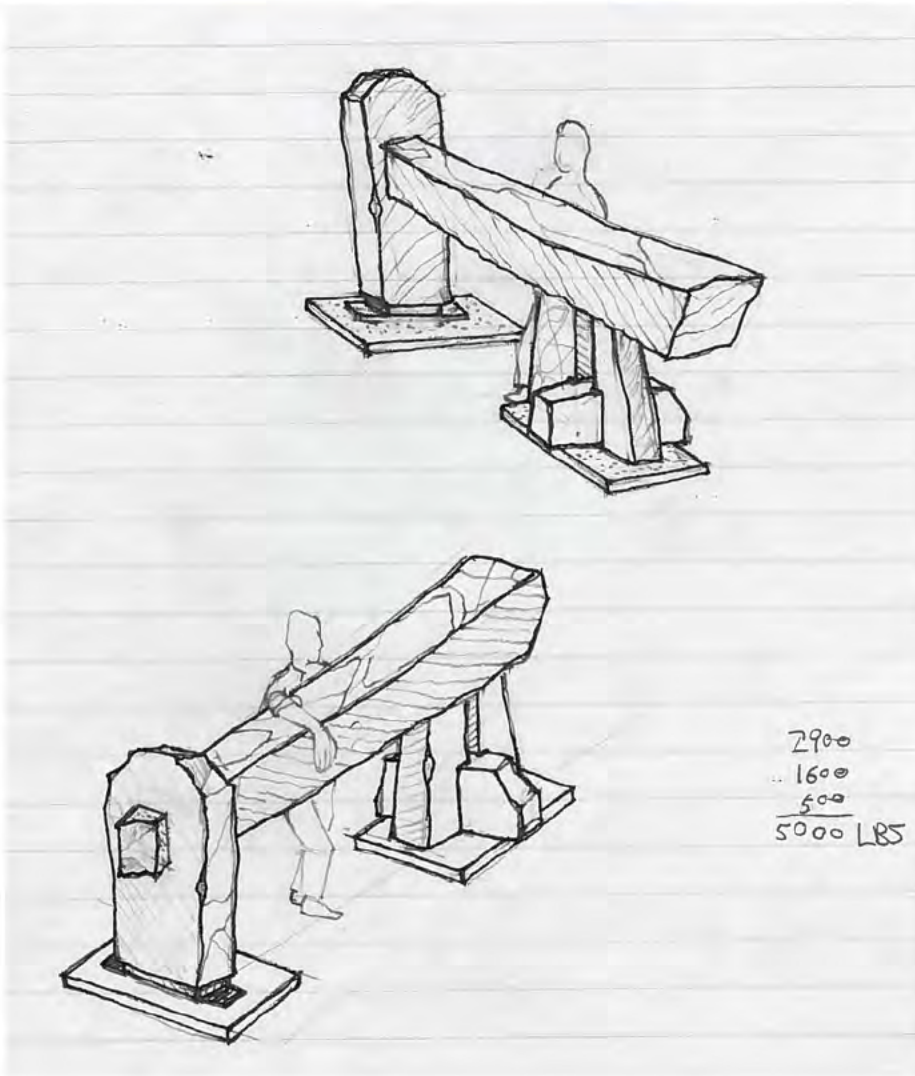
2'



TOTEM
2007
14' 8" x 3' Stone and Steel
1800 lbs

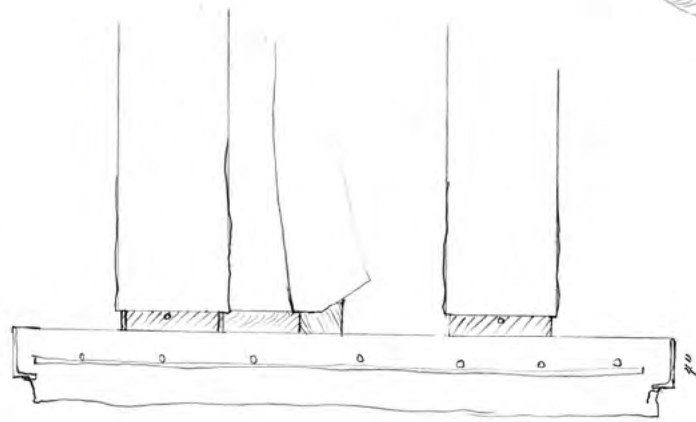
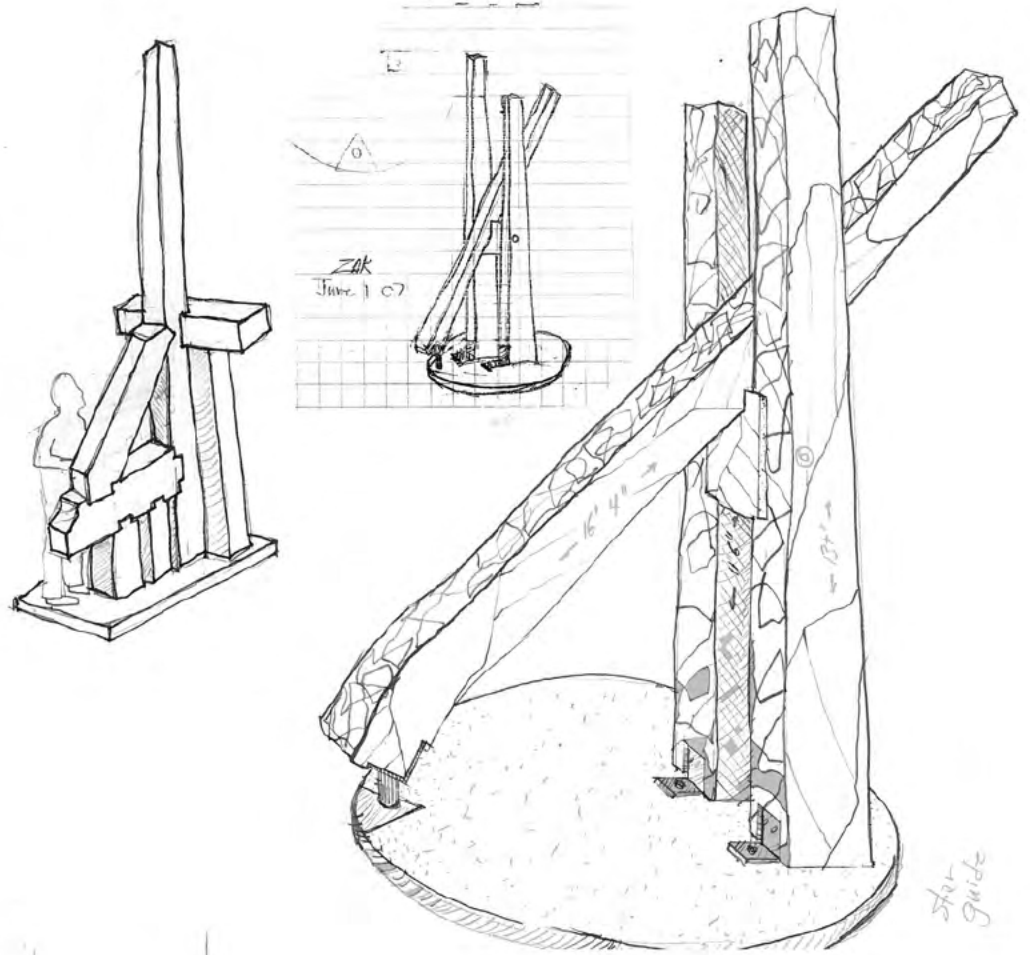


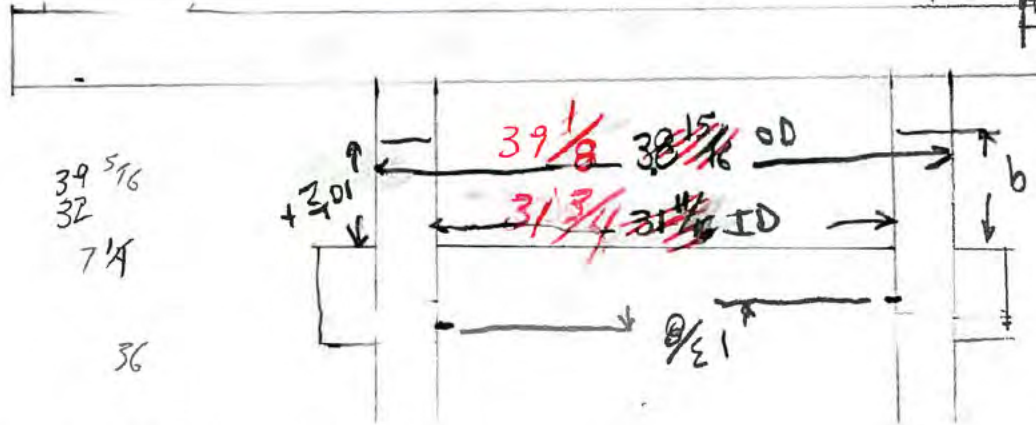
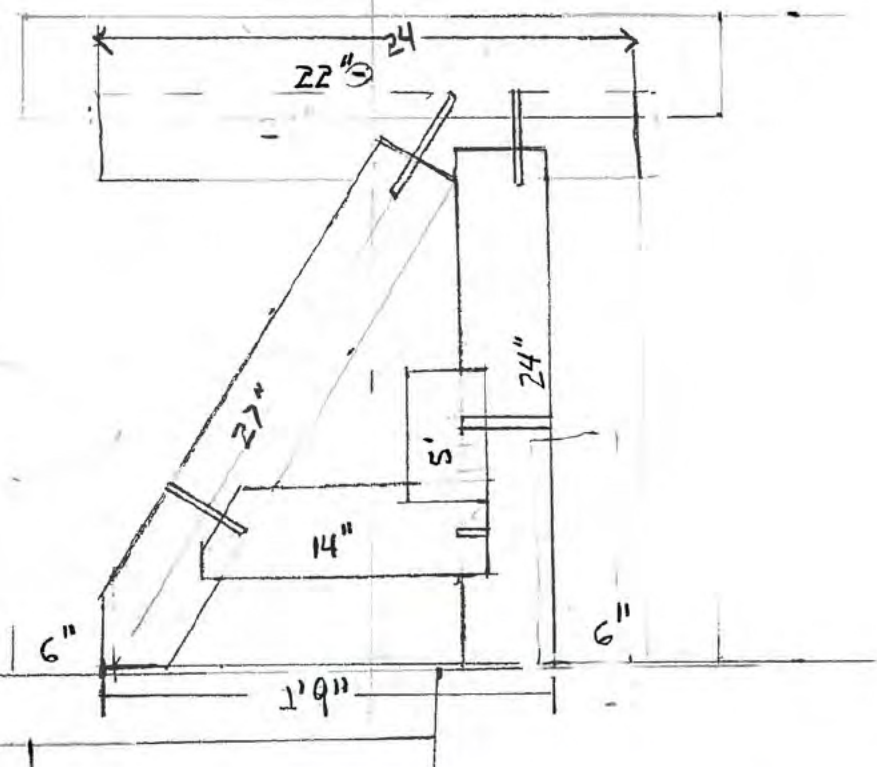
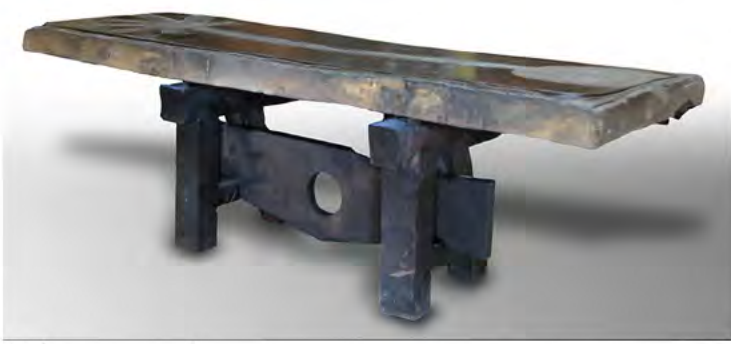
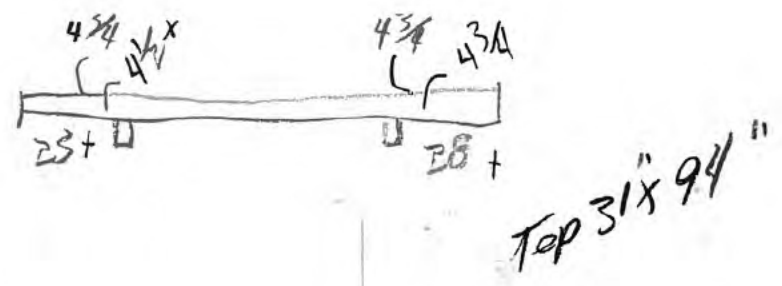
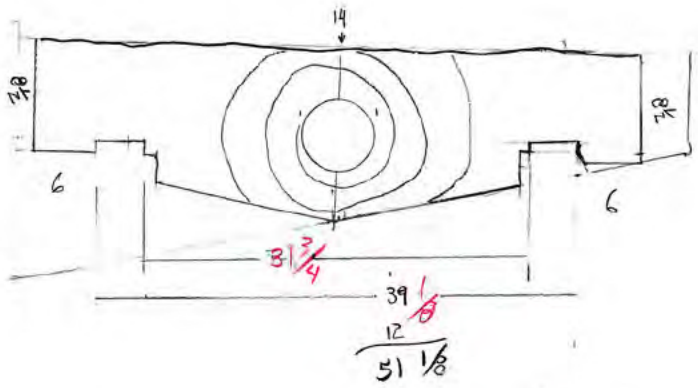
TRIO
2007
16' 4" X 5' DIAMETER
4 TONS





Frank
 this concept has
 been hopping around
 in my mind all day.
 finally got some of it
 out.
 It may be to labor
 intensive to do, but
 give me more to
 consider
 Zak





Z-TABLE
 2011 - 2014
 All Stone
 33"W X 7'10" L X 31"H 1600 LBS

Table Top - done @ stone yard Oct 2011

stone # 805 + disk blades # 250 =
dye # 80 = sealer 75 =
steel + bolts - 50 =

date	time	what
2011 10/18-10/12	4 days	
2011 12/1	1/2	get stone to studio + design
12/2	1/2	Legs - cuts
12/3	1/2	Legs - cold spell I
12/11	1/2	back to work Legs - fitting - cutting
12/12	1/4	fix trucks - Legs - fitting - cutting
1/2 day 12/13	1/2	Comping - cutting - fitting - brace
12/14	1/2	Bad cuts on brace = start over!
12/15	1/3	Look at UNIVERSAL stone cutting
12/16	1/2	start over again - legs
12/17	1/2	cold spell II
12/19	1/2	Layout new legs + cuts
12/20	1/2	" " "
12/21	1/2	" " "
12/25-26	1/2	" " "
12/27	1/2	fitting legs + marc in top
12/28	3/4	assy. bol + epoxy - detail - try little stain
12/29	1/2	stout + marc
12/30	3/4	drill pin + anchor cement
12/31	1	Top stone + steel + detail legs
2014 1/1	1	Table bottom + try legs for elev. etc
1/2	3/4	steel wk → attach to legs + stain legs
1/3	1/2	Table Top - Bottom + stain - seal Legs



2014

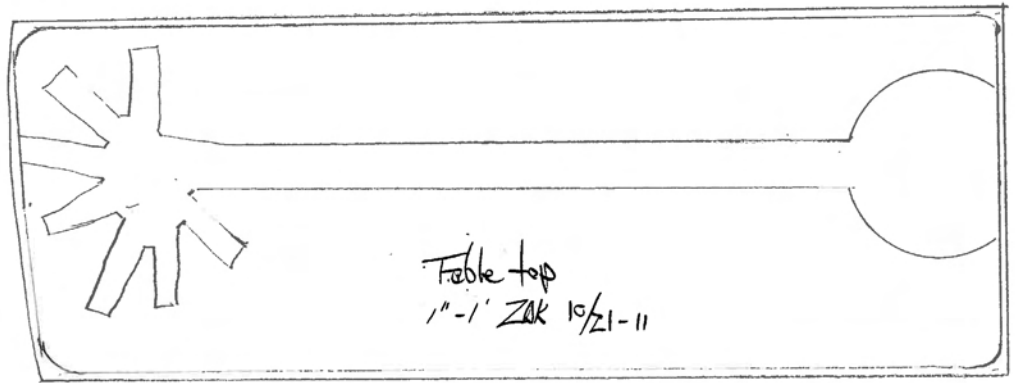
1/5	1/4	Very Cold - grind + sand top
1/6	1/2	cold - sand + grind + detail cut edges
1/7	1/2	seal stain Top. Top - seal II Legs
1/8	1/2	more top - set. up - mount Legs (propane)
1/9	3/4	Turn table + Legs over + design Trussel
1/10	1/4	Layout Trussel - 2" seal Top
1/11	1/2	Trussel saw - Top seal 3"
1/12	1/4	Cut Trussel
1/13	1/2	finish Trussel + pattern + stain
1/14	1/2	fitting Trussel to Legs (Hard)
1/15	1/4	fitting Trussel - stain
1/16	1/4	epoxy + sealer

21 Days 2105 @ 300 = 6930" + 1250" MAT = 8200" COST

33" W 710" L 3" H

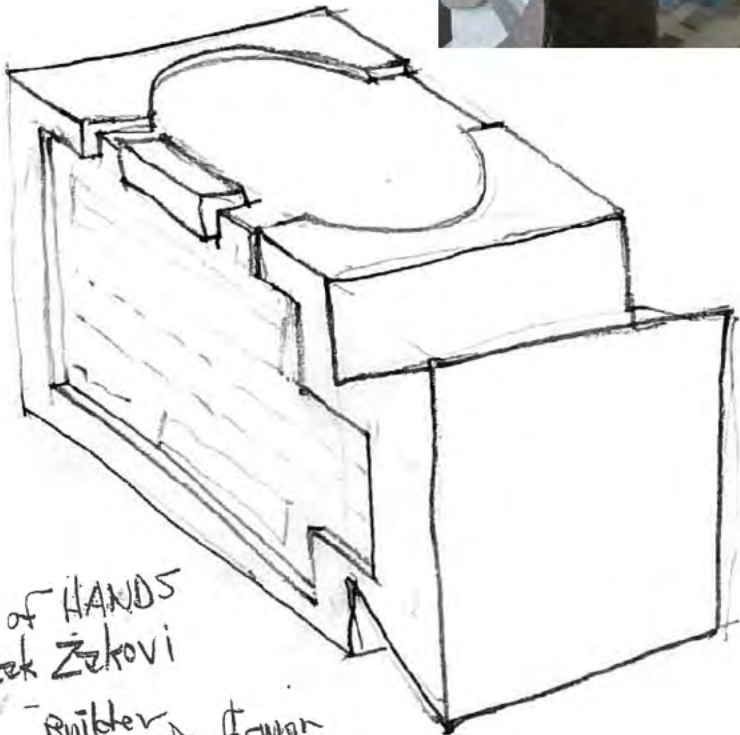
1600 Lbs

All Stone TABLE

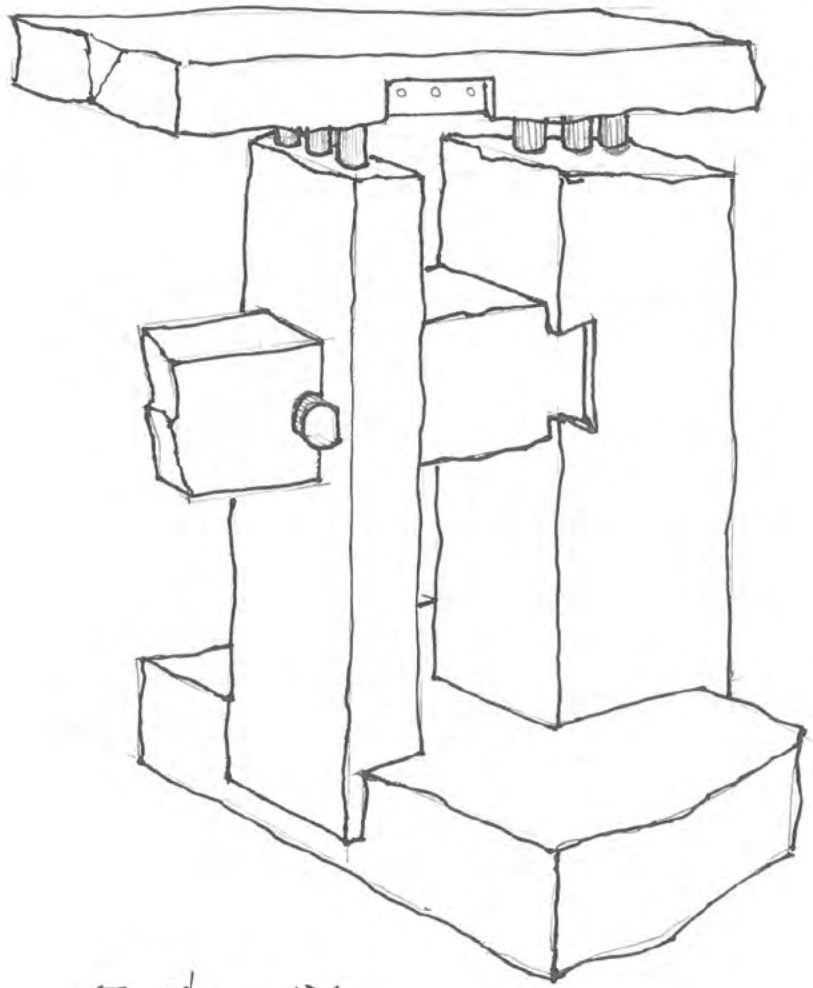




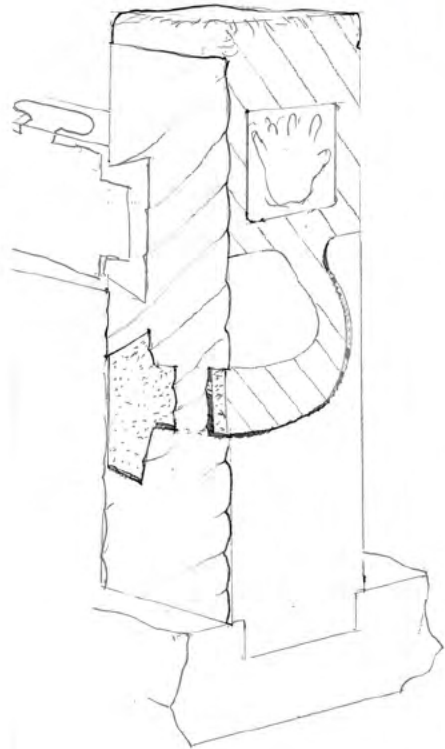
Z-MEMORIAL
 2012 - 2013
 Stone and Bronze
 5'5" h x 3' w x 2' d x 2100 lbs



← MAN of HANDS
 Craig Zek Zekovi
 1940-1994
 Craftsman - Builder
 Designer - Artist
 1994 -
 Draftsman



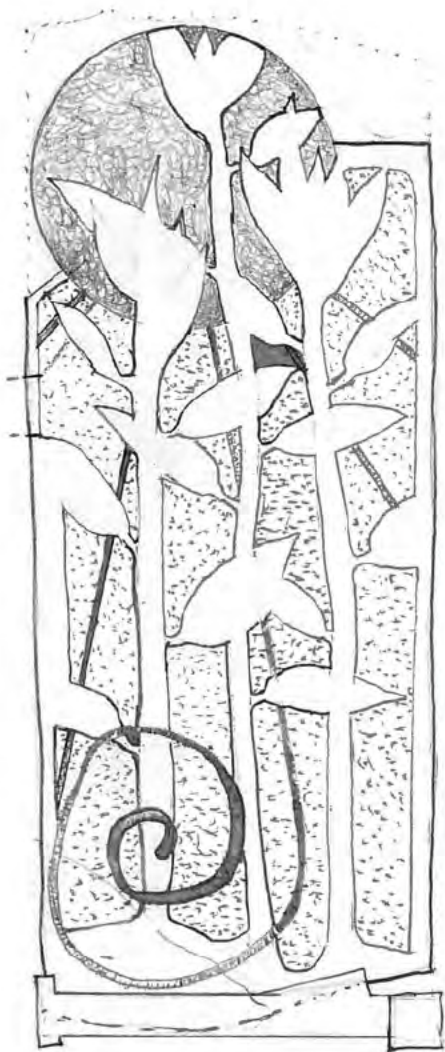
Z - Stones 12/11



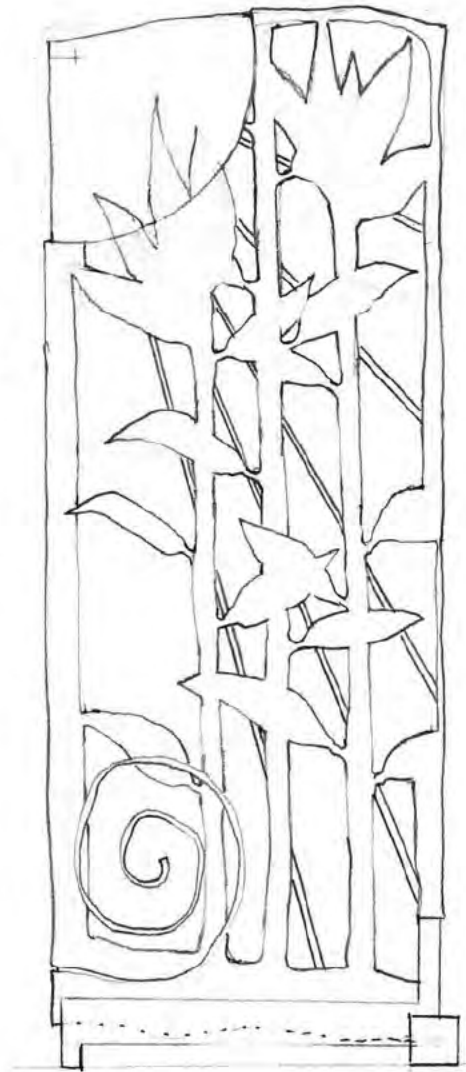
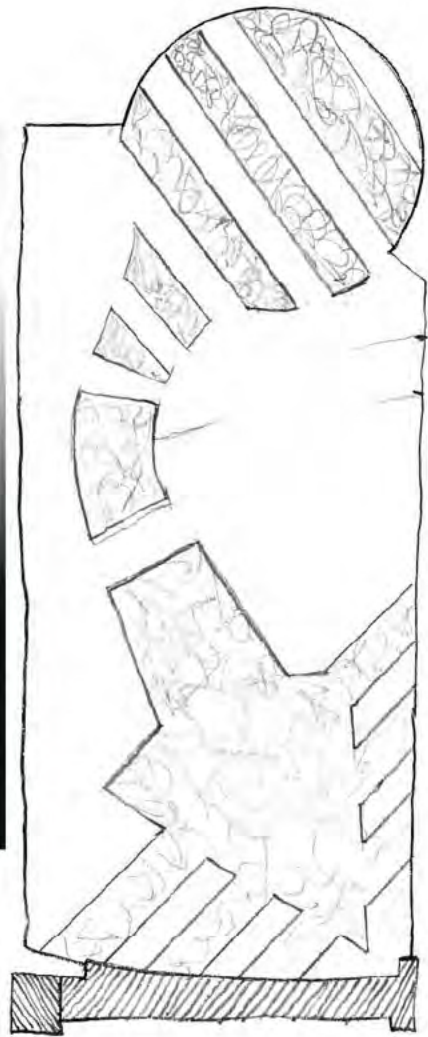
Dec 2011 2011 Z stones 3000 lbs in 4 stones from yard

Z-stones

1/2	12/13-14	get stones from yard into studio	1/2	12/11	Critical detail on Bridge Stone - sewn Broken IV
1/2	12/15	cut ends of columns	1/2	12/22	Re design Bridge stone + Column
1/2	12/16	Layout dove tail + Bridge stone	1/2	12/23	Moved stones
3/4	12/17	cut dove tail in - to vault	1/2	12/24	start graphics Column I
3/4	12/18	dove tail Roughed-in	3/4	12/24	Column I
1/2	12/18	dove tail tendon begin	1/2	12/25	hand panel
3/4	12/19	finish dove tail mortice	1/2	12/27	" "
1/2	12/21	tendon w/ fitting	1/2	12/28	" "
1/2	12/22	tendon fitting	3/4	12/29	" "
1/2	12/23	tendon on Column I	1/2	12/30	" " finished panel
1/2	12/24	" " Done!	1/2	12/31	" " " "
3/4	12/25	" " Done! companion	1/2	1/1	Arrow + square done
1/2	12/26	Layout on Column II	1/2	1/2	Bridge stone side 3
1/2	12/27	cutting on " " mortice	1/2	1/3	fitting Column II + design graphics
1/2	12/27	cutting on " " mortice	1/2	1/10	graphics on Column II
1/2	12/30	fitting stone II	1/2	1/11	" "
1/2	12/31	fitting stones I + Bridge + II very good + tendon on columns			
1/2	1/1-12	Break base stone for size + set-up for lift			
1/2	1/2	Set-up for base stone layout - turned stones mid-air!			
1/2	1/4	find setting height for 3 stone group + begin base stone work			
1/2	1/5	finished mortice pockets in base stone	1/2	1/12	13 forest scene done on Column II layout
1/2	1/6	fitting upper stones to base stone	1/2	1/14	① spiral + p-cut
1/2	1/7	P cuts Base stone	1/2	1/14	finish spiral/mem Col. II
1/2	1/8	Rough-in Base stone	1/2	1/14	Layout 3d side turn about
1/2	1/9	Base stone	1	1/15	6 finish graphics Col. II
1/2	1/10	Base stone	3/4	1/17-18	move pin - high move -
1/2	1/11	Base stone	1/2	1/20	final fitting + move all stone
1/2	1/12	" "	1	1/21-22	Hole + pin Core drilling
1/2	1/13	" "	1	1/23	grout + clean stone lift
3/4	1/14	" "	1	1/23	Move + turn stones detail work
1/2	1/15	fitting columns	1	1/24	epoxy hand - lift pin - polish stone pin - carve spiral (part)
1/2	1/16	" " - up turned 3 stones over!	2	3/8-9	final assembly
1/3	1/18	Take stones apart in layout Bridge stone	1/4	1/10	pin + epoxy - grout - lead work
3/4	1/19	P-cuts	1/2	1/11	Done - Moved to photo
1/2	1/20	Epithet panel - finished			
1/2	1/20	Bridge Stone graphics			



ZAK
5/10/10
Maize



MAIZE AND ARROW 2010'
10" high 230 lbs.
Stone and Steel
2010

STONE VIEW

Recently I read ... “pause at this place to appreciate the wondrous power of life made visible by stone”*. Words of a Lakotah and because I work with and speak to stone – I get it.

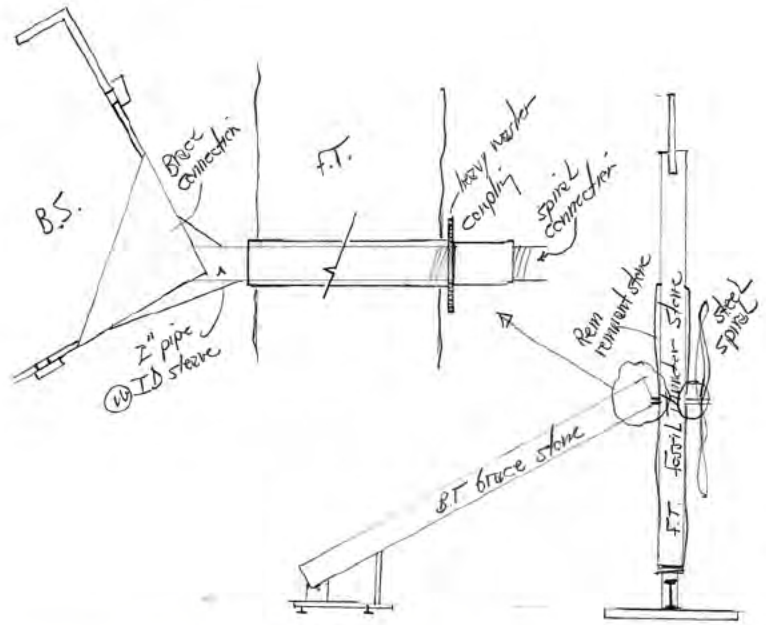
At first encounter a huge stone speaks of mass, weight and strength. Then seeing how very-very slowly it is being worn down by the forces of nature and to notice the host of life the stone by its presence has helped gather around it. The tree that was sheltered from wind and direct sun now towers over the stone, giving back shelter from the same elements that wear down stone. The stone sheds water to the tree and grasses that flourish around it, the birds leave dung for the insects and are feed on by others, lichen feeds on the minerals in stone and adsorbs moisture. The combination creates a small park where lush grass and flowers feed many critters.

This place gives a wanderer a place to pause in the shade out of the wind and rain, to nap on the soft grass rejuvenating and reflecting on his journey. The stone helped create this place with kindness those receiving it then thrived to create an oasis of pleasant companions.

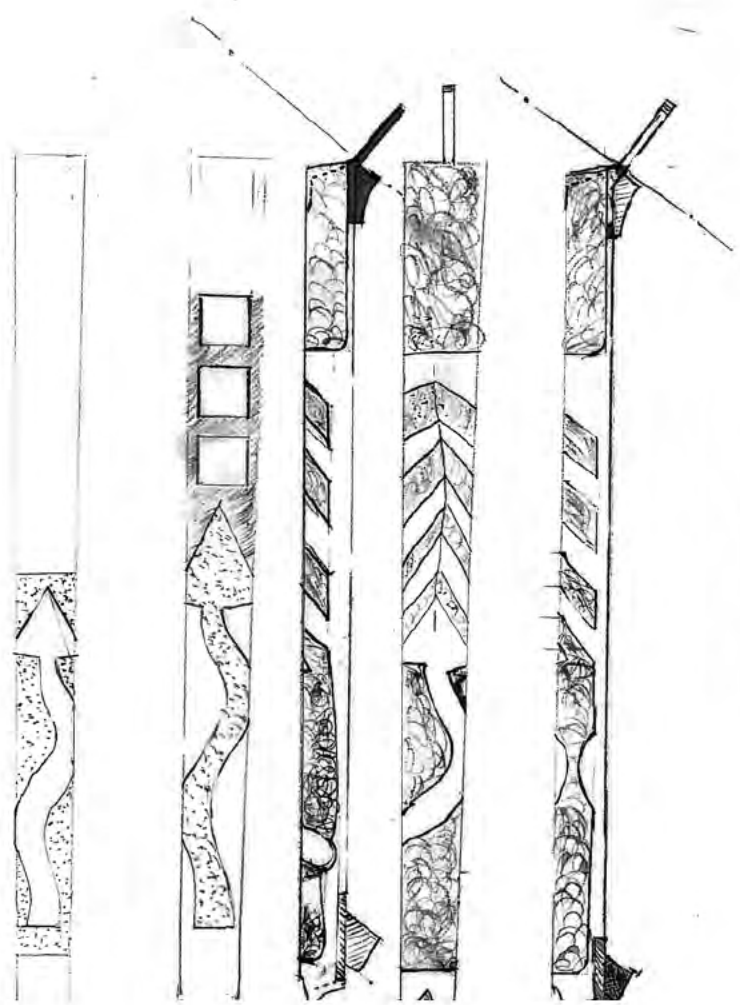
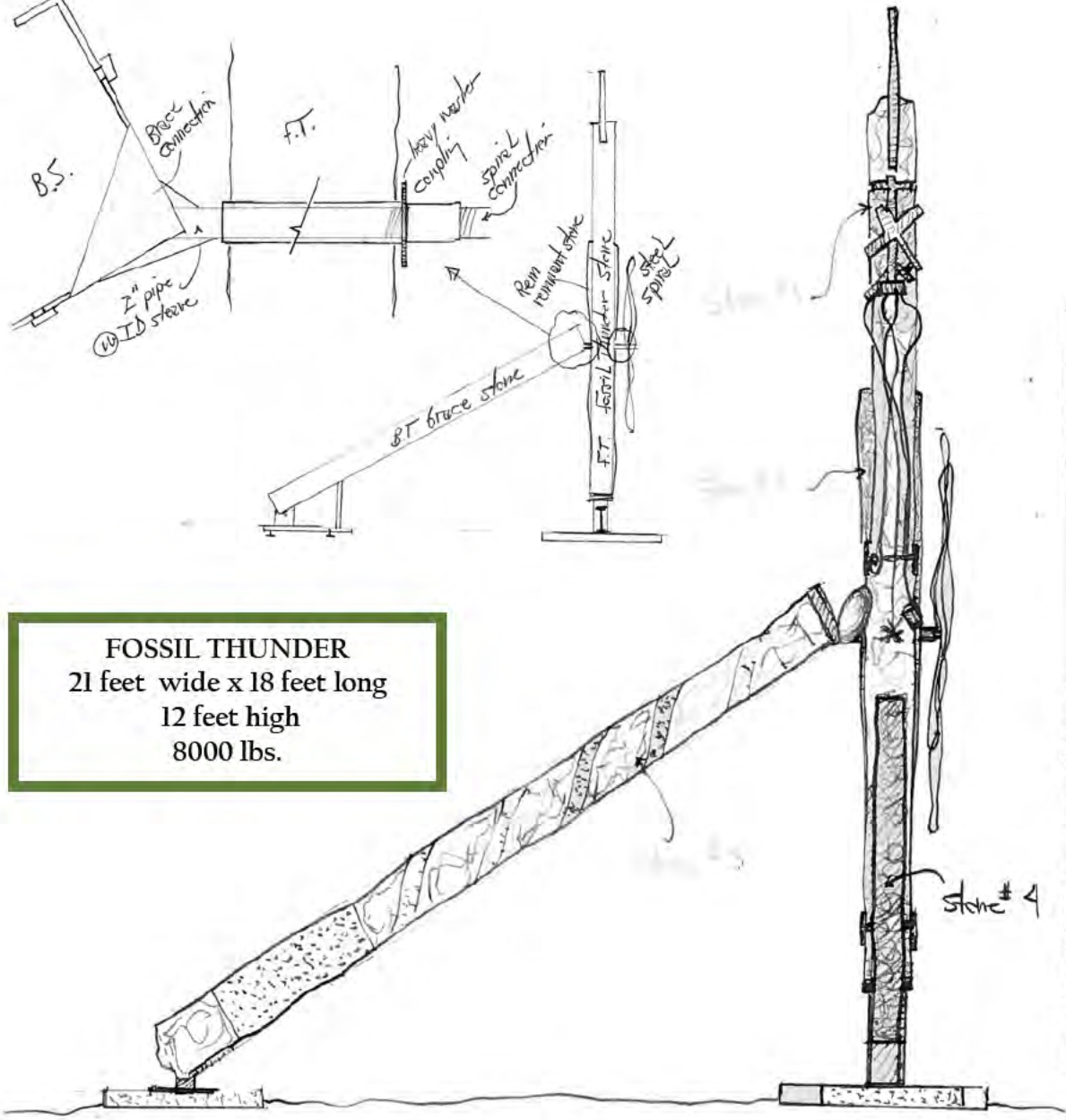
For me stone lives. It is born by earth in three different ways in another dimension of time – *deep time*. Once formed by earth it becomes mountains, bed rock and volcanoes. Then the long process of melting down into sand, clay and soil where these ingredients are again lithified into stone to begin again the life cycle of stones. The stone cycle is too vast for the understanding or concern of critters. Yet this pleasant place where deep time, strength and life flourish is also where stone is visible.

2009

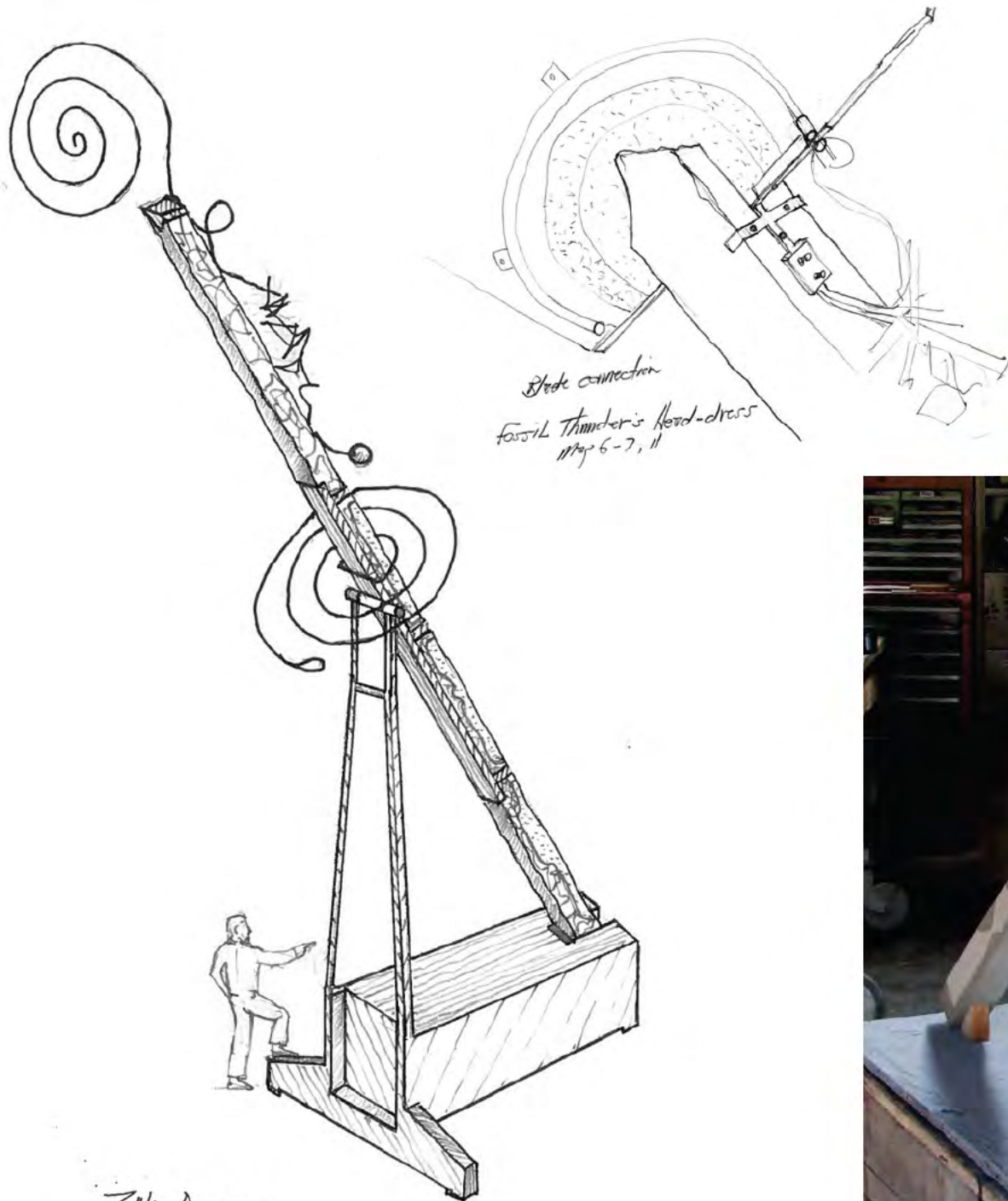
* Hanta Yo by Ruth b. Hill and Chunksa Yuha



FOSSIL THUNDER
 21 feet wide x 18 feet long
 12 feet high
 8000 lbs.

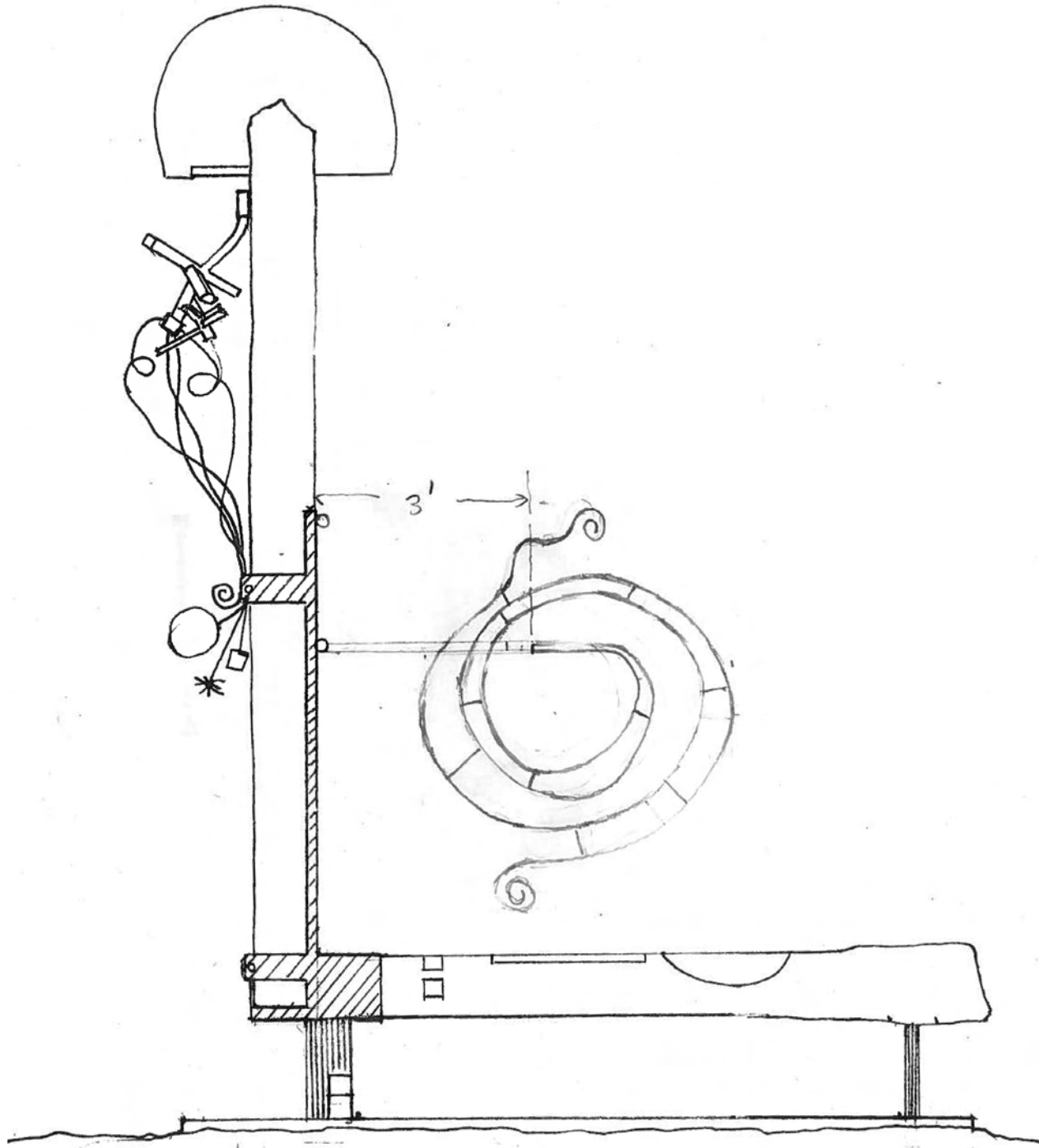


7/23.11 Concept ZAK



Zak Dec 2010





THE MAGIC OF REAL

Working stone and steel into standing story stones (Stelae) gives me contact with elemental awareness. Stone is primordial, from deep time. Steel is brought up from the core by tectonic forces. Stone and steel are both evolving; stone a natural process, steel assisted by man. Stone de-evolves from the hard firm form I carve in the studio to dust/mud – then is reformed back into solid stone by geological processes. Steel in the refined form of bars and plate that I cut and join together eventually rusts, dissolves into mud and is reformed back into stone as ore.

The amount of energy to bring steel from the core to the refined state worked in my studio parallels the vastness of time stone takes to become a solid then de-evolve, then reform back to stone. *In this vignette the artist is a fleeting moment.*

Working pre-language symbols into the surface of stones and attaching steel shaped into spirals, circles, squares ... allows me to marry ancient Anthro ideas with these noble materials. In the sparks and stone chips and mythos of man there is a magic ... *the magic of Real.*

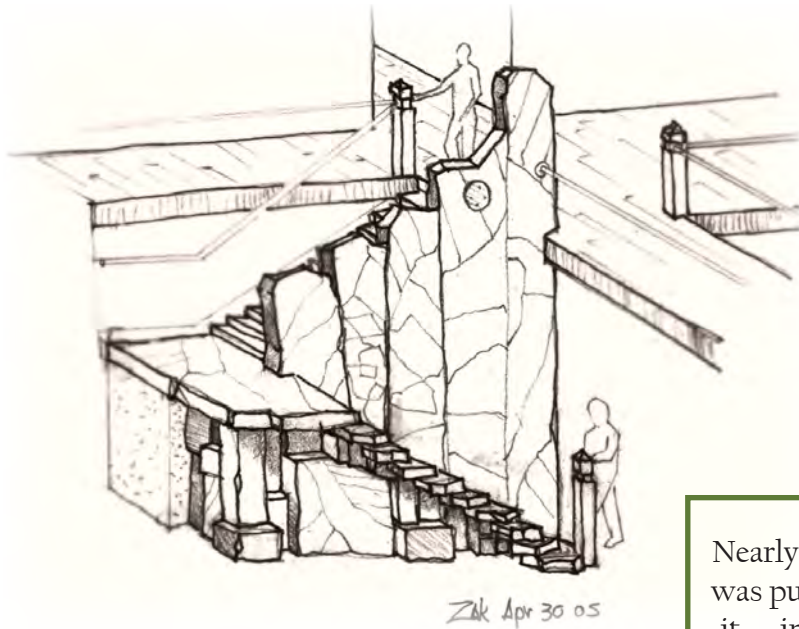
I love my job.

ZAK H ZAKOVI 417 N. Plum, Bozeman, MT 59715
www.zakzakovi.com 406-582-9703

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STUDIOS inc.**



The Stone Staircase



Nearly 40 tons of stone was purchased to build it -- in 2005 and 2006



The staircase was put in place before the house could be built because the stones were too large to be put in place while the house was being built. The house was built around the stairs!

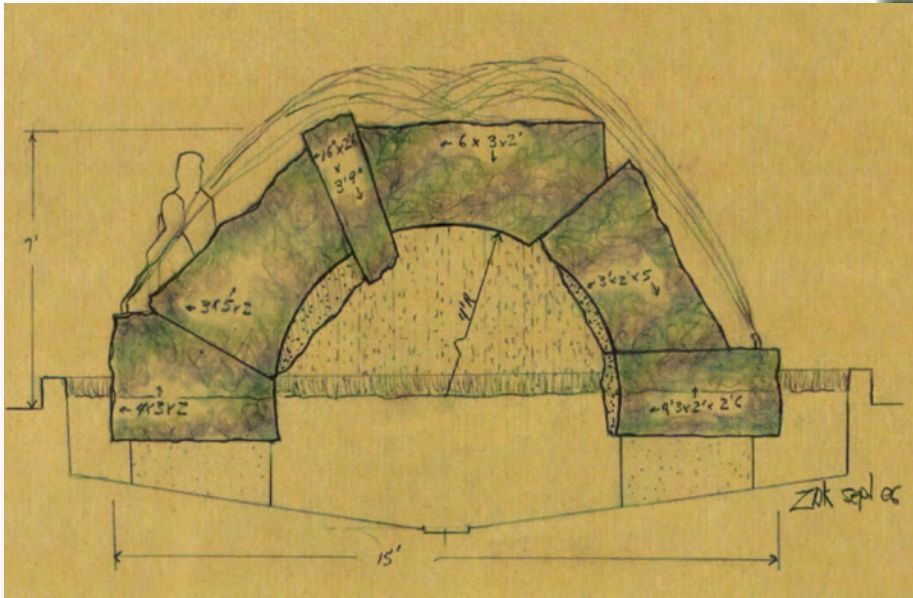


The stairs were built for a client of Frank Cikan, architect, for his client at the “Yellowstone Club” in Big Sky, Montana. A 20 month project



All of the stone cutting and fitting were done in Bozeman, then transported and crane set on the foundation of the house at Big Sky

The Waterfall Arch

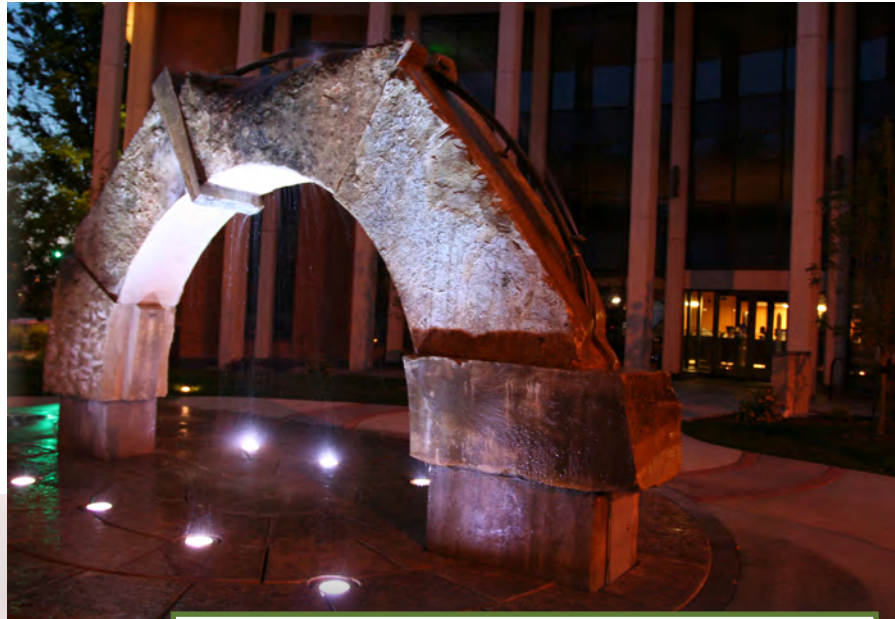


35 tons of stone were required to cut the blocks for the arch. The finished weight of the arch was 15 tons

The Arch was designed and built by Zak Zakovi for the Great Falls Public Library in 2007 and 2008



The Arch was built at Zak's studio in Bozeman then transported and reassembled in Great Falls. A 18 month project



The sprinklers were built and engineered by Zak. It required 4 separate supply lines, a pump and filtering basin in the Library mechanical room.



