

# INTRODUCTION of 50 years of creative endeavor

By Zac / Zak Zakovi

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LEATHER

2



HOMES  
AND  
WOOD WORK

3

PROCESSES  
Volume II



4



Z ~ Stone  
Journey



## Prologue

These 4 books span 49 years of my life and are intended to share with you the various materials and crafts I have worked in during this period of time.

I am proud to say I am an Artist, Craftsman and Artisan. The second document “Dimensional Intelligence” which should help gives you an understanding of how one person can become involved and produce artwork in so many different media.

Each of these books was made by searching through binders full of hundreds of photographs and writings of each endeavor. After each book was printed I said “Damn!” “I should have included that other piece!” But in order to keep the size of the books manageable and interesting I developed sections/chapters and pulled images for each section to give you a casual view, and hopefully a feel and understanding of that aspect of the work.

I would like to say these 50 years now represent a window into my creative spirit. For reasons not understood it has always been necessary for me to work with my hands producing work I did not need or was required of me to earn a living. I can see that even as a child making things of wood, metal even forts and tree houses was what I looked forward to doing.

Even now after some medical issues that have curbed my ability to work with materials – I continue to draw, write and dream on. Zak Zakovi 2017

A chronology may be helpful

### *The work in this collection*

- o Leather Work 1966 – 1971
- o Homes and Wood Work 1969 – 1995
- o Processes work 1986 – 1999
- o Stone Journey 1989 – 2016

### *Definitely overlaps*



### Lady

Ink on Cloth -- done in my Montana Studio  
1965 7" x 7"

## Dimensional Intelligence

Dimensional Intelligence (DI) is a result of working in 3 dimensional disciplines. Every endeavor has its jargon, *tricks of the trade*, and over a period of study, a perception unique to that trade/craft develops in the practitioner.

There are a lot of people with well-developed DI, from mechanics to Artists. People who work with their hands using tools to shape and manipulate the materials – whether it be an engine or monument for a park.

Having come up through several trades and crafts and now living as a full time sculptor, I have been observing myself and others working in three dimensions. DI involves developing a vocabulary of ways to resolve a difficult task, how to undo or cut away or add material to the object being worked on. Also how to use the tools and cutters to shape various materials and after learning to saw one material, transferring that knowledge to the next material and tool or cutter needed to move it; which I refer to as transfer of *skill sets*.

Another trait dimensional people have is a sense of being in the round. In the round is an awareness of what is around them and the object worked on, very much like a sense of what is all around them and the other side of what they see. This is an ability that Dyslexics have born into their perception\*. Not that Dyslexia is a requirement of working 3D, rather it is 'leg-up.'

## Language

Over the years my vocabulary of shapes, symbols, texture and forms has evolved. When selecting the material there is a preference of shape, texture and color that intuitively rings correct with the concept I have in mind for the project. Beyond that is the ability to visualize; be able to see the project at hand while being away from it. This is a learned ability and increases over the years of dimensional work.

For me, when I am relaxed, after my body has rested, usually just before dawn I have an excellent time window to review the piece I am working on, or task I intend to do; like loading a sculpture onto the truck or turning a stone in the studio. Visualization is getting a mental image. The nice thing about it is being able to focus on the area of concern and letting go of the other visual noise that distracts problem solving when in the studio. Many problems and concepts have been resolved in the wee hours of the day before going to work. I have also observed that while working in the studio I often find the racket made by the tools blasting away on stone, noise and the visual noise of the jumble of tools and equipment go away while focusing on getting a shape or texture right. It is a form of meditation, letting go or adsorbing distracting influence to get to the calm of mindfulness.

\*see “The Gift of Dyslexia” by Ronald D. Davis, 1994

# Visualizing

A great example of visualization and DI happened just recently; I was looking for a motel I had stayed at in a city. My stay was for several days and I not been there for 3 years. Driving down a busy one way in the center of the downtown I spotted a second story opening in a blank masonry wall about 2'w x 3'h and could see a stair case cutting across inside the hole. I immediately had Deja vu seeing in my mind's eye the stair and balcony that lead to the room I had stayed in. I turned at the next corner and was in front of the motel entrance. That little snatch of a view from the outside of a stair well tower that I had been inside of 3 yrs. back then triggered the visualization to the space inside. Nice.

I consider visualizing being able to see in my mind something I am working on and even trying to conceive before building it and being able to tell what is inside or on the other side of an object to be advanced stages of DI. The heightened sense of seeing in dimensions comes from the long practice of making things with your hands.

Visualization is more knowing than seeing, especially in light of seeing something while conceiving it. Building the image of something that has not existed before in my mind's eye, can be done by knowing what the materials and tools can do together with a learned understanding of balance and structural strengths of the materials. Yes it is a head game, but one that is built on practice. It is a continuum, learning how to shape materials, using the tools and getting the result you

intend builds into an ability to see what can be done even before starting the work: i.e. Dimensional Intelligence / DI.

So DI is a learned ability, made up of practice, language and a heightened sense of visualization. It is unique to three dimensional activities and as any skill or language requires extended time to master.

## In closing:

There are a few people who excel to new heights/accomplishments in dimensional endeavors and DI. These savants usually gravitate to the creative end of their disciplines to access the more demanding challenges in their work. Ex: taking woodworking beyond craft, or pushing leather work into sculpture.

My choice of discipline, sculpture, has allowed me to see the world through the lens of several media. These views have brought challenges to study several sciences and theology. I can see that my interaction with stone, steel, leather, wood and paper have opened my consciousness to study Geology, Astronomy/origins, and the great religions from aboriginal man to today's refined methods of belief in a higher being. I can honestly say the challenges of 3D work have keep me awake and alive enough to remain curious about the conditions of humans in the wonderland of earth's mysteries.

ZAK H ZAKOVI 2012



## Epilogue

After following my thoughts through each of these endeavors; remembering people events and places I worked. I feel a desire to offer some friendly advice to someone just embarking on a career or others devoting all their spare time to art or craft.

Hang onto and organize and date photos of your work, archive the digital copies. Include notes of how you feel about the work, and save all written comments from co-hearts deletes and, critics and press.

And something I was poor at doing – study how others market their art and craft. Think about getting your work out there short of giving it away. *Oh yes we work for a higher reason,* yet to have a studio and time to work at your craft/art is as necessary as rounding up materials and being motivated, excited to do your thing.

It will allow you to put together your own story of a creative life.

### CREDIT

I wish to commend the man who has helped me do these books. Dennis Kern is a very good two dimensional artist doing drawings, lithographs and photography. Dennis is also an outstanding digital and graphics artist. He has authored hundreds of websites for other artists and endeavors and he can dash through Photo Shop and other image manipulating programs like a wiz. His eyes/mind know how an image will

be seen back lit and front lit and even reproduce in printed form. Dennis Kern in Missoula Mt.



### Alone

Ink on Paper -- done at the San Francisco Art Institute  
1964 8 1/2" x 11"

Layout and Design by Rattlesnake Valley Press  
Dennis Kern