



Zoran Ignjatovic  
TIME

**FIRE STATION CREATIVE** |

**Dunfermline**

**4th July - 4th August 2019.**

## Zoran Ignjatovic "TIME" - drawings

"I'm standing at the edge of a precipice, but it's wonderful view." (Tracey Emin)

We are struck by this thought when we observe the drawings of Zoran Ignjatovic and we can almost see him standing on the very edge, silently looking in awe at these scenes in his work, as if he had experienced them and not imagined and created them.

Drawing is an artistic discipline which expresses the most intimate part of the artist, the most truthful. Artists who at one point dedicate themselves solely to the drawing, which in itself, has the so-called "prestige of unrepeatability", are in their own way introvert but simultaneously have a compulsion to share their inner world with others.

The cycle "Time" by Zoran Ignjatovic has been created over several years. Each of the drawings and there are many, is made with a combination of pencil, ink, and a new technique of chemically processed and used colours and certainly represents continuity in his artistic life - it is complete: poetically, conditionally stylishly, artistically, linguistically and is an integral and active part of his overall artistic engagement.

Ignjatovic's drawing is not merely a demonstration of his skills but is ultimately a "statement" that defines his confessions, hopes, searchings, doubts. That is why it is difficult and almost impossible to determine or in any way limit these drawings (as well as Ignjatovic's art) - although the elements of the surreal and fantasy are always present. The feeling that prevails is contemplative, metaphysical, sublime.

It is senseless to focus on Ignjatovic's technique and skills as a draughtsman. For him, his technique and skills should be in the background for they are merely vehicles to depict these stories. In the wider picture, everything is meaningful. Each drawing is an independent work as well as being an essential part of the wider project.

The artist, in almost every work, juxtaposes a graphically planned composition with subtly dyed areas - light blue or ochre, with red, golden leaf or blue and black accents.

Colour in its purest form can also have symbolic, metaphorical and metaphysical functions that layer the story. The use of gold, for example, in the foliage in the rich tree crown - which through an enduring and uncompromised essence of life - represents the highest value.

Applying several directly selected motifs, the artist manages to rebuild the scene of the dream every time. The composition is always made in such a way as to anticipate the presence of a man in the vastness of the space. The mystery of these scenes is amplified by the ambience in which they happen: unusual imaginary landscapes on the ground, underwater or in the air/sky as an undefined background. Ignjatovic also uses the symbolism of the water world: the sea (vast water without which there is no life), fish (as a symbol of a treasure of that vast water), the construction of the ship. On Earth we see tree crowns - a rich diversity of life. We also discern the cubically resolved lonely contours of the human face, with only an eye mark. Above the earth or in the sky there are Birds, representing the human aspiration towards the heights, towards the Sun in a constant search; and the wings of the birds are merely a means of transformation-transmission-transition into the spiritual aegis that we all aspire to.

The metaphysical term "Time" figuratively speaking denotes spiritual growth, the ascension of the physical, and the earthly. Almost every scene is shown in a vertical direction, line or manner which reinforces the basic idea of the artist, in a symbolic rise that takes a man to the spiritual realm.

We want to emphasise the multiple possibilities for the viewer to perceive these scenes on paper - through metaphors of Eternity as Time - before-after, past-future, youth-old age; as Duration; as Transformation through Life Periods and Changes led by Internal Processes of Growth and Development.

This cycle of drawings could be called Eternity and Continuity and Time - all this involves the creation at a new level - the metaphysical, spiritual, not fully understood by everyone, but which can be attained, as Ignjatovic did, through rich experience, hard work, learning, analysing, practising his art in a truly thoughtful way.

Now and for the past 30 years, Zoran Ignjatovic has demonstrated outstanding creative vitality in his painting, sculpture, installations, objects, and illustration. At the same time, he has dedicated himself to pedagogical work and brings the joy of discovery, again and again, to himself and to others who are inspired by him.

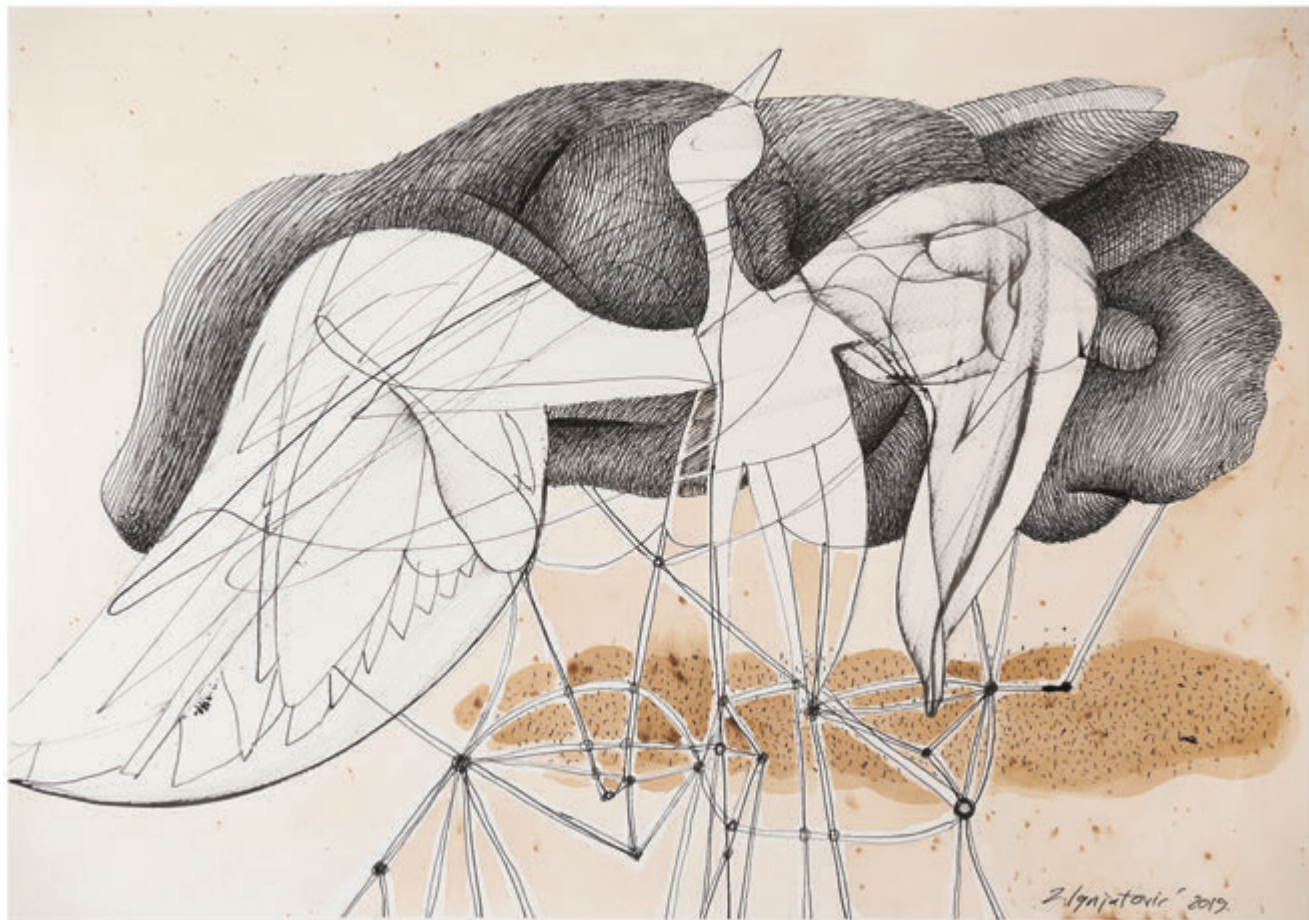
May 2019

Tatjana Milosavljevic

























Zvezdana Lipkovic' 2019



## Zoran Ignjatovic

Born in Ljubljana, Slovenija, in 1961. Graduated in 1990, Art Academy Sarajevo University, (Bosnia and Herzegovina) Painting Department, in the class of Professor Milivoje Unkovic.

Member of ULUS (United Artists of Fine Art - Serbia) from 1992. Lives and works in Kragujevac, Serbia.

Took part in more than 100 group exhibitions (in Serbia, Bosnia and Herzegovina, Macedonia, Montenegro, Hungary, Romania, Italy, Germany, Spain, Mexico, Japan, USA, Mozambique, South Africa).

Until now has 35 solo exhibitions.

Drawings from the cycle "Time" are created from 2016-2019. Dimensions of drawings: 49 x 34 cm. Technique: mixed media. 40 drawings are exhibited.

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Curator: Ian Moir

Design: Dragan Djordjevic / Photo: Nikola Miljkovic

Print: Epoha, Pozega, Serbia / 200 pcs.

Translation: Natasa Stulic

Catalog sponsored by: City of Kragujevac, Serbia.

