



MICKAEL OBRENOVITCH

HUMAN ROOTS



www.obrenovitch.com



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n°22 | 44 x 46 x 47 cm



n°t | 44 x 46 x 47 cm



n°14 | 44 x 46 x 47 cm

HUMAN ROOTS COLLECTION

This series is made up with over 200-year-old teak tree roots found on Java Island.

Vestiges of a disappearing colony and abandoned, these stumps stayed on the ground for scores of years. Symbols of nature's fragility and wisdom, enduring the passing of time while letting it do its work, they seemed to be gestating, waiting for the sculptor to spur a second breath of life, a rebirth.



n°14 | 44 x 46 x 47 cm

Led by the urgency of action, of gain and consumption, our civilization lives a frantic race: ever moving, looking to the future before enjoying the present, it throws away, changes and gives in to fashion. Glorifying "having" to the expense of "being", man runs after his own life, trapped into an unquenchable quest.

Denying the fragility of his existence, turning his back on his past, again and again he loses himself making the same mistakes. Yet this vanity born from his refusal to keep his place within the universe takes him ever further from his deep nature and threatens the environment that sustains him.

Man faces nowadays the ultimate paradox: eating up his environment to satisfy the emptiness left by the losing of the meaning of his existence.

*« L'œuvre d'art n'est pas le reflet, l'image du monde, mais elle est à l'image du monde. »
Eugène IONESCO - 1962*

This collection aims at confronting man to his roots and true nature. The meaning given to this raw matter, like a mirror, is an answer to mankind's interrogations.

Sublimating these vestiges of the vegetal empire, the artist seems to be giving life to the bones of a gone civilization. It is man's symbiotic relation to nature that is here resumed, placing man within the universe, in a world re-enchanted.



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ORGANIC SCULPTURE

MY INFLUENCES

By carving directly in each of the pieces he sculpts, Mickaël Obreniovitch gives birth to unique works whose original shape is a genuine continuity of their prime character : through a tension of lines within exacerbated fluidity and poetry, the artist aims at a pure shape with sensual curves, rich with a vital energy whose power springs out from its inner core.

MATTER

Mickaël Obrenovitch's creations sublimate the teak wood of the Indonesian island Java.

By carving the roots of a decimated soon extinct colony, the artist confronts time and its imprint. Involved in a dialogue with the matter, he fights it to its deepest so as to push further its initial sensitivity and reveal its very essence.

The duality born from the confrontation between man and nature shows, in a contrast of surfaces where raw and polished intermingle, symbols of the absolute complementary opposition.

MEANING

Pushing vurther the limits of the wood he works, Mickaël Obrenovitch endeavours to interfere within the chaotic cycle of the history of the world and slowly get closer to pure balance.

Playing with the energy lines and the tense curves of the matter, the artist seems to be weaving the thread of life. The dance of matters he choreographs, balancing opposition and interdependence, thus reveals his representation of the world.

This abstraction enables one to give free rein to the emotion it arouses to give way to the evocation of one's own truth.

Natural



Carving





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ABOUT THE ARTIST

Born in France in 1979, Mickaël Obrenovitch grew up in Carqueiranne a small village on the French Riviera. Forever fascinated by art he developed a passion for sculpture after his studies in applied arts and design. Self-taught, he was only nineteen when he started a career in Paris as an art director specialized in the new media.

After a few years spent in renowned agencies he finally settled on the island of La Réunion where he seems to have found his balance.

That is where he reconciles his passion for sculpture and his work in digital communication.

Mickaël Obrenovitch's process is spiritual and fits in his perpetual search for understanding the world around and one's place within the universe.

Through his work, the artist wishes to pass on his personal vision of the meaning of life, his quest for the absolute and his place in the infinite.

PASSION FOR WOOD

Mickaël Obrenovitch lives a real passion for wood : he is impressed by the slow and silent growth of this living material which thrusts its roots deep down into the ground and rises majestically up in the air. The young artist has made of wood the vehicle of his art. In a dialogue with the artist, the incredible medium feeding on earth air and water was the best to enrich his reflexion on the world and translate his representation of the meaning of life.

Along his travels and in his adoptive lands, Mickaël Obrenovitch chose to work on local species such as the olive tree, teak, tamarind, coffee wood and bamboo. His bias, enhancing history-laden woods with strong character, language and fragrance, places the artist's creation process in whole harmony with his environment.

MY INFLUENCES

Mickaël Obrenovitch's artistic reflexion is intimately related to his passion for the history of ancient civilizations with their vestiges which bear witness to mankind's past. Acknowledging in the various primitive artistic expressions the symbols of a universal prime art, it is far from any classicism that the artist draws his inspiration: allegory of the liberation of movement, the archaic Greek sculpture contributes to feeding his work.

Mickaël Obrenovitch also has many influences to push ever further the expressions of his quest for meaning. Moved by Constantin Brancusi's extreme sculptural abstraction, the young artist recognized himself in his search for the absolute and his will to draw the mystical essence of things. Inspired by Jean Arp's work fluidity, he sees in Giacometti a master of the raw matter and verticality while admiring through Henry Moore's monumental work, a brilliant setting-off of space.

Highly sensitive to literature, painting and architecture as well as to all that has to do with creation and man's need to assert his identity and thirst for life, Mickaël Obrenovitch is influenced by the works of Oscar Niemeyer, Frank Lloyd Wright, Raymond Duchamp-Villon, Henri Gaudier-Brzeska and Jean Chauvin.



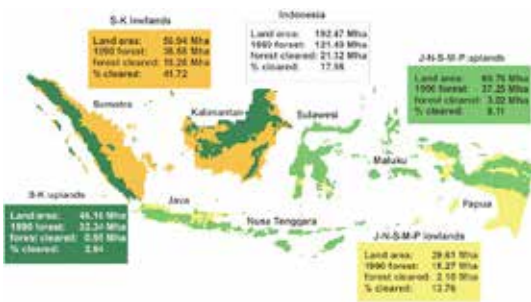
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DEFORESTATION IN INDONESIA

The tree has forever been the symbol of life and its roots that of the incarnation of the being in the world. Indeed, life began with plants and they are man's vital resources. Present on almost all the emerged lands, they have adapted to the natural dynamic of their environment. These arborescences, on earth for around 375 million years, gave the first forests.



Half the planet's forests were destroyed in the twentieth century. Far from being recent, deforestation has taken new proportions over the last decades. Today, more than 13 million hectares disappear each year from the surface of the earth thus adding to global warming and threatening the world's biodiversity.

As the lung of South-East Asia, the Indonesian forest originally covered more than 80% of the archipelago. Third largest tropical forest of the world with over 105 million square hectares, it is also one of the most endangered: second after Brazil for forest destruction, Indonesia fells each year almost 1.8 million hectares of forest.

In 30 years the country would have lost more than 40 million among which half of Sumatra's forest.

The industrial activities (coal mines) and agricultural activities (illegal exploitation, wood pulp and above all palm oil) of Indonesia are the main causes of the deforestation. The carbon rejection of the forest erosion puts the country in the top ten of the world's largest emitters and among the first accountable for global warming. Besides stopping carbon emissions, fighting against deforestation could secure water supply for the country and improve its inhabitants' way of life while saving such endangered animal species as Sumatra tiger or the last orang-outangs of the planet.

To respect his commitment to reduce the greenhouse gas emissions of Indonesia by 26% by 2020, the Indonesian president Susilo Bambang has signed a two-year moratory on land-clearing permits. This moratory is however constantly violated for the local governments still give land-clearing permits on lands which are not protected. Without check, deforestation could reduce forests and peat bogs down to 4% of the territory within ten years.

As a connection between the sky and the earth, roots stand for the strength of man's natural aspiration to ascend but also for his attachment to ancestral energies. The teak stumps carved by Mikaël Obrénovitch bear witness to this duality found in every society: developing at all costs regardless of the earth that feeds it. Yet threatening the tree of life endangers mankind.



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EXHIBITION

Como Shambhala Estate / 18 jul. > 18 Oct.

Umah by Como Ubud / 18 jul. > 18 Oct.

Chapung Sebali / Permanent exhibition

Hubud Coworking / Permanent exhibition

Taiwan Art center / In process - previous 2015

ONE CHILD, ONE TREE FOR BALI



Mickael Obrenovitch & Idep foundation collaborate to organised a fund raising action in Bali, to sensibilise the young generation with a pedagogic exhibition. The money will be use to plant young tree in bali.

For any donation please go to Idep Foundation website
<http://www.idepfoundation.org>

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For visit the Art studio, please contact us

MORE INFO



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<http://www.youtube.com/watch?v=E5USqIDqy-Y>