

KUZMANOVIĆ ZORAN

2011



GLAVE I SLUTNJE

Dva do pet milimetara debljine lima ne ugrožava osećaj punoće volumena.

U livenju *ne gubim* vosak. On mi doziva najmekše senke.

Glave oblikovane tankim limom ne vidim kao ljuštore.

Patiniram aluminijum, tražim u njemu baršun, približavam ga i zemlji i svojoj koži.

U praznom jezgru volumena otkrivam naličje lima. Glačam ga, budim srebrnasti sjaj aluminijuma.

Za uho kažu da je «osetljiva koža koju je zvuk zagrlio ili nadražio...»: ne tragam za konstruktivnom ulogom šupljine, važni su mi njeni prostor i vazduh prožeti sjajem aluminijuma. Hoću ljubavnu nežnost tog mešanja.

Sa odsajajima unutar volumena mislim i na zarobljeni masivni zvuk zvona.

Glava puna svetlosti. Tragam za njenim kosmičkim prostorom. Uravnotežavam je olovnom izlučevinom. Obezbeđujem joj težište gvozdanim jezerom. Tu puštam bakarnom jeziku na volju.

Zevu volumena glave dajem ulogu vodiča u onostrano.

Glave šutirane, glave klane, glave umne... totemi, maske, sve mi je važno. U kamenim glavama sa Uskršnjih ostrva, u tim horovima duša umrlih, u njihovom blagom nauznak, slutim obraćanje daljinama, večnosti.

A suprotno livničkoj praksi, odlivam i glavu punoga jezgra - u teškom cinku. Uzbuđuje me ideja o količini materijala u svedenoj zapremini skulpture - stižem do nje pre pomisli na težinu, u kojoj posebno uživam. Tragam za načinom da to najavim, delim je na polovine i služim se tankim kriškama izvedenim iz mase ne bi li zastupale sud.

Oku nudim ulogu ogledala.

P.S. Čitati novine a glavu sačuvati... negde uz sebe, pored sebe...

Beograd, maj 2011.

Lj.Gligorijević u autorovo ime



Bez naziva, liveni aluminijum, 65x50x57 cm, tež. 10 kg, 2010.
Untitled, cast aluminum, 65x50x57 cm, wt. 10 kg, 2010th

Bez naziva, liveni aluminijum, 65x50x57 cm, tež. 10 kg. 2010. detalj
Untitled, cast aluminium, 65x50x57 cm, wt. 10 kg. 2010th, detail





Bez naziva, liveni aluminijum, 65x50x57 cm, tež. 10 kg, 2010.
Untitled, cast aluminum, 65x50x57 cm, wt. 10 kg, 2010th

THE HEADS AND PREMONITIONS

A two to five millimeters thick tin does not violate a sense of fullness of volume.

I do *not* lose wax in casting. It evokes the softest shadows.

I do not view the heads shaped by thin tin as shells.

I am patinating the aluminum, looking for velvet in it, putting it close to earth and my skin.

In the empty volume core I am discovering the reverse side of the tin. I am polishing it, waking the silvery sheen of aluminum.

Of the ear they say that it is "sensitive skin that was hugged or irritated by sound..." : I am not looking for a constructive role of cavity, important to me are its space and air infused by aluminum gloss. I want the loving gentleness of that mixture.

With reflections inside the volume I also think of the captured massive bell sound.

The head full of light. I am looking for its cosmic space. I am balancing it out by lead secretion. I am providing it focus with an iron lake. Here I am letting the copper tongue do as it wishes.

To the yawn of the head volume I am giving the role of a guide to the beyond.

The heads kicked, heads slaughtered, heads of the mind ... totems, masks, everything is important to me. In the stone heads from the Easter Islands, in these choirs of the souls of the dead, in their mild supine, I am suspecting addressing ranges, eternity.

I am also casting the head of full core, contrary to casting practice. I am excited by the idea of *the quantity* of material in the reduced sculpture volume - I am approaching it before having the thought of weight. I am looking for a way to announce this, I am dividing it in half and am using thin slices derived from the mass, would they not promise judgment.

I am offering the eye the role of a mirror.

P.S. Read the news but keep your head ... somewhere with you, beside you ...

Belgrade, May 2011.

Lj.Gligorijevic in the author's name



Bez naziva, liveni aluminijum, olovo, 80x62x50 cm, tež. 48 kg. 2010.
Untitled, cast aluminum, lead, 80x62x50 cm, wt. 48 kg. 2010th

Bez naziva, liveni aluminijum, olovo, 80x62x50 cm, tež. 48 kg. 2010. detalj
Unittled, cast aluminum, lead, 80x62x50 cm, wt. 48 kg. 2010th, detail





Bez naziva, liveni aluminijum, olovo, 80x62x50 cm, tež. 48 kg. 2010. detalj
Untitled, cast aluminum, lead, 80x62x50 cm, wt. 48 kg. 2010th, detail

Glava, materijal, proces

Glava. U skulpturi, najčešće vezana za portret. Za Kuzmanovića, neiscrpan motiv čiji se oblikovni potencijal ne završava na percepciji i ponavljanju lica (lika), bilo da su u pitanju njegove morfološke karakteristike ili ekspresija. Kuzmanović apstrahuje glavu, odvajajući je od lica i od tela, a potom apstrahuje i sam motiv izvodeći ga u najsvedenijem vidu u trodimenzionalnom obliku. Glava je povod za skulpturalna istraživanja, pri čemu umetnik zadržava elementarnu topografiju zarad prepoznatljivosti motiva, u koji potom upisuje značenja na nivou konotacije i asocijativnosti. Postmoderne strategije podrazumevaju između ostalog i citat – u slučaju Kuzmanovićevih skulptura, on se prepoznaje na nivou nesvesnog ili podsvesnog, čak arhetipskog. Monumentalnost uprkos nevelikom formatu, kao i svedenost forme, upućuju na prve, primitivne skulpture, arhajske Grčku ili Uskršnja ostrva, na mitske izvore i primordijalne, univerzalne izraze, koji su prepoznatljivi u kolektivnoj svesti kao arhi- ili pra-oblici.

Materijal. Izbor vrste materijala uslovljava kako finalni izgled skulpture, tako i sam tehnički postupak. Može biti važna njegova boja, težina, način na koji reflektuje svetlost i pravi senke, patina, čak i retkost ili skupocevnost. Za Kuzmanovića, važna je i njegova količina koja je zastupljena u skulpturi. Skulptura koja je izvedena od materijala debljine nekoliko milimetara unutar kojeg ostaje šupljina, razlikuje se od iste takve skulpture koja je masivna i teška, u celini izvedena od istog materijala. Ta razlika međutim ne postoji na nivou perceptivnog i vizuelnog, već je u pitanju konceptualna distinkcija koja postavlja pitanje o punoći, volumenu, fizičkoj težini. Neke skulpture imaju perforacije i proreze koji dopuštaju da naslutimo prostor koji je unutar njih, dok ga druge „kriju“, pozivajući posmatrača da angažuje ostala čula pri njihovom sagledavanju. Punoću skulpture otkriva rezonanca, jer takva skulptura zvuči drugačije od one unutar koje se nalazi prazan prostor.

Proces. Proces oblikovanja i proces mišljenja, koji su dva neodvojiva aspekta nastanka skulpture. Prvi se odnosi na tehnološki deo izrade – livenje, pravljenje kalupa, oblikovanje. Kuzmanović veliku pažnju posvećuje ovom tehničkom aspektu, pri čemu nije nevažno što je značajan deo sopstvene umetničke i profesionalne prakse posvetio svojoj umetničkoj radionici na Dunavu, koja je postala platforma za umetnike iz regiona da u njoj praktikuju izradu skulpture. U pitanju je mesto koje je iznad zanatske, industrijske i komercijalne proizvodnje, i koje je strateški promišljeno u okviru specifične istorijske i geografske lokacije i namene. Drugi aspekt se odnosi na teorijsko promišljanje o razlozima nastanka skulpture, njenom mestu, ulozi i značenju. Proces mišljenja ne može se odvojiti od oblikovnog procesa, jednako kao što se ne može odvojiti od izbora motiva ili materijala. Za vajara, značajno je promišljanje prostora u kojem se skulptura nalazi, koji ona zauzima, koji je okružuje... Za Kuzmanovića svaka skulptura predstavlja prodor u vazduh, odnosno u prostor koji se doživljava kao *negativ* skulpture. I u ranijim radovima Kuzmanović se bavio negativom, naličjem, otiskom, pri čemu za njega praznine u otisku imaju jednak potencijal i tretman kakav imaju punoće u izlivenoj skulpturi. Sada je sam prostor postao otisak rada, poput nekog imaginarnog, pretpostavljenog kalupa koji postaje sastavni deo skulpture tek nakon što je ona završena i postavljena pred posmatrača. Šupljine i prorezi, ispučene i uvučene površine, punoća ili praznina materijala, postaju okosnice promišljanja o trodimenzionalnom obliku u prostoru, i o prostoru oko tog oblika, u njemu, ili izvan njega.

Ivana Benović



Bez naziva, liveni aluminijum, olovo, bakar, 65x50x57 cm, tež. 29 kg. 2011.
Untitled, cast aluminum, lead, copper, 65x50x57 cm, wt. 29 kg. 2011th



Bez naziva, liveni aluminijum, olovo, bakar, 65x50x57 cm, tež. 29 kg. 2011. detalj
Untitled, cast aluminum, lead, copper, 65x50x57 cm, wt. 29 kg. 2011th detail



Bez naziva, liveni aluminijum, olovo, bakar, 65x50x57 cm, tež. 29 kg, 2011.
Untitled, cast aluminum, lead, copper, 65x50x57 cm, wt. 29 kg, 2011th

The head, the material, the process

The head. In sculpture, mostly related to the portrait. For Kuzmanovic, an inexhaustible motif whose formative potential does not end with the perception and repetition of faces (character), whether we speak either of its morphological characteristics or its expression. Kuzmanovic abstracts the head, detaching it from the face and body, and then abstracts the motif itself by realizing it in the most reduced type in the three-dimensional form. The head is a motif for sculptural studies, where the artist retains elementary topography for the sake of motif recognition, which in thereafter he places meanings such as connotations and associations. Postmodern strategies include among other things a citation - regarding Kuzmanović's sculpture, it is recognized on the level of the unconscious or subconscious, even archetypal. Monumentality despite the rather small format, as well as simplicity of form, points to the first, primitive sculptures, of archaic Greece and Easter Islands, the mythic sources and primordial, universal expressions that are recognizable in the collective consciousness as archaic or previous forms.

The material. The selection of material type causes the final look of the sculpture, as well as the technical procedure itself. The sculpture's important characteristics may be its color, weight, the way it reflects light and produces shadows, patina, even its rarity or expensiveness. For Kuzmanovic, its quantity represented in sculpture is important just as much. Sculpture, which is derived from a few millimeters thick material within which remains a cavity, differs from the same type of sculpture that is massive and heavy, entirely derived from the same material. This difference, however, does not exist on a perceptual and visual level, but rather we speak of conceptual distinction which raises the question of fullness, volume, natural weight. Certain sculptures have perforations and slots that allow us to imagine a space that is within them, while others "hide" it, inviting the viewer to engage other senses in their comprehension. Resonance reveals fullness of the sculpture, because such a sculpture *sounds* different from the one which in there is an empty space.

The process. The formative process and the thinking process, which are two inseparable aspects of a sculpture's origin. The first one deals with the technology of production - casting, mold making, molding. Kuzmanovic pays much attention to this technical aspect, whilst it is not unimportant that he has dedicated an important part of his artistic and professional practice to his art workshop on the Danube, which became a platform for artists from the region to make their sculptures there. It is a place which is perceived as that above craft, industrial and commercial manufacture, and as strategically thought-out in a specific historic and geographic location and purpose. The second aspect is related to theoretical reflection upon the reasons of a sculpture's origin, its place, role and meaning. The thinking process can not be separated from the formative process, just as it can not be separated from the choice of motifs or materials. For a sculptor, the deliberation of space in which the sculpture is located is significant, as well as the space it occupies and space it is surrounded by... For Kuzmanovic each sculpture represents a breakthrough into air, or into a space that is perceived as a sculpture's negative. In earlier works likewise Kuzmanovic has dealt with the *negative*, reverse side, print, where for him the gaps in the print have equal potential and treatment such as fullness has in molten sculpture. Now the space itself has become a work print, like an imaginary, assumed mold, which becomes an integral part of the sculpture just after it is completed and placed before the viewer. Cavities and slots, protruding and recessed surfaces, the fullness or emptiness of material, become the backbone of thinking about the three-dimensional form in space, and space around that form, in it, or outside of it.

Ivana Benovic



Bez naziva, liveni aluminijum, pozlata, desni deo, 64x53x35 cm, tež. 83 kg.
levi deo, 64x53x16 cm, tež. 83 kg. 2011.
Untitled, cast aluminum, gold, the right part, 64x53x35 cm, wt. 83 kg.
left part, 64x53x16 cm, wt. 83 kg. 2011th

Bez naziva, liveni aluminijum, pozlata, levi deo, 64x53x16 cm, tež. 83 kg. 2011. detalj
Untitled, cast aluminum, gold, left part, 64x53x16 cm, wt. 83 kg. 2011th, detail





Bez naziva, liveni aluminijum, pozlata, desni deo, 64x53x35 cm, tež. 83 kg.
levi deo, 64x53x16 cm, tež. 83 kg. 2011.
Untitled, cast aluminum, gold, the right part, 64x53x35 cm, wt. 83 kg.
left part, 64x53x16 cm, wt. 83 kg. 2011th

Bez naziva, lijevi aluminijum, pozlata, desni deo, 64x53x35 cm, tež. 83 kg.
levi deo, 64x53x16 cm, tež. 83 kg. 2011. detalj
Untitled, cast aluminum, gold, the right part, 64x53x35 cm, wt. 83 kg.
left part, 64x53x16 cm, wt. 83 kg. 2011th, detail





Bez naziva, liveni aluminijum, 66x56x29 cm, tež. 84 kg. 2011.
Untitled, cast aluminum, 66x56x29 cm, wt. 84 kg. 2011th

Bez naziva, liveni aluminijum, 66x56x29 cm, tež. 84 kg. 2011.
Untitled, cast aluminum, 66x56x29 cm, wt. 84 kg. 2011th





Bez naziva, liveni aluminijum, 66x56x29 cm, tež. 84 kg. 2011.
Untitled, cast aluminum, 66x56x29 cm, wt. 84 kg. 2011th

Bez naziva, liveni aluminijum, 66x56x29 cm, tež. 84 kg. 2011. detalj
Untitled, cast aluminum, 66x56x29 cm, wt. 84 kg. 2011th detail



ZORAN KUZMANOVIĆ

Rođen 1967. godine u Smederevu.
Diplomirao na FLU u Beogradu 1993. u klasi prof. Nikole Jankovića.
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ZORAN KUZMANOVIC

Born in 1967. in Smederevo.
Graduated from the Faculty of Fine Arts in Belgrade in 1993. in the class of Professor Nikola Jankovic.
Completed his Masters degree in 2002. under the supervision of mentor Professor Vladimir Komad.
Currently doing his PhD studies at the Faculty of Fine Arts in Belgrade with Professor Nikola Vukosavljevic.
The founder and head of "The Art Workshop Kuzman" since 2003.
From 2010. the Artistic Associate of the Faculty of Fine Arts in Belgrade.
He has exhibited in numerous group and solo exhibitions.
He lives in Smederevo.