



ZORAN KUZMANOVIĆ  
**PORTRETI**



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Beograd, 2012.



## SKULPTURE (PORTRETI) ZORANA KUZMANOVIĆA U 3BGD-U

Prvo što se pomisli kada se pomene umetnik Zoran Kuzmanović-Kuzma jesu livnica i livački postupak. To znači da je on u tesnoj vezi sa materijalom - metalom, odnosno sa različitim agregatnim stanjima metala i energijom koja je potrebna za transformacije materije.

Zato nije čudno što je njegov misaoni proces, a samim tim umetnička pozicija i likovni jezik koji koristi, u tesnoj vezi sa metalom, livenjem, oblikom, volumenom i svim drugim elementima koje podrazumeva klasična skulptura.

Pre nekoliko nedelja jedan broj članova naše umetničke zadruge bio je u njegovom atelju u Jugovu i tada smo videli, prvi put, kako rad, koji je Kuzmanović predvideo za izložbu u prosotru 3BGD-a, izgleda u realnosti i shvatili da su zapravo u pitanju tri rada koji su uzajamno tesno povezani. Sva tri rada su refleksija na ljudski lik. Odmah je bilo jasno da je Kuzmanović došao u jedno novo polje umetničkog istraživanja. Vajarski, odnosno livački postupak je bio samo puko sredstvo u procesu artikulacije vizuelnog iskaza i pristupu ljudskom obliku.

Ti radovi su ukazivali na tri bitna nova elementa u njegovoj umetničkoj poziciji: prvo, u pitanju su radovi proizašli iz jednog konceptualnog pristupa umetničkom mišljenju; drugo, pored materije i igre sa njom, važan element je napon koji on stvara u postavci tih radova; treće, ti radovi su sa predumišljajem vezani za određeni prostor, dakle, u pitanju je prostorna instalacija.

Zašto se može pomisliti da je u pitanju konceptijski pristup, iz prostog razloga jer je skulptura sastavljena od delova koji su pokretljivi, promenljivi i prilagodljivi. Iza toga je morao postojati, skoro se može reći, inženjerski i konstruktivistički proces mišljenja. Ljudski lik sa kojim se on već duže vreme suočava postaje samo metafora u procesu razvoja iskaza. Opisivanje, volumen, ispitavanje karaktera pa i forma su, čini se, otišli u drugi plan.

Tri skulpture, tri portreta-profila, čine jedan skoro neodvojiv niz, moglo bi se čak reći da je u pitanju jedna instalacija koja se sastoji od tri dela. Prvi ljudski lik je zaokružena silueta, profil, odnosno samo „metalna“ ivica ljudskog lika kroz koju se može proći kao kroz neku kapiju. Taj profil je namerno izbačen iz balansa i ponovo vraćen kroz zategnute metalne sajle (linije) koje uz pomoć kontrategova na zidu, plafonu i stubu u obliku suza ili jedne najobičnije cigle, taj portret drže u novom balansu, ali ovog puta u kontekstu jedne snažne tenzije. Druga skulptura je isti taj profil ljudskog lika, sa dodatnim, iznenađujućim elementima (ispolirana mesingana usta i providno poliestarsko oko) razapet u jednu liniju, jedan niz, između stuba i zida. Posmatrač vidi profil koji se odupire o dve površine, koji na taj način uzrokuje novi vid tenzije. Treća skulptura ili treći deo instalacije je portret - profil koji se jednom svojom stranom odupire od zida, a drugom od poda, a među njima je niz sajli-linija koje celi sklop dovode u treći tip napregnutosti.

Celokupna postavka se ne može gledati, niti čitati, kao skup pojedinačnih skulptura, već nas Kuzmanović, umetnički veoma vešto, primorava da sve posmatramo kao jednu celinu. Prostor između delova instalacije nije prazan prostor, već je u funkciji likovnog iskaza koji on koristi. Međuprostori, ritmovi, simetrije, logika i tenzije koji tu nastaju upućuju na visoku svesnost o značaju prostora u kome se izložba postavlja. Kuzmanović u tom konkretnom slučaju, pored ostalog, nama posmatračima demonstira i jedan arhitektonski proces mišljenja!

Na osnovu svih tih premisa trećebeograđani su na predlog Radoša Antonijevića umetnički reagovali. Očigledno je bilo da se Kuzmanovićev atelje-livnica nalazi na Dunavu, isto kao i galerija-utopija Treći Beograd. Na osnovu činjenice da su mesto na kome su radovi nastali i mesto na kome se rad izlaže povezani kroz najmoćniju reku Evrope, brzo se došlo do zaključka da je logično da se Kuzmanovićevi radovi prevezu brodom do galerije kroz jedno simboličko putovanje Dunavskom art rutom, da se to putovanje snimi, okom izabranog posmatrača Veljka Pavlovića. To putovanje i posledični video rad 3BGD-a je odgovor na jedan veoma inteligentan i senzibalan impuls umetnika Zorana Kuzmanovića Kuzme.

Unapred pažljivo strateški isplanirano posmatranje putovanja, u prenesnom smislu, postaje dokument, slično kao i u slučaju izvođenja rada Kolektivni san 2, Umetničke zadruge Treći Beograd, koji je takođe bio svojevrsan umetnički odgovor na izložbu ruske umetničke grupe Kolektivne akcije. Taj dokument, video materijal, posledica posmatranja jednog umetničkog dejstva, naknadnim radom izabranog posmatrača mutira u svojevrsan umetnički iskaz u obliku video rada.

Na taj način se zaokružuje trijalog, kroz delovanje i bez reči, između Kuzmanović koji je tvorac umetničkog rada i izložbe, Umetničke zadruge Treći Beograd koja reaguje na impuls i deluje praveći povratnu spregu u odnosu na Kuzmu i posmatrača Veljka Pavlovića koji od tog dijaloga stvara treći element i kako sam kaže pravi novu stvarnost, jer ono što nije zabeleženo to i ne postoji.

Selman Trtovac, jun 2012.



Kadar iz video rada Veljka Pavlovića







Bez naziva,  
liveni aluminijum, livena bronza, cigla, sajla,  
šrafovi, 200 x 160 x 25 cm, tež. 120 kg. 2012 god.



## Probrazaj oblika i materijala u radovima Zorana Kuzmanovića

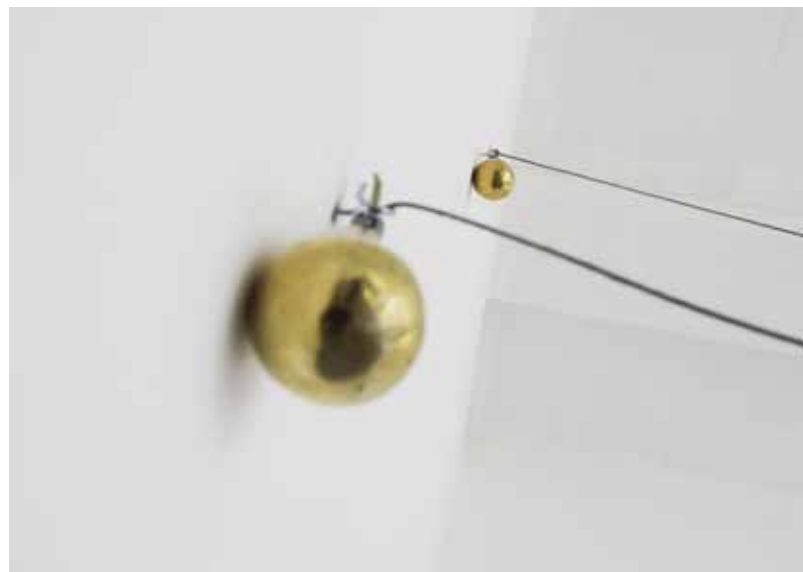
Svakom ko je ikada prisustvovao "gledanju u šolju", možda najrasprostranjenijem načinu proricanja budućnosti, nije teško da zamisli živopisne slike nastale od taloga kafe. U dubokoj koncentraciji šamana, tamna materija mlevene kafe se pretvara u zeca, u konja, u čoveka, u oko, u sve ono što slikom može biti izkazano.

Kao mrlje koje grade oblik šolje, izgledala je jedna mala skulptura Zorana Kuzmanovića koju sam video među njedovim radovima još pre dvadeset godina dok smo bili studenti na Fakultetu likovnih umetnosti u Beogradu. Ova skulpturica od terakote koja je napravljena možda samo u vajarskoj igri sa materijalom zakoračila je u prostor nesvesnog i sada vidim, najavljujvala je skulpture koje on danas izlaže u galeriji Treći Beograd.

Po mom mišljenju, tema ovih najnovijih skulptorskih radova je žensko lice, odnosno predstava anime, žene skrivene u muškarčevom arhitipskom delu psihe. Umetnik upotrebljava fragmente lica koje sastavlja i njima gradi tri nezavisne instalacije, koristeći zidove kao oslonce, a sajile i tegove kao vezivo za sjedinjavanje sa prostorom. Prva instalacija koju bi nazvao princezom ili lepoticom predstavlja ideal, divni celoviti lik žene. Njega sajile i tegovi rastežu, ali on uspešno čuva svoju celovitost. U drugom radu je taj lik princeze razložen i pretvoren u zmijoliku formu koja spaja dva zida. Nestaje divnog lica, ali se kroz balans demonstriraju sile koje vladaju prirodom, pritisk, zemljina teža, trenje, čvrstina materijala, itd. Treća instalacija je takođe napravljena od identičnih odlivenih komada delova lica ali su sada fragmenti pomoću sajila povezani u cikličnu formu sličnu harfi. To je drevni alhemijjski simbol uroboros (zmija koja proždire svoj rep) koja simbolizuje proces preobražaja i stalnog kružnog kretanja u vremenu. Radovi Zorana Kuzmanovića su nastali livenjem u aluminijumu, u čudesnom procesu pretapanja i preoblikovanja. U procesu proizvodnje predmeta livenjem skoro devedeset procenata materijala dolazi od upotrebljenih predmeta, a samo deset

procenata je novi materijal iz rudnika i topionica. Ovo znači da svi odliveni predmeti, a samim tim i ove skulpture nose isti onaj materijal od koga su pre njih bili napravljeni neki stari predmeti. Čestice materijala bile su možda poklopac motora ili električni kabl ili kašika kojom je neko jeo, a sada su grudve aluminijuma koje nas podsećaju na nos, oko, uho ili usta. Sve se vrti kao u velikoj šolji kafe, a čovek je samo zrno svesti u kojoj se ogleda slika sveta.

Radoš Antonijević









Bez naziva,  
liveni aluminijum, livena bronza, liveni epoksid, sajla,  
šrafovi, 482 x 150 x 35 cm, tež. 65 kg. 2012god.



Bez naziva,  
liveni aluminijum, topljeno staklo, sajla, šrafovi,  
260 x 260 x 30 cm, tež. 105 kg. 2012god.



## ZORAN KUZMANOVIC'S SCULPTURES (PORTRAITS) IN 3BGD

The first thing that comes to mind when one mentions the artist Zoran Kuzmanovic-Kuzma is a foundry and a casting process. This means that he is closely connected with the material – metal, i.e. different physical conditions of metal and the energy necessary for transformations of matter.

It comes as no surprise then that his thought process, and therefore his artistic position and the language he uses, are closely bound up with metal, casting, form, volume, and other elements related to classical sculpture.

Several weeks ago a number of our art cooperative members visited his studio in Jugovo, on which occasion we saw, for the first time, what the work Kuzmanovic had chosen for the 3BGD exhibition looked like in reality, and it was then that we realised that those were actually three works closely related. All three works were reflections on human countenance. It was immediately clear that Kuzmanovic had entered a new field of artistic exploration. The sculpting, i.e. casting, process was merely a means for articulating visual expression and approaching the human shape.

These works pointed to three new important elements in his artistic position: firstly, they stem from a conceptual approach to artistic thought; secondly, besides the matter and playing with it, an important element is the tension it creates in the installations; thirdly, these works are intentionally connected with a certain space, making it a spatial installation.

The reason why we could talk about a conceptual approach is simply that the sculpture is assembled from movable, changeable and adaptable parts. We could say that behind this there must have been an engineering and constructionist thought process. The human countenance he has been dealing with for a long time becomes only a metaphor in the process of the development of expression. Depiction, volume, examination of character, even the form, seem to have been moved to the background.

The three sculptures, three portraits-profiles, form one almost inseparable series. They could be said to form one installation which consists of three parts. The first human countenance is a rounded silhouette, a profile, i.e. a "metal" edge of a human face which can be passed through as through a gate. This profile is intentionally thrown off balance and brought back again through tight metal cables (lines), which, helped by counterweights on the walls, the ceiling and the pillar in the shape of tears or a simple brick, keep the portrait in a new balance, this time in the context of a strong tension. The second sculpture is the same profile of a human face, with additional, surprising elements (polished brassy mouth and transparent epoxidic mouth), stretched into a line between the pillar and the wall. The viewer sees the profile stretching between two surfaces, thus causing a new tension. The third sculpture or the third part of the installation is a portrait – a profile stretching from the wall on one side, and from the floor on the other, a line of cables being between them, bringing the whole composition into a third type of tension.

The entire installation can neither be viewed nor read as a collection of separate sculptures. On the contrary, in an artistically skillful way, Kuzmanovic makes us look at it all as a whole. The space between the segments of the installation is not empty. It functions as his artistic expression. Interspaces, rhythms, symmetries, logic and tensions point to a high awareness of the importance of the exhibition space. In this case, among others, Kuzmanovic shows to the viewers an architectural thought process as well!

Based on all these premises, Third Belgrade reacted artistically to Rados Antonijevic's proposal. Obviously, Kuzmanovic's studio-foundry is on the Danube as well as the utopian gallery of Third Belgrade. The place that the works originated from and the place of their exhibition being connected by the most powerful river of Europe, it was promptly decided to be logical to transport Kuzmanovic's works to the gallery by boat on a symbolic Danube art route, and to have it recorded by the chosen observer, Veljko Pavlovic. The journey and the 3BGD video are a response to a very intelligent and sensitive impulse of the artist Zoran Kuzmanovic Kuzma.

Planned in advance, attentively and strategically, the observation of the journey, metaphorically speaking, becomes a document, similar to the one of performing "The Collective Dream" by the Third Belgrade art cooperative, which was also a kind of artistic response to the exhibition of a Russian group called Collective Action. That document, the video material, the result of observing an artistic effect, is turned into an artistic expression in its own right, in the form of a video, by the chosen observer.

The triologue is rounded off in this way, by action and without words, among Kuzmanovic, who is the creator of the work of art and the exhibition, the Third Belgrade art cooperative, which responds to the impulse and reacts by providing feedback on Kuzmanovic, and the observer Veljko Pavlovic, who creates a third element out of the dialogue, thus making a new reality, in his own words, because what is not recorded does not exist.

Selman Trtovac, June 2012







## Transformation of Shape and Material in Zoran Kuzmanovic's Works

Anyone who has ever witnessed "looking into a cup", perhaps the most widespread way of foretelling the future, will not find it hard to conceive of vivid images made by coffee grounds. In the depths of a shaman's concentration the dark matter of ground coffee transforms into a rabbit, a horse, a human, an eye, into whatever can be shown in an image.

One of Zoran Kuzmanovic's small sculptures, which I happened to see among his works twenty years ago while we were students at the Faculty of Fine Arts in Belgrade, looked like stains forming the shape of a cup. This terracotta sculpture, which might have come into being while the sculptor was playing with the material, stepped into the realm of the unconscious and, in retrospect, it heralded the sculptures which he now exhibits at the Third Belgrade Gallery.

In my opinion, the topic of the latest sculptures is a female countenance, namely, the depiction of the anima, a female hidden in the male archetypal part of psyche. The artist uses fragments of the face, putting them together and thereby making three separate installations, using walls for support, and cables and weights as joining material for integration with space. The first installation, which could be named a princess or beauty, represents an ideal, a beautiful and complete woman's face. It is stretched by cables and weights; nevertheless, it successfully preserves its completeness. In the second installation the princess's face has been broken down and transformed into a serpent-like form joining two walls together. The beautiful face disappears, but the balance demonstrates the natural forces, such as pressure, Earth's gravitation, friction, strength of materials, etc. The third installation has also been made out of identical cast fragments of the face, which have now been bound into a cyclic form similar to that of a harp, by means of cables. This is the ancient alchemist symbol of uroboros (a serpent eating its own

tail), which symbolizes the process of metamorphosis and continual circular movement in time. Zoran Kuzmanovic's works are cast in aluminium, in a miraculous process of re-melting and re-shaping. In the process of casting, almost ninety per cent of the material comes from used objects, only ten per cent being the new material from mines and melting plants. This means that all cast objects, including these sculptures, contain the same material as certain old artefacts previously made. Fragments of the material might have been an engine lid, an electric cord or a spoon used by someone to eat, and now they are aluminium lumps which look like a nose, an eye, an ear or a mouth. Everything swirls like in a large cup of coffee, man being but a grain of consciousness in which the image of the world is mirrored.

Rados Antonijevic



## ZORAN KUZMANOVIĆ

Rođen 1967. godine u Smederevu.  
Diplomirao na FLU u Beogradu 1993. u klasi prof. Nikole Jankovića.  
Završio magistarske studije 2002. kod mentora profesora Vladimira Komada.  
Trenutno na doktorskim studijima na FLU u Beogradu kod prof. Nikole Vukosavljevića.  
Osnivač i rukovodilac "Umetničke radionice Kuzman" od 2003.  
Od 2010. Umetnički saradnik na FLU u Beogradu.  
Izlagao na mnogobrojnim grupnim i samostalnim izložbama.  
Živi u Smederevu.

## 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.

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Tekstovi:  
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Štampa:  
Cicero

Tiraž:  
500

CIP - Каталогизacija у публикацији  
Народна библиотека Србије, Београд

730.071.1 Кузмановић З.(084.12)  
739(497.11)~19/20~(084.12)

КУЗМАНОВИЋ, Зоран, 1967-  
Zoran Kuzmanović : portreti / [tekstovi  
Selman Trtovac, Radoš Antonijević ; prevod  
Nataša Miljković]. - Beograd : #Nezavisna  
umetnička asocijacija #Treći Beograd,  
2012  
[Beograd : Cicero]. - [24] str. : fotogr. ;  
22 cm

Uporodo srp. tekst i engl. prevod. - Auto-  
rova  
slika. - Tiraž 500. - Zoran Kuzmanović: str.  
[20].

ISBN 978-86-915315-1-5

a) Кузмановић, Зоран (1967-) - Скулптуре  
-  
Албуми  
COBISS.SR-ID 191774988



ISBN: 978-86-915315-0-8