

ZORAN KUZMANOVIĆ

TRI DIMENZIJE GLAVE / THREE DIMENSIONS OF A HEAD



ГАЛЕРИЈА
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ZORAN KUZMANOVIĆ
TRI DIMENZIJE GLAVE

Raspon volumena

Zoran Kuzmanović: 'Tri dimenzije glave' - skulpture

Materijalna suočenja neprestano vode naše opažanje. Tako biva i u deonicama savremene umetnosti prostiranja, gde se neočekivani tragovi i prisustva naslojavaju, prepliću i, pokatkad umetničkim zahvatom znalački preobražavaju. Liveni aluminijum, spojevi pravaca kontura samog ljudskog tela, kao i razmera velikog i umanjenog, naglašeno uvećanog, ali i pretećeg definišu oblike postojanja ljudske individue. Civilizacija stiskanja i besomučnog gomilanja učinila je veliki udar na formaciju, vrednovanje i doživljavanje trodimenzionalnih rešenja. Količina životne radosti, uočljivo retke i željene pojave, kao i preplavljujućeg očajanja nameću se, doslovno po pravcima svega što se odvija u razvojnim linijama izmena društava, pitanja slobode i za umetnost presudnog polja dejstva vlastite izražajnosti.

U parametrima antropometrije, vrsta rastojanja i mere se nametnula od samih početaka kreacije principa bića. Ezgistencijalna prostiranja i načela kao što se egipatska komunikacija ideogramskim jezikom kretnji postavila upućuje i na prve vrste civilizacijskog kodiranog rečnika listanja, dovodjenja u kontekst i poimanja. U tom svodjenju funkcija verskog nasledja, pitanja protoka vremena, funkcionalnog mesta u životu i javnoj sferi zauzimala je raznolike nivoe otiska iz stvarnosti. Skulptura oslobođenog gesta, a ponegde i ekspresivna svedenost materijala, artikuliše pravce ne samo dočaravanja mesta, bića ili datog postojanja u shvatljivom prostoru. Bivajući svojstvo skulpture, ta sloboda hegesta upušta se u razdaljine i zauzima pravce, pokatkad pomera stavove i kanone datih odnosa, formalne statike i gravitacionih iznenadjenja. Otud se u svojoj vajarskoj perspektivi Zoran Kuzmanović određuje kao stvaralac naglašene stereometrijske razigranosti. Njegova vizuelna i morfološka sintaksa autorske samoće i izrade pronosi izrazito savremenu dimenziju ideogramskih čitanja, praćenja konture i otvora čula kojima se ljudsko lice, portret, odnosi figure slično kao i rečenice ostvaruju u predmetnosti trodimenzionalnog mesta.

Pružanje koje se razvija, ali i sagledava odnosima dimenzija samih skulptura i njihove teksturalnosti u ambijentu mesta upućuje i na procesualnost slaganja materijala. Uključeni su tu svakako livnički pravci zagrevanja, hladjenja i učvršćenja, ali i novosti koje ne zaobilaze senzibilni registar: od postupka prodenutosti, ušivanja i spoja, gde mekani materijali u vezanosti s metalom remete jezik pra energije tri dimenzije likovnog roda skulpture.

Etape nastanka mora da imaju svoju dovršenu materijalno stegnutu autentičnost postupka livenja, nudeći odgovarajući doziv ili uzvratnu vezu. U sklopu približenja dela iz različitih etapa i prizora galerijskih oscilacija, nastaje vidljiva putanja u kojima se dimenzionalnost glave sa svim paradoksima forme, unutrašnjosti, granice i bordure nudi u emisiji stvorene morfologije vajarskog rada. Susret društvenih okolnosti i pukog postojanja autorske svesti omogućuje i sugestiju približno hidraulične napetosti i riskantne ubrzane naracije samih obrisa takvih prisustva 'glave' sa svim čulnim izvodima sugerisanih usana, ušnih školjki, noseva i obima vrata. Taj zahvat nije bez razloga prepušten napetosti tretmana celine, gde se i doslovno, sama antropometrija posetioca odvija u igri postojanosti za galerijski razmeštaj sakupljenih, približenih i premijernih dela u ambijentu Galerije savremene umetnosti u Smederevu.

Glava, aluminijum, tkanina, cink,
bronza, 184.5x83x37 cm, 2012.

Head, aluminum, fabric, zinc,
bronze, 184.5x83x37 cm, 2012th





Glava, aluminijum, koža,
kanap, 49x44.5x3, 2006/12.

Head, aluminum, skin,
string, 49x44.5x3, 2006/12th

Zapremina izlagačkog mesta uključila je tri velike skulpture s rasponom oko dva metra, četiri glave dimenzija oko 60 santimetara, odabrane male skulpture kao i zidni reljef u razmeštaju koji poziva na svojevrsno promičuće putovanje ambijentom. Razmaci i udaljenosti ne dosledno strukturiraju određene lokacije za svaku od skulptura, njihove visinih i postamenata već ostvaruju apogiju umeća koja bez izgovorenih reči rezonansom svojih specifičnih težina i tekstura uredjuje stabilnu materijalizaciju izmaknutih i odigranih događaja.

Rezonansa takvog morfizma (*morphic resonance*) je odraz strujanja i fizičke tangente frekvencije uspostavljene u vibrantnosti prostora prirode i nauke o životu. Ova autohtonost navodi na fascinaciju svetova dodira iz savremene skulpture i suštine fizičke predmetnosti, po kojoj se ukazuje na osnove pružanja memorije u prirodi. Time, moguće je sudeluju interne veze između organizama i kolektivnog pamćenja oblika i sličnosti u ukupnom sistemu prirode i ljudskog prisustva. Tehnološki pravac livenja i odnos ka ispunjenom prostoru je sadržalac, ali i nosilac zaokruženog praznog mesta ukupnog dejstva, a što je učinilo da delo odzvanja i kao svedočanstvo. Putanja umetnikovog iskustva odvodi ka potencijalima drugih dimenzija, gde materijalnost metala u prostoru odaje prirodu rešetke i zvučanja, a sam liveni aluminijum postaje vid kristalizacije otpočetog biologizma, asociirane forme očvrslih ostataka, ne samo anatomije već i u njoj uključenih prošlih i upamćenih zbivanja, prisustva i isto tako aktuelnih i prošlih života.

Izložba 'Tri dimenzije glave' deluje kao ogledno polje za prizivanje fizičkih i anatomske tragova kakvi mogu biti šaka ili svakako kontura i zapremine glave sa svim čulnim receptorima i sastojcima. Posredovanje na taj način izvedenih raspona materijala u rezonansi odvija se kao isključivo, a novi ideogrami upisanih i odlivenih delova stvaraju mrežu nalik na neuralnu analizu i šifrovane sabiranja. Za tako profilsanu umetničku skulpturu situacija je incidentna budući da povezuje situaciju rizične statike, nagiba, prevedenih elemenata i onih, odvajkada u prirodi discipline naglašavane etape ispunjene materije i u njoj sadržane praznine. Umetnikova imaginacija i refleksi prate takve selidbe, aktivirajući princip ubrzane naracije, moguće vlastitih anegdota, referenci iz nasledja ili uvećane senzacije iz suštinski izvedenih čula. Fantazija same skulpture je time zasnovana na koincidencijama ekspresivne fiksacije, pa se trenuci života i postojanja treperavo vraćaju u nove sastojke preoblikovanja. Uvođenje mehaničkih materijala kao što su tkanine, odredili su poimanje skulpture u proširenom polju, i podarile vrste senzibilnih registara kakvi su domašaji izmena u britanskoj savremenoj skulpturi preneli u časove pamćenja anatomije i ljudske kretnje. Ponesenost takve nekrivene duhovitosti rukopisa i celine ne uklanja skulpturu i njen teren u zasebnu regiju, rezervisanu jedino za stvaralaoca. Stapanje poetičnih tema u savremenoj umetnosti su javnu ili pretežno indirektno angažovanu skulpturu, pa čak i spomenik pokazali autentično opravdanim. Isto važi i za stvaralačku putanju tehnike i pristupa Zorana Kuzmanovića i njegovih tematizacija. S brižljivom zagledanošću on je stvorena opažajna i iskustvena dejstva odmakao od rigidnih zaključaka, osvojivši novu teritoriju umetničke slobode, vezujući pri tom famozni preširoki raspon pojavnog sveta u značenski doživljaj.

Nikola Šuica

Glava, aluminijum, bronz, 37x16x4.5 cm, 2012.
Head, aluminum, bronze, 37x16x4.5 cm, 2012th

Glava, aluminijum, 27.5x18.5x13 cm, 2012.
Head, aluminum, 27.5x18.5x13 cm, 2012th









Glava, aluminijum, bronza, kalaj, 50.5x17x14 cm, 2012.
Head, aluminum, bronze, tin, 50.5x17x14 cm, 2012th

Glava, aluminijum, bronza, 29x21.5x16 cm, 2012.
Head, aluminum, bronze, 29x21.5x16 cm, 2012th



Glava, liveni aluminijum, olovo, bakar, 65x50x57 cm, tež. 29 kg. 2011.
Head, cast aluminum, lead, copper, 65x50x57 cm, wt. 29 kg. 2011th



Glava, liveni aluminijum, 65x50x57 cm, tež. 10 kg. 2010.
Head, cast aluminum, 65x50x57 cm, wt. 10 kg. 2010th

Glava, liveni aluminijum, olovo, bakar, 65x50x57 cm, tež. 29 kg. 2011.
Head, cast aluminum, lead, copper, 65x50x57 cm, wt. 29 kg. 2011th

Glava, liveni aluminijum, 66x56x29 cm, tež. 84 kg. 2011.
Head, cast aluminum, 66x56x29 cm, wt. 84 kg. 2011th

Volume range

Zoran Kuzmanović: 'Three dimensions of a head' - sculpture

Material confrontation constantly guides our perception. The same follows in the spatial section of contemporary art, where the unexpected traces and existences layer up, overlapping and are thus sometimes skillfully transformed by artistic intervention. Cast aluminum, the contour lines of the human body, as well as the scale of the large and the diminished and the accentuated enlarged but also the threatening, define the shapes of existence of the human individual. The civilization of mangling and frantic build-up has made significant impact on the formation, evaluation and the experience of three-dimensional solutions. The amount of joie de vivre, that noticeably rare and desired phenomenon, as well as the overwhelming despair, impose themselves on all that is taking place in the development of societies, the issues of freedom and that critical-to-art question of its own expression.

In the parameters of anthropometry, the kind of distance and measure has imposed itself from the beginning of the creation of principles of being. Existential propagation and principles, just as the Egyptian communication used ideogrammatic language of movement, points to the first examples of a coded vocabulary of listings, contextualization and understanding. In this reduction of functions of religious heritage, questions concerning time and the functional place in life and the public sphere occupied various levels of imprints of reality. A sculpture of liberated gesture, and sometimes expressive adjustedness of material, articulate more than just the place, the self or the given existence within the comprehensible space. Being a basic property of a sculpture, this freedom engages with the distances and takes direction, sometimes shifting attitudes and canons of given relations, formal static and gravitational surprises. Thus, in his sculpting perspective Zoran Kuzmanović designates himself as a creator of pronounced stereo-metric playfulness. His visual and morphological syntax of authentic loneliness and production promotes a very contemporary dimension of ideogrammatic reading, tracing of shapes and outlines by which a human face, a portrait, or relations of a figure are generated similarly to sentences within the three-dimensional subject matter.

Expansion that develops uses the ratios of the sculptures themselves and their texture within their environment to suggest a processuality of stacking materials. Included are the directions of foundry heating, cooling and solidification, but also the news that do not circumvent the sensible register: from the act of weaving, sowing and junctures, where soft materials with metal attachments disrupt language of pre-energy of three-dimensional artistic sculpture.

The stages of formation must have a completed materially tightened authenticity of the casting process, offering an appropriate call or response. Within the frame of approximation, of works from different stages and sights of gallery oscillations, an apparent path is created within which the dimensionality of the head with all the paradoxes of form, interior, frontiers and borders offers the generated morphology of sculptural work. The encounter of social circumstances and the bare existence of authorial consciousness also potentiates the suggestion of hydraulic tension and risky accelerated narration of outlines of such presence of "a head" with all the sensory

Glava, liveni aluminijum, pozlata,
desni deo, 64 x 53 x 35 cm, tež. 83 kg.
levi deo, 64 x 53 x 16 cm, tež. 83 kg. 2011.

Head, aluminum, gold,
the right part, 64x53x35 cm, wt. 83 kg.
left part, 64x53x16 cm, wt. 83 kg. 2011th



suggestions of lips, ear shells, nose and neck. Not without reason is this procedure left resting on the tension of the treatment of the whole – where the anthropometry of the visitor himself develops within the persistence-game fought for the gallery layout of collected and approximated pieces in the setting of the Gallery of Modern Art in Smederevo.

The volume of the exhibition space allowed for three large sculptures with the span of about 2 meters, four heads measuring about 60 centimeters, selected small sculptures and a wall relief arranged so as to promote an ambient journey. The spaces and distances are inconsistent in structuring specific locations for each of the sculptures, their heights and pedestals already gaining an apogee of skill which – without any words but by the resonance of their particular weights and textures arrange a stable materialization of events that have played out.

This morphic resonance is a reflection of the flow and tangent frequency established in the vibrant space of nature and life sciences. Such originality leads to the fascination with the world of touch of modern sculpture and the physical essence of the subject matter, which points towards the spread of memory in nature. Thus, a contact is facilitated between the internal links of organisms and the collective memory of shapes and similarities in the overall system of nature and human presence. The technological direction of casting and the relationship to the filled space is the container as well as the carrier of the concluded emptiness of total effect, which has resulted in the piece acting as a resounding testimony. The trajectory of the artist's experience leads towards the potential of other dimensions, where the materiality of metal in space reveals the nature of grids and sounds, and the cast aluminum becomes a form of crystallization of the commenced biologism, associated forms of hardened remains, not only of anatomy but also the past and memories involved in it, as well as the current and past lives.

The exhibition "Three Dimensions of a Head" acts as an experimental site for invoking the physical and anatomical clues such as a hand or a contour and volume of the head, with all the sensory receptors and ingredients. Mediation of thus derived range of resonating materials occurs as a slip, and new ideograms of recorded and molded parts create a network similar to the neural analysis and encrypted summation. For a sculpture so moulded the situation is incidental since it combines risky static, slope and translated elements, and that stage, always accentuated in the nature of the discipline – of filling in of space and of emptiness contained within. The artist's imagination and his reflexes accompany such moves, activating the principle of rapid narration and individual anecdotes, heritage references or increased sensations derived from the essential senses. The sculptural fantasy is thus based on coincidences of expressive fixation, so that the moments of life and existence palpatingly return to new reshaping of ingredients. The introduction of soft materials such as fabrics defined the notion of sculpture in the expanded field, and provided types of sensible registers such as the changes in the outcomes in modern British sculpture transmitted into the lessons of anatomy-memorizing and human movement. The enthusiasm of such unconcealed wittiness of the whole does not disturb the sculpture nor force its place into a separate spot reserved only for the creator. The blending of poetic themes in contemporary art has presented this public and indirectly engaged sculpture – what is more, a monument, as an authentically justified one. The same goes for the creative path of techniques and approaches Zoran Kuzmanović used and for his thematization. With a careful gaze he shifted the created observational and experiential effects away from rigid conclusions, securing new territory of artistic freedom, and thus consolidating the famed vast range of phenomenal world with meaningful experience.

Nikola Šuica



Glava, aluminijum, bronza, cigla, sajla, šrafovi,
200x160x25 cm, tež. 120 kg. 2012.

Head, aluminum, bronze, brick, cable,
screws, 200x160x25 cm, wt. 120 kg. 2012th



Spisak radova/List of works

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 Head, aluminum, gold,
 the right part, 64x53x35 cm, wt. 83 kg.
 left part, 64x53x16 cm, wt. 83 kg. 2011th
 Glava, aluminijum, bronza, cigla, sajla, šrafovi, 200x160x25 cm, tež.
 120 kg. 2012.
 Head, aluminum, bronze, brick, cable, screws, 200x160x25 cm, wt.
 120 kg. 2012th
 Glava, aluminijum, bronza, epoksid, sajla, šrafovi, 482x150x35 cm,
 tež. 65 kg. 2012.
 Head, aluminum, bronze, epoxy, cable, screws, 482x150x35 cm, wt.
 65 kg. 2012th

ZORAN KUZMANOVIĆ

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