Inversion

Vitold Košir (1966), an established Zagreb sculptor, graphic artist, classical and rock musician, hunter, falconer... – is a *noble savage* who strives for a primordial expression in sculpture which he then transforms into a (post)modernist *art beton brut*. In a circular motion we gradually become aware of the artist’s spatial palpable and visual, *devilish tenet* based on the contrast of the circle and the rectangular square. It is, transformed into a *primary, raw aesthetics* at once rough and poetic, rudimentarily shaped. Košir’s *floating spatial composition* tectonically balances. It is established by the cyclical rhythms between the solid construction of a vertically oriented dark monolithic plate and its contrasting relief echoes. The entire construct is designed as *double sculptures*: spatial and wall ones. In the frame of the format they are – contrary to the material, building instinct – at the same time organic and amorphous. They are imbued with the *self-organising* variations of the artist’s controlled automatism. Within the optical field – on the other side of imitation – numerous variants of the main topic are repeated. In this respect Košir is an action-sculptor. Initially liquid mass eventually becomes a solid object through an *alchemical transformation*. From a substance to form. From sculpture to the *philosophy of sculpture* and its real spatiality. Vitold is equally in love with the concrete veins of the city and fascinated by nature. By the principle of polarity, like light that penetrates the magnifying glass with its *light trace*, illuminating and distorting the specificities of the *artist’s shadow*, it brings us closer to a complex, polyvalent structure of personality that is not easy to classify unilaterally, same as his fundamental sculptural substrate. Košir creates a continuous installation sculpture, transformed into a *reverse building* by the principle of positive and negative, firmly connected – by heavy symbolic and physical, real 3D form and 2D plastic quality. In another way, Vitold creates optically *light* forms of an inverse image of the round structure of the *Home of the Croatian Association of Artists*. The clean form of Meštrović’s modern *Tholos*, striped of anything redundant, actually a series of concentric circles the floor plan of which we perceive from the *roundabout* and superficial area of the square to the core of the building, Košir supplements with a double structural circle made of connected sculptures from concrete and iron in the forms of rectangular panels and four-part *pilasters* hung on the wall. They are patinated with achromatic white that symbolises the distortion of the external porch with columns. Also, with an achromatic polarity, the inner circle of black rectangular sculptures on white pedestals that appear to be floating, the artist simultaneously *superimposes* two positions, counting at the same time on the whiteness of the walls, diffuse light during the day and circular purity of the space, interpreting at the same time the inter-zone of tinted exterior windows. Košir is reflected both in space and its constructional mould. Therefore, with *heavy – light* circular form Košir pays respect to and interprets *Meštrović’s pavilion* by merging the space, regardless of its purpose, actually always envisaged in the form of a shrine; it resonates with the circular megaliths of Stonehenge that also symbolises the cyclical flow of time, and to which the artist refers in a timeless way, through an ancient *Tholos*, and all the way to the Meštrović’s building that was also interpreted in watercolour (construction) by the legendary Vladimr Becić (1936) and in photography by Mladen Grčević (1948) – with a *cut off* view taken from a minaret. With a connected inversion circle formed by the basic dual polarities between primary sculptural forms arranged – in the rhytm and position of the pillars of the outer ring of the building and consecutive light-absorbing *sculptural windows* – Vitold creates an architectual visual composition perceived as a sculpture with a function and space that it appropriates. The artist symbolises, archaises and actually consecrates the circular space that is at the same time a cosmic archetype.

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