

# NOTES FOR THE EXHIBIT AT THE HART HOUSE GALLERY

FROM A TALK DELIVERED  
AT THE ART GALLERY OF AIGOMA

We all know that humanity has used art since cavemen's time, even today we can read their works and clearly understand the sculptor's subject matter, beliefs and concerns like those rock paintings here on lake Superior.

I was asked how I work? When I am challenged by that excitement and curiosity called inspiration. I go, and work in my silent time-stopper space in my basement studio, private space. I let the eyes connect with the fingers on my material and try to bypass the critical brain. I don't think! I feel. Thus, a sketch can develop into a model. When I am drained out and ready to quit I throw a cover over and walk away. Later, the next day or next week or in a month possibly. When I am in a critical mood I go straight to my models, unveil the cover to examine and make the critical decisions concerning their validity.

Creativity is part of the spiritual dimension of art, an element that is completely independent from the physical aspect of "making something". I see creativity as an unconscious uncontrollable imagination that hit you like a 1000 watt bolt unexpectedly. Yet to get these ideas fabricated and realized is a different matter. It calls for a different aspect of my personality.

I respect each facet of my work: the creativity and the construction. I demand satisfaction from each, I'll explain:

There is the hot moment when I am conceiving the artwork and there is the cold moment when I come back and look at it as an outsider. A viewer examining what one sees. It is like being triggered twice. Once in conception and once in finalization, once when there are no constrictions at all and once in the real world of "making it".

Speaking about large outdoor sculptures. The finalization stage; i.e. the construction stage, is an act of partnership with structural engineers and in my case fabricators. My job is to nurse it along and to keep control over work quality, cost, installation, landscaping and a host of other related activities. Not excluding my attempts to coherently write this introduction to this exhibit. Of all possible shapes and forms I chose the simplest box like a cube to become my vocabulary. Knowing that it is what I choose not to do defines me as much as what I choose to do. For me the geometric form of a cube or a box is as international and eternal like the ABC of language. This geometry enables me to hint at things, feeling instead of spelling it all out. This way the sculpture

can be as ambiguous, Yin/Yen, in as many life situations. Yet it is possible to instill various emotions and to allow for a subjective perception in viewing it.

For I am a true believer in the subjective reception of the world around us. I believe that the power of art lies in the fact that it is seen personally and somewhat differently by everyone. Also, the subjective keeps on challenging, evolving with time. It seems that even the objective is good only for as long as it lasts.. Then we create and accept an "adapted" new objective perception of things.

To sum it all up: My true "payoff" is not the achievement of the artwork, but rather the creativity involved. It dawned on me that everyone is an achiever and everyone has something to be proud of. So, it is not the things I have achieved that interest me, but it is the potential. Achievements are things of the past, while potentials imply the future.

Potential is the unknown quality that asks: Where do I go from here? What is next?

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