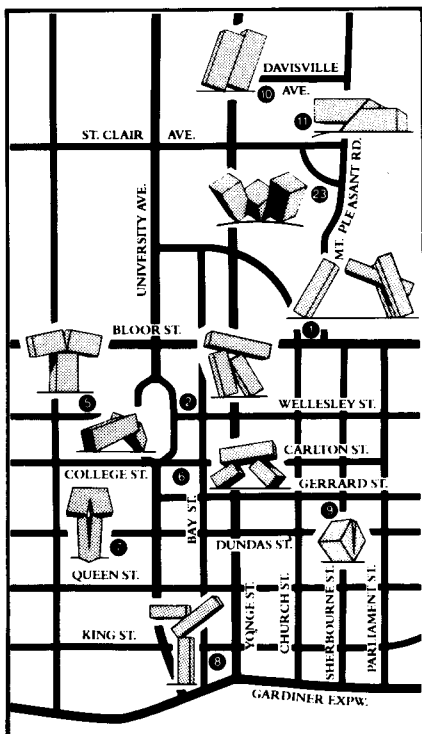


MAP BY SCOTT THORNLEY R.C.A. FOR THE TORONTO SYMPHONY.

KOSSO ELOUL

SCULPTURE IN THE CITY 1969-1990

1. Bloor and Church, Crown Life
2. St. Basil's Church at Bay and St. Joseph
3. The Ontario Bi-centennial Time Capsule
4. Ontario Place "Salute"
5. U. of T. Quad
6. Toronto General Hospital
7. Art Gallery of Ontario
8. Amdahl Corporation
9. 288 Sherbourne Street
10. Davisville near Yonge, Greenwin
11. Merton near Yonge, Greenwin
12. Jewish Community Centre; Koffler Galleries
13. JDS Investments, Finch and Dufferin, Seneca
14. JDS Investments, 1111 Finch
15. Wilkinson Steel, Brampton
16. Miracle Food Mart Head Office
17. York University, Ross Building
18. Old Mills Road (Granite)
19. Erin Mills, JDS Shopping Centre
20. Guildwood Inn (Ontario Heritage Sculpture)
21. U. of T. Scarborough Campus
22. 100 Scarsdale Road
23. 120 Inglewood Drive
24. Civic Square, Hamilton
25. Holly-Soudan



DOWNTOWN AREA

Dear Visitor,

You might be surprised to hear that my sculptures created me as much as they were created by me. In my studio I am up for grabs. I do not force myself on my models. I wait for them to call me. Only then I touch them, asking: what do you tell me? They just make themselves be. When they are complete, I ask myself: what is it in me that made me do you? And such dialogue leads me into self discoveries. My sculptures work on me while I work on them . . . so, who creates whom?

This Exhibit has been expanded from the viewing of my works in public spaces to an examination of sculpture in general: cities and corporations want sculpture to give expression to their achievements. Governments want to commemorate a significant event with a permanent cultural statement. I have been very lucky to be thus challenged so many times. To be given a chance to realize a sculpture which has been hibernating inside me, or standing as a small model on my studio shelf, waiting and waiting. The R.C.A. exhibit does not include sculptures in the private domain. Yet, to me, it's a true test of success when individuals and families desire my works to share their lives within the privacy of their homes. Some of my most imaginative, most seminal works are in private collections.

By realizing such sculptures as the ones in the collections, and those you see in this

exhibit, I've exposed and declared myself pretty clearly for all to see, for a sculptor can also express himself and be defined by what he chooses not to do.

I searched for a contemporary way to express the Yes/No within ourselves, our universe, our culture, a way to affirm and describe our existence and involvements. The

vocabulary. My blocks allow me to make a composition as complex as they come, or the simplest of statements.

You see, I was strongly motivated by my need to touch on the unpredictable, to visualize the endless, to express the eternal need for the unending act of balancing. I search for the Western way of expressing the Yin-Yang

YOUR INVITATION TO THE
KOSSO ELOUL EXHIBITION

APRIL 11 - MAY 09, 1991

ROYAL CANADIAN ACADEMY OF ARTS, 8 ADELAIDE ST. EAST, TORONTO

CHAMPAGNE RECEPTION

THURSDAY, APRIL 11TH, 1991, 5:30 - 8:30 P.M.

GALLERY HOURS: TUESDAY THROUGH SATURDAY 11 A.M. - 5 P.M.



subjects of my sculpture became the precariousness of life, the search for stability. They're about tenderness and aggression, forces in action, about movement. My sculptures speak about relationships between any two entities: people, ideas, countries, positions, etc., thus commenting on our journey through life.

Years ago I chose for my sculptural expression a geometric shape, one simple, elemental, solid, inert and predictable. The block. It became my alphabet, my

philosophy of the Orient. I seek to express the hidden, to make it visible and obvious, as the visible is but the outcome of the invisible forces that create the present shape.

The main aspect of my work is to celebrate life. Simply, an affirmation of being here on this earth, of achieving goals we humans set for ourselves, as individuals and as a society. Mine is a very public art. Extroverted. It also contains within it the private "me" hiding in all of us. It's the inner me that

only I can know and live with. The rest is sharing.

I am still amazed that non-verbal sculpture not only allows me to express myself, but also, simultaneously, hides me within it. I regard the viewer as part of the sculpture, and thus I use myself as an instrument to create the shapes that will celebrate the human aspect of our existence. I want to create the arches, the passages and the gateways through which we can ceremonially and symbolically shed our previous selves and emerge refreshed, ready for the future that awaits us.

Through the years I've heard many varied interpretations of my work, and I've become hesitant about pronouncing a too personal and thus limited meaning for my sculptures. Although I conceived and created them, they have their own purposeful life, independent of me. The sculptures have become free of me. And that's magic.

I see the art-experience as an interaction between viewer-sculpture-site (environment). In this triangular arrangement the viewer becomes part of the sculpture-experience. I too become a viewer when I create those sculptures.

And so my sculptures live their own independent lives, allowing you the viewer to approach them entirely in a unique and private way. My sculptures are waiting for your personal discovery, an encounter I hope you'll enjoy.

Yours, *Kosso*

CHAMPAGNE RECEPTION IS SPONSORED BY:
CODORNIU CAVA AND VINOS DE ESPANA (CORPORATION OF SPAIN)