

THE DESTROYED SCULPTURE ON CSU-LA WAS THE <sup>Forever</sup> ~~THE~~ ~~FUCKKUNK~~  
AND 1/2 SIZE BROTHER OF THE ONE STANDING AT CSU, LB  
- A HISTORICAL SCULPTURE EXHIBITED AT CENTURY CITY  
AND LATER AS PART OF THE "LA CIENEGA WALK" BY THE DAVID  
STUART GALLERY. ~~KE~~

## SYMPOSIUM FEATURES ELOUL'S SCULPTURE

# A Steel-Concrete Monolith

By ELISE EMERY

Kosso Eloul, creator of monumental sculpture, finds monumental satisfaction in his "partnership" with industry.

"I studied at Art Institute of Chicago from 1939 to 1943, and received craftsman training in sculpture. But when my ideas grew bigger, craftsman techniques with mallet and hammer weren't enough. There were questions all over me; I could solve them only by consulting with architects and engineers.

"They, and the executives at the top, were excited at new use of their materials and intrigued by structural problems. They could envision techniques immediately. These men are very creative; they become partners in the project."

For his huge work on the campus of Long Beach State College where he is taking part in the first International Sculpture Symposium in the United States, the Israeli sculptor is working with concrete and stainless steel.

The work will rise on a green, rolling slope on upper campus facing the lower campus. It will stand 15 feet above ground and a white concrete area leading to it will come to a

point at its base 6 feet below ground surface, giving the sculpture a total height of 21 feet.

"I wanted to approach the work with maximum simplicity, keeping the basic elements to a minimum needed to achieve my effect. Sculpture can be grasped immediately and the reaction is in the blood, heart and guts—total. Then the head comes. You ask why you have reacted that way."

Kosso chose the two 20th century materials purposefully. The great concrete exterior is slashed to reveal shining stainless steel.

"The ability to withstand weight, a feeling of mass, is expressed with the concrete, but the sculpture must look as though, if it were cut at any point, there would be the steel, just as when you cut your skin at any point there is the tissue beneath."

Of stainless steel he says, "It is a noble, unique material that carries tension in its very being."

For help with the complicated technical problems, Kosso consulted Leo Gatzek, space research scientist at the Space and Information Systems Division of North American

Aviation in Downey. Gatzek was consultant for the Apollo and Saturn lunar vehicles.

Kosso, a lean man with black hair, black eyes, black mustache and a flash-

ing white smile he described as "horsy," was born in Mouron, U. S. S. R. in 1920 and migrated with his family to Palestine in 1924. After his study in Chicago he served with the

U. S. Navy, then returned to Palestine in 1946 where he was in the field corps of the Jewish underground.

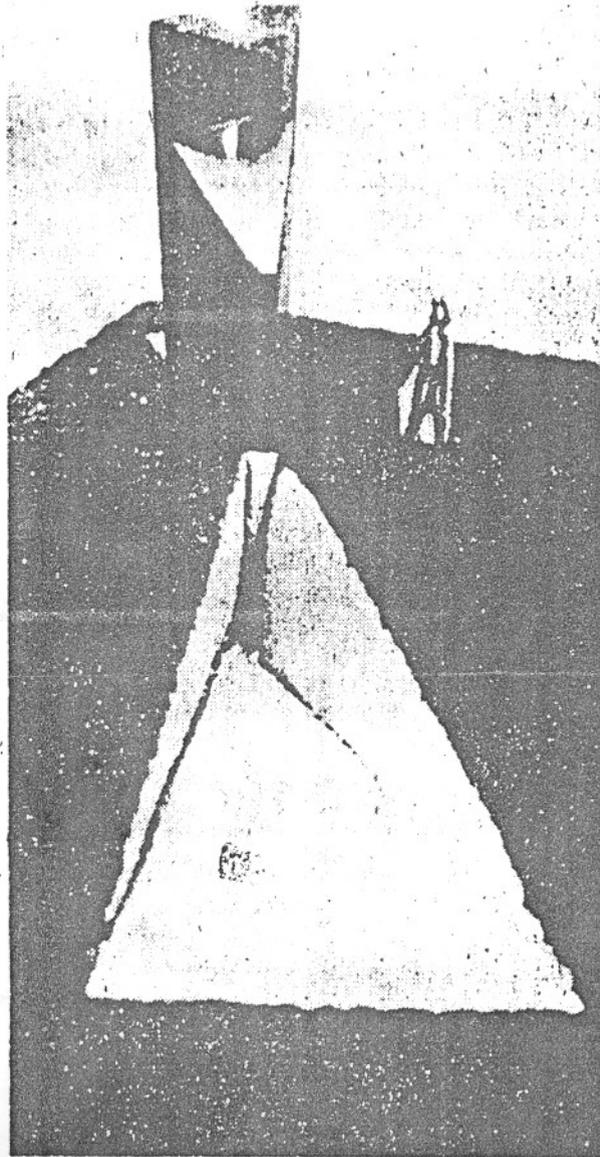
His first one-man show in Europe was in Rome in 1962 and he has participated in numerous important exhibits. A leader in the international sculpture symposium movement, he has taken part in six and organized the Israel Symposium in the Negev desert in 1962.

Of the work he is doing at LBSC, the sculptor says, "I want it to be more than up-to-date — it must be ahead of just today. It is a comment on the tenseness, the hardness in our culture now. Unlike the ornateness of the baroque period, there is an openness, a directness in our lives. We are like skeletons with our backbones exposed. There are questions in the work, too, a searching and questioning, just as we ourselves don't have all the answers."

Kosso has discovered that the sculpture, as seen in the scale model, has become a magnet for people excited by his concept.

"Sculpture is a way to communicate. Man is born alone and dies alone. Even with warm friends and beloved family, he lives alone. But complete loneliness is unbearable and that is good enough reason to communicate. This will draw kindred souls, just as I have seen work done 500 years ago and have known at once the artist was my kin.

"I am not interested in making a decoration. I want an aliveness, an awareness in the reaction it evokes, even if the person doesn't understand his feelings. I do not want any one to look at it and say, 'Pretty, pretty,' and go away."



LIKE GREAT SUNDIAL, Kosso's sculpture will change with each hour as shadow patterns change. The great design of concrete and steel will reflect the tension of our time.

LONG BEACH, CA. 1965

INDEPENDANT PRESS-TELEGRAM →

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