

Annotated Bibliography
Kosso Eloul 1983-1993.

By Jennifer Weiser.

Preface.

This is an annotated bibliography of the Canadian Artist, Kosso Eloul. All information listed was published between the years of 1983 to 1993. The publications are grouped according to their function - for example, newspaper articles, and then listed chronological. The information gathered was supplied by Metro Toronto libraries and Kosso Eloul.

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BIOGRAPHICAL INFORMATION.

Kosso Eloul is a internationally acclaimed sculptor. He was born in Russia in 1920 and was raised in Israel. Kosso's work can be seen in Canada, United States, Mexico, Japan, China, Israel, England, Italy, West Germany, and Yugoslavia. He studied sculpture at Itzhak Danzinger, in Tel Aviv, during the year 1938, and from 1939 to 1943 he attended the Chicago Art Institute in the United States and studied under such artists as, Hellen Gardener, Zettler, Frank Lloyd Wright, Mies van der Rohe, and Maholy Nagy. Kosso also attended night classes at the Chicago School of Design. Critics have noted that Kosso's artistic style is a balance between Frank Lloyd Wright's humanistic sculpture like architecture and Mies van der Rohe's geometric sculptures.

During World War II Kosso was drafted into the United States navy and after the war he chose to returned to Israel with his new wife and two children. Back in Israel he continued to sculpt and taught art to children at Kibbutz Ein Harod. However, soon after, the Israeli War of Independence broke out and Kosso served as a field corpsman in the Bilboa Mountain range battle. After the war, Kosso helped found New Horizons, a group of young artist determined to modernize Israel's art scene.

Kosso's early solo exhibitions dating from 1950 to 1960 were held in Israel, Rome, Canada, and the United States. Kosso first came to Canada in 1964 for his first Canadian exhibition in Montreal and he later settled permanently in Toronto in 1969. From 1969 to 1990, in the Toronto area alone, Kosso has installed twenty-five public sculptures. His work has found its way into some unique situations. In 1988, for example, his sculpture, *Zero Gravity* was chosen by Ottawa during the G7 economic summit to be placed at the centre of the oval table. Mostly Kosso's sculptures are situated in public spaces. His recent pieces are fabricated in steel. However, past works were created in of a variety of materials; either wood, concrete, and stone.

At present, Kosso has an extensive international list of commissioned works. He has won several awards: Second Henry Moose International Sculpture Competition and Exhibition, Hakone Open Air Museum, Japan, 1981; Mexico City Medal of Achievement, 1978; Hamilton Place, 1977. A reflection of his status is evident as he is member of three royal academies: Academia Tiberina of Rome, Royal Academy, and the Royal Academy of Fine Art in the Hague. To date, Kosso is still active in the art world and recently held a lengthy exhibition in Toronto at The Justina M. Barnicke Gallery from February third to March third, 1994.

MAJOR COMMISSIONS:

Canadian Embassy, Beijing, China.	"Candchin" 1990
Toronto Symphony, Toronto, Ontario.	"Toriszu" 1990
Crown Life Insurance Company, Toronto, Ontario.	"MeetingPlace" 1984
Nova Corporation, Calgary, Alberta.	"Nova Gate" 1982
Wilkinson Steel, Brampton, Ontario.	"Metalon" 1980
Shell Canada, Calgary, Alberta.	"Teud" 1978
Miracle Food Mart, Rexdale, Ontario.	"Braha" 1978
Bridlebrooke Farms, Guelph, Ontario.	"Homage" 1978
J.D.S. Investments, Erin Mills, Ontario.	"Erin" 1977
J.D.S. Investments, Toronto, Ontario.	"Constella" 1975
Cleanol Limited, Toronto, Ontario.	"Up" 1975
Greenwin Ltd., Toronto, Ontario.	"Alat" 1972
Milgo Art Systems Inc., Brooklyn, New York.	"Kobrus" 1971 "Gomil" "Korit" "Double You" "Manhattan" "Sela"
Greenwin Ltd., Toronto, Ontario.	"Double You" 1970
Myfran-Bowman, Los Angeles.	"Dual System" 1968
Federal Steel Corporation, Long Beach, California.	"Steelforce" 1965
J.D.S. Investments, Toronto, Ontario.	"Meet" 1960

Catalogues and Retrospectives.

Lawrence, Marcie. Artists With Their Work. Ontario: Ontario Art Gallery, 1971 updated annual.

In 1971 this binder format catalogue of notable contemporary artists was started by the Ontario Art Gallery. The format of the catalogue allows artist to be continually added. The layout is organised in sections which lists the artist as either active or inactive. Kosso Eloul was added to the ongoing collection in 1983 and oddly enough, he is located in the inactive section (perhaps an error). Kosso is documented on a single page with a black and white photograph of him posed with one of his sculptures. Below the photograph is a personal statement by Kosso describing now he foresees someone viewing one of his sculptures and how they might experience it. He imagines that one may react to it as: "his own private property, stop and look more closely, forget about public groupings and be very much alone."

Schiff, Marilyn and David Burnett. Contemporary Canadian Art. Alberta: Hurtig Publishers Ltd., 1983. pp. 153, 155, 156.

A survey catalogue of painting and sculpture in Canada dating from the second world war to the present. The function of this book is to document Canada's art movements in recent history and its current development. The works selected can be seen in public galleries, alternative spaces, and commercial galleries throughout Canada. The works are catalogued chronologically and illustrated in colour and black and white reproductions. Kosso Eloul's stainless steel sculpture *Zen-West*, 1980 is documented with a black and white photograph and a brief write-up explaining that it was created for sculpture competition at the Hakone Open Air Museum in Japan. There are two editions of the sculpture. One is located at the University of Toronto and the other in Japan. In addition, there is a partial biographical account of Kosso.

Bayer, Fern. The Ontario Collection. Ontario: Fitzhenry and Whiteside, 1984. pp. 292, 293, 317.

A historical account of the establishment of Fine Arts in Ontario surveys public and private collections. This catalogue was published for the Ontario-Heritage Foundation with the purpose of preserving Ontario's artistic heritage. The many works are documented in colour and black and white reproductions. Kosso Eloul is represented by his stainless steel sculpture *Salute* 1975 - a black and white photograph. *Salute* has recently been placed by the Ontario Heritage Foundation into the collection at Ontario place. This sculpture was commissioned by Mr. Harry Klamer for Cleanol Headquarters, Toronto, 1975: gift of Mr. and Mrs. Klamer in memory of Mr. Klamer's brother-in-law and sister, doctor and Mrs. Saul Fainstein, to the Ontario Heritage Foundation, 1983; presently on loan to the Government of Ontario.

Various Authors. Kosso 1964-1984. Japan: Dai Nippon, 1984.

A retrospective of 20 years of sculpture by Kosso Eloul dating from 1964 to 1984. This book contains a unique collection of articles written about Kosso and his work. Such publications include, The Globe and Mail, Toronto Star, The Whig-Standard, The Los Angeles Times, Art News, Art West, and many more. In addition, there are statements by Kosso and various art critics. The eighty four paged book is highly illustrated with numerous photographs which clearly demonstrate the development of Kosso's artistic style. Furthermore, certain works are explained with construction and design diagrams. The organisation of the material is somewhat ambiguous. However, there are clear listings of professional activities, group exhibitions, solo exhibitions, and international sculpture symposiums, and partial listings of bibliographical material. In the latter section of the book there are extensive biographical notes dating from 1948-1984. This book is an excellent resource for a general introduction to Kosso and his work.

Murry, Joan. The Best Contemporary Canadian Art. Alberta: Hurtig Publishers Ltd, 1987. pp. 48, 49

This large format catalogue documents one hundred Canadian contemporary artists. All reproductions are in colour and include an artist's statement. In the introduction of the book Joan Murry asserts that the objective of this publication is to share a

wide range of Canadian Art with many diverse groups of Canadian people. Kosso Eloul's 1984 stainless steel sculpture *Passages* is illustrated. *Passages* is located at Ontario Place in Toronto; it was commissioned to celebrate Ontario's Bicentennial. Kosso explains how the sculpture integrates its self with the environment - nature and architecture. He describes why he designed it the way he did and claims that the sculpture denotes the passage of time. He feels that *Passages* is one of his best works.

The Christmas Stocking. Ministry of Citizenship and Culture and Laurentian University, 1987. p. 6.

The exhibition was formally open December 3, 1987 by Doctor Michael Soako - President, of the Ontario division of Inco. The exhibition celebrated the 20th anniversary of the Laurentian University Museum and Arts Centre. The project was possible with the assistance of the Ministry of Citizenship and Culture, the Honourable Lily Munro, Minister. The theme of the exhibition was the Christmas stocking which brought together a collective representation of contemporary artists' work. The pamphlet includes six black and white reproductions of works shown. Kosso Eloul participated in this event, and the work shown was a chrome steel sculpture titled *Uplift*, 1986. There is no photograph of the work, however there is a brief statement mentioning place and date of birth and present residents

Cumming, Glen E., Ross Fox, and Grace Inglis. Art Gallery of Hamilton Seventy-five Years (1914-1989). Ontario: art Gallery of Hamilton, 1990? p.31 figure 27.

A chronological account of the art collection at the Art Gallery of Hamilton is catalogued and the development and growth of gallery is shown. The works are documented in colour and black and white reproductions. The Hamilton Gallery displays Kosso Eloul's sculpture *Canadac*, 1977 which is illustrated with a black and white photograph. It was the opening of Hamilton Place in 1976 which provided an opportunity for a national art event in the commissioning of a major public sculpture for the court area in front of the gallery, the prize was \$35,000; Kosso won. *Canadac* was purchased by AGH with the assistance of Stelco Inc. and Wintario in 1978.

Ecrits et Temoignages de 21 Sculpteurs. Montreal: Fini-Infini, 1993. pp. 55-56.

A catalogue of 21 various Canadian sculptors documented with black and white photographs and personal statements by all artist. Many of the statements are written in French, nevertheless there are some in English. Kosso Eloul explains that his work expresses a duality such as the yin/yang, "the cutting edge of intensity for both stability/instability - illusion of movement. On the facing page is a winter photograph of Kosso's sculpture *Zero Gravity*. This sculpture was chosen by Ottawa in 1988 for the centre of the the oval table during the G7 economic summit.

PERIODICALS.

Kaywoods. "Art Reflects the Energy of a Meeting Place." Arts West vol. 8 number 3 March 1983. pp.12-14.

The role of sculpture in Canada has evolved and changed over the years. Most noted is the development of the sculptural object - new method, materials, and technology. Kosso is an internationally acclaimed sculptor. His work epitomises the "advanced state of maturity our sculpture has attained in recent years." Kosso's sculptures are described as simplistic, minimal, and purely abstract. The geometric shapes that Kosso manipulates in each sculpture are positioned in such a way as to suggest ongoing motion and tension. Kosso designs each commissioned sculpture specifically for its particular location. Overall, Kosso's work speaks in metaphors exemplifying the rapid pace and constant change in our society. Included with the article are four photographs - three black and white, one colour: *Untitled*, aluminium; *Nova Gate*, stainless steel, 1982; *Klausso*, stainless steel, 1981; *Alabamu*, 1977

Fleisher, Pat. "A Salute to Kosso." Artpost vol. 2 no. 2 Sept./Oct. 1984. pp. 26-28.

In Los Angeles there was a retrospective of Kosso's work, titled *Kosso Eloul 1964-84, 20 years of his Sculpture in Canada*. It was held at Municipal Art Gallery in California, from September 11 -October 14, 1984 as an international salute during the 1984 Olympic games Cultural Program. Fleisher claims that Kosso's artistic talent is due to his life experiences. His artistic style has been influenced by his experience at the Chicago Art Institute and his past teachers - Frank Lloyd Wright and Mies van der Rohe. However, Kosso maintains his strongest influence is Stonehenge. His style is described as being: humanistic, disquieting, enigmatic, the geometric forms seemingly defying the laws of gravity, and his sculptures have a dynamic interaction and dialogue with their environment. Kosso concludes that one of the most important elements in sculpture is a sense of integration between the work and its environment and thereby, there is an "interplay with structure and texture of building." In the last twelve months Kosso has placed four monumental sculptures in public places in Ontario: *Passages*, corten steel sculpture installed in November 1983 at the McDonald Stewart Art Centre; *Onward*, stainless steel sculpture commissioned for the opening of the Canada's

capital Congress centre in 1984; *Salute*, stainless steel outdoor sculpture installed in June 1984 at the centre entrance to Ontario Place by the Ontario Heritage Place Foundation; *Meeting Place*, a stainless steel sculpture installed in May 1984 in front of the newly completed Crown Life building. In addition, there are photographs of all four works, and a brief biographical statement.

Dennis, Wendy. "Building a Better Back Yard." Toronto Life April 1985 p. 109.

Documentation of several gardens in Toronto demonstrates the artistic talent in the area. Kosso Eloul and Rita Letendre's back patio with royal koi goldfish pond is illustrated with a full page colour photo.

"Shoreline Art in the 1,000 Islands." Canadian Art vol. 3 no. 4. Dec. 1986 p. 22.

Gananoque, with a population of 5,000 is considered the heart of the thousand Islands, but the community of this town are altering its image. There are plans being made to create a sculpture garden using works from the collection of the Canada Council Art Bank. However, the first piece was installed in front of the Thousand Island Playhouse in June. The work is a stainless steel sculpture by Kosso Eloul, titled *Gola*. The plans for the garden are not yet complete - Kosso's piece is just a beginning. The purpose of the garden is to inform people that there is "more to Canada than just beautiful lakes and trees." The concept of such a garden was conceived by Gordon Dowsley who is the chairman of the Art Committee for the Crown Life Insurance Company.

"Canada/ Israel Music and Art Fundraiser." Artpost 32, vol. 6 no. 3, Spring, 1989. p. 24.

The Toronto Symphony and the Israel Philharmonic have joined together for an evening of "sonic-spectacular." The gala performance is on March 16, 1989 at Toronto's Roy Thomson Hall. Tickets for the event start at \$600 and all benefits will go to both orchestras's endowment funds. Each benefactor and patron will be presented with a limited edition sculpture, designed to commemorate the gala by Kosso Eloul. Kosso's latest work, struck out of gold aluminium symbolises the meeting of the two cultures for the evening's performance. This piece will be featured in limited edition posters, and other promotional materials.

Tatroff, Daniel. "Risky Balance." Lifestyles vol. 19, no. 108 Fall 1990. pp. 31-32.

In the 1960's Kosso Eloul and a few of his friends who were also sculptors visited Stonehenge to experience its power. The timeless quality and mystery of Stonehenge is quite evident in Kosso's work today. Kosso's sculptures are often criticised as being so simplistic and non-literary that there is nothing to be said about them. Kosso agrees and commends this criticism because he feels that his work should speak for its self and thereby it does not need words to explain and experience it. Kosso expresses that he speaks much better through his sculptures than with words. He also discusses how he creates and uses his artistic inspirations. He claims he is always thinking of sculpting and ideas for a sculpture could come at any time. Kosso does not work from drawings or sketches, he goes straight to building maquettes. The article outlines some biographical information about Kosso's trials and tribulations in attending different schools and studying art. Presently Kosso is waiting for a sculpture to be unveiled in Beijing China. On the opposing page there is a black and white photograph of Kosso's sculpture Zen-West.

Lavut, Karen. "Built to Stand." Discovery vol. 5 1993. pp. 40-41.

This article discusses issues concerning the construction and design of the foundations that support the monumental sculptures created by Kosso Eloul. Kosso's sculpture *Time*, located in Kingston Ontario, is built on a landfill sight on the shore of Lake Ontario. Special considerations were observed for the over all design of the sight and sculpture to ensure that the freezing of the lake would not damage the structure, and thereby a floating piece of concrete was constructed to prevent any cracking in winter when the water freezes. Several of Kosso's American sculptures, for example: "Hard Fact" in California, and "Friendship" in Miami Floradia have special foundation considerations because of environmental conditions such as, earthquakes and tornadoes. On the opposing page there is a colour photograph of *Time*.

Newspaper Articles.

"Home Reflects Passion for Form." Toronto Star July 24, 1983. Sec. C2

Jeany Innes writes a simple and personal insight into Kosso Eloul's life describing aspects of his house and a few of his favourite things. The article includes three photographs: Kosso sitting in a window with cacti; rare Japanese raku pottery bowl he gave his wife, artist Rita Letendre; and Kosso by his pond. In addition, Kosso's sculpture, *Inner City Gate* has been recently moved from Toronto Dominion Back Tower to Toronto General Hospital located in the Eaton wing.

"Art reflects the energy of a meeting place." Globe and Mail July 11, 1984. Sec. M7

Kay Kritzwiser discusses the recently commissioned works of art at the Canadian Congress Centre. The regional municipality of Ottawa, Carleton was responsible for the purchasing of the commissions and the collection is now valued at \$375,000. Jean Benitz, a Toronto art consultant organised a list of possible artists from across the country for the commissioned work which a judging committee reviewed until they had the desired eight. Eight chosen Canadian artists worked with respect to the daily traffic of conventioners and thereby their work is representational of that action and reflects environment. The works were designed to be seen and enjoyed by the public. The article contains a description of each artist and their work. Kosso Eloul contributed a stainless steel sculpture titled *Onward.*, and it is described as "precisely balanced and powerful."

"Bicentennial sculpture dedicated by Ontario." Globe and Mail July 1, 1986.

Zena Cherry announces the dedication of the Ontario Bicentennial sculpture and time capsule by Kosso Eloul on June 30th at Ontario Place. The sculpture represents Ontario's two centuries of history. One portion of the sculpture acts as a time capsule and contains personal artifacts of hundreds of communities that participated in the celebrations during the year 1984. Kosso chose a specific type of steel for this project called, Stelcoloy, so that the sculpture will visibly age by changing its finish. This effect will further the representation of the passage of time. The article includes a listing of those who made speeches at the event.

"College reconsiders demolition after sculptor lodges protest." Globe and Mail Sept. 18, 1986.

David Helwig writes, "administrators at Fanshawe College decided yesterday to reconsider their plan to demolish a deteriorating outdoor sculpture used by daredevils to perform motorcycle and bicycle stunts." College officials declare that Kosso Eloul's sculpture *Now* is a safety hazard and decided to disassemble it because of structural defects - rotting plywood and the steel structure is rusting. Kosso refutes that they have no right, "They do not have permission to destroy it. I have the right to veto anything that is derogatory to my career." Kosso's lawyer, Paul Sanderson has worked on many cases involving artists, and he argued that it violates Kosso Eloul's copyright to the sculpture. The Article notes that the London Free Press expresses that most Londoners don't find the sculpture attractive. The chairman of the college resolved the argument by stating that they will look into reconstructing the foundation of the sculpture and thereby restore it. Kosso claims that if Fanshawe does not want it he is sure he could find a new and more appreciative location. In the early 1970's, York University offered to house the piece, but Fanshawe refused.

"Artist's downtown home has a gallery feeling." Toronto Star March 1, 1987. Sec. E4

Joan Mackie conducts an interview the Kosso Eloul regarding the design of the of his house. Kosso personalises the article by narrating most of it, and Rita Letendre, Kosso's wife, also makes personal statements. Rita designed and crafted much of the furniture in their home; she's a talented carpenter and a renowned painter. There is a photo of Kosso and Rita lounging in a room of their house.

"Sculpture's extravaganza: delight public reaction." Globe and Mail June 3, 1987. p. 22.

James Purdie announces the last day of the Metro Sculpture Festival - June 3rd. Abstract sculptures were installed at various locations in Metro and the main downtown exhibits were held at the Toronto Dominion Centre, Harbour Front, and the Art Gallery of Ontario. At the Toronto Dominion Centre there is a monumental sculpture exhibition with such artists as, Peter Kolisnyk, Kosso Eloul, Andre Fauteux, and Haydo Davies. A large majority of the sculptures will remain after the festival is over. This event broadened Toronto's cultural base and public interest and awareness.

"Waves of autumn lap at the sands of time." The Queen's Journal November 3, 1987. p. 7.

rep: aerial of Kosso Eloul's sculpture *Time*, located in Kingston, Ontario.

"Kung fu warm-up." The Whig-Standard June 2, 1988. p. 37.

rep: photo by Pat Magee of Kosso's sculpture *Time*, located in Kingston, Ontario.

"Time and temperament." The Whig-Standard July 29, 1988. p. 5.

From the Forum section a personal letter by Sandra Ballentyne, a Queen's University student, commenting on Kosso Eloul's Kingston sculpture *Time*. She feels that the sculpture belongs on Lake Ontario's shoreline and that it has played an important role in her personal well-being.

"Getting it in Place: Kosso Eloul talks about the business end of sculpture." Muse: Colorado's Journal of the Arts. August/September, 1988. p. 13.

Betsy Howard interviews Kosso Eloul questioning the financial and administrative aspects that must be considered for a commissioned sculpture to be created and installed, such as the work at the Civic Square in Hamilton, Ontario. Kosso claims it is essential to play the business person and not the artist to "avoid the stereotype of the artists as too emotional, flimsy, unreliable." Kosso discusses the challenges that a sculpture must address that other art practices do not: "such as where money and materials are coming from; and how the material is transported, fabricated, installed. In addition, there are many administration details." In 1977 when the sculpture *Canadac* was installed at the Civic Square in Hamilton the town admired the piece so much they adopted it's form for their city logo.

"Afternoon of art is mega-concert prelude." Financial Post February 24, 1989.

John Burgess explains that the Toronto Symphony hosted a champagne reception at Kosso Eloul and Rita Letendre's Toronto home. The function was celebrating the

up coming concert on March 16 when the Toronto Symphony and the Israel Philharmonic Orchestra join together to perform the Berlioz's Symphonie Fantastique.

At the reception Kosso Eloul unveiled the sculpture he created for the event, titled *Toriszu*. Supporters of the evening who contribute \$10,000 or more will receive a limited edition of the sculpture. The organisers are anticipating that the event will raise \$500,000 which will be shared by the orchestras.

"Israel and Toronto in million dollar harmony." Toronto Star March 17, 1989. Sec. D22.

On the evening of March 16th the Israel Philharmonic and Toronto Symphony joined together at Roy Thomson Hall for a fundraising gala performance. The amount of money raised was \$350,000 which evidently was double the amount anticipated. The icon for the event was a sculpture created by Kosso Eloul. The sculpture was reproduced and given as a gift to benefactors and patrons- 50 were presented.

Exhibition Catalogues.

Duval, Paul. Meeting Place. A sesquicentennial celebration by Crown Life Insurance Company. 1984.

In 1984 *Meeting Place* was unveiled. Paul Duval wrote a short statement in the exhibition program introducing the monument. Meeting Place is located in the heart of the city and Duval feels that it captures the spirit of the city. The title of the work carries great significance because it is the translation of the Indian name Toronto. Hence, the sculpture connects the past and present and thereby suggests the timeless quality of such a monument as Stonehenge. There are listings of Kosso recent works: 1982-1984, major commissions: 1964 -1984, and sole exhibitions: 1951- 1984.

Benitz, Jean. Canada's Capital Congress Centre. 1985.

The exhibition catalogue for the unveiling of the new works of art in the Congress Centre included the criteria which was considered for the development of the artwork for the centre. The eight commissioned artists introduced themselves and their work with individual statements - no photographs. Kosso Eloul was one of the contributing artists. The piece he created was a stainless steel sculpture titled *Onward*. The date of the exhibition was not noted. This exhibition catalogue may be viewed with the Congress Catalogue booklet listing the eight commissioned artists - refer to Pamphlets and Miscellaneous Items: Benitz, Jean. Art in the Centre. 1985.

The Ontario Bicentennial Sculpture and Time Capsule Dedication Ceremony.
Ontario Place, June 30, 1986.

Kosso Eloul was commissioned to create a Ontario Bicentennial sculpture. The exhibition notice presents a brief introductory paragraph explaining the sculpture and the unique Time Capsule which is located in the middle of the two supporting cubes. This middle cube is referred to as the flying column which symbolises the future. The two supporting cubes on each side of the column represents the first two centuries of Ontario's history. The time capsule component will be opened in

2084, Ontario's Tricentennial. On the facing page is a program listing the order of events starting at 2:15 proceeding until 3:00.

Eloul, Kosso, and Barbara Lekberg. The North American Sculpture Exhibition. Golden: The Foothills Art Center, Inc. 1988.

Kosso Eloul and Barbara Lekberg were jurors of the tenth North American Sculpture Exhibition. In the early portion of the catalogue Kosso and Barbara have written judges' statements. Kosso titles himself a selector rather than a judge. He explains the qualities that he looks for in a sculpture and he asserts, "works struggling to express an emotional core, mysterious and unexpected. The remaining catalogue illustrates 52 sculptures in black and white photographs.

Kosso Eloul: Life with Sculpture and a Quest for the Future. Art Gallery of Algoma (Sault Ste. Marie) June / July / August 1992.

A community exhibition notice for the summer months advertises several artists and features Kosso Eloul on the front cover. It includes a lengthy statement by Kosso in which he discusses how a sculpture comes into being and maintains that the end product is reflective of its creator. He explains how his public sculptures change emotionally and visually when placed in different locations and he emphasises the relationship between his sculptures and their audience. Kosso claims this interaction between viewer and sculpture encourages a "search for understanding and connecting with works of art as human expression out of human needs. It is an affirmation of being very much alive." Kosso's show ran from June 4 - July 5.

Pamphlets and Miscellaneous items.

"Talking with Kosso." Four Star: Sydney Productions, 1982.

This pamphlet is an alternative or non-mainstream publication. Four Star conducts an interview with Kosso Eloul questioning about such issues as the scale of his sculptures, the material he uses, and the uncanny unbalance of the forms. Kosso works exclusively in metal now, whereas in the past he work in wood, stone, and concrete. Kosso explains that metal express the "human implication of man made materials. Four Star inquires why Kosso creates public sculptures in the style of a passage or an archway. Kosso relates his constructions to Roman triumphal arches and prehistoric megaliths and dolems, and concludes it holds a feeling of ceremony- "It's a human way, a time-honoured way." His intentions are to create a contemporary arch, one that feels and looks different from architecture; what he is striving for is an "emotional arch," to draw people to walk under it. Kosso describes the interaction between the public and the monument as being intimate in comparison to a sculpture that is only looked at whereas with a archway one must participate. Kosso expresses his admiration for the art work of Giacometti and Brancusi, but claims that he tries to create independent of other artistic influences. He believes a sculptor is like a poet in the sense that the words of a poet become personalized and thereby influences are irrelevant because the sculptor creates independently.

Art and the Community. Human Relations Center, New York County: New School for Social Research, 1983.

This notice is advertising a weekend workshop during February 4, 5, 6, 1983. The workshop offers insight into the state of the visual arts in America. The subjects the workshop concerns itself with are: where we've been, where we are, where we're headed. Lectures and discussions are led by professional artists, art administrators, curators, cultural leaders, art historians, and many more. Kosso Eloul is a member of the Art and the Community Board of Advisors.

Benitz, Jean. Art in the Centre. Canada: Cliff and Walters Lithographing Co. Ltd, 1985.

Canada's Capital Congress Centre documents in a five page booklet the sculptures recently installed. It features eight works illustrated with coloured photographs. All the artist were specially commissioned for the centre and their work is praised as "strongly influencing the character of the buildings public spaces." The booklet contains a diagram of the locations of the artworks within the Congress Center. Kosso Eloul is one of the sculptors commissioned and he created, *Onward*, for the building. There is a brief description of the the work which describes it as being strong, and powerful. Its positioning and balance create the tension of movement, and the overwhelming size of the work brings about a person's awareness of space.

"Israel Philharmonic, Toronto Symphony." A Fusion of Harmonies. March 16, 1989.

The program for the Israel Philharmonic and Toronto Symphony lists the evening's events and introduces special guests. Kosso Eloul is featured on the final page. There is a small black and white photo of Kosso and the sculpture "Toriszu" which he designed specifically for the event. The brief write-up explains that the sculpture represents the meeting of the two cultures for the evening's concert. For further information review the newspaper section, Toronto Star 1989.

"Thirteenth Annual Children's' Promise of Hope Dinner For Kids Help Phone."
The Canadian Children's Foundation, November 2, 1989.

This pamphlet acts as program and advertisement for the event. Kosso created a sculpture for the event to help raise funds. He is documented with a brief biographical description.