



An orant-like figure—a woman with arms raised as in prayer, possibly an ancient figurine, with an elongated body, tiny head, large breasts, and a larger pelvis (perhaps a dress fluttering in mid-dance); either way, it is a fertility goddess, a wanton woman performing a ritual dance. The modeling work maintains "non refinement" on the exterior: the surface is extremely lumpy, rough, as if a millennia-old patina had accumulated on it (perhaps at the bottom of the sea). The sculpture is made of a rich interplay of concaves and convexes which flow in mutual-contrasts along the contrapposto pattern that

wiggles in a graceful wave. The rounding figures and spherical volumes unite to form an internal dialogue of interiors and exteriors, as if these spaces were dancing with the woman. Kosso Eloul (Mourom, USSR, 1920 – Toronto, 1995), studied sculpture with Danziger in 1938, absorbing the spirit of local-archaic sculpture. In 1939-1943 he studied at the Art Institute of Chicago, where he drew closer to pre-Columbian and African sculpture, but he did not abandon his affinity with ancient Middle Eastern culture (and the bible) for many years, until his immigration to Canada in 1964. In 1952 he maintained that: "The soul of painting must stem organically from the inspiration of both the bible and local life." The early Eloul of the 1940s and 1950s created in various materials, specializing in wooden sculptures (before he shifted to stone, and later to aluminum). Bronze sculptures are infrequent in his oeuvre, and the sculpture here exemplifies his pre-abstract work (he devoted himself to abstraction from ca. 1960) and his penchant for elongated figures. A member of New Horizons, Eloul presented almost only wood and stone sculptures in the group's exhibitions, which may attest to his material preferences. In any event, this sculpture bespeaks an impressive command of the medium and of volume design. It may be linked with his wooden sculptures: *Thanksgiving*, *Eve*, *Daughter of Jethro*, *Bathsheba*, *Shepherd's Daughter*, etc.—primitivist sculptures featuring fertility goddesses, mostly nude.

Gideon Ofrat

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