

A dreaming path

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A DREAMING

Marthe Ottolenghi

An incantation murmured by nature
calling upon the human touch
touted in a dreamlike fashion

while overseeing pathways
sewn into the landscape
sometimes bearing echoes
of a gravity spilled forth
coming up on nature's force

A reverie spawning millenniums
of spherelike iconoclasm
sumptuously imprinted into shapes
some reclining while others
encroached upon by watchful Totems
themselves shrouded in thought
stand taunting the future and
look in on past favours

Rodin's there too; unencumbered
by Moore's anchored mores
of such armory forfeited

onto a conflict of contingency
firing well wrought-out forms
saluting the future while
dreaming of the past for
continuing the tense labour.



Robert Stackhouse, *On the Beach Again*.
Bronze. (Henry Moore figure in back-
ground). Canberra, Australia. Photo: M.
Ottolenghi.

PATH

A RECENT VISIT TO THE NATIONAL ART GALLERY OF CANBERRA, THE CAPITAL CITY OF AUSTRALIA, PROVIDED OTTAWA WRITER MARTHE OTTOLENGHI WITH THE OPPORTUNITY TO VIEW, IN A VERY UNIQUE CONTEXT, AN IMPRESSIVE INTERNATIONAL COLLECTION OF SCULPTURE. THERE ABORIGINAL TOTEMS, WORKS BY RODIN AND MOORE, AND SCULPTURES BY CONTEMPORARY AUSTRALIAN ARTISTS SUCH AS ROBERT STACKHOUSE, BERT FLUGEMAN, AND ROBERT KLIPPEL, CO-INHABIT A NATURAL ENVIRONMENT OF LUSHLY ABUNDANT FIR AND GUM TREES. IN *A DREAMING PATH*, AS WELL AS IN THE ACCOMPANYING VISUAL DOCUMENTATION, OTTOLENGHI CAPTURES THAT EXPERIENCE.



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Bert Flugeman,
Cones. Canberra,
Australia. Photo: M.
Ottolenghi.

▼
Aboriginal Totems,
Canberra Parliament
Gardens. Photo: M.
Ottolenghi.



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Robert Klippel, *Group
of Eight Bronzes*,
1981. Canberra,
Australia. Photo: M.
Ottolenghi.

