

## 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.



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

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



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

