Espace Sculpture

Shrine To Liberty

Martha Ottolenghi

Volume 5, numéro 2, hiver 1989

URI : https://id.erudit.org/iderudit/9406ac

Citer cet article

Shrine to liberty

Like the riches of Australian Songlines, which are invisible paths the aborigines are said to read like sheet music by which— it is claimed— Australia was literally sung into existence by ancestral creatures, so is one reminded of the forces at work within this seemingly monolithic monument being built by master Sculptor Armand Vaillancourt here in Santo Domingo, the capital city of the Dominican Republic.

The rich sense of unearthed paths leading to the native Taino’s roots is present within each stone, seemingly musically placed in complete harmony, one with the other, and almost magically, each remining of the conquered Native’s features, with its jaws crying in their own anguished Songline, while longing for recognition.

One wonders if the able Master Sculptor sensed the release of each of these stone’s soul. If the imagination were to enlarge on this Songline theme, then it is easy to feel and even hear the stones grow!

The quite formidable work is ensconced within a fortress-type moat from which the manifest rocks grow under one another, each stone chosen as a strong mask of facial expression. They are as Nature would - no amount of chiselling by Vaillancourt’s most masterly eye was deemed necessary. On the contrary, he knew that the riches of these native Taino Songlines were naturally present. Therein lay their strength and he let it peacefully rest so.

The moat, once completed, will flow with a stream of water as guardian to the fulfillment of this monumentally happy conclusion, of Humankind’s constant quest for Liberty and as a hindsight reminder of the native Taino’s chagrined shedding of tears in their pursuit of this end.

As one becomes aware of this majestic work’s theme, that of the Freedom of Man, then the path of the stones becomes one with the winged lone bird in flight, as a cyme to the possibility of a flourishing flock to follow: the release of so many interred thoughts and feelings.

A SCULPTOR’S CAROM

A stolid fortress once encircled the eye of Hispaniola of stones - and bones and now another re-emerging grandly from the same quarry takes shape as the phantom Tainos look on and would deem domination a respectful slate gleaming forbiddingly for the grand adage to the freedom of Man/Woman to be sure in both lie la libertad la liberté freedom and liberty to choose and to be free without libel nor fiefdom rocks interlocked - not linked likened into inanimate juxtaposition of great jaws firmly jutting in frank repose with its paloma taking flight but never in fright

Martha Ottolenghi


ESPACE QO A Volume 5. N° 2 Hiver 89