



"Allora" I/V

Romolo Del Deo

Allora

"Allora" is a mirror to life. The sculpture expresses our dreams of the past but also our dreams for the future.

Allora is about the moment and how you experience it. The past and the present in one. If you take the word apart to its latin root, it means literally "to the hour." But in Italian which is, after all, a latin language created for poetry, Allora is this shifting expression that carries expectation, promise, and also longing and past recollection. Allora is the question, "What happens next?" It is also the answer, "Let's do it now!" It is the lingering uncertainty of, "If not now, when?" It is the exultation of "Eureka!" It is all these things and more, because it is how we experience time. And time gives and takes away. Allora is the lingering memory of past love, allora is also the promise of new found happiness. It is both a recollection and it is the collection of new resolve to change. In this way, Allora, is a word that perfectly captures, the past, the present and the future in one.

In the sculpture Allora, I also tried to capture the past, present and the future, that the face has both ancient qualities and yet is full of vigor of living now with expectation of what is to come. Allora is life. We live with our memories of the past, but we do so in present, dreaming of the future.

Daedalus

By Romolo Del Deo



Daedalus was a greek sculptor of great genius and mythic legend, most remembered for his labyrinth for King Minos to contain the Minotaur and the wings of wax, he fashioned for himself and his son, Icarus, with which to escape to Sicily from their imprisonment in Crete. As the story is retold, Daedalus' flight was successful, but his son did not heed his father's warning to avoid flying too close to the sun, and his wings melted into the sea.

The entwining of accomplishment, creativity and tragedy makes Daedalus a fascinating subject for creative contemplation and an apt symbol of inspiration.

"Daedalus " is an expression of this complex concept of the price of invention. He asks the eternal question, to risk all, and challenge the fates, escaping confinement, or remain a prisoner of destiny.

"Daedalus" original lost wax bronze sculpture in limited edition of 5 signed and numbered by the artist and published by Fonderia Artistica L'Arte SNC, Pietrasanta, Italy.

Sulla Croce dell'Amore (The Kiss)



"Sulla Croce dell'Amore (The Kiss)" II/V Romolo Del Deo

Love is the most difficult thing you will try to do in your life.
It is also the most rewarding accomplishment if you succeed.

The Kiss (On the Cross of Love) is the story of this trial of existence.
To find, survive and ultimately reciprocate love. To reap the joys only it, offers
us. To harvest the kiss, from love's desire, in spite of all, over all, because of
all.

No one emerges from this challenge unscathed. But those wounds
are what make us real and lead us to value and appreciate what love is.
Love is a story that does not end, there is no conclusion to love.
Every day is the day that all is tested, all is on the line and the possibility
to come to the end of the day, still reaching for the proverbial kiss is a
transit glory. That never changes, There is no safe space from the trial of
love. But this challenge is the very stuff of life, and love drives life forward,
gives it shape and purpose. We are, by nature and design, creatures
who seek love. That is, in essence, our very purpose. And spreading
love around us, is the manifestation of a life well lived, as we have met
our origination which brought us forth on the earth.

Some humans are bound for greatness, other's live lives in obscurity,
but all are capable of love and all loves are of equal importance. Great
love does not require a life of great renown, it just requires purely itself.
It cannot be bought, it can only be earned. Love is a cross of destiny.
Embrace your destiny and embrace your cross of love.

The Tree of Life Which Is Ours

Albero della Vita Nostra



“The Tree of Life Which Is Ours (Albero della Vita Nostra)” presents the artist’s approach to a sustainable art practice for the 21st century which he calls Long Art, a creative platform for environmental and sociocultural activism. He repurposes artisanal methods from antiquity which require the investment of an artist’s time, utilizing natural materials, to mitigate the carbon half-life of an artwork’s impact. He encourages artists and institutions to turn away from expedient synthetic products and processes that drive global warming, to instead embrace greener heirloom practices which produce artworks with superior ecological and curatorial stability over time.

Following this approach, Romolo Del Deo has sculpted “The Tree of Life Which Is Ours” with a method of lost wax bronze casting that is essentially unchanged for centuries. The sculpture’s inspiration is derived partly from climate science and partly from myth. These two disparate sources are entwined to draw attention to the imperative of sea level rise, an existential threat to humanity and specifically to the site of the sculpture on the shoreline of Venice in the Marinaressa Gardens. The phenomena known as Ghost Forests appear when large sections of coastal woodlands are killed by salt seeping into the adjacent ground water. These dead trees and their remains are washing up on our shores.

The artist has harvested them and incorporated their spectral forms into bronze. The other element of the artwork is drawn from the myth of Daphne, the goddess of moving water, rivers, and canals. She epitomized free-flowing movement, but she was transformed into a tree, forever rooted to her place. Like Daphne, we have also lived lives without constraint; however, now we must realize that we are also rooted into this earth, metaphorically and literally, our fate entwined with that of trees.

Sovra

By Romolo Del Deo



Sovra signifies being above or beyond. The sense it portrays is of something being set apart, rising above challenges and travails, something greater and more dignified than the mundane of daily life.

Sovra is dignity, grace, serenity and purity of being. This is the nature of the sculpture and this sensibility is projected by the artwork to the viewer.

Sovra has been distinguished in numerous prestigious exhibitions:

“G7 of Art,” seven artists from the G7 nations exhibited at Santa Croce, Florence Italy 2017
Guest of Honor Premier Exhibition at the Florence Biennale 2017
“Creating a Difference” Honoring the life and artwork of Del Deo, Provincetown Monument Museum 2018.

The sculpture has been reviewed in the Italian and American press.

The mythology background for the exhibit: The Constellation of Cassiopeia

The Constellations around Cassiopeia fill the Northern Sky and tell a story of heroism, beauty, love and challenging the superiority and authority of the gods.

Cassiopeia or Cassiepeia is the name given to the Queen of Aethiopia who was part human and part sea nymph.

Cassiopeia, daughter of sea nymph Zeuxo, was the wife of King Cepheus. Divine in her beauty, she offended the god Poseidon, saying that she and her daughter Andromeda, both mortals could rival the daughters of the sea god called the Nereidi. As a result, Poseidon was infuriated and sent the sea monster Cetus to plague the coasts of Aethiopia.

Cepheus and Cassiopeia had to sacrifice Andromeda in order to appease the wrath of Poseidon; they chained her daughter to a rock in the sea as a sacrifice to Cetus. However, Perseus heard of her plight and took the head of Medusa he had slain, and used it to destroy Cetus and save Andromeda. Fated for love, not tragedy, they married and lived long and fruitful lives rewarded by the gods for their actions, even though they had challenged the gods power as mortals.

In recognition, they were elevated as immortals into the heavens. Perseus for his heroism, and Andromeda for her beauty and bravery, they were eternally placed in the sky as stars, along with Cassiopeia on her throne, who however did not completely escape punishment for her act of hubris, as she must also spend half the year upside down on her throne, the Poltrona, clinging to it in the night sky above us.

The Constellation of Cassiopeia



Perseo and Andromeda

The mythology background for the exhibit: The Constellation of Cassiopeia

description of the process behind the stone columns which form an integral part of the Constellation of Cassiopeia.

Each column is cut from a boulder of Tufo Toscano stone collected from the hillsides of Camaiore, near Pietrasanta, Italy. These rocks are avalanche harvested boulders, each about 1 to 2 meters in length. They are what is known as pyroclastic formations, produced when pressurized volcanic gas flows through a mix of various igneous molten stones like quartz and basalt. Because of the gas shooting through the stone as it cools, holes, pockets, crystal geodes are formed within the stone itself. This creates stone that is unpredictable in form, hard and difficult to work with. This unpredictability and hardness is why it is not considered "dimensional stone" stone that can be cut up and used to create structures or artworks. Usually it is used for gravel or rough construction fill. However, it is also capable of great beauty which has been overlooked.



Perseo and Andromeda
with pedestals of Tufo Toscano

Working with this stone is something I have wanted to do since I first visited my family's homeland on the volcanic island of Ischia, when I was in my 20's. There the tufo is green, and my ancestors carved caves and furniture into the mountainside of the volcano to create their wine making canteens. I have always imagined that this tufo held great potential and I have long harbored plans to utilize the inherent beauty trapped in these boulders to make art. I have often studied and collected the golden Tuscan version of this tufo stones near my studio in Pietrasanta and planned how I might unlock their beauty. Michelangelo famously said that all he ever did, was to release the forms within the stone. Working with this tufo, I felt I understood what he meant.

Searching for a perfect stone base for the

monumental installation of the Tree of Life Which Is Ours in Venice, I sought out a material that both could handle the massive weight of the 14ft high bronze and secure it, but also would seem to be dissolving into the Venetian waterfront. I recalled my long held desire to work with tufo and began cutting up boulders. As I developed the base for Venice, I learned how, like Michelangelo, to find the forms hidden in the stone. This work lead to even more ideas from which the Constellation of Cassiopeia's stonework were born. These stones offer the artist, the improbable combination of a material that is airy and seemingly almost fluid, yet also incredibly strong and resistant to the elements, in fact they have endured already for millennia. I do not know the precise geological age of these stones, but given that they come from a part of Tuscany that has no recorded history over 4,000 years of active volcanoes, they definitely predate Mediterranean civilization and possibly all life on earth, probably being born during the great continental formations.

Their existence dwarfs ours, as individuals and as a species. Therefore it is due our deep respect. Which is why, all the stone I utilized in these sculptures was not mined from a quarry, disrupting and dislodging the stone from the depths of the mountains that enshrine it. Rather I prefer to harvest naturally occurring avalanche boulders, selecting them for the forms they promise, and cutting them to reveal their secret beauty. This manner of selecting stone is in keeping with the ideals I espouse in Long Art, to seek out whenever possible the ways of creating whose impact is least stressful upon the environment. This manner of finding forms in stones is also consistent with how I create my bronze work, utilizing the forms hidden in driftwood to reveal my sculptures souls. Our great naturalist poet, Harry Kemp, famously said that every piece of driftwood contains a creature's soul. I have long felt this way, and sought to reveal these souls in my work and art practice. To this, thinking about what Michelangelo admonished us to find in stone, I now understand that I am working to discover as well, the souls within these profound boulders which are so inspiring.

I originally went to Pietrasanta when I was 18 to apprentice stone carving under a wonderful Maestro there, and returned many times to continue my training. And while much of my mature body of work is made from bronze, my first love has always been stone. So I take great pleasure in sharing with you, my discoveries, cut out of the boulders of tufo stone from which arise the heads of the Constellation of Cassiopea.

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