

ROMOLO DEL DEO

The Immortal Wings



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IL BOTTACCIO

The Immortal Wings of Romolo Del Deo

The curatorial concept behind this exhibition of Romolo Del Deo at Il Bottaccio is to explore the main body of his work that bestows wings in various unconventional ways such as to mythological figures that don't usually get depicted as winged, like Daphne, in the "Tree of Life Which Is Ours;" to ideas and invented mythological figures like "Sovra;" in fantastic reality where wings aren't normally depicted, such as sprouting from feet and faces, like in "Mercurio;" or to mortals who assumed wings like "Daedalus." Frequently the artist makes it apparent that the wings are an assumed identity or a transformed identity. The idea is that wings can impart to figures, powers, even though they are not part of the being's natural story. We see wings and immediately assume divine powers and properties to those who are be-winged. Romolo believes that culturally, we often associate the ascertainment of metaphorical "wings" as affirmation of great qualities. We live in time when humanity often fails to inspire through mendacity and mediocrity, but rather than focus on our shortcomings, Romolo sees us through the transformation of humanity and human aspiration that inspires.

The artist recounts the early source of this inspiration. Romolo writes, "As long as I can remember, I have been fascinated by winged figures. As a small child, at Christmas, I looked forward eagerly to unpacking the terracotta angels that comprised my family's trove of holiday figures for our presepio (a traditional Italian nativity which included an abundance of figures from all walks of life, including the celestial). Because they were heirlooms passed down for generations, time was not always as kind with some as others, and while they all possessed transcendent looks upon their faces, some carried their exalted mission forward with missing arms, legs or even a missing wing. But to me, the imperfect ones were even more compelling than the precious few still intact. Where they were broken, they became accessible, relatable, semi-divine, and yet not immune to time, to accidents, to the jostling of life. Their imperfections made them participants in the narrative of the living. Their missing limbs, a proof of life, both ours and theirs."

“As my awareness of the world branched out, this fascination with partial winged figures found fertile ground in antiquity, where written on a larger scale, than our holiday figurines, the press and passage of time, and civilizations had reshaped, what were once images of perfection, into images of survival, transformation, and transcendence. The repositories of antiquities in museums, became for me, a storybook that told us about ourselves, and in no figures, more-so than those that were winged.”

“The presence of winged figures is a fascinating arc in our evolving sense of transfigured existence. While the frame of easy reference for modern western civilization is the angel, the story and the iconography of wings, spreads far beyond the role of exalted angelic beings. In fact, wings are not only for the divine, the godlike and the mythological, but even mere humans can attain them. The possession of wings by any being is the possession of special powers, the ability to break the terrestrial plane, escape and ascend.”

“But with this power, comes risk, challenge and travail. Included in the collection of artworks for “The Immortal Wings,” is the sculpture “Daedalus.” A legendary Greek architect who fashioned the labyrinth to contain the Minotaur and was later imprisoned for his impertinence in a tower with his son, Icarus. Daedalus was not to be contained, he fashioned wings for himself and his son from wax. Most who follow this tale, are captivated by the subsequent morality lesson of the impetuous son, Icarus, who did not heed his father, and flew too close to the sun melting his waxen wings. But for me, the more compelling narrative is the heroic figure of Daedalus, who did fly, who did survive but with the anguish of knowledge, he had provided his son with an ability he could not control. Transformation can come at great cost. Sometimes the victory is Pyrrhic and bittersweet, but this is the burden of triumph which always comes at a cost.”

“Wings are also heraldic, they identify the bearer as belonging. They add grace, they defy gravity, but they can also provide stability. In “The Tree of Life Which Is Ours,” a figure of Daphne, part human, part tree, carries a pair of wings, a feature that does not conventionally play a part in her traditional mythology as the beautiful water nymph who escaped Apollo’s relentless pursuit by becoming a tree. Why did I give her wings? Because this sculpture, created for the Venice Biennale 59, sought to link the plight of Daphne to that of all Venetians. And just as Daphne’s fate became entwined with trees, so too

is the fate of Venice. In littoral forests all over the world, including those near Venice, the spectral phenomenon of Ghost Forests has become undeniable. The desiccated trees appear when long rooted hardwood forests absorb salt from the ground water inundation as a result of sea level rise from climate change. Centennial forests are becoming phantasms, and they are truly, the “canary in the coal mine” of sea level rise. “The Tree of Life Which Is Ours” was installed on the Venetian shoreline, surrounded by trees contorted in their efforts to escape the rising sea levels which threaten Venice. To complete the iconographic linkage of this artwork, to the identity of Venice, I gave the sculpture wings, just as the heraldic symbol of Venice, the Lion of San Marco, possesses. To my way of thinking, these wings are not so much a manifestation of the capacity for flight, but rather they impart stability. The Lion of San Marco is frequently depicted atop elongated columns, riding high against the sky. Posed up there, the wings balance him and settle him in his perch. The lion is not leaving Venice to fly away, he is protecting it. This metaphor of stability harkens to the early fishing craft, which would fly a wing-like sail, called a “fisherman’s catch,” to keep their boats pointed into the wind and stable as they cast their nets. So too, I see these wings upon Daphne’s shoulders as providing something neither arms nor her assumed branches could provide, stability facing the rising seas, both literal and metaphorical... just like the Lion of San Marco.”

“For me, the wing takes the viewer into another path in the story and encounter of the work. But not all the works I create contain wings, however they do all contain transformations. The act of creating sculpture, especially sculpture in cast metals like bronze, silver and gold is part alchemy. The craft of metallurgy may be well understood, the possibility for magic to enter and change the nature of an art idea, through the transformation process of lost wax casting is always present. And this possibility for the serendipitous, the transformative, the revelational is what I am always seeking in my work, both the pieces with wings and those whose story takes them a different way.”

In all of Romolo Del Deo’s work, he plays with the understanding we all share of western myth and culture, and seeks to create new visual ideas and messages, that work with the familiar, but bring it to a new and unexpected place. Romolo is not afraid of expressing beauty. In a world full of images which dramatize fear and violence, Romolo eulogizes beauty and transcendence.

Sovra

Sovra signifies being above or beyond. The sense it portrays is of something being set apart, rising above challenges and travail, 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.







Daedalus

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.



The Tree of Life

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.

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.







Efemera

While we all live in a world we accept as solid, knowable, tangible, the truth is that this reality is all an illusion. Everything about us is less solid than we think, less knowable than we assume, and the bounds of touch, where we end and the thing we touch begins, are never as defined as we believe. So it is with Efemera, she is both here and not here, solid and frail, present and vanishing before us. She is an epitome of an ephemeral reality. Efemera can be seen, but just a bit, the rest is dissolved in the past, or waiting to emerge into the future.

Fiamma

The ancients divided the world into four elements: Earth, Air, Fire and Water. Fiamma, or flame, was the manifestation of fire. With it, we burn with ardor, we are enflamed with passion, we succumb to incendiary desire. The nature of fire is to lite, illuminate, and consume.

Fiamma is the embodiment of passion and power. It is the element that moves and transforms the other elements, and as all living things, we too are composed of these elements, Fiamma transforms us.



Cross of Love

*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.





Amor Proprio

Amor Proprio is to love oneself, but not as a narcissist obsesses in self absorption. Real self love is about acceptance, knowledge and clarity, for only if we truly know how to love ourselves can we hope to be worthy of another's love. For why should another love you, when you do not even know how to love yourself?

They say you should always strive to treat others as you treat yourself, and that starts with love. Amor Proprio.





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.

Alba

Alba, the Dawn, is about awakening, arising and greeting the new. The idea is the embodiment of possibility, growth and change. Each day arises, an opportunity to do good, to make something positive, to start something new or something better. Dawn tells us, today does not need to repeat the mistakes of yesterday, we begin again, we build from the past but we live for the dawn.

The sculpture seeks to create a metaphorical image of this sense of dawn rising.





Crepuscolo

In the moment, when sunset kisses the earth goodnight, that loves embrace creates the Crepuscolo (Twilight). It is the afterglow of parting, it is the ease of rest, the glow of memory and the flush of days most delicate hues, before the day goes down to night. Crepuscolo is the long and lingering farewell, like lovers separated by a departing train, waving goodbye long after they fade from each other's sight.





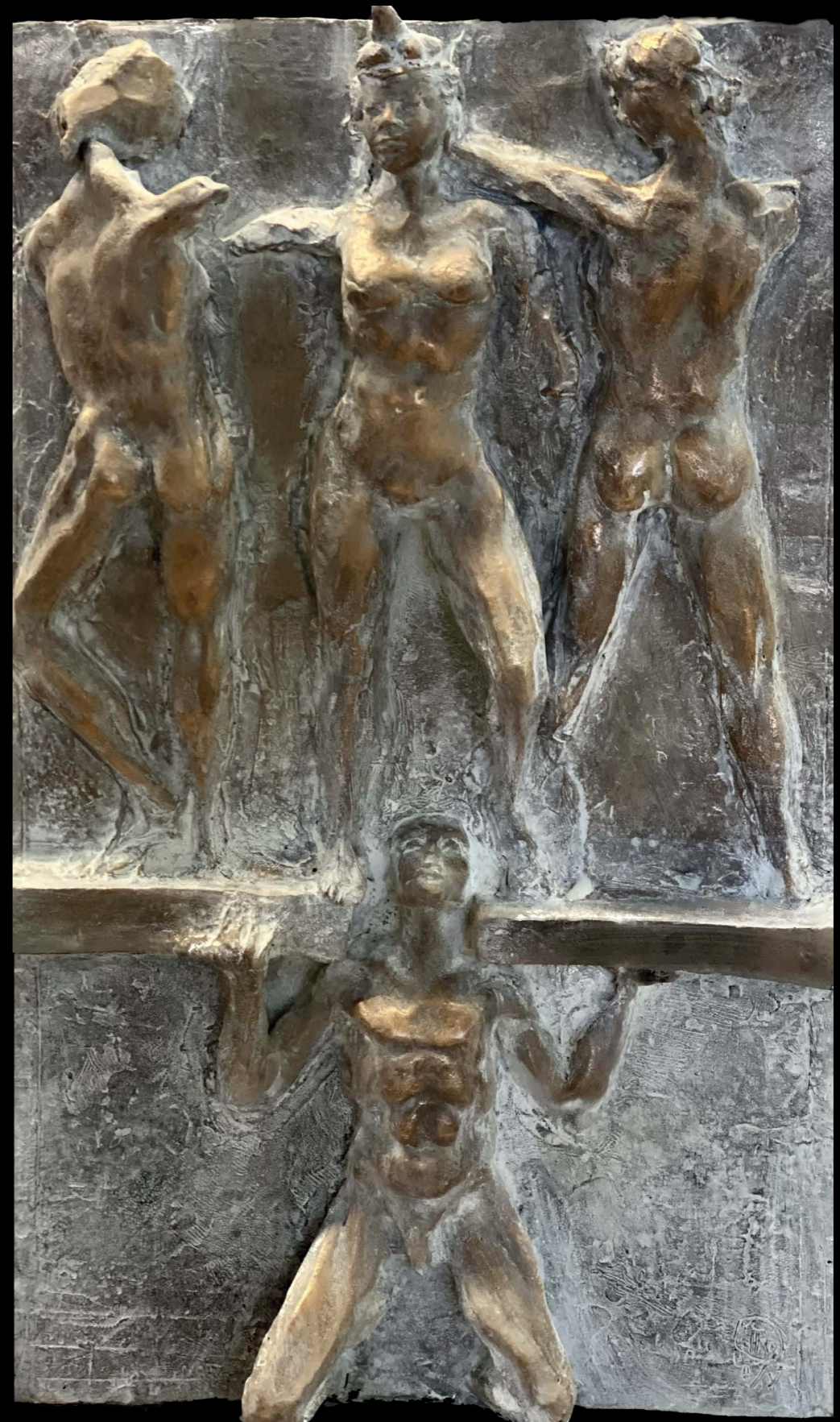
Calliope

Calliope, divine muse of lyric poetry, brings song of stories into our lives, takes words beyond statements and into art, where they move to meter and rhyme, to create the ebb and flow of ideas that capture our imagination and ignite our passion.

Calliope gives her inspiration, it is her gift, to humankind. To those capable of receiving, it is most powerful, for it can make a prisoner free, a blindman see and the deaf hear the divine.

The Cross of Desire

The Cross of Desire is the drive to aspire to more than you can handle. And while it is often the ruin of those who try, it is also the foundation upon which all new things are built. If you only do the possible, then you will never accomplish the extraordinary. So it is with desire, in all its forms. If you are never overwhelmed, never outmatched, never overburdened, then you have never truly been challenged and will never know what you might be capable of. There is no path to greatness without a great appetite for desire. And while we may fail, usually fail, even must fail, it is the willingness to shoulder the cross of desire that makes it all possible to achieve.





Passage

Life is a right of passage. We move through life and are followed by a procession of memories, trailing behind like the petals of flowers strewn under the footsteps of newlyweds. Passage embodies that procession, living with the gaze forward, remembering with the petals of time strewn behind.

Noblesse

The ideal of nobility is grace. Grace in the face of conflict, restraint in woe, care for those in need, the ability and the insight not to be dragged down, but always to lift others up. Nobility endures not with violence but when ideals are held dear. Anyone can be a tyrant and demand fealty through force, but only nobility can rule through love and compassion. Whether we speak of our leaders or own own heart, we are our best selves when we embody, not our brutality but our innate nobility, our natural grace.



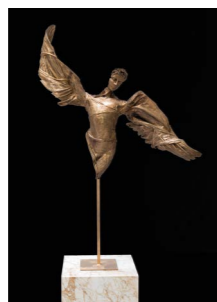


Mercurio

Mercury is the messenger of the gods, he is not entirely part of the realm of the solid terrestrial plane. He moves amongst us with his message and even his form is mutable, changeable, hard to know. He is dangerous, like all things bearing knowledge, but then knowledge is power. Mercury is power, and the harbinger, the very conduit of information. We who live in this world, knowing or unknowing are beholden to Mercury. We live on the slipstream of his glancing messages, traveling the planet to us, spanning the globe. Mercury is here, there and everywhere at once. With the messages of Mercury we commune as gods.



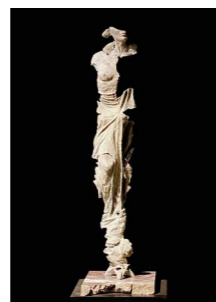
Sovra
2011
Bronze
Edition 2/5
66 x 91 x 30 cm
Pages 8-9



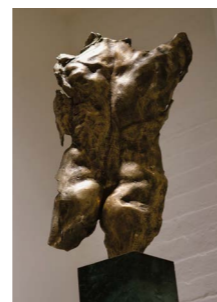
Daedalus
2019
Bronze
Edition 1/5
160 x 208 x 61 cm
Pages 12-13



The Tree of Life
2022
Bronze
Edition 1/5
396 x 152 x 91 cm
Pages 16-17



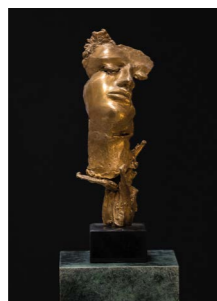
Efemera
2011
Bronze
Edition 1/5
132 x 30 x 30 cm
Pages 20-21



Fiamma
2010
Bronze
Edition 1/5
79 x 36 x 30 cm
Pages 22-23



Sulla Croce Dell'Amore
2010
Bronze
Edition 4/5
51 x 36 x 10 cm
Pages 24-25



Amor Proprio
2017
Bronze
Edition 2/5
38 x 13 x 9 cm
Pages 28-29



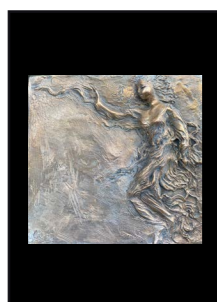
Allora
2012
Bronze
Edition 2/5
51 x 25 x 15 cm
Pages 30-31



Alba
2017
Bronze
Edition 3/5
38 x 13 x 8 cm
Pages 32-33



Crepuscolo
2017
Bronze
Edition 2/5
38 x 13 x 8 cm
Pages 34-35



Calliope Maquette II
2005
Bronze
Edition 1/5
30 x 30 x 3 cm
Pages 36-37



Sulla Croce del Desiderio
2021
Bronze
Edition 1/5
61 x 38 x 10 cm
Pages 38-39



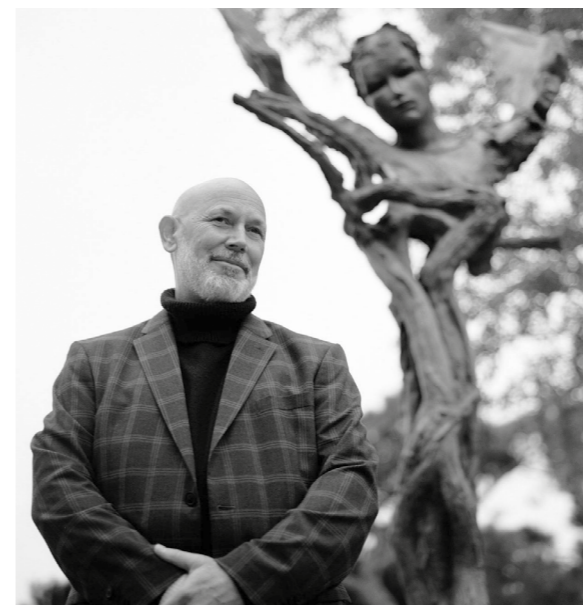
Passage
2011
Bronze
Edition 1/5
38 x 36 x 38 cm
Pages 40-41



Noblesse
2017
Bronze
Edition 2/5
122 x 71 x 15 cm
Pages 42-43



Mercurio
2022
Bronze
Edition 3/5
26 x 20 x 20 cm
Pages 44-45



BIOGRAPHY

After completing his academic education at Harvard University ('82) and at the Academy of Fine Arts in Florence, Romolo Del Deo has pursued a distinguished career as an artist and master sculptor, with studios in Pietrasanta, Italy and Provincetown, USA. The artwork of Romolo Del Deo is exhibited in public monuments, museums and galleries internationally and he has received major awards and prizes, including the New York Foundation for the Arts USA, The Henry Moore Foundation UK, INHA Grant France, The Florence Biennale De Medici Gold Medal, Italy and the David McCord Prize for Creativity USA and The Sumner Bird Foundation Creative Grant for the last three years consecutively.

Most recently, Romolo Del Deo was selected to create a 14ft high monumental bronze sculpture for the European Cultural Center as part of the Venice Art Biennial 22 in the Giardini Biennale. He has also represented 21st Century Art of the United States at the 2017 G7 of Art in Italy as well as the Honoree Exhibitor at the 2017 Florence Biennale.

In addition to his artwork, his teaching methods have received the Harvard-Danforth Award for Excellence in Education and the President's Award for Contributions to the Arts at Harvard University. Romolo Del Deo is a leading proponent of "Arte Lunga" the Long Art Movement. To advance his ideas about Long Art and to nurture emerging artists, he founded the Studio Romolo Atelier school of art.

SOLO & FEATURED EXHIBITIONS

2021 EFEMERA di ROMOLO, Galleria Ponzetta, Pietrasanta (LU), Italy
2021 NICOLE FULLER INTERIORS EXHIBIT, Galerie House of Art & Design, New York
2021 THE LOOKING GLASS & BEYOND, Museum of 20th & 21st Century Art, Russia
2018-2020 CREATING A DIFFERENCE, Provincetown Monument Museum, Massachusetts
2020 SERVIETTINE di ROMOLO, Casa di Mony, New York
2019 SOVRA & ALTRI SOGNI, Casa di Mony, New York
2019 ROMOLO DEL DEO on LONG ART, VII International Cultural Forum, St. Petersburg Russia
2017 SCENT OF THE SUBLIME, BIENNALE XI 2017, Italy
2017 UPON THE FLOWERS OF OUR LIPS, Berta Walker Gallery, Massachusetts
2016 INTERNATIONAL MASTERS INVITATIONAL, NYC Art Expo, New York
2016 ECLECTIC ART, Basilica S. Ambrogio, Italy
2016 ARTE A PALAZZO, Palazzo Fantuzzi, Italy
2016 OPEN ART CODE, Palazzo Franchetti, Italy
2015 NEW SCULPTURE PERMANENT COLLECTION, Provincetown Art Association Museum, Massachusetts
2015 BIENNALE X, Italy
2015 "SI FECE CARNE" International Invitational Exhibit, Basilica of San Lorenzo, Italy
2015 FOUND AT SEA, Berta Walker Gallery, Massachusetts
2013 "THINKING BIG, Berta Walker Gallery Provincetown, MA
2013 ROMOLO DEL DEO, Fine Art Firm, Kentucky
2012 SCULPTURE REFORMED, Berta Walker Gallery, Massachusetts
2011 VITA, Archdiocese, Italy
2011 THE BEAUTY OF TIME, Berta Walker Gallery, Massachusetts
2011 ROMOLO DEL DEO, Studio 47 Gallery, Vermont
2010 RELICS of the RESTORATION, Berta Walker Gallery, Massachusetts
2008 SIROCCO, Berta Walker Gallery, Massachusetts
2007 CASTLE HILL FACULTY EXHIBIT, Truro Center for the Arts Truro, Massachusetts
2006 UNBOUND, Berta Walker Gallery, Massachusetts
2005 RENAISSANCE 2006, New port News, Virginia
2005 RIPPLES, Blue Hills Public Art Space Pearl River, New York
2004 THE POSSIBLE SELF, Berta Walker Gallery, Massachusetts
2003 CASTLE HILL FACULTY EXHIBIT, Truro Center for the Arts Truro, Massachusetts
2002 3000 WINGS, Berta Walker Gallery, Massachusetts
2000 JUTLAND ART FAIR, GalleryHøjriis Susanne Arhrus, Denmark
2000 LEARNING FROM PERFORMERS EXHIBIT, Gallery Bershada, Boston
1999 ALCHEMIA, Bridgewater/Lustberg Gallery, New York
1999 ROMOLO DEL DEO, Riley Gallery Grand Rapids, Michigan
1999 FIGURATIVE EXPRESSIONIST, Berta Walker Gallery, Massachusetts
1998 COLORI DI VITA -ROMOLO, Galerie Susanne Højriis, Copenhagen
1998 ALBERO Di VITA, Berta Walker Gallery, Massachusetts
1997 ALBERO Di VITA, Bridgewater/Lustberg Gallery, New York
1997 ROMOLO DEL DEO, Overtures Gallery, New York
1996 ALBERO Di VITA, Grayson Gallery, Vermont
1996 ART COPENHAGEN 96 SCULPTURE of ROMOLO DEL DEO, Galerihuset, Denmark
1995 THE MAQUETTES FOR ART COPENHAGEN 96, Berta Walker Gallery, Massachusetts
1995 A SENSE OF TIME, Bridgewater/Lustberg Gallery, New York
1995 ROMOLO DEL DEO -RECENT SCULPTURE, Berta Walker Gallery, Massachusetts
1995 FLESH, Bridgewater/Lustberg Gallery, New York
1995 THE BREATH OF A RUIN, Berta Walker Gallery, Massachusetts
1993 ROMOLO DEL DEO- Recent Sculpture, Berta Walker Gallery, Massachusetts

1992 ROMOLO DEL DEO FUTURE/PAST, Berta Walker Gallery, Massachusetts
1991 FRACTURED MYTHS, Bridgewater/Lustberg Gallery, New York
1988 DEL DEO, Provincetown Group Gallery, Massachusetts
1987 ROMOLO RETROCLASSICO, Ethan Cohen Gallery, New York
1982 SALVATORE & ROMOLO DEL DEO, Cherry Stone Gallery Welfleet, Massachusetts

GROUP EXHIBITIONS

2019-Present GALLERIA PONZETTA, Pietrasanta, Italy
1995-Present BERTA WALKER GALLERY, Berta Walker Gallery, Massachusetts
2022 OPERE DI ROMOLO DEL DEO II, Bottaccio, Montignoso (MA), Italy
2022-2020 JURIED NATIONAL EXHIBIT, Provincetown Art Association and Museum, Massachusetts
2001-2015 GREMILLION FINE ARTS, Gremillion Gallery, Houston
2016-2015 CENTENNIAL BEACHCOMBERS, Fine Arts Work Center, Massachusetts
2016 ALL TOWN EXHIBIT 2015, Fine Arts Work Center, Massachusetts
2013-2015 FINE ART FIRM, Kentucky
2014 CONTEMPORARY ARTISTS OF CAPE COD, Cape Cod Museum of Fine Art, Dennis MA. 2014 CENTENNIAL ADDITIONS TO THE PERMANENT COLLECTION, Provincetown Art Assoc. Museum, Massachusetts
2013 A JOINT VENTURE: THE COLLECTION OF THOMAS AND KATHRYN COX, New Britain Museum of American Art, Connecticut
2010-2012 STUDIO 47, Studio 47 Gallery, Woodstock, VT.
2012 TIDES OF PROVINCETOWN, Cape Cod Museum of Fine Art, Massachusetts
2012 Westmoreland Museum of American Art, Pennsylvania
2012 Wichita Art Museum, Kansas
2012 MEMBERS JURIED, Provincetown Art Assoc. & Museum, Massachusetts
2012 ANGELS, Cahoon Museum of Art, Massachusetts
2011 TIDES OF PROVINCETOWN, New Britain Museum of American Arts, Connecticut
2008-2012 KOUROS GALLERY, New York
2010 RECENT ACQUISITIONS TO THE PERMANENT COLLECTION, Provincetown Art Assoc. Museum, Massachusetts
2010 ART OF THE FRESCO, Cape Cod Museum of Fine Art, Massachusetts
2010 NAKED IN NEW HOPE, Sidetracks Gallery, New Hope, Pennsylvania
2009 FIRST THINGS FIRST, Arts Foundation of Cape Cod, Massachusetts
2009 THE WORLD TURNED INSIDE OUT, Courtauld Institute of Art, Somerset House, London
2009 CASTLE HILL MEMORIAL EXHIBIT, Provincetown Art Assoc. & Museum, Massachusetts
2007 CREATIVE WORKS, Harvard University, Massachusetts
2001-2006 BLUMENFELD/LUSTBERG PORTFOLIO, Blumenfeld/Lustberg Fine Art, New York
2005 NOW, Seccia Gallery, New York
2003 ANGELS IN AMERICAN ART, Cape Museum of Fine Arts Catholic Museum, Massachusetts
2003 WORLD TRADE CENTER SITE MEMORIAL COMPETITION, LMDC NYC, New York
2002 BILEDKUNSNERE, Galerie Susanne Højriis, Copenhagen
2002 MEMBERS JURIED SCULPTURE, Provincetown Art Assoc. & Museum, Massachusetts
1992-2001 BRIDGEWATER/LUSTBERG GALLERY MEMBERS EXHIBITS, Bridgewater/Lustberg Gallery, New York
2000 BERSHAD 2000, Bershada Gallery, Boston
2000 Truro Center for the Arts BENEFIT EXHIBIT, Ethan Cohen Fine Arts, New York

1999 THE FARM, Artists Invitational, New York
1999 CLAY INVITATIONAL EXHIBIT, Provincetown Art Association Provincetown, Massachusetts
1999 A BIG SHOW OF SMALL WORKS, Bridgewater/Lustberg Gallery, New York
1999 GARDEN EXHIBIT, Grand Central Gallery, New York
1998 GROUP PRESENTATION, Riley Gallery, Michigan
1998 SMALL WORKS EXHIBIT, Grayson Gallery, Vermont
1998 PORTRÆTER, Galerie Susanne Højriis, Copenhagen
1998 A BIG SHOW OF SMALL WORKS, Bridgewater/Lustberg Gallery, New York
1997 JURIED SCULPTURE, Provincetown Art Association, Massachusetts
1997 NYTÅRSPRÆSENTATION, Galerie Susanne Højriis, Copenhagen
1997 A BIG SHOW OF SMALL WORKS, Bridgewater/Lustberg Gallery, New York
1996 SOMMERUDSTILLING, Galerihuset, Copenhagen
1996 A BIG SHOW of SMALL WORKS, Bridgewater/Lustberg Gallery, New York
1996 ART COPENHAGEN 96 SCULPTURE of ROMOLO DEL DEO, Galerihuset, Denmark
1996 SMALL WORKS EXHIBITION, 349 Gallery, Massachusetts
1996 GROUP EXHIBIT, Grayson Gallery, Vermont
1996 PORTRAIT OF AN ARTIST, Berta Walker Gallery, Massachusetts
1995 TENDENCIAS CONTEMPORANEA 'Neas-Orba Grafica, Espacio 2030, Mexico City
1995 CATHOLIC MUSEUM OF ART JURIED EXHIBIT
1994 THE SENSUAL NUDE, Artopia Gallery 24, New York
1994 TENDENCIAS CONTEMPORANEA 'Neas-ORBAGRAFICA, Espacio 2030, Mexico City
1994 THEN AND NOW, Bridgewater/Lustberg Gallery, New York
1994 INDOOR/OUTDOOR SCULPTURE, Berta Walker Gallery, Massachusetts
1994 JURIED SCULPTURE, Provincetown Art Association, Massachusetts
1993 ART AND ARTIFACTS, Gas Station Gallery, New York
1993 ITALIAN AMERICAN ART, Catholic Art Society, New York
1993 THE SOFT EDGE, James Bakker Gallery, Massachusetts
1992 GENERATIONS, Harvard University Cambridge, Massachusetts
1992 NEW DIMENSIONS, Bridgewater/Lustberg Gallery, New York
1992 IN THE THIRD DIMENSION, Bridgewater/Lustberg Gallery, New York
1990 FOCUS ACROSS TWO CONTINENTS, Bridgewater/Lustberg Gallery, New York
1990 PROVINCETOWN SCULPTORS, Provincetown Art Association, Massachusetts
1990 FORMS OF THE NINETIES, Bridgewater/Lustberg Gallery, New York
1990 SCULTORI PIETRASANTA, Galleria Botti Pietrasanta, Italy
1989 SCULPTURE, The Gallery NYC, New York
1988 ART OF OUR TIME, Woodcliffe Lake, New Jersey
1987 13 BILEDKUNSNERE, Galerihuset Copenhagen, Denmark
1987 THIS HISTORY, Harm Bouckaert Gallery, New York
1987 YOUNG PROFESSIONALS, Carpenter Center Harvard, Massachusetts
1986 OPERE PRIME, Sculpture Biennial Pietrasanta, Italy
1986 CAPE COD ARTISTS, Cape Museum of Fine Arts Dennis, Massachusetts
1985 DIRECTOR'S CHOICE EXHIBIT, Provincetown Group Gallery, Massachusetts
1984 PROVINCETOWN ARTISTS, Veerhof Gallery, Washington, D.C.

SELECTED COLLECTIONS

ADAMS HOUSE/HARVARD COLLEGE, Massachusetts
BIDDLE COLLECTION/ ANDALUSIA MUSEUM, Pennsylvania
CHURCH OF THE TRANSFIGURATION, Massachusetts
COX COLLECTION - NEW BRITAIN MUSEUM OF AMERICAN ART, Connecticut

HENSON ASSOCIATES NYC., NY. KOUROS SCULPTURE CENTER, Connecticut
LA STAMPERIA, Roma
MASTERWORKS MUSEUM OF FINE ART, Bermuda
MUNICIPAL ARTISTIC ARCHIVES, Italy
MUSEUM OF OUTDOOR SCULPTURE, Italy
NEWPORT NEWS PUBLIC ARTS FOUNDATION, Virginia
PROVINCETOWN ART ASSOCIATION MUSEUM, Massachusetts
PROVINCETOWN FISHERMEN'S MEMORIAL FOUNDATION, Massachusetts
PROVINCETOWN PUBLIC LIBRARY SMITH COLLEGE MUSEUM OF FINE ARTS, Massachusetts
STEINBRENNER COLLECTION, New York
TOWER PARK COLLECTION, Virginia
TRIBECA MEDICAL CENTER, New York
BOEKE-JENKS COLLECTION, New York
GOTTLIEB COLLECTION, New York
LA FONT COLLECTION, France
WINTER COLLECTION, Mexico

AWARDS

2022 VENICE ART BIENNIAL, Venice, Italy
2020-2022 International Contemporary Art Award Competition
2015 BIENNALE X 2015 Florence, Italy
2012 HARVARD UNIVERSITY "Glimpses 82" TRURO CENTER FOR THE ARTS "honor award" PROVINCETOWN HISTORY PROJECT
2008 COURTAULD INSTITUTE - BRONZE IN THE 20TH CENTURY SYMPOSIUM, London
2008 Institut National d'Histoire de l'Art /Département Etudes et Recherche, France
2008 HENRY MOORE FOUNDATION symposium funding
2003 SUGARMAN FOUNDATION award grant
2002 GOTTLIEB FOUNDATION grant NEW YORK FOUNDATION for the ARTS grant
2001 NEWPORT NEWS ARTS FOUNDATION
2000 PRESIDENT'S AWARD CONTRIBUTION TO THE ARTS Office for the Arts, Harvard University
1991 Present NATIONAL SCULPTURE SOCIETY
1986 FIRST PRIZE NATIONAL AWARD Provincetown Art Association George McNeil Juror 1985 THIRD INTERNATIONAL SCULPTURE SYMPOSIUM (Honorary) Fannano, Italy
1985 SEVENTH INTERNATIONAL SCULPTURE SYMPOSIUM (Honorary) Carrara, Italy
1982-1984 ARTIST-IN-RESIDENCE (Adams House Harvard) and HARVARD UNIV FACULTY
1982 HARVARD University, McCORD PRIZE for Outstanding Artistic Achievement
1978-1982 HARVARD UNIV, Scholarship Awards Academic Excellence

EDUCATION / TRAINING

1978-82 HARVARD UNIVERSITY A.B. - cum Laude V.E.S. - Summa cum Laude. Professors: Dimitri Hadzi, Flora Natapoff, Paul Rotterdam, Cambridge, MA
1982 ALTELIER OF SILVERIO PAOLI, (Master Carver), Capo Studio, Pietrasanta Italy
1978-1984 STUDIO OF DIMITRI HADZI, Cambridge, MA. Academy of Fine Arts, Florence, Italy
1977 Marble Sculpture Atelier Professor Rino Giannini, Pietraanta Italy. Academy of Fine Arts, Carrara, Italy
1975-1976 CASTLE HILL SCHOOL OF ART Joyce Johnson Director Truro, MA. Sidney Simon
1974 CAPE SCHOOL OF ART Henry Hensche, Provincetown, MA
1974-1976 Painting Studio Salvatore Del Deo (Father) Provincetown, MA



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