

Bronze and Steel Reformed

Sculpture

Romolo Del Deo, Gilbert Franklin, Dimitri Hadzi, Elspeth Halvorsen, Penelope Jencks, John Kearney, Danielle Mailer



ROMOLO DEL DEO, "figurehead of the Rose" (detail), 2012, unique bronze, 58" x 38" x 12"

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ROMOLO DEL DEO

The sculpture of Romolo Del Deo evokes the sensuality of Classical art and the time-worn history of archaeological artifacts. Del Deo uses the ancient "lost wax" method of bronze casting. "I work with bronze because it thinks like I do and we agree. It is a beautiful material. One of the reasons I love bronze is its durability -- it is something that is touched. Bronze only looks better with time." Romolo Del Deo has just completed a major sculpture installed in Provincetown's newly-renovated library, commissioned to honor his Mother Josephine Del Deo, and the Archives named for her. He has also recently learned that he has been selected to create a major outdoor sculpture to honor the fishermen of Provincetown. Maquettes for both of these commissions will be part of this exhibition. Romolo Del Deo is a native of Provincetown who spent numerous years in Italy and New York after his studies at Harvard.

GILBERT FRANKLIN (1919-2004)

Gilbert Franklin was a sculptor whose public commissions included the U.S. Navy Memorial in Washington, DC, and the Harry S. Truman Memorial, Independence, MO. Franklin was born in England and grew up in Attleboro, MA, and had maintained a home and studio on the Cape in Wellfleet since the 1960's. Andre van der Wende, writing in the Cape Cod Times, has described Franklin's work as "tender and elegantly refined." Gil Franklin was a sculptor of great importance. His work is both abstract and figurative, and sometimes a combination of both, ranging in size from six inches to eight feet tall, and including such varied subjects as bikers, dancers, odalisques, and Greek Gods.



GILBERT FRANKLIN, Venus in a Shell, bronze, unique, 10 x 6 x 6"



DIMITRI HADZI, Pine Manor Primavera #2, Bronze Maquette

DIMITRI HADZI (1921 - 2006)

Known for his abstracted and simplified figures, Hadzi's sculpture is also readily identified for its unique "articulated" textured surfaces evolved over his fifty-year career. These bronze surfaces, laboriously finished and paginated by the sculptor, have been described by Harry Cooper, Associate Curator of Modern Art, Fogg Art Museum, Harvard University, as "bearing the traces of knife and trowel, the memory of scraped wax and spattered plaster applied and articulated by a sure, never fussy hand...they are also 'articulate' in that they make light speak." In a recent article in Provincetown Arts, Hadzi equated the basic feeling in his work to geological phenomena: "It is not unlike the layering of sediment deposits--the metamorphic phases where those sentiments (experience) are compressed by time (contemplation) and action to convert or transform (crystallize) ideas into new images. Then, of course, the igneous or volcanic, the violent upheavals or the internal pressures that completely and dramatically alter and transfix concepts into solid reality." Having spent twenty-five years in the "Eternal City" of Rome, Hadzi's art draws on a sculptural tradition going back to the ancients while deftly balancing abstract and figurative impulses.

ELSPETH HALVORSEN

Viewing Halvorsen's box constructions is a lot like a walk in the moonlight. What we know - or think - to be true in the hard brightness of daytime reality dissolves into an amorphous space of multiple possibilities and perspectives. Describing these constructions Boston Globe art critic McQuaid wrote "a container becomes the state for an insinuating abstract narrative...(she) constructs boxes from wood and glass; they contain galactic meditations. She balances expansion and containment, liberty and boundaries, filling her work with found objects gathered in surrealist assemblages." Halvorsen's work is often about her artistic response to global and personal events. Like her own artistic tarot deck, Halvorsen recombines found objects, sand & metal into visual statements that sometimes read like minimalist theatre settings - always with a powerful subtlety reminiscent of haiku.



ELSPETH HALVORSEN, *Sea Urchin*, 1986, box construction, 23 x 23 x 4"



PENELOPE JENCKS, *Stuck*, 2005, bronze, #2/5, 20 x 8 x 6"

PENELOPE JENCKS

Jencks is a world-renowned sculptor known over the years for her monumental commissioned granite and bronze sculptures of such important individuals as Eleanor Roosevelt, Robert Frost, and Aaron Copeland. Her studio-size bronze sculptures are primarily nude figures in the landscape -- at the beach or on the dunes -- usually in a state of undressing or dressing. "The intent of each piece, large or small, is I want them to be viewed from the perspective of a child's vision of an adult figure. Monumental like a force of nature." And indeed, even her tiniest bronzes and terracottas, relate this feeling to the viewer of larger than life. Says Jencks, "My nudes are not naked or nude, they are who they are. Nude implies a state of 'exposure', a want, perhaps to cover oneself. These sculptures are about being who they are and have no interest in 'covering up'. They are natural, huge, like a mountain or tree."

JOHN KEARNEY

An internationally renowned sculptor, John Kearney works in "heavy metal" - steel, chrome and bronze - but with the heart of a true romantic. His wild and exotic animal sculptures made from automobile bumpers and often life-sized, have earned Kearney the titles of "king of recycling" and "magician in metal." When Kearney first started, bumpers were plenty; later on, the "medium" became almost extinct and he travelled far and wide to capture useable bumper material. Kearney turned, therefore, to bronze by casting the bumper parts in bronze and then assembling the animals as if they were being made from bumpers. Kearney is a genius in



JOHN KEARNEY, *Zebra*, automobile bumpers, 5' x 6'

creating the right muscle mass and sense of bone structure out of such mysterious forms as these strange bumper shapes.

DANIELLE MAILER

Mailer's current work includes a series of small and life-sized animal cutouts made from quarter - inch steel, intricately painted with a myriad of colors. Her magical realism is rich in color and annotated in iconography evoked through the personal symbols of her life -- trombones reflecting the instrument her husband, Jazz Musician Peter McEachern, plays; hummingbirds, referring to Danielle's peace-making personality amongst her huge, multi-leveled family of step mothers and step-siblings -- all reflect her singular symbolism, enhanced by her fiery Latin heritage. Andre van der Wende recently wrote about her in Boston's Artscope Magazine: "Her animals are rendered with bright, flat color and crisp, clean execution...her iconographic tableaux (are) infused with a celebratory exuberance that neatly sidesteps whimsy for an affirmation that treats her animals as spirited equals...".



DANIELLE MAILER, *Cat Tales, #2*, 2011, acrylic on aluminum, 17 1/2 x 14 1/2 x 5"



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