

Adolf Vallazza was born in Ortisei, a town in South Tyrol, in 1924. His father, Hermann Vallazza, worked as an iron sculptor while his mother, Gisela Moroder, was the daughter of painter Joseph Moroder Lusenberg. After completing his education, Adolf Vallazza opened his studio as a sculptor and married Renata Giovannini, becoming the father of 4 children (1947-1957).

His first personal exhibitions in Italy and abroad were held in the Sixties. This led to critics such as Garibaldo Marussi, Luciano Budigna, and Giuseppe Marchiori visiting the studio from 1968 onwards, and both friendly and professional relationship was forged with the photographer Gianni Berengo Gardin. In 1978, Adolf Vallazza meets the film director Ermando Olmi on the occasion of his exhibition at the San Fedele gallery in Milan. In 1982, he was chosen as an *Accademico Del Buonconsiglio di Trento*. He was in contact frequently with the critic Enrico Crispolti and the photographer Mario de Biasi to draft a book in the years 1983 to 1987, then with the critic Giorgio Segato for significant exhibitions, and in 1987 with Paolo Viti, Olivetti's art director, for subsequent exhibitions.

He has been the subject of films produced by the RAI, one of which won a prize at Trento's *Film Festival Della Montagnain* 1990. A significant encounter with Fred Licht, critic, and director of the Guggenheim collection and Solomon R. Guggenheim Foundation, took place in 1993.

To Vallazza, wood is the hereditary material of work of his own family. Therefore, it is material in which he collates a personal loyalty, through which he can express an ancestral and secular heritage. In his sculptures, Vallazza exploits to the full the freedom his imagination encounters and articulates the very eloquent material to which he has committed his life.

In the age of his art, Vallazza quietly reminds us that the values which we had thought lost forever are still within our grasp. These sculptures are organisms that live in flawless harmony within their ambiance of fantasy bringing their own light to the audience. In Vallazza's sculptures, we are grateful to discover that we can be honest with the age into which we were born and still maintain what has always been most sublime in making: the recognition of things greater than ourselves. Originality is a feature of Vallazza's current artworks with his liking for historical references. Vallazza's pieces emphasize a three-dimensionality of original material that can be reinterpreted in multiple ways. He finds figurative creativeness in his imagination by releasing the traditional sculptural art of his homeland and approaching this concept in a playful manner. His artwork's presentation is mainly centered on the beauty of the wood and the form imposed by its use and its history. His works have both meaning and beauty. This virtuous encounter between the material and intuition, the imagination and the craft skills of the artist strikes the spark and guarantees the matter has reincarnated to a new life without reneging its past. Vallazza's works are attractive in a chromatic harmony in choreographic passionate energy.