

LORENZO

QUINN

MONUMENTAL SCULPTURE PROPOSAL

HALCYON GALLERY





LORENZO QUINN

ABOUT

Contemporary Italian artist Lorenzo Quinn is a leading figurative sculptor whose work is inspired by such masters as Michelangelo, Bernini and Rodin. Exhibited internationally, his monumental public art and smaller, more intimate pieces transmit his passion for eternal values and authentic emotions. He is best known for expressive recreations of human hands. 'I wanted to sculpt what is considered the hardest and most technically challenging part of the human body', he asserts. 'The hand holds so much power - the power to love, to hate, to create, to destroy.'

LORENZO QUINN

Biographical Highlights

TRAINING

1986–1988 American Academy of Fine Arts, New York

SELECTED EXHIBITIONS

2016 *Lorenzo Quinn*, Halcyon Gallery, London

2015 *Lorenzo Quinn*, Halcyon Gallery, London

2015 Halcyon Gallery, Limassol, Cyprus

2015 *In the Hands of Lorenzo Quinn*, Gallery Odyssey, Mumbai, India

2013 *The Art of Creating*, Halcyon Gallery, London

2013 *Art al Set*, Hermitage Hotel, Soldeu, Andorra

2013 *Poems*, Galleria Ca' d'Oro, Miami, Florida

2012 *Full Circle*, Halcyon Gallery, London

2012 Rafart Gallery, Almenar, Spain

2011 Halcyon Gallery, London

2011 *Lorenzo Quinn*, Halcyon Gallery, London

2011 Festival of Sculpture, City of Westminster, London

2010 Instituto Valenciano de Arte Moderno (IVAM), Valencia, Spain

2010 Hewart Art Gallery, Riyadh, Saudi Arabia

2009 Marigold Fine Art Gallery, Mumbai/New Delhi, India Equilibrium,

2009 Halcyon Gallery, London

2008 *Evolution*, Halcyon Gallery, London

2007 Rafart Gallery, Almenar, Spain

2007 El Claustre Art Gallery, Girona, Spain

2007 Fonda del Nastasi, Lleida, Spain

2005 Halcyon Gallery, London

2004 Halcyon Gallery, London

2004 Liehrmann Gallery, Liège, Belgium

2004 Instituto Veracruzano de la Cultura, Veracruz, Mexico Values

2003 Halcyon Gallery, London

2002 Halcyon Gallery, London

2002 Art Exhibition Hall, Dubai Media City, Dubai, United Arab Emirates

2001 Halcyon Gallery, Birmingham, UK

2001 Halcyon Gallery, London

2000 Museum of Contemporary Art, Hong Kong
1999 Deutsche Bank, Madrid, Spain
1999 Palais des Rois de Majorque, Perpignan, France
1998 Seoul Art Centre, South Korea
1998 Seville Town Hall, Spain
1997 Summers Gallery, Madrid, Spain
1995 Louvre, Paris
1994 United Nations, New York
1993 Scheidegger Art Centre, Zürich, Switzerland
1993 Edieuropa Gallery, Rome
1993 Steinrotter Gallery, Münster, Germany
1992 Mayfair Gallery, New York
1992 Westport Arts Center, Connecticut, USA
1991 Ambassador Galleries, New York, USA
1991 Haussmann Gallery, Cortina d'Ampezzo, Italy

ART FAIRS

2014 Art Toronto, Canada
2014 PINTA, Earls Court, London
2014 SCOPE New York
2014 Art Palm Beach, West Palm Beach, Florida
2014 Miami International Art Fair, Florida
2013 Art Monaco '13, Monaco
2011 Venice Biennale, Italy
2011 Rassegna Internazionale di Scultura, Rome
2011 Mobil'Art, Liège, Belgium
2011 Sculpture Objects & Functional Art Fair, New York
2010 Abu Dhabi Art Fair, United Arab Emirates
2007 Holland Art Fair, The Hague, Netherlands
2003 International Convention Centre, Birmingham, UK
2003 ArtExpo, Barcelona, Spain
2001 TEFAF Art and Antiques Fair, Maastricht, Netherlands

2000 ARCO, Madrid, Spain
1999 ArtExpo, Barcelona, Spain
1999 ArtExpo, Barcelona, Spain

SELECTED PUBLIC PLACEMENTS

2017 *Support*, Venice, Italy
2016 *The Four Loves*, Berkeley Square, London
2016 *Love*, Millbank, London
2015 *Will You Catch Me If I Fall?*, Park Lane, London
2015 *Finding Love, Give and Take III*, Gallery Odyssey, Mumbai, India
2014 *Harmony*, Park Lane, London
2014 *Dreams Come True*, Fuerth-Burgfarrnbach, Germany
2013 *Give and Take III*, Castelldefels, Barcelona, Spain
2013 *Tight Rope II, Four Loves, Force of Nature II*, Ibiza, Balearic Islands
2012 *The Force of Nature II*, Cultural Village, Doha, Qatar
2012 *La Dolce Vita*, Park Lane, London

2011 *Leap of Faith, Finding Love*, One Hyde Park, London
2011 *Hand of God, Vroom Vroom*, Park Lane, London
2011 *The Force of Nature II*, Cultural Village, Doha, Qatar
2011 *Hand of God, Leap of Faith*, State Hermitage, St Petersburg, Russia
2011 *The Force of Nature II*, Berkeley Square, London
2011 *Volare*, Cadogan Place, London
2010 *Vroom Vroom*, Emirates Palace, Abu Dhabi, United Arab Emirates
2010 *In Perspective*, Donetsk, Ukraine
2010 *View into the Future*, Sitges, Barcelona, Spain
2010 *Vroom Vroom*, Instituto Valenciano de Arte Moderno (IVAM), Valencia
2009 *Give and Take III*, Berkeley Square, London
2009 *Love*, Grand Hyatt, Doha, Qatar
2009 *Hand of God*, Caldea Building, Andorra
2008 *The Force of Nature*, La Belle Époque, Monaco
2008 *The Force of Nature*, Marina Barrage, Singapore
2006 *Legacy*, Sant Climent de Llobregat, Spain
2005 *Rise Through Education, Reaching for Gold, ASPIRE*, the Academy for Sports Excellence, Doha, Qatar

2005 *The Tree of Life*, St Martin's Church, Birmingham, UK
 2003 *Encounters*, Museum of Modern Art, Palma de Mallorca, Spain
 2002 *Re-encounters*, Colegio San Gabriel, Viladecans, Barcelona, Spain
 2001 *Crossing a Millennium, Creation, Volare*, King Edward's Wharf, Birmingham, UK
 1998 *The Friendship Fish*, Ampuriabrava, Girona, Spain
 1995 *Saint Anthony*, Basilica del Santo, Padua, Italy

COLLECTIONS

Instituto Valenciano de Arte Moderno (IVAM), Valencia

PUBLICATIONS

2017 *Monuments*, catalogue with Introduction by Catherine McCormack (Halcyon Gallery)
 2015 *Lorenzo Quinn catalogue with Foreword by Chelsea Garner* (Halcyon Gallery)
 2011w *Public Art*, catalogue with essay: Lucy Tyler, 'Reframing the Urban Landscape' (Halcyon Gallery)

2010 *Lorenzo Quinn*, exhibition catalogue with Foreword: Consuelo Císcar Casabán, 'In Good Hands' (Halcyon Gallery)
 2010 *Lorenzo Quinn*, exhibition catalogue with Foreword: Consuelo Císcar Casabán, 'In Good Hands' (Halcyon Gallery)
 2007 *Lorenzo Quinn*, exhibition catalogue with introductory essay: José Luis Lasala, 'The Corporeality of Dreams' (Halcyon Gallery)

TEXTS

2011 Franco Bruno, 'Sensing Heaven, Sculpting Life: a (Q)uinn-(Q)uinn Situation', translated from 'Sfiorare il cielo, scolpire la vita. Tutto Qui(nn)', *Circle magazine*
 2011 Cristian Maretti, 'The Sky is Never the Limit when Lorenzo Quinn Sculpts', translated from 'L'Arte di Lorenzo Quinn (s) colpisce il cielo', Venice Biennale
 2011 Catherine Belyaeva, 'Continuous Shooting Stars: New Exhibition at the Hermitage', *Culture Newspaper*
 2009 Consuelo Císcar Casabán, 'Pointing to a New Perspective on Life', *Art Times*
 2009 Serena Mormino, 'Contemporary Inspired by the Classics', *Art Times*
 2009 Kathryn Tully, 'Finding Equilibrium', *Art Times*

It is essential to find a balance in life.
Many times that balance is achieved
with the help of the people who
surround us and that hold us firmly
to the ground and without whom
we would float into perdition.

GRAVITY



LORENZO QUINN

GRAVITY

Aluminium

Riviera, France

395 x 330 x 100 cm

Edition of 6 + 2AP

Weight: 370 kg (670 kg crated)

£725,000





RIVIERA on Sky Atlantic



“As the most talked about artist in the world at this moment, it is such an apt time to incorporate sculptures by Lorenzo Quinn in the production of Sky Atlantic’s new glossy thriller, *Riviera*,”

Kris Thykier, Executive Producer

We humans think of ourselves as supreme beings, above all others and in absolute control of our destiny and our surroundings. We live with a false sense of security only to be awakened by Mother Nature's fury, almost as if she needs to remind us of her presence and our responsibility towards her child (The Earth).

After having seen the ravaged coast of Thailand and the Hurricane that affected the Southern States I decided to create a sculpture dedicated to Mother Nature. This would be reminiscent of the early statues made as peace offerings to the Gods in the hope of quenching their anger.

In essence, people are not very different today from the people who lived thousands of years ago. We still devote ourselves to symbols in order to escape our destiny.

THE FORCE OF NATURE

THE FORCE OF NATURE

Marina Barrage, Singapore

Installed October 2008

The Force of Nature and *The Force of Nature II* both explore the battle between nature and humankind for control of the earth. With the planet dramatically suspended in orbit, they have an arresting impact - especially in the case of the large sculpture of *The Force of Nature* created for the Marina Barrage in Singapore, where the tremendous size of the stainless steel globe not only appears to defy gravity, but challenges viewers to stop to contemplate its power. Installed in October 2008, shortly before the official opening of the dam, it is singularly appropriate for this location. Here a tidal barrier providing flood control and a new freshwater reservoir have been created by skilled human engineering.



“

The Force of Nature is a key work in helping us to understand the symbols Quinn uses in his sculptures. The image of a woman trying with all her strength to approach the world, which pulls away from her, cleverly addresses concerns that affect women in contemporary society. A piece laden with symbolism, it carries a profound message that provokes reflection on significant social issues. It could be said that these are sculptures based on great myths, referring to the broad themes that recur in our civilisation and cut across distinctions of culture and time. They offer a new viewpoint, a new idea, a new dream and, ultimately, a new interpretation that may be able to awaken the conscience of society in the future.

Consuelo Císcar Casabán

”



LORENZO QUINN

THE FORCE OF NATURE

Bronze, aluminium and corten steel

570 x 345 x 180 cm

£1,150,000



We humans think of ourselves as supreme beings, and in absolute control of our destiny and our surroundings. We live with a false sense of security only to be awakened by Mother Nature's fury, almost as if she needs to remind us of her presence and our responsibility towards her child (The Earth).

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THE
FORCE
OF
NATURE

||







LORENZO QUINN

THE FORCE OF NATURE II

Bronze, aluminium and stainless steel

5m (In Progress, base TBC)

£1,500,000



I was inspired to make this sculpture while reading C. S. Lewis's Four Loves and decided to present the loves as the foundation stones on which the weight of the world should be supported.

The first stone, representing faith, affection and love (agape), is made out of polished bronze so as to look pure. The second stone symbolises passionate love (eros), for which I have used a red stone, strong yet fragile on its own. The third is friendship (philia), and I have created this in polished stainless steel, because you are reflected in your friends. Finally, the fourth represents family love (storge), and I have made this one out of wood, a warm material, because it is live, organic and it grows.

On top of these stones you build your world, which is a complex puzzle that has to be assembled. And finally, when you put this all together, you build your relationship, and if you then manage to keep it in perfect balance you achieve the ultimate goal of having a long-lasting relationship which is magical and more precious than gold.

THE FOUR LOVES

THE FOUR LOVES

Berkeley Square, London

Installed March 2017

The Four Loves was installed in Berkeley Square, Mayfair, in March 2017, prompting Councillor Robert Davis to say, 'As the custodian of the City of Sculpture programme I am delighted to welcome to Westminster not one but two fantastic sculptures by Lorenzo Quinn. This week *The Four Loves* and *Love* have been unveiled in Berkeley Square and Riverside Walk Gardens respectively and together are helping ... to transform Westminster into a giant open-air gallery ... for our residents, workers and visitors.'

A month after the installation, amid new proposals to reclaim Berkeley Square from the increasingly busy traffic that disturbs it, Westminster Council's Daniel Astaire commented, 'Perhaps the proposed changes and the square's new sculpture, *The Four Loves* by Lorenzo Quinn, might tempt nightingales to sing in Berkeley Square once again'.



LORENZO QUINN

THE FOUR LOVES

Bronze, aluminium, Tilia wood,
stainless steel and red travertine

Berkeley Square, London

325 x 230 x 510 cm

2565 kg (total weight)

£775,000



I have always been attracted by the symbol of the yin and yang and that couples could see themselves reflected by their meanings.

Each person fills a space that the other was missing and therefore completing his companion. This creates a perfect harmony that is essential to every relationship.

Every relationship is the meeting of two worlds that become a whole.

HARMONY

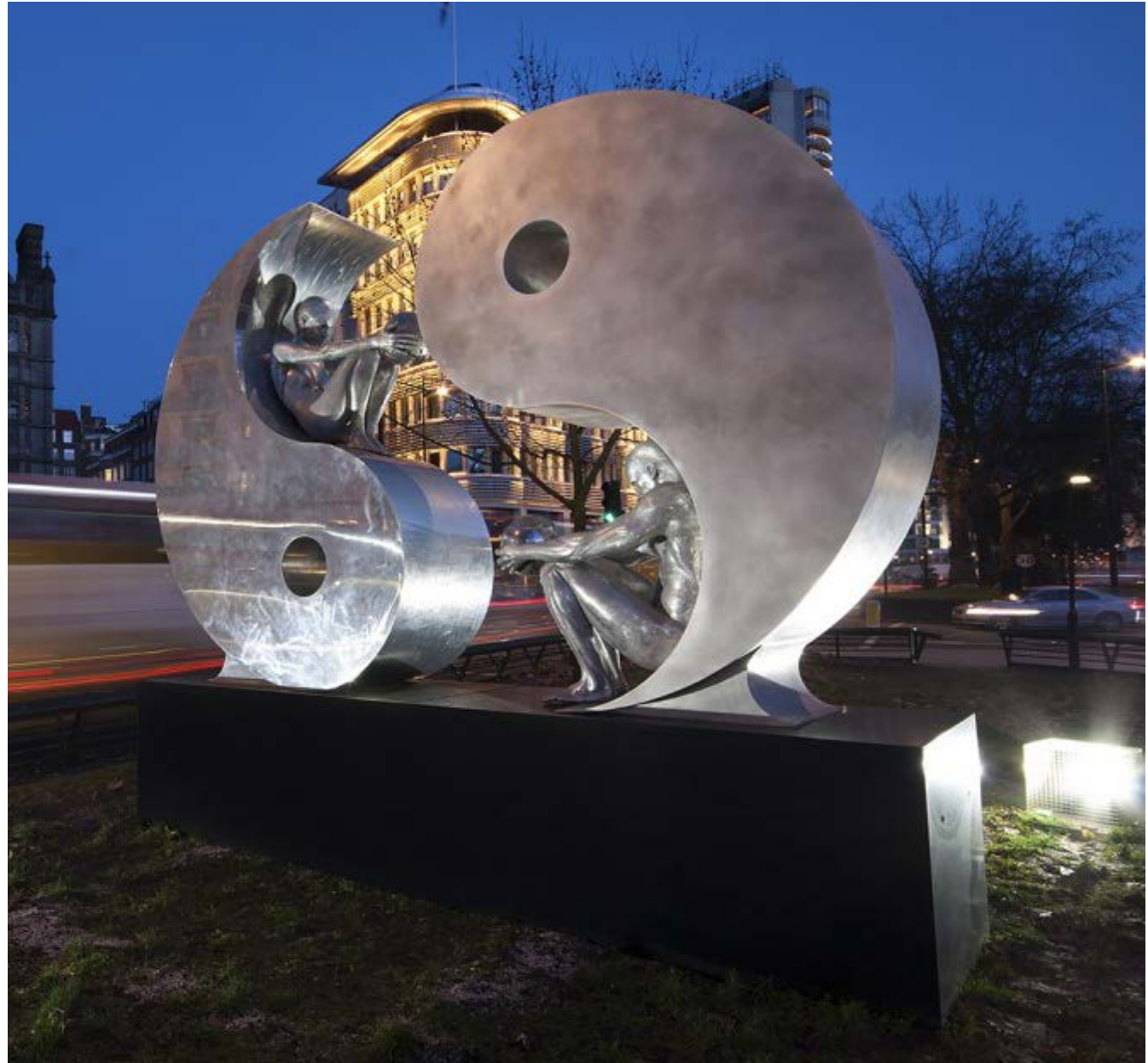


LORENZO QUINN
HARMONY

Example of bronze
and stainless steel

LORENZO QUINN
HARMONY

Aluminium and stainless steel
Park Lane, London
300 x 444 x 96 cm
£725,000





LORENZO QUINN

HARMONY

Painted aluminium and bronze

300 x 444 x 96 cm

Weight 765 kg

£725,000

There is no greater love than the love
that grows day by day.

Love is the most powerful word in a relationship.
I see love as a continuous stream of emotions
which endure through time. Love means respect,
appreciation, honesty, transparency, trust, faith,
wanting only good for this person, and also letting
oneself be loved. It's an all-encompassing circle of
emotions where one gives and receives plentifully.

LOVE





LORENZO QUINN

LOVE

Patinated bronze and corten steel

Private Residence, Doha, Qatar

315 x 263 x 150 cm

Edition of 6 + 2AP

£375,000

Life is like a rope we need to climb
and our most important moments,
good and bad, are knots set as indelible
reminders of times past, helping us
climb even further.

MOMENTS

LORENZO QUINN

MOMENTS

Aluminium and stainless steel
700 x 190 x 190 cm Edition of
5 + 1 AP
£725,000



LORENZO QUINN

MOMENTS

Aluminium and stainless steel

1180 x 190 x 190 cm

£1,495,000





The slingshot represents our natural resources, which we are stretching beyond their limits. We can damage them or lose hold and launch the world into perdition; if we want to survive as a race, we must release the tension.

STOP
PLAYING

LORENZO QUINN

STOP PLAYING

Bronze and stainless steel

Approx. 4m (H) x 9m (W)

£950,000





LORENZO QUINN

STOP PLAYING

Bronze and stainless steel

Approx. 4m (H) x 9m (W)





Venice, the floating city of art and culture that has inspired humanity for centuries, is threatened by climate change and time decay and is need of the support of our generation and future ones.

As the young grow in hunger for knowledge and action, so does their ability to spread ideas and inspire us all. The hands of a child, representing our present and future, supporting life and culture, hold the historic palazzo of Ca' Sagredo in Venice – the birthplace of my mother and my wife, a city to which I feel deep connection, love and gratitude.

Sitting one day on Ca' Sagredo's terrace, viewing the scene of the Grand Canal and reflecting on art, history and our responsibilities, I was inspired by the vision of Support rising from the waters, greeting and protecting us all.

The realisation of this artwork is a fulfilment of a dream and a hope that we all share in our hearts.

SUPPORT

“... There is no greater honour for an artist than to be of service to preserving art for future generations to enjoy as well ...”

VENICE BIENNALE MAY - AUGUST 2017

Lorenzo's vision consists of creating two monumental hands rising from the water holding the building on the Grand Canal to symbolize the role people must play in supporting Venice's unique world heritage.





SUPPORT

Venice Biennale, Italy

May 2017

In May 2017, Quinn will unveil the monumental piece *Support*, installed in front of Ca' Sagredo in the Cannaregio district of Venice, to coincide with the 57th International Art Exhibition at the Venice Biennale. Fittingly, curator Christine Macel describes how the 2017 exhibition was inspired by a 'potential neo-humanism', considering art's ability to reflect on the relationship between human beings, nature and the cosmos. Within a context encapsulated by its international outlook, Quinn's work engages with certain historical and ecological issues that confront both the city of Venice and the global environment more broadly.

Emerging surreally from the depths of the Grand Canal, the sculpture is composed of a child's hands reaching up to support the antique façade of the palazzo. Venice is slowly sinking into the lagoon on which it was ambitiously built – albeit by a few millimetres per year – and Quinn's sculpture is a poignant reminder of the vital need to protect our environment. These young hands also suggest the opposing human urges to create and to destroy; and they symbolise the pressing need for the present to protect the past – in this case, Venice's irreplaceable world heritage – so that its rich history can be preserved for the future.



Art in hand: Lorenzo Quinn's sculpture La Dolce Vita was installed on Park Lane, London, yesterday as part of the artist's worldwide public art programme. The 46-year-old Italian says the piece represents the 'joie de vivre' of Rome in the 1950s as described to him by his actor father, Anthony Quinn. [AP/WIDE WORLD](#)

LA DOLCE VITA, PARK LANE, LONDON
Metro,
October 2012

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1 October 2012 Last updated at 12:08

The Big Picture

Lorenzo Quinn's La Dolce Vita sculpture, featuring a traditional Vespa moped, has been unveiled on London's Park Lane as part of Halcyon Gallery's public art programme and Westminster Council's City of Sculpture Festival. Italian artist Quinn said that this piece represents the 'joie de vivre' of the age of La Dolce Vita as described to him by his father, "and the sense of total abandonment to the child within".

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LA DOLCE VITA, PARK LANE, LONDON
BBC,
October 2012

The New Atheism - as represented by Richard Dawkins and Christopher Hitchens - that has flourished since 9/11 tends to equate religion with fundamentalism. A more nuanced examination of religious belief can be found in modern fiction, argues James Wood

God, interrupted

In the last six months or so, the New Atheism has become a household name. It is the name of a movement of writers and thinkers who have taken to the pages of the New York Times, the New Yorker, and other major magazines to argue that religion is a dangerous and irrational superstition. The movement is led by two of its most prominent members, Richard Dawkins and Christopher Hitchens, who have become household names in their own right. Their books, *The God Delusion* and *God vs. Man*, respectively, have become bestsellers. Their arguments are simple and direct: religion is a human invention, a product of our evolutionary biology, and it is a dangerous and irrational superstition that has led to the deaths of millions of people. They argue that religion is a form of self-deception, a way of making sense of the world that is based on fear and ignorance. They argue that religion is a form of oppression, a way of keeping people in line and preventing them from thinking for themselves. They argue that religion is a form of violence, a way of justifying the actions of those who are willing to kill in the name of their god.

But what if there is more to religion than this? What if there is a deeper truth to the faith of billions of people around the world? What if there is a way to understand religion that goes beyond the simple arguments of the New Atheists? In this article, I will explore some of the ways in which modern fiction has begun to examine religion in a more nuanced and complex way. I will look at the work of authors like Salman Rushdie, Michael Ondaatje, and others who have written about religion in a way that is both thoughtful and provocative. I will argue that these authors have shown us that religion is not just a set of beliefs and rituals, but a way of seeing the world, a way of making sense of the chaos and uncertainty of life. I will argue that these authors have shown us that religion is not just a form of oppression, but a form of liberation, a way of finding meaning and purpose in a world that is full of pain and suffering. I will argue that these authors have shown us that religion is not just a form of violence, but a form of love, a way of caring for others and making the world a better place. I will argue that these authors have shown us that religion is not just a form of self-deception, but a form of truth, a way of seeing the world as it really is, a way of understanding the human condition in all its complexity and mystery.



A statue in London that poses the question of whether there is a God or not. Photograph by the author for the Guardian. The sculpture is by the artist Jaume Plensa, and it is located in the park of St. James's Palace in London.

People's beliefs are often fluctuating - it is why they leave their faith or convert to faith in God

People's beliefs are often fluctuating - it is why they leave their faith or convert to faith in God. This is a common experience for many people, and it is a reflection of the fact that our beliefs are not fixed and unchangeable. They are shaped by our experiences, our emotions, and our relationships with others. They are also shaped by the culture and society in which we live. This is why it is so common for people to change their beliefs over time, and why it is so common for people to leave their faith or convert to a new one. This is also why it is so important for us to understand the reasons behind our beliefs, and why it is so important for us to be open to the possibility of change.

One of the reasons why our beliefs are so often fluctuating is that they are based on a sense of awe and wonder. We are often struck by the beauty and complexity of the world around us, and we are often struck by the mystery and the unknown. This sense of awe and wonder is a powerful force that can lead us to believe in something greater than ourselves. It is this sense of awe and wonder that has led to the development of religion, and it is this sense of awe and wonder that continues to draw people to religion today. This is why it is so important for us to understand the reasons behind our beliefs, and why it is so important for us to be open to the possibility of change.

There is no denying the fact that the New Atheists have made a significant contribution to the debate about religion. They have shown us that religion is not just a set of beliefs and rituals, but a way of seeing the world, a way of making sense of the chaos and uncertainty of life. They have shown us that religion is not just a form of oppression, but a form of liberation, a way of finding meaning and purpose in a world that is full of pain and suffering. They have shown us that religion is not just a form of violence, but a form of love, a way of caring for others and making the world a better place. They have shown us that religion is not just a form of self-deception, but a form of truth, a way of seeing the world as it really is, a way of understanding the human condition in all its complexity and mystery.



HAND OF GOD, PARK LANE, LONDON
Guardian,
27 August 2011

Two tanks come along at once in Venice



Ben Hule Info, Correspondent in Venice
Last posted June 2, 2011 10:28 AM

The Americans and Italians do battle in Venice, as both pavilions offered up tank installations at the Biennale

As a weekend public coincidence goes, it tanks someone here close to a wedding where the mothers of the bride and groom both turn up in the same dress.

On the opening day of the Venice Biennale, the most important date in the art calendar, the hottest topic of conversation was the extraordinary artwork outside the American pavilion: a tank, flipped upside down, with an Olympic runner jogging on a treadmill mounted on one of its caterpillar tracks.

Artists, critics and curators agreed that it was one of the most arresting pieces in the history of the Biennale, unlike anything they had ever seen anywhere.

Its impact might have been all the greater had the Pomodoro-sipping crowds outside Anteh Rogosa's show at the church of San Giorgio Maggiore not already been astonished by the sight of another tank — this one floating up the Grand Canal in the company of five giant toy soldiers and a pair of ten-tall child's hands.

In Venice, it seems, you can win a lifetime for a tank as an artwork and then two come along at once.

The Americans' tank is the work of the Cuban-American partnership Jennifer Allora and Guillermo Calzadilla and is stationed outside the American Pavilion in the Giardini, the Napoleonic pleasure gardens where 29 of this year's 59 national pavilions are placed. According to Lisa Freiman, commissioner of the US Pavilion, it is a classic surrealist work prompting questions about the nature of international cooperation in war, in athletics and at the Venice Biennale.

Venice Biennale 2011



Read the full story

Modern Medici flash their cash in Venice as world of art goes into new orbit

Tycoons are filling the palazzo with parties and exhibitions to show off the emerging taste of contemporary...



Politics is all the rage at Venice Biennale

The Biennale, which opened to critics, curators and artists yesterday, is reflecting the new geopolitical post...

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THE TIMES

This year the art is well worth the wait in Venice

Our British output is picked out, for the second Biennale running, by the long picture line that starts forming...

Venice diary: What a load of rubbish, er, perry, art

Things we have so far criticised for art: a commercial construction rubbish chute and a piece of industrial pip...

Mike Nelson shows depth at the Venice Biennale

The artist's latest work at the Venice Biennale is being brought to get lost in, Mike Rashid Campbell. In...



The rival tank, now moved by a floating cocktail bar off the island of San Servolo, a few hundred metres from the Giardini, was commissioned for the Italian pavilion and owned by the artist Lorenzo Quinn, the Italian-American son of the Zorba the Greek actor Anthony Quinn.

He had heard rumours that his idea might have an edge elsewhere at the festival but did not know until this week who was making it. He didn't care anyway. "It strengthens the idea," he said on Tuesday night.

He seemed less sure yesterday when The Times bumped into him starting again at the American's tank.

"It's interesting that there are two artists this year who are doing that," she said, eventually. "I guess it says something about our society and the times we are living in."

There are indeed important differences between the two pieces. The US tank is a British Centurion Mk 3 from the 1960s in desert brown. The sculpture work, Tank and Flood, involves five elite athletes in USA running vests taking turns on the treadmill while the caterpillar tracks crunch round making a thunderous mechanical noise. Today Dan O'Brien, an Olympic decathlon gold medalist, will run on it and more runners will arrive in shifts until the end of the Biennale in November.

The Italian tank is a green Russian T35 that had a previous brush with fame when Pierce Brosnan used it to smash up the streets of St Petersburg for a memorable chase scene in the Bond film GoldenEye.

Quinn's work is arguably more personal than the Allora and Calzadilla tank. He said he had been inspired by his five-year-old son playing with a model tank earlier this year. It set him wondering about how both a child and a politician might treat a tank like a toy, without thinking about the grim realities of a tank in battle. The huge hands are modelled on his son's and the work is called This Is Not a Game.

Selling the whole sculpture through Venice, home city of both his wife and mother, had been "the dream of my life". Both tanks were brought in Britain. Neither piece is trying to be subtle, unlike the understated British effort in which Mike Nelson has built an intricate and singular microcosm of Istanbul life inside the listed 19th century pavilion.

"There's no point in bringing a pretty sculpture to the Biennale," Quinn said on Tuesday night, fresh from his voyage. "It has to be something striking. This is a once in a lifetime ticket. You have one chance to make a first impression. This is it — make it or break it."

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More from Visual Arts

Three stars for Venice Biennale
Carraballe art show draws in the audience...

Bobby Kennedy on JFK's campaign trail
5 minutes with Duane Rumbaugh

June 4 2011 12:08pm
Did Larry experience the Kennedy's common touch when he photographed them on the campaign trail in 1960
June 4 2011 12:08pm
This can do it so much with a photo. You could take the same picture a million times and still get different things from it

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UK
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£52k + Excellent benefits

THIS IS NOT A GAME, VENICE BIENNALE
thetimes.co.uk,
6 June 2011

24 October 2010 Last updated at 12:19



Hand pushing car sculpture approved for Park Lane

A sculpture of a giant silver child's hand bearing down upon a car will be placed in London's Mayfair.

The artwork by Italian sculptor Lorenzo Quinn, titled 'Vroom Vroom', has been given planning permission by Westminster Council.

The 15ft (4.6m)-high piece will go on display on the central reservation in Park Lane at its junction with Stanhope Gate in central London.

The work, featuring the artist's first car, evokes the child within, he said.

The council has yet to finalise when the artwork will go on show but it will be on display until April 2011.

The planning application said although the artwork will be placed "between busy traffic lanes" it was not expected to pose a danger to traffic.



The Fiat featured in the work was the first car owned by the Italian artist

VROOM VROOM, PARK LANE, LONDON

BBC news,
24 October 2010



Sculpture parks up

Lorenzo Quinn's Vroom Vroom artwork finds a handy space on Park Lane, London. A Fiat 500, the sculptor's first ever car, is held by a giant hand modelled from Quinn's son.

VROOM VROOM, PARK LANE, LONDON

Daily Telegraph,
24 January 2011

When I said I needed a hand parking, I didn't exactly mean this...

By DAILY MAIL REPORTER
Last updated at 11:10 AM on 24th January 2011

[Comments \(0\)](#) [Add to My Stories](#)

We all know finding a parking spot for the car can sometimes be a struggle, and occasionally we all need a hand - and artist Lorenzo Quinn's latest work shows just how much.

The four-metre high sculpture called Vroom Vroom features a vintage Fiat 500 grasped by an oversized aluminium child's hand.

The artist, the son of the late actor Anthony Quinn, has installed his piece in central London's Park Lane as part of the City of Sculpture Festival, and says it is intended to remind observers of childlike excitement.



View: A woman peers at Lorenzo Quinn's Vroom Vroom sculpture after it was installed on Park Lane in London



View: The four-metre high sculpture of a vintage Fiat 500 grasped by an oversized aluminium child's hand is right outside the do-ho Dorchester Hotel



Personal: A Fiat 500 was the first car the sculptor ever bought, while the oversized aluminium child's hand is modelled from Quinn's son

He said of his inspiration: "Vroom Vroom represents part of my independence, my freedom, my personal growth.
'It was the first car that I bought with the money I made from my early work.
'It was hard work, but the purchase was satisfying. I had obtained something I really wanted through my own effort.

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I did not depend on my parents any more, I was grown up.
I think that, over the years, social pressure makes us lose our innocence and excitement about the little things.
'We end up forgetting the child within.
'This sculpture represents the innocence and excitement about the little things that make us happy.'
The piece has also been installed outside the Institute of Modern Art in Valencia, Spain, for three months over the summer, after which it was selected to be displayed in the 'Beyond' section at the Abu Dhabi Art Fair in November.

VROOM VROOM, PARK LANE, LONDON
dailymail.co.uk,
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LORENZO QUINN

Born on 7 May 1966 in Rome to the Mexican-American actor Anthony Quinn¹ and his second wife, costume designer Iolanda Addolori, Lorenzo Quinn had a childhood split between Italy and the United States of America. His father had a profound influence on him, both in terms of living in the limelight of the film world and with respect to Anthony's early work in painting and architecture.

Lorenzo Quinn studied at the American Academy of Fine Arts in New York, planning to be a Surrealist painter.² However, at 21 he decided that his future lay in sculpture, which could better accommodate his energy and originality. He vividly recalls the moment in 1989 when he felt that he had created his first genuine work of art: 'I had made a torso from Michelangelo's drawing of Adam ... an artisan's job.... I had an idea and began chiselling away, and Eve came out of Adam's body.... It had started as a purely academic exercise, yet it had become an artwork.'

In 1988 Quinn married Giovanna Cicutto, and on the birth of the first of their three sons they decided to leave New York – a place that 'hardens your human values' – and settle in Spain. 'We chose Spain for its Latin character, its fervour ... the way it values people and family, and for its great artistic trajectory', he comments.

In his twenties Quinn had a brief acting career, including playing alongside his father in *Stradivari* (1989)³ and an acclaimed performance as Salvador Dalí. However, he did not enjoy working in the profession and decided to concentrate purely on sculpture.⁴ and an acclaimed performance as Salvador Dalí. However, he did not enjoy working in the profession and decided to concentrate purely on sculpture.

Quinn's creative ideas spark quickly into life: 'The inspiration comes within a millisecond', he says, as he is driven to sculpt by observing life's everyday energy. Yet a finished project takes months to realise, and it has to carry clear meaning. Quinn usually conceives each work in writing, and the poetic text is ultimately displayed with the sculpture, as an integral part of the piece, not merely explanation.

Quinn's work appears in many private collections throughout the world and has been exhibited internationally during the past 20 years. Among his commissions is *The Tree of Life*, produced for the United Nations and issued by the organisation as a stamp in 1993. The following year the Vatican engaged him to sculpt the likeness of St Anthony for the Basilica del Santo in Padua, in commemoration of the 800th anniversary of the saint's birth; the sculpture was blessed by the pope in St Peter's Square, Rome, in front of a crowd of 35,000.

Quinn's public art includes *Encounters*, a massive globe enclosing a pointing hand, which was unveiled in 2003 opposite the Museum of Modern Art in Palma de Mallorca, Spain. In Birmingham, The Tree of Life was erected outside St Martin's Church in 2005 to commemorate those who died in the Second World War blitz on the city. Further works are on display at King Edward's Wharf – *Creation, Volare* and *Crossing a Millennium* – with their characteristic focus on the hand, the human form and the circle.

In November 2005 one of Quinn's largest public sculptures, *Rise Through Education*, was installed at ASPIRE, the Academy of Sports Excellence, in Doha, commissioned by the state of Qatar. Weighing an impressive 8 tonnes, this monument shows a pair of adult hands placing the world in a child's hand, the arms forming a circle above an open book. The artist's commentary on the piece states: 'A child is the most precious asset our future has. Our obligation is their guidance... It is only through education and knowledge that a person may master his life.' Quinn created a second sculpture for the interior of the academy to depict striving for excellence; *Reaching for Gold* is a pyramid of seven arms emerging from a base of sand, the hands straining towards a medal.

Unique among his works as a living monument, *Legacy* (2006) was sculpted for Sant Climent de Llobregat in Spain. Quinn was fascinated by the story of the town's cherry trees and decided to make a piece that reflected this tale. The tree-trunk is formed by a male and a female hand holding branches laden with cherries arranged to simulate human DNA. In this area famed for its juicy cherries, the sculpture carries as many fruit as there are people living in Sant Climent; each year further cherries will be added to represent new inhabitants.

In 2008 *Evolution*, a major exhibition of Quinn's output, was chosen to inaugurate the new premises of Halcyon Gallery in Mayfair, London, and the gallery published an important book on his work. Many of the sculptures in *Evolution* featured the symbol that has become synonymous with Quinn: the human hand.

Equilibrium, an exhibition of Quinn's monumental sculptures, followed in November 2009, coinciding with the installation of *Give and Take III* in Berkeley Square for six months. Included in the show were several important new sculptures, including *What Came First?* – male and female forms lying in egg-shaped hemispheres – and *Home Sweet Home* – a marble woman cocooned in barbed wire.

The exhibition title reflects Quinn's belief: 'It is essential to find a balance in life. Many times that balance is achieved with the help of the people who surround us and hold us firmly to the ground, and without whom we would float into perdition.'

Quinn exhibited internationally during 2010, holding shows at the Rafart Gallery in Spain, the Rarity Gallery in Greece, the Hewart Art Gallery in Saudi Arabia, the Marigold Gallery in India and the Ode to Art Gallery in Singapore. His sculpture *Vroom Vroom*, a playful interpretation of the independence of young adulthood, was displayed at Valencia's Institute of Modern Art in the summer and again later that year at the Abu Dhabi Art Fair. In January 2011 the work was installed in Park Lane, London, as part of Westminster Council's City of Sculpture Festival, and *FindingLove* was unveiled at the entrance of the newly opened One Hyde Park building in Knightsbridge. Coinciding with two further prominent placements of Quinn's monumental sculpture - *The Force of Nature II* in Berkeley Square and *Volare* in Cadogan Gardens - these pieces firmly launched Halcyon Gallery's public sculpture trail in the city of London.

In spring 2011, Quinn was invited to participate in the first ever summer exhibition of outdoor sculpture in Rome. Planned as Rome's Biennale di Scultura but subsequently renamed Rassegna Internazionale di Scultura di Roma, it featured a range of significant contemporary and historic artists. At the Casina Valadier in the Villa Borghese Park he exhibited *La Dolce Vita*, a piece representing the joie de vivre of that period and a 'sense of total abandonment to the child within'. That summer he was also selected as the exhibiting artist for the Italian Pavilion at the Venice Biennale. His powerful and provocative anti-war installation *This is Not a Game* was positioned across two different sites with a commentary that observed, 'Leaders of the world use their armies as if they were some private little toy they can commandeer and destroy as a careless kid would'.

The high esteem in which Quinn is held is borne out by his invitation to exhibit *Hand of God* and *Leap of Faith* at the Winter Palace in the State Hermitage, St Petersburg, to coincide with the 2011 international White Nights arts festival. Displayed alongside works by Henry Moore, Quinn's sculptures reflect his creative approach to the passage of time: 'The past is set in stone, the present is carving itself in wood, and the future is an empty goblet to fill with dreams'.

Quinn's spring 2012 retrospective at Harrods in London – his first solo exhibition at this world-famed location – presented pieces from the 'Love' series, photographic aluminium wall panels and a film exploring his work. One of the highlights of the show was the double sculpture *PERFECT RELATIONSHIP* (2011): a pair of graceful bronze hands rising from two nautilus fossils, shells that spiral in the proportions of the golden ratio and here symbolise the perfection of soul mates in love. Another prestigious London opportunity was the installation of *La Dolce Vita* in Park Lane at the end of September 2012.

In the United States, Halcyon Gallery donated Quinn's *The Force of Nature II*, a piece created in the wake of the 2009 tsunami, to benefit two non-profit organisations: the Happy Hearts Fund, established to rebuild communities after natural disasters, and the March to the Top Foundation, helping Africans affected by economic poverty. The sculpture, so clearly symbolic of human strength and resilience in the face of adversity, has a specially constructed base with tiers of donor plaques, and proceeds from them will fund the construction of two new schools. In October 2012, *The Force of Nature II* was installed at the Paramount Group's magnificent skyscraper on the Avenue of the Americas in New York. Complementing this pairing of public art with philanthropy is a further placement of *The Force of Nature II* at a

cultural development project on the seafront at Doha in Qatar aiming to encourage and promote the arts.

More recently, in February 2014 the toy manufacturer BRUDER Spielwaren GmbH + Co. KG devised, commissioned and donated *Dreams Come True* to the City of Fuerth, Germany. At 3 x 16 metres this monumental sculpture depicts the hands of a child immersed in the colourful play-world of building and construction, complete with an excavator, dumpster and life-sized toy construction workers. Also in the same year, Quinn's sculptures *Love* and *Emotions* were donated for auction, raising more than £300,000 for the Sunrise K' Foundation for children with glaucoma and the EORTC, the European organisation for the research and treatment of cancer.

Full Circle (2013), Quinn's fifth solo exhibition at Halcyon Gallery, London, marked a pivotal moment in the artist's career. Displaying new works interspersed with older and more familiar pieces, the show represented the artist's experimentation with new materials and themes highlighting his creative development over the last decade. Following the exhibition on New Bond Street which ran the length of the summer, *Full Circle* was then showcased at Halcyon Gallery, Harrods towards the end of 2013.

Throughout 2013 and 2014, Quinn exhibited at a number of important international art fairs including Art Monaco '13; Art Palm Beach; Miami International Art Fair; PINTA, London; SCOPE, New York and Art Toronto, Canada. During this period the artist was also awarded several public placements, including the installation of new works *Tight Rope II* and *The Four Loves* (alongside *The Force of Nature II*), on the island of Ibiza in 2013. In December 2014, Quinn returned again to Park Lane to unveil *Harmony*, his unique interpretation of the traditional Yin and Yang symbol. Displayed in the UK for the first time, the monumental piece measures 3 meters in height, and is cast in polished aluminium and stainless steel.

In April 2015, Halcyon Gallery announced its partnership with Gallery Odyssey in association with the Indiabulls Group in Mumbai, with the inaugural exhibition *In the Hands of Lorenzo Quinn*. The first time Quinn's work has been exhibited in India, this career defining show runs throughout the summer while such monumental works as *Leap of Faith*, *The Force of Nature II* and *Love* are displayed to the public within the grounds of the Indiabulls headquarters in Mumbai as part of its commitment to supporting art and cultural programmes locally and internationally.

Quinn's sculptures have continued to be selected as public art to be exhibited at the prestigious Park Lane site in London, with *Will you Catch me if I Fall?* installed in September 2015. In dialogue with works such as *Harmony*, this monumental sculpture reflects the eternal values of love, balance and support integral to human relationships. In the artist's words, 'When all around us seems to be kept in a fragile balance it's important to know that, if it comes tumbling down, there will be someone to catch our fall'.

In September 2016, Halcyon Gallery held an important retrospective exhibition of Quinn's works demonstrating both his artistic progression and his desire to experiment with new mediums at this stage in his career, as in *Will you Catch me if I Fall?* The show Lorenzo Quinn affirmed his position as a leading figurative sculptor of international renown with an impressive legacy, yet hinted at an exciting future trajectory in his work.

In May 2017, the monumental sculpture *Support* was installed in the Grand Canal facing Ca' Sagredo, in the Cannaregio district of Venice, to coincide with the 57th International Art Exhibition at the Venice Biennale. Composed of a child's hands reaching up from the depths

of the Grand Canal to bolster the antique façade of the palace, this new public work engages boldly with both historical and ecological issues that confront the city today.

Art historian and curator Consuelo Císcar Casabán describes Quinn's work as 'profound, spiritual and existential because it deals with the passions we experience as humans and the questions we pose in the silence about ultimate truth.... these are sculptures based on great myths, referring to the broad themes that recur in our civilisation and cut across distinctions of culture and time.'

1. Anthony Quinn (1915–2001) was a stage and screen actor famous for portraying rugged characters. On Broadway he played the lead in *A Streetcar Named Desire* (1952) and starred opposite Laurence Olivier in *Becket* (1960). For film roles in *Viva Zapata!* (1952) and *Lust for Life* (1956), the latter portraying French painter Paul Gauguin (1848–1903), he earned Oscars. Other acclaimed performances include the travelling showman in *La Strada* (1954) and the title role in *Zorba the Greek* (1964).
2. A movement that flourished in Europe between the World Wars, Surrealism emerged as a reaction to the rationalism that had been the recent basis of European culture and politics. It involved reuniting the conscious and unconscious (the source of the imagination), bringing dream and fantasy into the everyday realm.
3. Lorenzo Quinn played the young Antonio Stradivari and Anthony Quinn the same character in adult life; Stradivari (1644–1737) was one of the supreme violin makers of the late seventeenth and early eighteenth centuries, working in Cremona, Italy. Many believe that his instruments have never been surpassed.
4. Lorenzo Quinn played the lead in *Dalí* (1990), directed by Antoni Ribas. Spanish painter, printmaker and sculptor Salvador Dalí (1904–1989), a leading figure in Surrealism in the 1930s, is best known for his images of melting watches in a dream world of sunlit landscapes.

HALCYON GALLERY

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