LORENZO QUINN

HALCYON GALLERY
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I DEFINITELY WANT TO TALK ABOUT THE THINGS THAT I HAVEN’T HAD THE COURAGE TO DISCUSS IN THE PAST, BUT WITHOUT LETTING GO OF WHAT I HAVE ALREADY SAID AND WHAT I STILL BELIEVE . . . IT’S ABOUT REALLY GETTING TO KNOW ME THROUGH MY WORK — NOT JUST THE LORENZO THAT YOU THINK YOU KNOW, BUT ALSO THE OTHER SIDE OF ME — THE COMPLETE ARTIST, THE COMPLETE PERSON.
The forthcoming art within this catalogue is an undeniable testimony to Lorenzo Quinn’s skill and expertise as a sculptor; even more importantly, these works are the physical manifestation of the laborious journey, whilst alluding to the awaited continuation, of Lorenzo Quinn: the Artist.

For the past 20 years, curators, gallerists and collectors from across the globe have been drawn to the simple versatility, as well as the universally understood message, of Lorenzo Quinn’s artwork. Whether by means of a small and intimate sculpture in someone’s home or a monumentally scaled public installation, his work successfully encapsulates those moments that we, as humans, can only hope to hold onto as fading memories.

Throughout his artistic career, Lorenzo has been praised by both academics and international curators for his classical approach to sculpture in these highly contemporary and often unforgiving times. He has been referred to as ‘an artist of stature’ with ‘masterly skill’, compared to existentialist Martin Heidegger concerning his unified expression of humanism and has even been contextualised as a conjuror or illusionist of form. I, however, am not an international curator, nor a well-known collector, and I have yet to publish hundreds of articles in the harsh world of academia. No, I have been awarded something much greater: the fortunate allowance of time—countless hours spent in the presence of the artist’s sculptures, inspecting and exhibiting them, building a relationship with both their mediums and their message. Time working out the deep and personal meaning of each piece while simultaneously possessing the ability to draw my own conclusions, free from the fear of dismissal or discontent. Finally, the most invaluable to my cause, I have had the privilege of meeting, spending time with and truly getting to know Lorenzo Quinn equally as an artist and as a person. I have had conversations, asked questions and received intuitive answers of the kind only gained through respectful banter with a friend. If I accomplish anything from the following text, I only hope that I can portray the artist and his line of work as I have come to know, and whole-heartedly appreciate, them both.

Born into the large, patriarchal family of the well-known actor Anthony Quinn in 1966, Lorenzo felt that ‘Life can only be understood backwards, but it must be lived forwards.’ – Søren Kierkegaard

Quinn working in the foundry in Spain.
the pride and burden of carrying his father’s name weighed heavily upon him during the early years of his life. Having grown up between Italy and the United States, like so many others Lorenzo found himself in New York City, to pursue what he believed at the time would be a successful career in Surrealist painting, starting with training at the American Academy of Fine Arts. During a brief, yet advantageous career in acting, one of his most successful film roles was as the flamboyant artist Salvador Dalí, someone he admires to this day for his fantastical portrayal of human thought and emotion. Lorenzo has often stated that he found the character of Dalí the easiest and most natural persona to convey: ‘By nature I am shy, I am timid, I am not outgoing. On the other hand, I am very ambitious; I want to be here, I want to be there, I want to achieve. These two do not often go hand in hand. When I was in the character of the eccentric Dalí, I was able to extract an otherwise hidden side of myself.’

However talented he may have been, Lorenzo soon realised that he was not willing to ‘suffer’ for his acting in the way he was willing to pour his heart and soul into his art. He quickly moved away from the surprising constraints of Surrealism to focus solely on the ancient art of sculpting, thus beginning a career that would flourish over the next two decades.

Above all, Lorenzo is a family man, his face illuminating as he mentions them. He married his wife, Giovanna Cicutto, in 1988 and together they have raised their three sons in Spain, where the family now resides in close proximity to his studio and sculpture foundry. An international expatriate, he has lived in several countries and travelled extensively, and he still has an overwhelming urge to learn about ways of life not yet experienced. Fluent in three languages and able to converse in several more, he possesses a deep understanding of what it means to live within a truly global society. He fervently believes that although our world is in effect becoming smaller – due to higher education, affordable travel, technology and the expansion of social media – the different cultures are still attempting to find one another, to bridge the proverbial gap that separates them because of political and religious disagreements, economic factors and the inevitable disillusion that resolve can be achieved through war.

Aspiring to ford this continental divide, and confiding in his family with whom he remains incredibly close, serve as the integral pillars of his inspiration; Lorenzo emphasizes that he hardly ever produces a work of art without the input, good or bad, from both his wife and his children. ‘Collaboration,’ he says, ‘is a critical source of creative vision.’ True to the standard of life, this inspiration cannot always be a constant. He describes the creative flux as a type of wave – a pertinent metaphor for someone who remained unsettled for so long, questioning where to lay down his roots. ‘There will always be changes within my work,’ he explains; ‘sometimes you have the wave of inspiration, a high and a low tide. These changes might not always be good or bad, but you learn to adapt and grow with them, as a result reforming something greater than you had before.’

When Lorenzo was 21, still in art school in New York City, he recalls moulding a male torso to be cast in bronze after studying Michelangelo’s sketches for his Creation of Adam. Once completed, although the technical comparison was remarkable, instead of a beautifully crafted piece of art he saw only a mere copy, lacking originality and artistic integrity. Appalled, he began extracting the interior of the torso until a void was formed in the shape of a female figure; and thus his timeless sculpture Adam and Eve (p. 25) was born.

It is precisely this gap that Lorenzo strives to negate with the intention behind his art. Human hands are a recurrent theme in his artwork, an observation borne out by such sculptures as the ‘Love’ series (pp. 96 – 105). Artists and art historians continue to acknowledge that the human hand is one of the most difficult forms to replicate realistically, yet this element of challenge is not Lorenzo’s sole motivation. He tells me that ‘hands are part of a universal language, that they transcend borders.’ Using variations of size to represent age, and signifying innate human emotion devoid of cultural constraint through universal gestures, ‘allows everyone to identify with the sculpture, in one way or another. They are recognisable and they each have something unique to say.’

Humbled greatly by his own success as an artist, humility too often a scarce trait in the competitive world of contemporary art, Lorenzo openly admits to the necessity of starting on a small scale. While
many of his sculptures are first created as modest interpretations of meaningful quotes, phrases or even his own poetry, many of them grow organically, to be realised eventually as monumental public installations. A prime example of this evolution is *Give and Take* (p. 73), a sculpture that began as a small resin, with two hands forming a semicircle; one remains closed in anticipation of giving something (precisely what is inconsequential) to the receiving hand. Lorenzo’s artwork is a vehicle for telling a story, a creative outlet allowing him to express his views on serious subjects in a highly sensitive way.

In 2005, he was presented with the prestigious opportunity of designing a sculptural placement for ASPIRE, the Academy of Sports Excellence, in Doha, Qatar, highlighting the institution’s commitment to promoting outstanding distinction in both education and sport. *Rise Though Education* (opposite, and p. 166) is a revitalised version of *Give and Take*, where two adult hands willingly pass the world into the palm of an anxious and deserving child. Reaching a height of over 7 metres, it towers in front of the academy, serving as a reminder of what has been accomplished and also of what remains to be achieved.

‘This is a testament to being a more established artist,’ Lorenzo tells me. ‘Everyone wants to do the monuments. It’s quite impossible in the beginning; you don’t even have the money to cast a small sculpture, let alone a large one. But to have someone who believes in you, having a gallery behind you and supporting you – it is that commitment that drives me forward.’ While he believes that art itself should be monumental, Lorenzo has been blessed with the restraint of accepting that not every sculpture, not every piece of art, is meant to be created on a monumental scale. He does make it clear, however, that art should be for everyone.

Curator and arts writer Lucy Tyler has commented, ‘Art in the public sphere is collectively owned. We all feel that we have a stake in the work, and maybe we aspire to own it. Offered up as it is in the adult playgrounds of our cities – our parks and squares, the places we pause to reflect and relax – it is ours to share, even if just temporarily.’

Lorenzo reflects on this statement and then undoubtedly agrees. However, he feels these placements should afford far more than just temporary enjoyment. ‘I want my monumental works to have even more of an effect on the public. The moment the sculpture enters the common space, it is no longer mine. My ownership ceases and it becomes the people’s.’ Creating larger-than-life sculptures such as *Vroom Vroom* (opposite, and pp. 169, 170, 171) and *La Dolce Vita* (overleaf, and pp. 171, 174) enables that priceless sense of community – a driving force of integration focused solely on the inviting nature of the piece itself. Lorenzo does not fabricate his art with the intention of satisfying his creative ego; instead, he harnesses his energies to create works that people can approach, ‘go up to, interact with and touch, sculpture that people can make a part of their daily lives.’ The art of sculpture is intended to be studied from every angle, outdoing the single viewing point of painting, and has a distinct advantage in the way it allows its audiences to choose how they wish to see. Situated in a public environment, particularly out-of-doors, the sculpture’s surrounding elements are always changing: lighting alters it by the hour; a seasonal switch provides a new backdrop; even varied human interaction sparks an atmosphere about the piece that is never the same from day to day. Suddenly it is transformed from a block of marble...
or a casting of bronze to an ever-changing, yet still familiar, fixture within its landscape. ‘Why only make a few people smile today,’ Lorenzo asks me, ‘when there is the potential to evoke happiness many years from now, even after I am gone? The moment a sculpture becomes immortalised, a literal snapshot in time, it truly becomes part of that individual’s life. That, to me, is what it is really for.’

Lorenzo Quinn has reached a pivotal point, inevitable in such a career: he has studied and developed, laboured intensively for small victories, been awarded deserving monumental commissions and received global recognition for both his artwork and his commitment to philanthropy. Having achieved and encountered much more than most people could hope to in a lifetime, Lorenzo still views his life’s goal as far from complete.

‘I don’t believe that any artist is ever truly satisfied with their work, the day that you decide to stop learning, progressing, evolving, the day that you become satisfied… that is the day that you die as an artist.

It is with this attitude in mind that Lorenzo has begun to experiment anew with his work, stepping further outside his comfort zone and away from the subdued restraint of the type of work often associated with his name. A new piece presented in his most recent exhibition, entitled Full Circle, is a sculpture called The Four Loves (p. 66). Faith, passion, friendship and family form the four important supports that he believes are vital in attaining the balance, or harmony, in life that as humans, whether consciously or subconsciously, we strive to maintain. When I ask him what factors make this work so different from the rest, digressing from the norm, he explains, ‘This is a new view—something I have not talked about in the past. In a way, I’m abstracting my message, my story. Before, the love was always represented by hands in different positions. Now it has morphed into representative materials: a gold stone represents faith; a red stone, the passion; stainless steel for friendship; and wood to represent the warmth of family. The figures, of course, represent the balance.’ As he tells me about his experimentation with new mediums, he claims that he is ‘slightly wary’ about doing so. Detecting my surprise that such an experienced and established artist might still find cause for hesitation, he further explains his internal battle and the overwhelming need to remain in control.

Lorenzo believes that it is in our nature to fear the unknown, even more so as we age and come to realise the unfairness and cruelty we are sometimes dealt. Although he feels very strongly about his duty and responsibility as a husband and a father, and despite the uncertainties that all risks entail, Lorenzo tells me he senses that ‘now is the time to be courageous’. In the past, many of his pieces have awarded the viewer the privilege of making a choice, whether about love or life, using such titles as Choices (p. 53), Reflections (p. 129), and Draw your own Time (p. 57). After the devastating blow of tragically losing his brother in 2011, Lorenzo used his art as a way of convincing himself to follow the code of living life joyously and appreciating each day. Such sculptures as What Goes Around Comes Around (p. 157), The Force of Nature (pp. 62–65, 167, 171, 172, 175), and Leap of Faith (pp. 94, 172, 174) remind him and his audience that, regardless of careful planning and desire, there are some things that will forever remain out of our control.
exhibition in 2013, he explains how the production leading up to the show had been ‘a challenge, but a good challenge’. He tells me how he has been ‘discovering, digging deep, eventually finding out what is right. It’s about catching yourself and knowing when to stop, when to pull back. Sometimes you give in, which can result in some very expensive mistakes! Finding a theme was a huge challenge in itself and, in the end, the theme found me.’ Lorenzo’s art has been evolving for over 20 years, and such works as The Two Sides of Nature (p. 151), Harmony (p. 85), and The Balance of Love (p. 29), suggest that this evolution is based on personal qualities of openness and acceptance of the good and the bad, the ego and the alter-ego—an acceptance that can only be reached in time but that resonates universally.

Within these pages, one will surely find the legacy Lorenzo has achieved thus far but will additionally catch a glimpse of his future trajectory. As my time with him draws to a close, he casually asks if I have seen or read about the famous cave paintings created by our ancestors thousands of years ago. I tell him that I have of course studied them briefly in school and have even been fortunate enough to see several examples in situ, but I fail to understand the direction or the purpose of his questioning. ‘Those drawings you see on the walls,’ he says, ‘whether they were commemorating a ceremony or event, drawing directions or instructions, or simply made for someone’s enjoyment, we don’t realise that these people – these artists – were living, when you see these great works of art, you come to realise that these people – these artists – were living, and continue to live on, through their work.’

With biennials, exhibitions, installations and international commissions on the horizon, it is obvious that Lorenzo’s career is steadily on the rise. In a way, he is beginning again. Embracing the raw facts, he is exploring and wondrously exploiting the imperfections and flaws that add character and personality, humility and universality to his work. Nostalgic for his earlier works, he firmly believes in pursuing the embedded hope and positivity so innate to his words and his art. He does not wish to change but simply to build upon his oeuvre, which has reached so many people from so many different walks of life. To conclude, he sincerely states: ‘I definitely want to talk about the things that I haven’t had the courage to discuss in the past, but without letting go of what I have already said and what I still believe. I will never stop being Lorenzo Quinn, but there is another part of me that I want the world to see. It’s about really getting to know me through my work – not just the Lorenzo that you think you know, but also the other side of me – the complete artist, the complete person. To appreciate Lorenzo’s artwork is to appreciate a part of his soul and, in the end, what more can one really ask?’

Chelsea Garner, Artist Manager, Halcyon Gallery
THERE WILL ALWAYS BE CHANGES WITHIN MY WORK.
I always tell my children that every one of their actions has a ripple effect, like the ripples caused by throwing a pebble in a pond.
I BELIEVE THAT WOMAN IS THE ESSENCE OF MAN'S SOUL. THIS IS WHAT I HAVE TRIED TO EXPRESS IN MY CONTINUATION OF ADAM. I FEEL THAT MAN IS NOT WHOLE WITHOUT WOMAN. TAKE OUT THE WOMAN AND THE MAN IS VOID. MY WIFE, GIOVANNA, IS THE ESSENCE OF MY SOUL. I CANNOT EVEN IMAGINE LIFE WITHOUT HER.

ADAM AND EVE
Aluminium and stainless steel
44 x 25 x 20 cm
Edition of 8 plus 3 artist’s proofs
It amazes me how resourceful humans are. Compared to the original figure of Atlas holding the weight of the world upon his shoulders, the modern Atlas appears to manage the same while doing a handstand.

**ATLAS 2.0**
Bronze, aluminium and stainless steel
367 x 160 x 150 cm
Edition of 6 plus 2 artist’s proofs
A UNION BETWEEN TWO INDIVIDUALS IS LIKE A PARTNERSHIP AND, AS IN EVERY SUCCESSFUL PARTNERSHIP, THERE HAS TO BE MUTUAL UNDERSTANDING. IT MUST BE A WIN / WIN SITUATION, WITH EACH BOTH LEANING ON AND SUPPORTING THE OTHER.

WE ALL HAVE OFF-DAYS — TIMES WHEN THE PROBLEMS OF ONE WEIGH HEAVILY ON THE OTHER; IT IS IN THOSE MOMENTS THAT TRUE LOVE COMES FORTH, AND THE LOVING PARTNER IS ABLE TO RESTORE PEACE AND BALANCE IN THE OTHER’S LIFE.

THE BALANCE OF LOVE
Polished bronze and stainless steel
26 x 88 x 22 cm
Edition of 26 plus 3 artist’s proofs
IT IS GOOD TO KNOW THAT YOUR PARTNER IS ALWAYS THERE FOR YOU, EVEN WHEN ALL AROUND YOU EVERYTHING ELSE IS SHIFTING AND SPINNING. YOUR PARTNER IS THE UNWAVERING CENTRE OF GRAVITY.
I love the Chess game; it’s as illuminating as it is frustrating. It can make you believe that you are superior in the way that most affects others—smarter. By the same token, when you lose to a stronger adversary, the loss not only affects your mood, it touches your deepest emotions and makes you feel empty and dumb. Chess is the fairest game I know. It puts everything and everyone in their place. I used to spend hours on end playing chess with my father, and slowly through the years I started getting better, and eventually I started to win. At that point I noticed how he immediately took it personally and saw himself getting old and frail, because he was not able to beat his son any more. We still cherished those moments together by the pool in Rome, overlooking the Hudson River in Manhattan or in the Libyan desert during the breaks from his role in Lion of the Desert. Modern times have left the chess game unchanged and the challenge of it. For me, it is a game in which the importance of time is relative. I wish we could learn how to live our lives in the same way as we play chess.
CHESS SET TABLE — QUEEN
Bronze and brass on granite base
107 x 66 x 73 cm
Edition of 8 plus 3 artist’s proofs
CHESS SET TABLE—QUEEN

White bronze and stainless steel on granite base
107 x 66 x 73 cm
Edition of 8 plus 3 artist’s proofs
CHESS PIECE — HORSE

Bronze on granite base
127 x 84 x 59 cm
Edition of 8 plus 3 artist’s proofs
CHESS PIECE — QUEEN

Bronze on granite base
144 x 45 x 50 cm
Edition of 8 plus 3 artist’s proofs
CHESS PIECE – PAWN
Bronze on granite base
84 x 45 x 47 cm
Edition of 8 plus 3 artist’s proofs
CHESS PIECE – KING

Bronze on granite base
131 x 50.5 x 65 cm
Edition of 8 plus 3 artist’s proofs
CHESS PIECE — ROOK

Bronze on granite base
130 x 56 x 50.5 cm
Edition of 8 plus 3 artist's proofs
A. CHESS PIECE — KING
Bronze on granite base
52.5 x 23 x 26 cm
Edition of 20 plus 3 artist’s proofs

B. CHESS PIECE — HORSE
Bronze on granite base
47 x 30 x 25 cm
Edition of 20 plus 3 artist’s proofs

C. CHESS PIECE — QUEEN
Bronze on granite base
57 x 21 x 21 cm
Edition of 20 plus 3 artist’s proofs

D. CHESS PIECE — ROOK
Bronze on granite base
51.5 x 22.5 x 22.5 cm
Edition of 20 plus 3 artist’s proofs

E. CHESS PIECE — PAWN
Bronze on granite base
36.5 x 20.5 x 20.5 cm
Edition of 20 plus 3 artist’s proofs
Pulled by opposing emotions... Light, dark; love, hate; happiness, sadness; motion, stillness; generosity, greed; peace, war; giving, taking; constant battle; what emerges is me.

CHOICES
Aluminium and stainless steel on granite base
92 x 130 x 55 cm
Edition of 8 plus 3 artist’s proofs
The stages of love have fascinated me ever since I became aware of my emotions. Now as time has passed and those stages have made me who I am today, I am still fascinated by them; each is so special and true, each so valuable to the next stage. I am filled with joy by the thought that even a child’s innocent love is expressed by holding hands. It is equally tender to see older couples at peace with each other as they hold hands during an evening stroll, completing the full circle.

The Circle of Love
Polished bronze and stainless steel on granite base
63 x 75 x 25 cm
Edition of 20 plus 3 artist’s proofs
TIME IS A SIMPLE HUMAN PERCEPTION WHICH WE NEED IN ORDER TO EXPLAIN OUR PASSING. THOSE WHO ARE NOT PRISONERS OF TIME USUALLY FIND TIME TO LIVE LONGER.

DRAW YOUR OWN TIME

Polished bronze, stainless steel and sand
223 x 65 x 112 cm
Edition of 8 plus 3 artist’s proofs
SO MANY TIMES IN THE PAST I HAVE BEEN CAUGHT BY THE PEOPLE AROUND ME — AND ESPECIALLY BY MY WIFE, WITH WHOM I SPEND THE MAJORITY OF MY TIME — GAZING AT THE HORIZON LOST IN THOUGHT, LOST IN MY OWN WORLD. AT TIMES IT FEELS AS THOUGH WE MIGHT BE PRESENT PHYSICALLY, BUT ABSENT IN SPIRIT. IT IS GOOD, HOWEVER, TO BE ABLE TO RECOGNISE THAT AND BRING YOUR PARTNER INTO YOUR WORLD.

EACH IN THEIR OWN WORLD [FEMALE]

Bronze, aluminium and stainless steel
150 x 150 cm
Edition of 6 plus 2 artist’s proofs
EACH IN THEIR OWN WORLD (MALE)

Bronze, aluminium and stainless steel
150 x 150 cm
Edition of 6 plus 2 artist's proofs
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
Bronze, aluminium, stainless steel on Cor-ten steel base
172 x 170.5 x 42 cm
Edition of 8 plus 3 artist’s proofs
THE FORCE OF NATURE II

Bronze, aluminium and stainless steel
51 x 50 x 120 cm
Edition of 20 plus 3 artist’s proofs
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
Bronze, aluminium, Tilia wood, stainless steel, red travertine
265.5 x 160 x 75 cm
Edition of 8 plus 3 artist’s proofs
A GENIUS IS SOMEONE ABLE TO EVOKE THAT WHICH OTHERS CAN ONLY DREAM OF, AND WHICH MOST OF US COULD NEVER EVEN IMAGINE.

THE GENIUS
Aluminium on granite base
218 x 152 x 97 cm
Edition of 8 plus 3 artist’s proofs
It is vital to find a balance in life. Nature has been trying to teach us that lesson since the beginning of time. All opposites meet in their extremes. You cannot fully enjoy receiving if you have never given, because you will not recognise the gift you have received if you value only what is difficult to obtain.

**GIVE AND TAKE III**

White bronze on granite base
64 x 58 x 13 cm
Edition of 20 plus 3 artist’s proofs
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.

**Gravity**
Polished bronze and stainless steel
64 x 56 x 24 cm
Edition of 8 plus 3 artist’s proofs
GRAVITY — FEMALE

Glass, white bronze and stainless steel
96.5 x 90 x 43.5 cm
Edition of 8 plus 3 artist’s proofs
‘ONE NIGHT A MAN HAD A DREAM. HE DREAMED HE WAS WALKING ALONG THE BEACH WITH THE LORD. ACROSS THE SKY FLASHED SCENES FROM HIS LIFE. FOR EACH SCENE, HE NOTICED TWO SETS OF FOOTPRINTS IN THE SAND: ONE BELONGING TO HIM, AND THE OTHER TO THE LORD. WHEN THE LAST SCENE OF HIS LIFE FLASHED BEFORE HIM, HE LOOKED BACK AT THE FOOTPRINTS IN THE SAND. HE NOTICED THAT MANY TIMES ALONG THE PATH OF HIS LIFE THERE WAS ONLY ONE SET OF FOOTPRINTS. HE ALSO NOTICED THAT IT HAPPENED AT THE LOWEST AND SADDEST TIMES IN HIS LIFE. THIS REALLY BOTHERED HIM AND HE QUESTIONED THE LORD ABOUT IT. “LORD, YOU SAID THAT ONCE I DECIDED TO FOLLOW YOU, YOU’D WALK WITH ME ALL THE WAY. BUT I HAVE NOTICED THAT DURING THE MOST TROUBLESOME TIMES IN MY LIFE, THERE IS ONLY ONE SET OF FOOTPRINTS. I DON’T UNDERSTAND WHY WHEN I NEEDED YOU MOST YOU WOULD LEAVE ME.” THE LORD REPLIED, “MY SON, MY PRECIOUS CHILD, I LOVE YOU AND WOULD NEVER LEAVE YOU. DURING YOUR TIMES OF TRIAL AND SUFFERING, WHEN YOU SAW ONLY ONE SET OF FOOTPRINTS, IT WAS THEN THAT I CARRIED YOU.”’

— MARY STEVENSON, ‘FOOTPRINTS’
HAND OF GOD
Aluminium on granite base
25.5 x 62.5 x 24 cm
Edition of 20 plus 3 artist’s proofs
HAND OF GOD

Bronze on granite base
25.5 x 62.5 x 24 cm
Edition of 20 plus 3 artist’s proofs
I have always been attracted by the symbol of Yin and Yang, feeling that couples can see themselves reflected in its meaning. Both people fill a space that the other was missing, therefore completing their companion. This creates the perfect harmony that is essential: every relationship is the meeting of two worlds that become a single whole.

Harmony
Bronze and painted aluminium
63.5 x 125 x 28.5 cm
Edition of 8 plus 3 artist’s proofs
One tiny speck of dust floating in infinity, that’s what we represent in this universe, nothing more. But yet we are willing to crush our existence into oblivion. Why can’t the human race look upon itself as an astronaut in space looks upon the earth. Then we might see from a distance how we are all in the same fragile world, beholders of little more than our own time — which is but a blink in infinity — and put it all into perspective.
EVERY RELATIONSHIP GOES THROUGH CHANGES, THROUGH UPS AND DOWNS. DURING THE HARD MOMENTS IT IS IMPORTANT TO HOLD ONTO THOSE GOLDEN MOMENTS SPENT TOGETHER, FOR THE RAINBOW ALWAYS APPEARS AFTER THE STORM.

INFINITY
Bronze and patinated brass
62.5 x 129 x 30 cm
Edition of 8 plus 3 artist’s proofs
I always like to play with opposing images, whether theoretical or visual.

The atom is small and yet everything in the universe is made of matter; thus everything in the universe can be broken down to the tiniest level.

People think of the world as a vast place, and yet you find people you know in the least expected locations. I believe that when two people are meant to be together, they will eventually meet. We are like the particles that spin around an atom that eventually form who we are; our nucleus is our world.
TODAY’S WOMAN IS SURE OF HERSELF AND NOT AFRAID TO TAKE THE FIRST STEP OR EXPRESS HER EMOTIONS. THIS LEAVES THE MAN IN A STATE OF CONFUSION, AS HE IS UNSURE OF HIS NEW ROLE; HE IS THEREFORE KEPT ON HIS TOES, WONDERING WHETHER OR NOT HIS EGO WILL BE CRUSHED BY HER NEW-FOUND COURAGE AND DETERMINATION.
LIFE CAN BE REPRESENTED THROUGH THREE PILLARS. THE PAST IS SET IN STONE, THE PRESENT IS BEING CARVED OUT OF WOOD, AND THE FUTURE IS AN EMPTY GLASS TO BE FILLED WITH OUR ACCOMPLISHED DREAMS.

LEAP OF FAITH
Bronze, silicone, Perspex, Iroko wood and Sierra Elvira stone on brass base
167.5 x 215 x 45 cm
Edition of 8 plus 3 artist's proofs
THE PASSION OF LOVE IS LIKE NO OTHER PASSION IN THE WORLD. IT IS MORE POWERFUL THAN A THOUSAND BOMBS, FOR NOTHING CAN DESTROY WHAT HAS BEEN CREATED BY THE HEART.
FINDING LOVE

White bronze and stainless steel on granite base
45 x 70 x 27 cm
Edition of 20 plus 3 artist’s proofs
DURING LOVE
White bronze and stainless steel on granite base
52 x 70 x 27 cm
Edition of 20 plus 3 artist’s proofs
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

White bronze and stainless steel on granite base
54 x 76 x 27 cm
Edition of 20 plus 3 artist’s proofs
ETERNAL LOVE IS THE LOVE BEYOND BOUNDARIES. IT IS A COMPLETE LOVE, A LOVE THAT ACCEPTS ALL AND FORGIVES ALL, AN UNCONDITIONAL LOVE. SUCH LOVE CONFERS GREAT RESPONSIBILITY, BECAUSE LOVE THIS GREAT CAN KILL.

ETERNAL LOVE
Aluminum and stainless steel on granite base
34 x 85 x 24 cm
Edition of 20 plus 3 artist’s proofs
LOVE'S DNA
Bronze and brass
201 x 125 x 51.6 cm
Edition of 8 plus 3 artist’s proofs

THE MEETING OF TWO SOULS MEANT TO BE ONE, THE REBIRTH OF LIFE TOGETHER.
I HAVE OFTEN WONDERED HOW PEOPLE CAN BE WITH OTHERS SIMPLY BECAUSE OF MONEY. EVERY NOW AND AGAIN I LIKE TO MAKE SCULPTURES THAT CARRY MORAL AND SOCIAL CONTENT AND ARE QUITE CONTROVERSIAL. I CANNOT MAKE ART THAT REFLECTS ONLY LOVE AND HARMONY — MY ART MUST ALSO BE A TESTAMENT TO MY PRESENT EXPERIENCE AND OTHER DAILY REALITIES.

LOVE ME TENDER, LOVE ME TRUE

Painted resin, wood and electronic card reader
207 x 80 x 80 cm
Unique
A UNION BY WILL IS A BOND THAT EVEN THE STRONGEST CHAIN CANNOT MATCH.
THE KEY IS THE WILL TO STAY UNITED, WITHOUT WHICH NO CHAIN CAN KEEP YOU BOUND.

LOVE WITHOUT BOUNDARIES

Bronze, iron with projected bronze and authentic railway sleepers
63 x 60 x 22 cm
Edition of 8 plus 3 artist’s proofs
I ALWAYS WANTED TO MAKE A SELF-PORTRAIT, BUT WHO WOULD LIKE TO HAVE MY FACE WHEN IT IS MY HANDS DOING THE WORK?

MACRO SELF-PORTRAIT

Bronze, aluminium, marble, wood and stainless steel frame
100 x 100 x 6 cm
Edition of 8 plus 3 artist’s proofs
MACRO SELF-PORTRAIT
Carved and burnt wood
200 x 200 x 14 cm
Unique
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 TO ASCEND EVEN FURTHER.

MOMENTS
Aluminium and stainless steel on granite base (left)  
145 x 70 x 70 cm  
EDTBC
Resin and rope  
253 x 58 x 55 cm  
rope variable  
Unique
A family is like a series of cogs in a complicated clock that needs to be lubricated and properly maintained for it to move forwards.

MOVING FAMILY
Aluminium and stainless steel
130 x 85 x 10 cm
Edition of 8 plus 3 artist’s proofs
The Passage of Time

Brass, stainless steel, aluminium, sand and Perspex

140 x 85 x 85 cm

Edition of 6 plus 2 artist’s proofs
PERFECT RELATIONSHIP
Bronze, authentic fossils and iron
65 x 136 x 25 cm
Unique
DREAMS ARE GREAT ALLIES. WHEN OUR BEST DREAMS BECOME REALITY THEN WE BECOME INVINCIBLE.

PERFECT STORY
Aluminium on granite base
42.5 x 39 x 42 cm
Edition of 20 plus 3 artist’s proofs
I am constantly looking for the perfect balance in life. As an artist I am very passionate about my work and at times my passion drives me to be too impulsive and make mistakes. I often feel the need to take the time to find reasons for my actions and decisions, but life is not always reasonable and nor should it be. A life controlled by reason alone would be quite linear and boring; however, a life driven only by passion could be a short one. In the end, as with most decisions in life, it's better to choose a moderate balance between the two.

In order to grow and go forward, reason needs passion and passion needs reason, both coexisting in a joint, creative universe.

**REASON VERSUS PASSION**

Bronze and stainless steel on granite base
56 x 120 x 20 cm
Edition of 8 plus 3 artist's proofs
THE TRUTH CAN BE DECEPTIVE AND WE ALL SEE THE TRUTH THAT FITS OUR WARPED SENSE OF REALITY. THIS MAY BE THE OPPOSITE OF WHAT MOST PEOPLE PERCEIVE. SOMETHING WHICH IS TRUE FOR ONE MAY BE QUITE THE OPPOSITE FOR ANOTHER. SOMETHING WHICH IS CRYSTAL CLEAR TO ONE MAY APPEAR FUZZY TO MANY OTHERS.

REFLECTIONS
Bronze and stainless steel on granite base
96 x 105 x 31.5 cm
Edition of 8 plus 3 artist’s proofs
SOMETIMES YOU JUST HAVE TO SAY, WHAT THE F***?

SNAFU
Painted resin and wood
220 x 105 x 80 cm
Unique
If there were complete silence, it might be possible to sense the sounds and feelings when two people fall in love: hearts pounding, knots in the stomach, goose bumps, fleeting glances, lack of air... how beautiful it is to fall in love and how magical it is to stay in love.
ANY GREAT FEAST MUST ALSO PLEASE THE EYE.

IRIS FABLE
Aluminium, iron and glass
74 x 460 x 242 cm
Edition of 5 plus 1 artist’s proof
LOVE’S Labyrinth Table

Bronze, stainless steel and glass
72.7 x 160 x 160 cm
Edition of 6 plus 2 artist’s proofs

A LIFE WITHOUT LOVE IS LIKE A LABYRINTH WITHOUT AN EXIT.
LOVE RESCUES ME, AND PEACE COMES TO ME IN YOUR ARMS. LET ME GUIDE YOU IN THE PATHS OF LOVE. LET ME BE THE WAVE THAT CARRIES YOU TO HEAVEN. LET ME BE YOUR ISLE OF SERENITY, THE INSPIRATION THAT ANCHORS YOU IN THE TURBULENCE OF LOVE. LET ME BE YOURS.

SERENITY TABLE
Bronze and glass
50 x 100 x 100 cm
Edition of 10 plus 3 artist’s proofs
TENSION TABLE
Aluminium, stainless steel and glass
85 x 323 x 152 cm
Edition of 6 plus 2 artist’s proofs
EVERY INDIVIDUAL STRIVES FOR EQUILIBRIUM IN LIFE. ON THE ROAD TO EQUILIBRIUM WE ENCOUNTER MANY OBSTACLES WHICH MAY APPEAR INSURMOUNTABLE. IN A RELATIONSHIP, ONE IS CONSTANTLY (CONSCIOUSLY OR SUBCONSCIOUSLY) TRYING TO REASSERT ONE’S POSITION. WHENEVER TWO STRONG PERSONALITIES JOIN, THE STRUGGLE FOR POSITION BECOMES INEVITABLE. AT TIMES I FIND MYSELF ATTACHED TO MY WIFE BY A VERY THIN BUT INCREDIBLY RESISTANT THREAD, AND THAT THIN THREAD REPRESENTS TRUE LOVE FOR ME. ONCE TRUE LOVE IS GONE THERE WILL BE NOTHING TO PREVENT THE THREAD FROM BREAKING.
TIGHTROPE

Aluminium and stainless steel
211 x 181 x 50 cm
Edition of 8 plus 3 artist’s proofs

LIFE IS LIKE A TIGHTROPE: WALKING IT IS EASIER IF YOU HAVE SOMEONE TO HELP YOU CROSS.
The tree of life is like our family tree. We will collect what we have planted. The tree needs nourishment and guidance so it can grow to be strong and healthy and shade others who come to rest under its majestic branches. The tree of life is what keeps the world breathing. It wraps up the world in its soft breath and protects it for future generations to enjoy.

Tree of Life

Bronze

210 x 90 x 70 cm

Edition of 9 plus 3 artist's proofs
WE OFTEN PONDER WHICH ROAD TO TAKE. I WONDER A LOT ABOUT THE GOOD AND EVIL IN THE WORLD. THERE IS A CONSTANT BATTLE WITHIN US BETWEEN THESE TWO, THE EGO AND THE SUPEREGO — AND IN BETWEEN IS THE ID. THIS SCULPTURE SYMBOLISES ALL THE PARTS OF ONE’S INNER SELF. WE HOPE THAT WHAT PREVAILS IS THE GOLDEN PART OF OUR SOUL.

THE TWO SIDES OF NATURE
Aluminium
57 x 100 x 50 cm
Edition of 20 plus 3 artist’s proofs
PRIVACY IN TODAY’S SOCIETY IS ONE OF THE MOST VALUED COMMODITIES FOR THOSE THAT DON’T WANT TO SHARE THEIRS, WHILE OTHERS FLAUNT THEIR PRIVATE LIVES IN SEARCH OF A FLEETING MOMENT OF FAME.
LIFE IS BEAUTIFUL. LIFE IS A JOURNEY WITH ENDLESS QUESTIONS. SOME ANSWERS ARE REVEALED TO US BY CHANCE, OTHERS BY ENDEAVOUR, BUT NONE AT OUR CALLING. LIFE ITSELF DECIDES WHEN TO RESPOND TO OUR QUESTIONING. IT IS THE ONLY BEHOLDER OF TIME. IN ANY RELATIONSHIP THERE ARE MANY UNANSWERED QUESTIONS. THE BEAUTY OF PARTNERSHIP IS TO FIND OUT ANSWERS TOGETHER. TRUTHFUL RELATIONSHIPS LAST FOR EVER BECAUSE THE ANSWERS ARE ALWAYS COMING AND KEEPING INTEREST ALIVE.

WHAT CAME FIRST?
Bronze, marble and stainless steel
Each egg: 57 x 48 x 63 cm
Edition of 8 plus 3 artist’s proofs
I believe that everything has a purpose and that everything a person does will come back to haunt or save him. Life is like a mirror in which everything we do is reflected back to us. We might not be able to recognise the reflection and at times the image may be hidden. We may take years to see it or it may not even be visible during our lifetime. But it all comes around in the end. Space is as infinite as our actions are timeless. We are all part of the same invisible story, all travelling in a single continuum.

What goes around comes around

Aluminium and stainless steel
104 x 49.5 x 18 cm
Edition of 10 plus 3 artist’s proofs
‘WILL POWER IS TO THE MIND LIKE A STRONG BLIND MAN WHO CARRIES ON HIS SHOULDERS A LAME MAN WHO CAN SEE.’

— ARTHUR SCHOPENHAUER

IT IS ONLY THROUGH INDOMITABLE WILL POWER THAT PEOPLE CAN JUDGE THEIR TRUE STRENGTH. NO FEAT IS UNACHIEVABLE IF YOU HAVE THE WILL POWER TO SUCCEED THROUGH STRIFE AND FAILURE.