



“ANTHONY QUINN was a man who trusted his instincts. He created a life that only he could live, by observing the world around him. From literature, photography, studying art, collecting art, making art, acting, he was always moving forward confidently and unapologetically to the beat of his own drummer. A self-directed man.”

Michael A. Giaquinto, Exhibition Curator
Cape Cod Museum of Art 2013 – CCMA

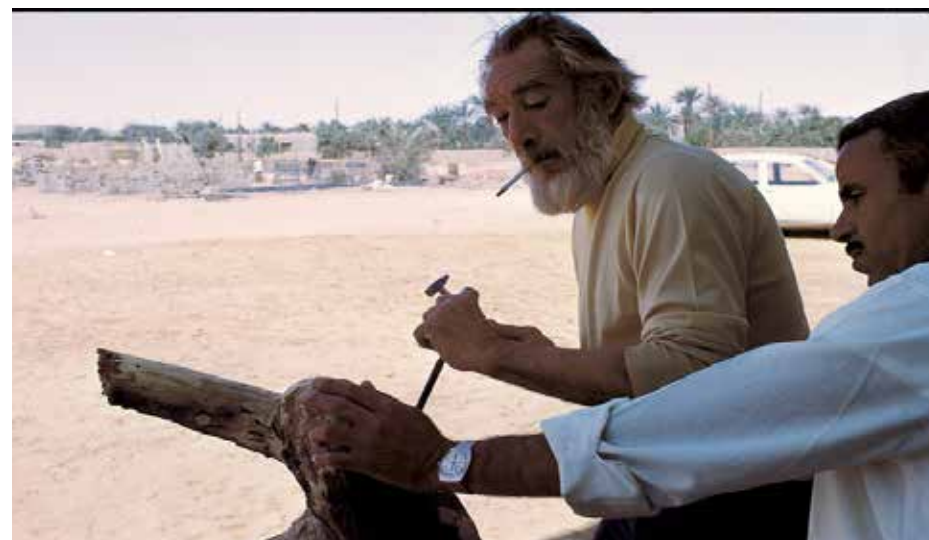


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“Self-taught and **led by the eye of his soul**, Anthony Quinn never came upon a rock or an oddly shaped and snarled piece of wood or even a precious stone that he could not tame into beauty with his wide array of tools and his patient and eager hands.”

National Hellenic Museum Chicago 2016



Anthony Quinn's uncanny ability to transcend ethnic and cultural boundaries cleared the path to more than **200 film roles** - **2 Oscars** - **6 Nominations & the Cecile B. DeMille Award** spanning a broad spectrum of ethnicities.

Each was performed in such perfect pitch that several cultures claim him as the embodiment of their cultural essence.

Of Mexican and Irish heritage, and not fully accepted by either; he was an immigrant in the world of Hollywood, whose values he never embraced. Anthony Quinn built himself a parallel universe, finding solace and refuge in the rules of the creative process.

"Art is my ethnicity," he would often say.

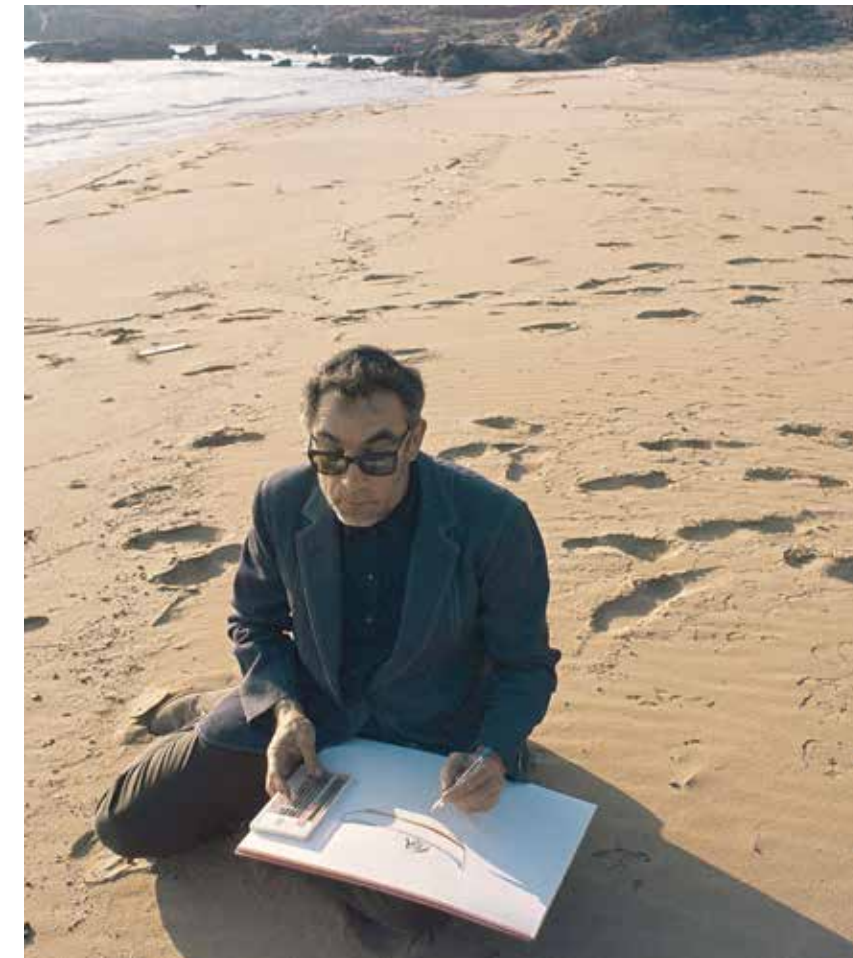




All throughout his 60+ years as a multi award-winning actor, and even before his acting career began, Anthony Quinn had another talent – one that one could argue, held the key to his greatness. He had passion for drawing, painting and sculpting.

“He produced thousands of works of art — paintings, drawings, prints, and sculptures — in a wide range of media, from pencil and oil paint to marble and wood. It would seem from the breadth and scope of his artistic production that Quinn never stopped creating, not even for the few minutes between scenes on a movie shoot when he produced small sketches in pen and marker by the dozens.”

Michel Leureux 2012



It was while filming the life of Antonio Stradivari, in Italy in 1988 and inspired by the artistic beauty and energy of his surroundings and by the magnificent sculptural contours of the masterful and timeless violins created by the character he was portraying that Anthony Quinn started sketching simple contour drawings during his breaks from filming. By the end of the summer, he had created more than seventy concept drawings.

Upon his return to New York he began translating his sketches into wooden maquettes. He worked meticulously developing the proportions and dimensions of each, and studied them from every angle to see how light and shadow played with their contoured surfaces. He caressed them with his hands, internalizing their beauty and their energy, envisioning them as larger than life sculptures.



Several of the maquettes were chosen to be interpreted in metal; some in bronze, others in steel, each one painted or patinated by Quinn's own hands. **No two sculptures alike.**

Of those, eight have been enlarged into monumental scale works.





EMPRENTES



In his own words, "On stage and in film, I speak the words of the author, move to the movements of the director, behind the mask of a makeup artist, against the backdrop of a set designer. **With my artwork, I am my own master and make my own personal statement, free to explore the limits of my own imagination."**





MAQUETTES



He began sculpting in the midst of his struggle to find the essence of the character of Zorba. Making art was not a hobby for him – it was a need that came from the deepest part of his soul.

He created the “**Song of Zorba**” & “**Spirit of Zorba**” bronze sculptures to commemorate his Broadway run in the musical, *Zorba*. The original was executed in clay in his New York studio and reproduced in bronze with different patinas.



Anthony Quinn never met Nikos Kazantzakis, the author of *Zorba the Greek*, yet his life was profoundly impacted by him. Long before taking the role of Zorba, Anthony Quinn credited Kazantzakis' writing with helping him overcome a horrifying skin ailment. Only after a French physician gave Quinn a copy of “*Saviors of God*” book that he gained spiritual insight he needed to overcome this affliction. Kazantzakis himself had suffered from something similar. A series of spiritual exercises and an explanation of the connection between conscious and unconscious forever linked the two men.

Quinn was a ferocious observer of the world around him, and he had a burning desire to interpret and make sense of his surroundings using whatever artistic tools he had available, whether that be his body and voice, a paintbrush and canvas, or a block of wood and some carving tools.





Prometheus

Zeus



Alexander



Apollo



Diana



Athena



Pieta



Drifter



Destroyed but not Defeated

Anthony Quinn in collaboration with the world renowned publisher Ariane Lancell created the monumental art book **"The Great Spirit"**.

Inspired by Quinn's profound feeling of connection with the American Indian, "The Great Spirit" is a compendium of texts on North American Indian religious creeds, tenets, cults and symbols personally selected by him. His sympathy with the plight of the North American Indians was natural and deeply sincere. In 1969, he participated in the Occupation of Alcatraz in support of the Indians of All Tribes protest.



Quinn created 19 original drawings and paintings to illustrate the writings thru ten color original lithographs, one line-drawing self-portrait and eight colorful "tiles". The Great Spirit was printed from stone plates by Atelier Lithographic Aloys, Arcueil-France on 100% pure cotton rag paper by Arjomari, Paris.





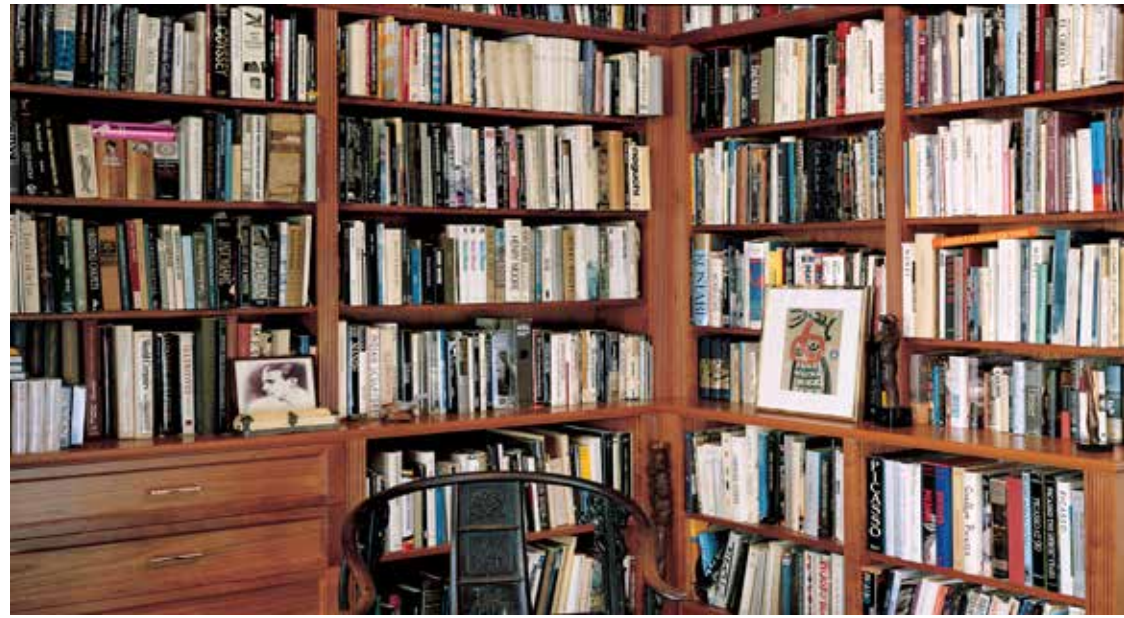
Quinn's works have been exhibited throughout the world including the Chapultepec Palace in Mexico, Schwarzenbach Castle in Switzerland, The Museum of Monterrey in Mexico, The Museum of Fine Arts in Buenos Aires, Argentina and galleries in Italy, Canada, Korea, Austria and New York. He was awarded the highest honors by the Foundation for Contemporary Art in Paris and was honored in the Oval Office by President Regan with acceptance into the highly prestigious Presidential collection.



TRANSCENDING BOUNDARIES: THE ART OF ANTHONY QUINN

National Hellenic Museum
Chicago 2016





"In the years immediately following Anthony's death, visitors to the Estate, where he had his workshop, painting studios and where much of his personal collection of artworks is still housed, were awestruck and inspired to see a side of him they never knew. Even if they had been aware of him as an artist before, seeing the thousands of books he perused to fuel his endless thirst for learning, his workshop filled with carving tools and pieces of rock and stone and clay, still in the process of becoming sculptures; drawers containing sketches and paintings; barns filled with work, in every medium imaginable, would impress even the most hardened "connoisseur", and those who admitted to thinking that making art was just a "hobby" for Anthony."

Katherine Quinn



“Depending what part of the 20th century you were born in, and which continent you lived on, your memory of Anthony Quinn is likely to be very different.

If you were born in the US during the post-World War II era, you remember Quinn’s films from the 1930’s to the 50’s, with actors like John Wayne, Gregory Peck, Douglas Fairbanks, Gary Cooper and Kirk Douglas in Vincente Minnelli’s *Lust for life* film.

If you were a boomer, you remember *Lawrence of Arabia*, *The Guns of Navarone* and *Zorba the Greek*. In Europe, he was known for his work with Federico Fellini -- before Fellini became Fellini -- in *La Strada*, and for his work in other films like *Barabbas*, *Shoes of the Fisherman*, *The Hunchback of Notre Dame* and *The Secret of Santa Vittoria*.

In the Middle East and North Africa, he portrayed some historical characters so convincingly that he is revered to this day for his roles as Omar Mukhtar, the leader of the Bedouin resistance group that fought off Mussolini’s army in *Lion of the Desert* and Hamsa, as Mohammad’s uncle in the controversial film, *The Message*.

The generations who followed, might only recognize Anthony Quinn for his work with more contemporary actors like Keanu Reeves, in *A Walk in the Clouds*, Kevin Costner in *Revenge*, John Candy in *Only the Lonely* and with director Spike Lee in *Jungle Fever*, but his impact on the film watching world of the 20th century spans all nationalities and generations.”

Katherine Quinn



G&O ART is honored to collaborate with the Anthony Quinn Estate and to present new projects & exhibitions highlighting different aspects of Anthony Quinn's work and life.

An inimitable representative and promotional agency **G&O ART** is the synergy of Odile Gorse's expertise of more than 40 years in the art business and Ghenadie Burlacu's skill in public relations and media, and has become a unique art source-expert to Private and Corporate Collectors, International Institutions and Foundations, Hospitality and Luxury industries, Galleries, Art Dealers and Museums.

G&O ART collaborated as independent curators with many reputable organizations: The World Bank in WDC, General Consulate of France and the French Embassy in New York, French Institute / Alliance Française, City of New York Parks & Recreation, the United Nations, The Corning Gallery at Steuben Glass, Air France and BNP Paribas just to name a few.

The French Ministry of Culture and Communication awarded Odile Gorse the prestigious French Medal of Arts - Chevalier dans l'Ordre des Arts et des Lettres - for her work in furthering the arts.

G&O ART

www.goartonline.com

ogorse@goartonline.com

+ 1 347 739 8366 - NYC

+ (33) 06 20 73 11 09 - Paris

