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| Artist | Marc Quin |
| Title | Self |
| Date | 1991-2011 |
| Medium | Human blood |
| Scale | Life size |
| Scope | Modern portrait in 3d |
| Patron |  |
| Location | Several different locations |
| Function | A recording of the changes of himself over time |

Image: [](https://www.bing.com/images/search?view=detailV2&ccid=F87Msahk&id=CC4BA1F9D04AEA2E806EA17DF1CAAD91FD4DB0FA&thid=OIP.F87MsahkKspiJqmJu0NlBAHaIE&mediaurl=http%3a%2f%2f4.bp.blogspot.com%2f-CA5EAgRgh7s%2fUHPgrRcBobI%2fAAAAAAAAaQ0%2f16B0jXZcNWE%2fs800%2f01.jpg&exph=599&expw=550&q=marc+quinn+self&simid=608052000712231000&selectedIndex=0)

Historical context/subject of work: Marc quin suffered from alcoholism for several years which he was very open about. The idea behind self was to record the changes he made through his life being completely transparent about it. The fact that he takes his own blood to create the sculptures shows how the art work is the epitome of himself. as it is Self is a self-portrait of the artist, but one that literally uses his body as material since the cast of Quinn's head, immersed in frozen silicone, is created from ten pints of his own blood. In this way, the materiality of the sculpture has both a symbolic and real function. The work was made at a time when Quinn was an alcoholic and a notion of dependency – of things needing to be plugged in or connected to something to survive – is apparent since the work needs electricity to retain its frozen appearance. A further iteration made every five years, this series of sculptures presents a cumulative index of passing time and an ongoing self-portrait of the artist's ageing and changing self. made from himself.

Critical text quote: ‘I think that if you use materials that have an ability to communicate directly you open up a powerful channel ‘marc qin

How does this example fit the scope of work: It is a portrait of marc quin showing his self-identity.

How does this example fit the scope of work:

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| Formal features | |
| Composition | The sculpture is a life sized with no shoulders so it’s not a bust. This is to focus on his facial features which she thinks is what shows his true identities. |
| Colour or texture | The only color in this is red,  -the texture is exactly that of his face as it was made in a cast |
| Light & tone |  |
| Space & depth or relief | It is very simple and has no negative space. The sculpture recedes very little out of its general shape. |
| Line or brushwork |  |

Artist’s involvement: Marc Quin

Cultural/social factors: Marc quin was part of the YBA, young British artists. And to an extent all influenced each other’s work to explore their self-identities.

Political factors: