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| Artist | Marc Quinn |
| Title | Alison Lapper Pregnant |
| Date | 2005 |
| Medium | Marble |
| Scale | 3.55 m |
| Scope | Female Figure |
| Style |  |
| Patron | Marc Quinn and Mayor of London |
| Location | Fourth Plinth, Trafalgar Square |
| Function | British Identity |

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| Formal features | |
| Composition | Alison Lapper’s arms, legs and body are emphasised rather than her face because it is so different; it challenges the idea of beauty and power. Her gaze is confident which makes us not pity her and her scale is so big that we almost feel intimidated by her. |
| Colour or texture | White marble is very high class and expensive. The white also portrays purity. Marble is the material used to commemorate heroes. |
| Light & tone | The sculpture has an off-white surface that is very bright which links to the idea of purity and beauty. |
| Space & depth or relief | The structure is very 3D and life like. Her features are outlined yet she has been idealised in a similar way to classical sculptures. |

Influence from technological factors:

N/A

Influence from cultural/social factors:

Quinn has made several sculptures of Alison Lapper as part of ‘The Complete Marbles’ series of works. Quinn was drawn to Lapper as a subject for representing someone who has overcome their own circumstances through what he calls ‘a different type of heroism’. As she is sat in the heart of England where previous victories have been celebrated, it gives her a voice and recognition.

Influence from political factors:

Alison Lapper is surrounded by the city when she’s used to being abandoned (she was abandoned by her family and abused by school and her husband, she also has 4 miscarriages). A large replica was featured in the 2012 Summer Paralympics opening ceremony.

Critical text quote: “It is so rare to see disability in everyday life, let alone naked, pregnant and proud. The sculpture makes the ultimate statement about disability, that is cab be as beautiful and valid a form of being as any other” – Alison Lapper

“I never knew there were so many disabled people, this is our chance not to be hidden anymore” – Jenny Sealey

Stylistic comment and artistic influence:

Seeing other works which were missing limbs, people thought they were beautiful but when you think of a person missing limbs they are assumed ugly therefore Quinn created a realistic sculpture of Alison Lapper to empower other people with disabilities.

Use or development of materials, techniques & processes:

Alison Lapper had to be covered in plaster of Paris in Quinn’s studio to make a mould of her body. From this mould a life-size maquette is made in resin which is then used as a guide to carve the large marble sculpture in Italy. Using tools and techniques that have hardly changed for centuries the sculpture is carved by hand.

Image: 