

UNDER

CAFA

THE

ART MUSEUM

SKIN

MARC QUINN UNDER THE SKIN 皮相之下

MARC

皮相之下

QUINN

MARC QUINN UNDER THE SKIN CAFA ART MUSEUM

马克·奎恩 皮相之下 中央美术学院美术馆

MARC QUINN A METAPHOR FOR BEING	5
UNDER THE SKIN OF THE ART OF MARC QUINN	9
ARTWORKS RECIPES	15
WANG CHUNCHEN IN CONVERSATION WITH MARC QUINN	165
ABOUT MARC QUINN	189

对生命存在的深沉隐喻	5
皮相之下	9
艺术品制作配方	15
王春辰与马克·奎恩的对话	165
关于马克·奎恩	189



英国文化教育协会
英国大使馆文化教育处

中国40周年



NEVILL KEATING

PICTURES

// R K HARRISON



MANDARIN ORIENTAL
HONG KONG



MARC QUINN A METAPHOR FOR BEING

ZHANG ZIKANG
DIRECTOR
CAFA ART MUSEUM

British art has shaken up the art world since the 1990s with its pioneering, manifold, atypical and assertive styles; the influence has been long-lasting and extensive. CAFA Art Museum now presents one of the most iconic artists in this salient phase of British art history, Marc Quinn and his inaugural solo museum exhibition in China. Quinn came to prominence thirty years ago. He is known for his passion about materiality and his audacious choices of medium: he made bread sculptures in his early days (he baked the breads in the shape of his own hands); he is no conservative when it comes to materials – ice blocks, glass, marbles, DNA, blood and other organic elements; the materiality underscores the fundamental subject of human existence, i.e. the perception of beauty and abnormality as well as its underlying cultural and social connotations. Through his use of incomplete bodies, blossoming flowers, anamorphose and flamboyant colouration, he explores themes such as identity, perception of beauty, human desire and how nature is mediated by such desire... the recurring juxtapositions and contrasts in Quinn's work are very interesting: traditional materials combined with state-of-

对生命存在的深沉隐喻

张子康

中央美术学院美术馆馆长

英国的艺术在 20 世纪 90 年代因为先锋、缤纷、超常、激烈的风格令整个艺术界震惊，带来巨大冲击和影响。此次，中央美术学院美术馆展出其中代表性艺术家之一——马克·奎恩在中国的首次美术馆级的个展。自 1990 年代在艺术界展露头角后，马克·奎恩的作品对材料关注和使用极尽大胆，他制作面包雕塑（将面包烤制成手掌的形状），冰块、玻璃、大理石、DNA、血液等有机元素都曾被他所使用，所有的材料都指向生命存在的基本主题，即另类美感，并深入挖掘其背后的文化和社会内涵。残缺的躯体、怒放的花朵，夸大的比例、奇鲜的色彩，他的作品探讨诸如身份、如何认识美、人的欲望对自然的改变……马克·奎恩的作品中常见有趣的并列和对比，如传统的材料与先进的技术的应用；以具象的形式表达抽象的主题等。在一些作品中，艺术家不断触及不同物理条件下的媒介特质的极致地带，成为当代艺术与技术结合的成功样式，他以科学家式的严谨态度，哲人般的犀利思考重新定义艺术语汇。

the-art technology, abstract concepts projected by figurative forms and so on. In some of his works, the artist repeatedly investigates the forms of a medium in extreme physical conditions, manifesting a confluence of contemporary art and science. With the prudent spirit of a scientist and the incisive thinking of a philosopher, he redefines the language of art.

CAFA Art Museum has established multilateral relationships with many British artists, museum directors, curators and critics in the recent decade, and has created constant and systematic intercommunication with them. We collaborated with the Victoria and Albert Museum in 2010 to present an exhibition 'Decode: Digital Design Sensation'; we have presented solo exhibitions of celebrated British artists and designers; we also hosted 'The Sino-British Museum Forum' in collaboration with TATE in 2016; in 2018, we continued to work with TATE to launch a series of exhibitions across England; and we have a number of exhibitions of acclaimed artists coming soon. The Central Academy of Fine Arts and CAFA Art Museum have become a role model of cross-border cultural exchange through its multi-faceted, multi-dimensional and multi-layered cooperation with British art experts and professionals. We anticipate working further with the global art community, enhancing mutual understanding and bringing great diversity into our museum.

中央美术学院美术馆在近十年时间里，已经与许多英国艺术家、美术馆馆长、策展人、批评家展开了多方的交流，形成了连续的、系统的学术领域的互动。我们在 2010 年与英国国立维多利亚与艾伯特博物馆合作做了“编码与解码：国际数字艺术展”、举办多个英国著名艺术家和设计师的个展、2016 年与泰特美术馆合作在央美美术馆举办“中英美术馆论坛”、2018 年与英国泰特美术馆联盟的五个美术馆合作推出“兴起——中国当代艺术中的女性声音”展。未来更有多档重量级艺术家的展览登陆央美美术馆。中央美院与中央美院美术馆和英国艺术界开展的多方面、多维度、多层面的交流合作，已经成为国际文化交流的典范，我们希冀能以此与国际艺术界互通，增进学习和了解，在美术馆中打开生机勃勃的多元艺术视域。

UNDER THE SKIN OF THE ART OF MARC QUINN

WANG CHUNCHEN
DEPUTY DIRECTOR AND CURATOR
CAFA ART MUSEUM

Marc Quinn is an acclaimed British artist. The first work of his that came to our knowledge was *Self*, the blood head, from which our fascination with him began. We often wonder, at the present time, how a contemporary artist would work on, think about and confront the vastness of art. It is not a question that everyone can respond to or address profoundly; as a result, the distinctions and diversity of art have developed as it is now.

Marc Quinn is an artist who has an intuitive sense for life; it does not come from any intentions of lecturing others, or *a posteriori* rules for regulating what art is or not. I have been to the UK many times in the past three years and visited Quinn's studio four or five times, during which I enjoyed our conversations, including a formal interview. As well as having read multiple catalogues and numerous publications on him, I was able to look at and learn about Quinn through a close-up lens. His art career path manifests the fact that the key of making art is by reflecting on life and thinking liberally about the world. Since childhood, he has nurtured a curiosity in things and materiality in general, which is the

皮相之下
关于马克·奎恩的艺术

王春辰
中央美术学院美术馆副馆长、策展人

马克·奎恩是英国当代著名的艺术家，我们对他的了解是从他的那件《自我》（血头）开始的，也因此有了关于他的一切传说。我常常想，一个生活在今天的艺术家是如何开展工作的，是如何思考、如何面对艺术这样的宏大概念来进行创作。这不是每个人都能有效地回应与做出解答的，也因为如此，才有了今天的艺术的分野和差异。

马克·奎恩是那种生命直觉型艺术家，它首先不是来自说教，不是由一大套先在的艺术规则来框定什么是艺术、什么不是艺术。在过去三年的时间里，我多次去英国，去了四五次奎恩的工作室，和他进行了多次交流和对话，也进行过正式的采访，也阅读了他的多本画册和各种文字，用一种近距离的方法来观察和认

most basic and raw human quality; as long as one knows how to utilise, practise and develop it, it can be transformed into art that is systematic and meaningful. The presence of art speaks for the essence of itself: boundless imagination and free will.

As the fruit of Quinn's boundless imagination, he has created art such as making breads to replicate the shape and lines of his own hands. Each person has unique palm lines. When you eat the breads, they become a part of your body, an incarnate of yourself. The act can be further extended to the notion of Holy Communion bread, therefore eating the breads, likewise, is like a conduit to the sacred. This extended imagination has transcended any art forms and techniques; without the former, the latter would profoundly lose its significance; and art, nominally, would fail to have its initial impetus and fundamentality.

In the realm of the contemporary, art is constantly in flux – partly because we have a developed fine art education and communication infrastructure, whereby people, both art professionals and the general public, have their own prior expectations and presuppositions about art. If something were to fall out of their range of known methodologies or patterns for art, one might expect misreading and suspicion to arise; even the validity of being regarded as 'art' would be in question. However, contemporary art intends to disregard all the rules; it can only reconcile

识奎恩。他的艺术之路形象地说明了生活感悟和自由地思考世界是艺术创造的不二法门。他从小就对事物和材料充满了好奇，这是人的最本质、最朴素的特点，只要去发挥、去实施、去扩展，就可以做起来，就可以成为被归类的艺术。艺术的发生说明了艺术存在的本质：自由想象和自由实践。

他的创作实践都是这种自由想象的结果。如用面包复制出手的形状，手的痕迹每个人不同，但当你吃掉它的时候，它的存在就与你的身体融合，进而想象面包是圣餐洗礼的一部分，同样，吃掉它是与神圣融为一体。这种想象的延伸超越了艺术形式与技巧的规范，没有前者，后者便失去了深刻的意义，而所谓艺术便失去了它首先产生的原初动力和根本性。

在当代艺术领域，艺术之所以发生变革，是因为我们有了十分完备的美术教育体系和艺术传播体制，因而使得人们（无论是艺术的从业者，还是普通公众）对艺术都产生了先在的期待和判断，如果不是在已有的方法与规范内，便出现对艺术的不理解和怀疑，甚至否定“艺术”这一范畴的合法性。但是，当代艺术所做的恰恰是超越了对艺术的所有规定，它只认同来自生命原体的直觉和反思，它不在乎任何艺术形式的使用。如马克·奎恩对残疾这一生命现象的反思就没有被伦理批判所限

the intuition of the true self and reflections on life when the application of art forms becomes the least important constituent. Marc Quinn, for instance, was not bound to social or ethical norms when he pondered the human phenomenon of 'incomplete bodies': he noticed how the fragmented classical statuary in museums was highly admired by viewers as a paradigm of art; and how this anti-utilitarian, entrenched aesthetic perspective consciously overlooks the disparity in the real life of disability and the disabled, who are undoubtedly human beings with great life value and dignity. This inspired Quinn to make a sculpture of his artist friend Alison Lapper, *Alison Lapper Pregnant*. This sculpture depicts a nude Alison who was born without arms and with shortened legs, in pure white Carrara marble, gazing far forth and looking serene, solemn and peaceful. In 2005, it was chosen by the commissioning committee in London to sit on Trafalgar Square's fourth plinth. This sculpture raised widespread attention and debate in that year and an amplified reinterpretation even featured in the London Paralympics opening ceremony in 2012, leading to worldwide celebration. This work can only be borne of a reverence for life; it is not constrained by any prior doctrines; and its existence is glorified by the thoughts about life and the sanctified beings.

Quinn's *Self* (1991) has become an internationally-recognised classic in contemporary art history, as a life-size cast of the artist's head made

定，他注意到在各大博物馆里，那些残缺的古代雕像是如此地被现代人看作艺术的典范，产生出由衷的艺术敬意，这样的非功利美学视角却忽视了现实中的事实：残疾与残疾人（中文的词语应该对应于英文的当代表述：失去功能和失去功能者 disability, the disabled）。他们依然是生命体，是有生命价值和尊严的生命。因此，奎恩按照自己的画家朋友的形象，创作了《怀孕的艾莉森·拉普》，这件作品表现了先天没有肢体的艾莉森的怀孕的裸体形象，洁白的大理石，举目凝视前方，表情宁静、肃穆、祥和。2005年，这件作品由英国的专业委员会评选，放置在伦敦市中心的特拉法加广场第四基座上，成为当年受到广泛讨论、争议的公共艺术，甚至它成为2012年伦敦残奥会开幕式上的象征形象，又在世界范围内广泛传播开来。这都是对生命的敬意才会有艺术创作，它不在任何的规范里，而存在于对生命与神圣意义的思考里。

马克·奎恩的《自我》（1991）作品之所以成为今天广为传播的当代艺术的经典之作，是因为艺术家将本人的十品脱血，经过数个月的抽取和存储，然后再集中一次性地翻模，塑造出自己的头颅形象。因为是液体的血，所以要用特制的冰箱来冷冻存储展示，冰箱成为基座，科技成为依赖；作为科技的产物，而血头则

up of ten pints of his own blood extracted and stored over a period of several months. The work is cryogenically frozen and displayed in a specially-made refrigeration unit; the refrigerator also functions as a plinth while the technology secures the work survival. Albeit being an artificial product of technology, the blood head is formed of a material collected from a living being; its physicality recalls a notion of biological cyphers and the religious interpretations of the meanings of life, which in turn embody the philosophy of the mind and body. We could trace a resonance of many great minds in this mighty work, from René Descartes's '*Je pense, donc je suis*', the more recent Maurice Merleau-Ponty's 'perception and corporeity', to the ultimate question of body and soul that human beings have been strenuously seeking for millennia (unfortunately the work will not be shown in the exhibition at CAFA Art Museum this time, due to the prohibition of importing blood-based objects). Quinn's artistic creation is borne of liberal thinking that echoes the origin of life, derives from an understanding of it and shows respect for it.

I have seen works and books of various languages and multiple forms and types at Quinn's studio, not in any order of taxonomy of art education or making. His art does not comply with any textbook rules. As a Cambridge graduate of History of Art and History, and not of fine art practice, he has probed the boundaries of academic classifications; materials and

是来自生命体的材料，它的物质性包含了全部的生命密码和生命意义的宗教性，所有的心身之辩都在这里体现出来。从笛卡尔的“我思故我在”到当代的梅洛-庞迪的“心身论”以及几千年不断被人类苦苦思索的灵与肉的终极之问，都可由这件非凡的作品一一具现（这次在北京中央美术学院美术馆没能展出，主要涉及到血液的进出口检疫等复杂程序，故无法实现），也是艺术创作的自由思考的结果。这种自由思考发在生命的本源，来自生命的体悟，更是生命价值的敬畏。

在他的工作室里看到了各种语言形式、类型的作品，完全不是按照美术教育的分科来创作，也不是按照艺术的分类来创作。他的艺术不是来自书本，虽然他在剑桥学的是艺术史，但他不是从艺术创作专业毕业，从而不受任何专业分科限制，只要是材料和方法，都可以拿来用，只要他的感知来自他的生命体验和思考，他就去用可以用的方法去做出来，如他的《艾莉森·拉普》系列作品，是他做出小稿，然后监督意大利最好的雕刻施工雕刻出最终的大理石雕塑，这恰恰能够最能够实现艺术的创作意图和保证希望的品质要求，是生命的具身法相（embodiment）。艺术既是超越任何规范的，这恰恰是艺术的本质，是在当代艺术领域里由无数个实践者所证明了的、被当代社会共同体所认同的。血液、基因、行为互

methodologies merely serve as a route to visualise the perceptions from his life experience and thinking. To complete his 'Alison Lapper' series, he made a mould of her body at his studio and then oversaw the best stone-masons in Italy in carving the finished figure out of marble. This is about life's 'embodiment' experience. Quinn uses the best practices available to fulfil his artistic vision and assure the quality he envisages. Art has no rules, and this is the essence of art, which has been repeatedly proven by numerous predecessors and by common consent of the modern-day social community. Blood, DNA, performance and interaction, marble, bronze, stone, painting, photography, installations – when isolated from their connotations, they are just raw materials. Once materials are endowed with symbolic life meanings, that is when the solemnity emerges – as it is said, 'the transfiguration of the commonplace'.

Today the most striking and sublime art works pay tribute to the living, thus, they are apt to be accepted and agreed by us, ourselves equally in pursuit of the meaning of our own existence. Despite a tortuous journey, the history of modern and contemporary art is the best testimony: this is the way it shall be. Marc Quinn is an artist among the most scintillating stars that will be praised in art history.

动、石材、铜雕、石雕、架上、照片、装置等等，都是物质，但抽离了它们的内涵，它们仅仅是物质材料，但是赋予了生命意义和象征，则一切神圣由之产生，所谓“化平凡为神圣”（the transfiguration of the commonplace）。

今天富有感染与震撼力的作品都是因了活着的生命与事物的表现，才为追求存在意义的我们所认同和接纳，虽然历程曲折，但现代艺术和当代艺术历史告知我们的，正是这样的。马克·奎恩是这样的群星灿烂中的一位艺术家。

艺术品制作配方

In 1991 Quinn traced around his own hand in bread many times, each time creating a slightly different shape. Installed on a wall, the perishing works form an indexical pattern of the artist's own physical identity. In collaboration with CAFA students, Quinn re-creates an earlier work in *The Garden of Forking Paths*.

The Garden of Forking Paths is inspired by Jorge Luis Borges' famous short story of the same title, and plays on the ideas of human free will and determination. The 'life lines' of the hand have often been said to symbolise a pre-written destiny in human affairs. In the *Garden of Forking Paths*, the artist and others trace their hands and lines into individual pieces of dough. When these are baked, each one results in a unique sculpture. Through this, the artist suggests that our destiny is within our own power and changes with every decision we make.

For this exhibition, Quinn has created a new work after his 1991 bread hand sculpture. *Totem* (2019) is a 3-metre enlargement of his earlier work, which has been kept for over 35 years in a box in the artist's studio. Quinn used a 3D scanner to enlarge the original hand to a model at colossal scale. Like something hewn in ancient rock, *Totem* is at once ancient in symbolism yet utterly modern through the techniques of its making. It seems to symbolise our ancient human origins and basic human needs in the age of nanotechnology, scanning and 3D technology.

面包手，1991–2019

奎恩 1991 年制作了很多个面包手，每个都各自有微妙的差异。将它们安装在墙上，这些实质上已经腐坏掉的作品构建了一个艺术家物质身份的索引图案。这次奎恩与中央美术学院的学生们合作，一起重现自己早年的作品《歧路之园》。

《歧路之园》的灵感来自豪尔赫·路易斯·博尔赫斯的著名同名短篇小说，对人类自由意志和强大决心的概念进行了自己的发挥。掌纹常常被视作预示命运天定的符号。在《歧路之园》这件作品中，艺术家和其他参与者在无数的面团上刻上他们的手掌和掌纹；经过烤制之后，各自成为形态各异的雕塑。艺术家借此暗示了我们的命运掌握在自己的手中，我们每一次选择都决定着命运的走向。

在本次展览中，奎恩继 1991 年的面包手雕塑之后又创作了一件全新的作品。《图腾》(2019) 高三米，是一件他保存在工作室一个盒子中长达二十五年的前作的放大版。奎恩用 3D 扫描的方法将原作放大到一个惊人的尺寸，制作了一个模子。正如一个在古老的岩石中粗砺的印记，《图腾》的象征意义是原始的，同时因其制作技术而显得无比现代。它展示了我们原始人类的源头和基本需求在这个纳米技术、扫描和 3D 技术的时代的缩影。

INGREDIENTS

Human hand
Flour
Yeast
Water
3D scanner
Bronze

原料

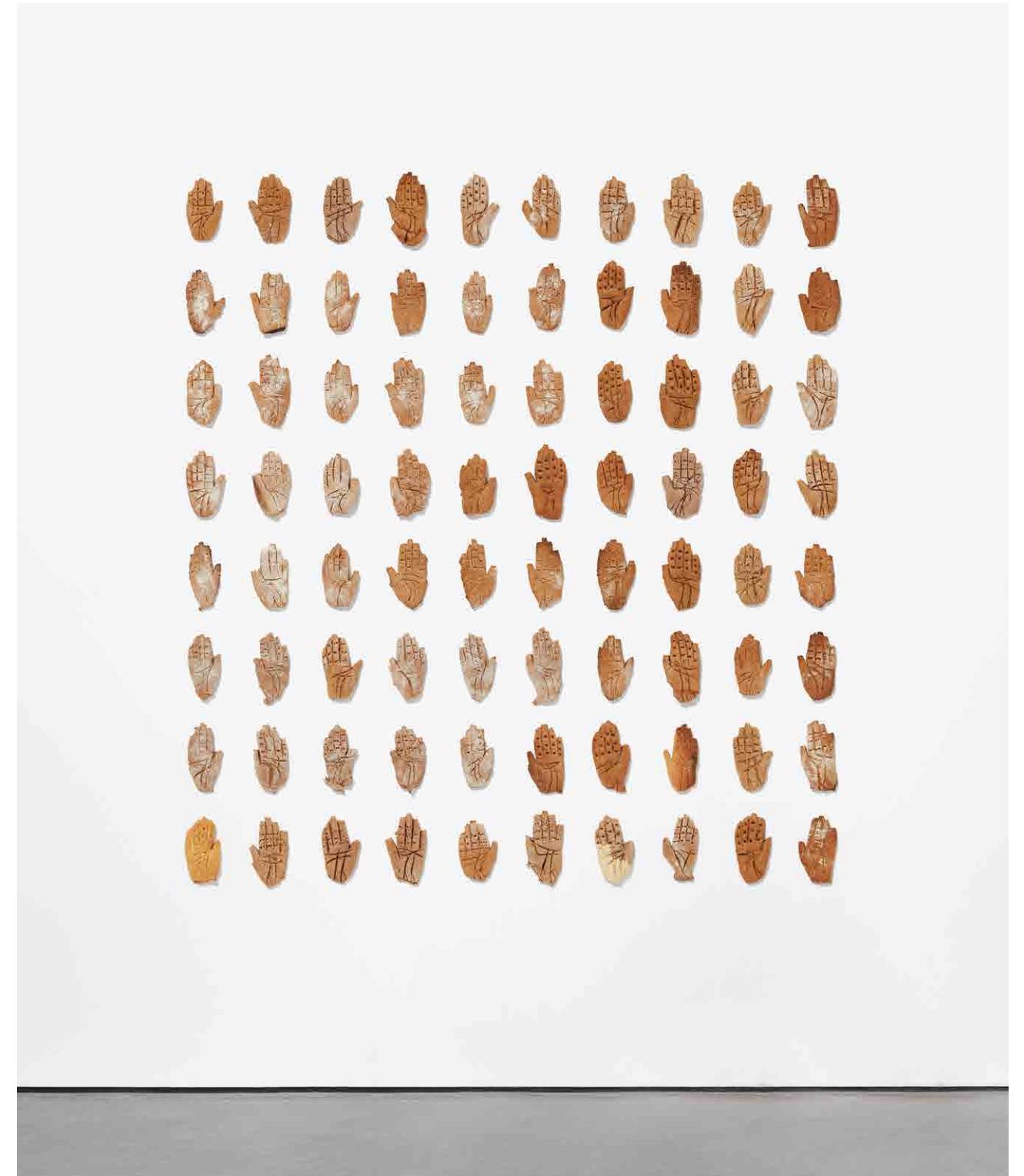
人手
面粉
酵母
水
3D 扫描仪
铜

PROCESS

Mix flour, yeast and water and leave to rise. Place hand on kneaded, flattened dough. Cut out the subject's hand in dough. Place dough hands in oven and bake at 200°C. To make 3-metre version, repeat above steps and leave original hand in a box for 35 years. 3D scan the original hand and 3D print a resin model at large scale. Cast in bronze.

制作过程

在面粉和酵母中加入水混合，等待其发酵。将手掌放置在揉捏好的、压平的面团上。沿手掌边缘在面团上划出手掌的形状。将切好的面团放入烤箱，温度调至200摄氏度。重复以上操作，制作一个三米高的版本。3D扫描原手，3D打印出一个大尺寸的树脂模型；再浇筑铜。











p 19 *The Garden of Forking Paths*, Bread, 180 × 150 cm per piece 2019
pp 20–21 *Totem*, Baked dough, cast in bronze, 300 × 160 cm (approximate) 2019

第 19 页 《歧路之园》，面包，每件 180×150 cm（高 × 宽）2019
第 20–21 页 《图腾》，铸铜、面包模具，约 300×160 cm（高 × 宽）2019

“In many cultures, bread is more than food, with its symbolism ranging from the body of Christ to revolution in 18th-century France. It also seems to suggest that culture itself and art is a nourishing and sustaining thing – something that we need in everyday life.”

In Quinn’s bread works, the themes of nutrition, survival and ritual are combined in highly expressive figurative sculptures. Bread is amongst our most basic daily food sources. It is also a symbol of metamorphosis as it is made through a material transformation of flour, yeast and water into dough. The sculptures’ finished form is partly a product of chance, since the dough – which is applied to a metal armature before being fired in a kiln – rises in some places and falls off in others, creating its gestural aesthetic.

To make *Faim Assise* (1988), Quinn took the measurements of a Giacometti sculpture, *Femme Assise* (1949) and enlarged it, keeping

the same proportions but at a much larger scale. *“I was interested in how we project onto a surface our own signification. In my mind this is linked to hunger – the sculpture is tubular and intestinal, because the process involved in the bread rising is analogous to that of the body, which consumes both food and itself.”*

Marie-Antoinette (1989) and *Louis XVI* (1989) are portraits of the famous ill-fated French monarchs made in bread. Quinn uses these sculptures to explore issues of power and the nature of society. Famous for telling the French people that if they had no bread they should eat cake, in these sculptures it seems as though the couple are possessed and digested by the very bread of the people. *“Because of the ambiguity created by the process of making these works, there is a sense that they are mirrors projecting many of our own cultural ideas and opinions. They are baroque in appearance but strictly minimal in process.”*

面包雕像, 1988–1994

“面包在许多文化中不仅仅只是一种食物。它被赋予了众多有关生命的象征意义，从暗喻基督的身体到成为十八世纪法国革命的导火索。这似乎意味着文化本身和艺术是有生命力的、可持续的存在——一种我们日常不可或缺的存在。”

在奎恩的面包作品中，营养供给、生存和祭祀的主题都融于这些具有高度表现力的雕像之中。面包是我们日常最基本的食物来源之一；它同时也是一个形变的象征，因为它是由面粉、酵母和水制成的面团在物质层面被重塑后而来。这些雕塑最终呈现的形态一定程度上是机缘巧合的结果；因为面团在被固定于金属支架之上再被置于窑内炙烤，经历了一些部分膨胀而另一部分塌落的过程，从而创造了这种高度写意的美感。

为了制作《饥饿等候》(1988)，奎恩丈量了贾科梅蒂的名作《坐着的女子》(1949)，将其等比例

放大到数倍。“当时让我感兴趣的是我们如何将自我的意义投射到一个表层上。”“这里有一个潜藏的概念：我们拥有一个物体，它正在吞噬着自己；同时酵母降解了物质。在我看来，这都跟饥饿有关（雕塑是管状的、如肠子一般），因为在这个过程中面包发酵如同身体的膨胀，消耗的是食物和它自身。”

《玛丽·安托瓦内特》(1989) 和《路易十六》(1989) 是用面包为两位著名的命途多桀的法国皇族制作的雕像。奎恩在此讨论了权力和社会的本质问题。这对夫妇有“人民无面包，何不食蛋糕”的著名言论；然而在这些雕塑中他们却正好被人民的面包所占有、吞噬。“正因制作这些作品过程中的不确定性，让人觉得它们如一面镜子反射出很多我们自己的文化意识和观念。他们有着巴洛克式的华丽外表，但制作过程却再简易不过。”

INGREDIENTS

Flour
Yeast
Water
Bronze
Steel

原料

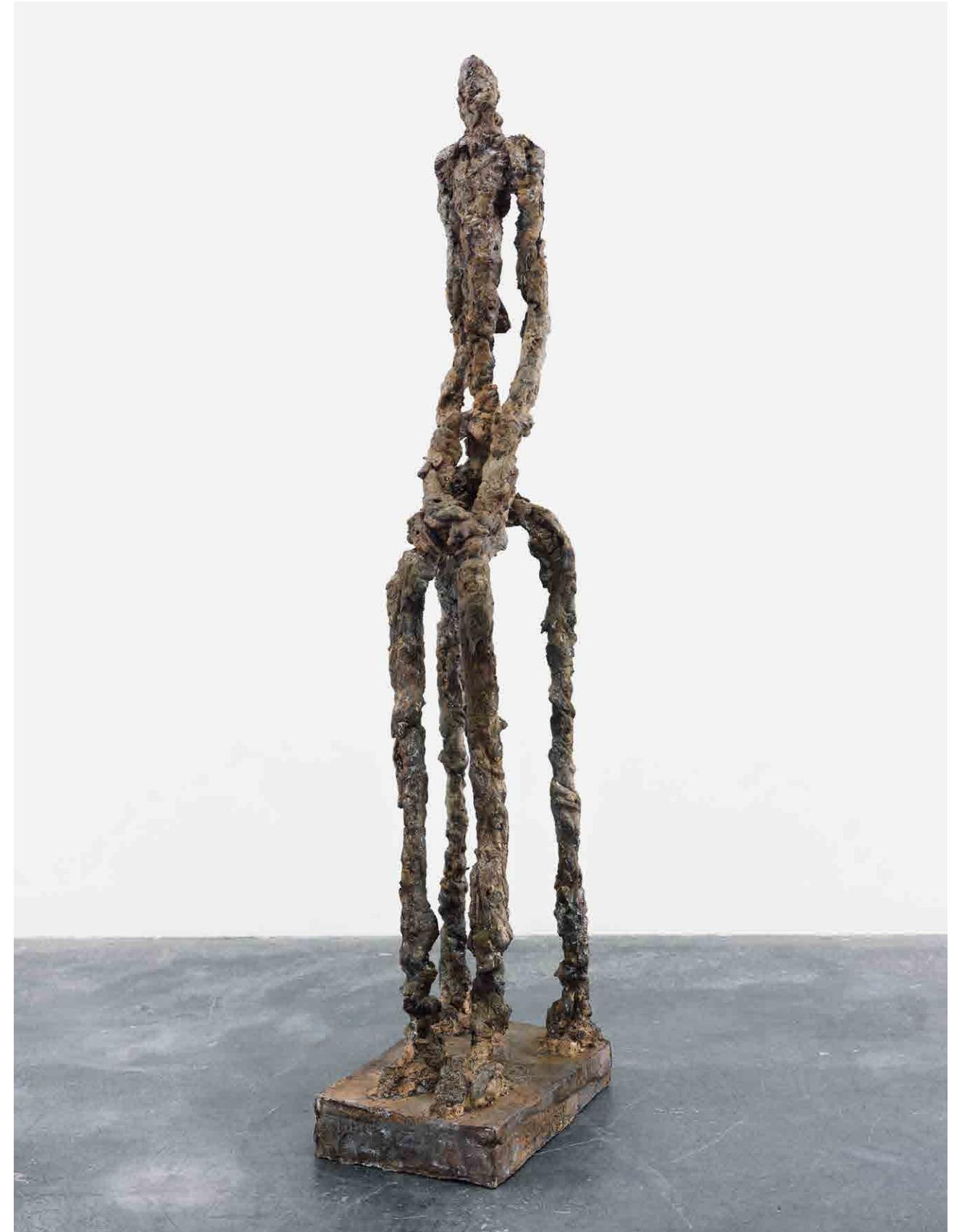
面粉
酵母
水
铜
钢

PROCESS

Mix flour, yeast and water and leave to rise. Take steel armature, cover in chicken wire and cast into a concrete base. Cover armature in bread dough and place in kiln at 200°C. Remove from the kiln and let armature cool. Make a mould of sculpture. Cast in bronze.

制作过程

在面粉和酵母中加入水混合，等待其发酵。在钢支架上覆盖上细网，再固定成底部。将支架上盖上面团放入窑内，烧窑的温度。调至 200 摄氏度。从窑内取出，待支架冷却。制作模子。铸铜。











- p 31 *Faim Assise*, Baked dough, cast in bronze, 183 × 34 × 53 cm 1989
p 32 *Marie-Antoinette*, Baked dough, cast in bronze, 124.5 × 40.6 × 30.5 cm 1989
p 33 *Louis XVI*, Baked dough, cast in bronze, 78.8 × 71.1 × 50.8 cm 1989

- 第 31 页 《饥饿等候》，烤面包、铸铜，183 × 34 × 53 cm（高 × 宽 × 深）1989
第 32 页 《玛丽·安托瓦内特》，铸铜、面包模具，约 124.5 × 40.6 × 30.5 cm（高 × 宽 × 深）1989
第 33 页 《路易十六》，烤面包、铸铜，78.8 × 71.1 × 50.8 cm（高 × 宽 × 深）1989

In 2000, the UK's National Portrait Gallery commissioned Marc Quinn to make a portrait of Sir John Sulston, who was awarded a Nobel Prize for his work on the sequencing of the human genome.

The sequencing of the genome is a profound moment in human history; we are the first people to be able to read the instructions to make ourselves. As the artist said, “*What was interesting to me in the results of sequencing of the human genome was that we share 99.9% of our genome with everyone else and in fact most of it with every living thing on the planet, both animals and plants. I wanted to use actual DNA in the works, not illustrations of it.*”

Cloned DNA Self Portrait (2nd Perspective) is a plate of agar jelly-covered bacteria colonies that contain random parts of the artist's genome. This is the method used in the lab to read DNA. “*What I like about it is its abstract nature, yet in another dimension its utter realism. These portraits contain information not only about how a sitter might look, but also of their emotional make-up, appetites and health.*”

Cloned DNA Self Portrait (2nd Perspective), whilst abstract in an aesthetic sense, provides us with an exact representation of the artist and captures precisely what is unique about him. The portrait is the ‘recipe’ to make him, and the highly reflective frame evokes the clinical atmosphere associated with scientific research, prompting the viewer to consider their own identity and the personal impact of the Human Genome Project.

英国的国家肖像美术馆在 2000 年委托马克·奎恩为约翰·苏尔斯顿爵士创作一幅肖像；苏尔斯顿爵士因发现人类基因组序列而获得了诺贝尔奖。这促使苏尔斯顿和奎恩合作完成了多件艺术作品。

基因组序列的发现对人类历史产生了深远的影响；我们成为了第一批能够按照指令制作出我们自己的人类。正如艺术家所说：“令我深受启发的是，基因组序列让我们明白每个人的基因组有 99% 与其他人是相同的，而人类与这个星球上的任何一种生物（包括动植物）的基因组的绝大部分也是相同的。我希望能在这类作品中使用真正的 DNA，而非只是 DNA 的画像。”

《克隆 DNA 自画像（第二视角）》是一盘琼脂细菌菌落，包含了一些零零散散的艺术家的基因组。在实验室中，这样的方法被用于 DNA 的解读。“我喜欢它的抽象性，但在另一维度上它又是极度具象

化的。这些肖像所包含的信息不仅能反映被画像之人的大致外貌，还可以解析其人的情感构成，喜好和健康状况。”

奎恩的《自画像（第二视角）》虽然单从审美上来看是抽象的，却向我们精准地展现了艺术家其人，精确无误地捕捉了他的独一无二之处。这个肖像是制作他的“配方”；高反光的画框也激发了观者对医疗、科学实验环境氛围的联想，鼓励观众去思考他们自我的身份认同问题以及个体对“人类基因组计划”的影响。

INGREDIENTS

Human DNA
Toothbrush
Mirrored stainless steel frame
Petri dish
Ajar jelly
Bacteria colonies

原料

人类 DNA
牙刷
培养皿
琼脂
细菌菌落
不锈钢画框，装裱玻璃

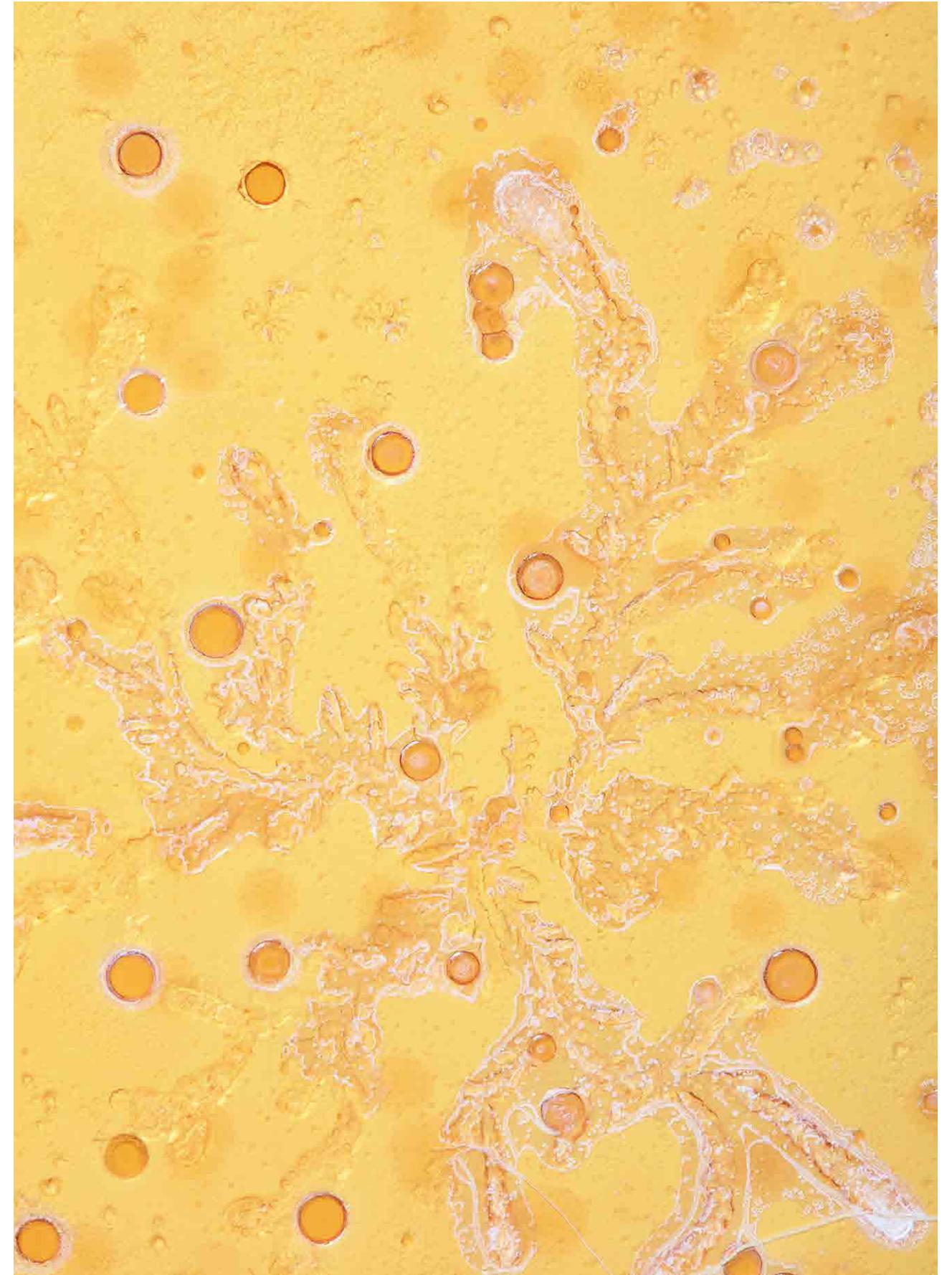
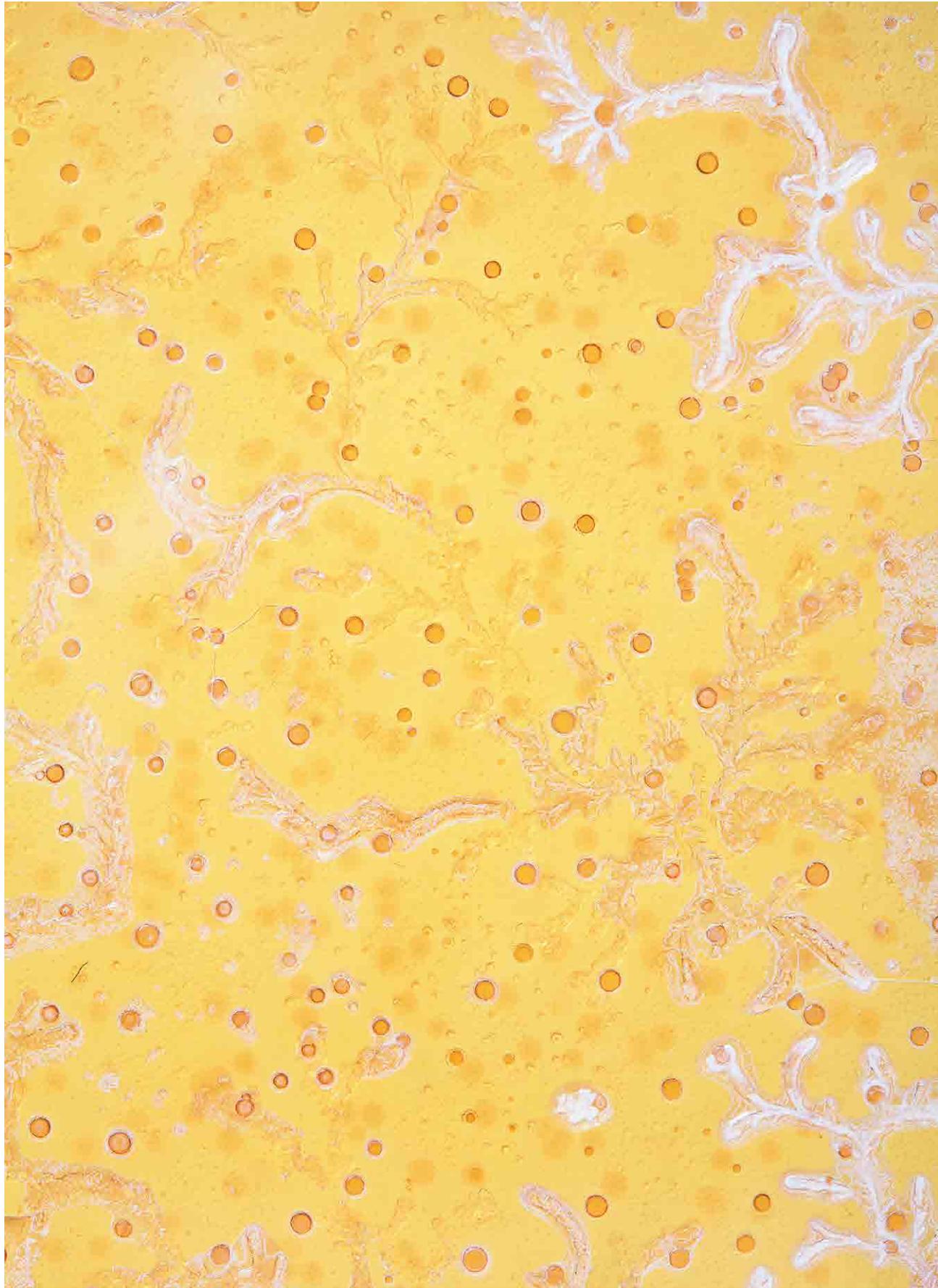
PROCESS

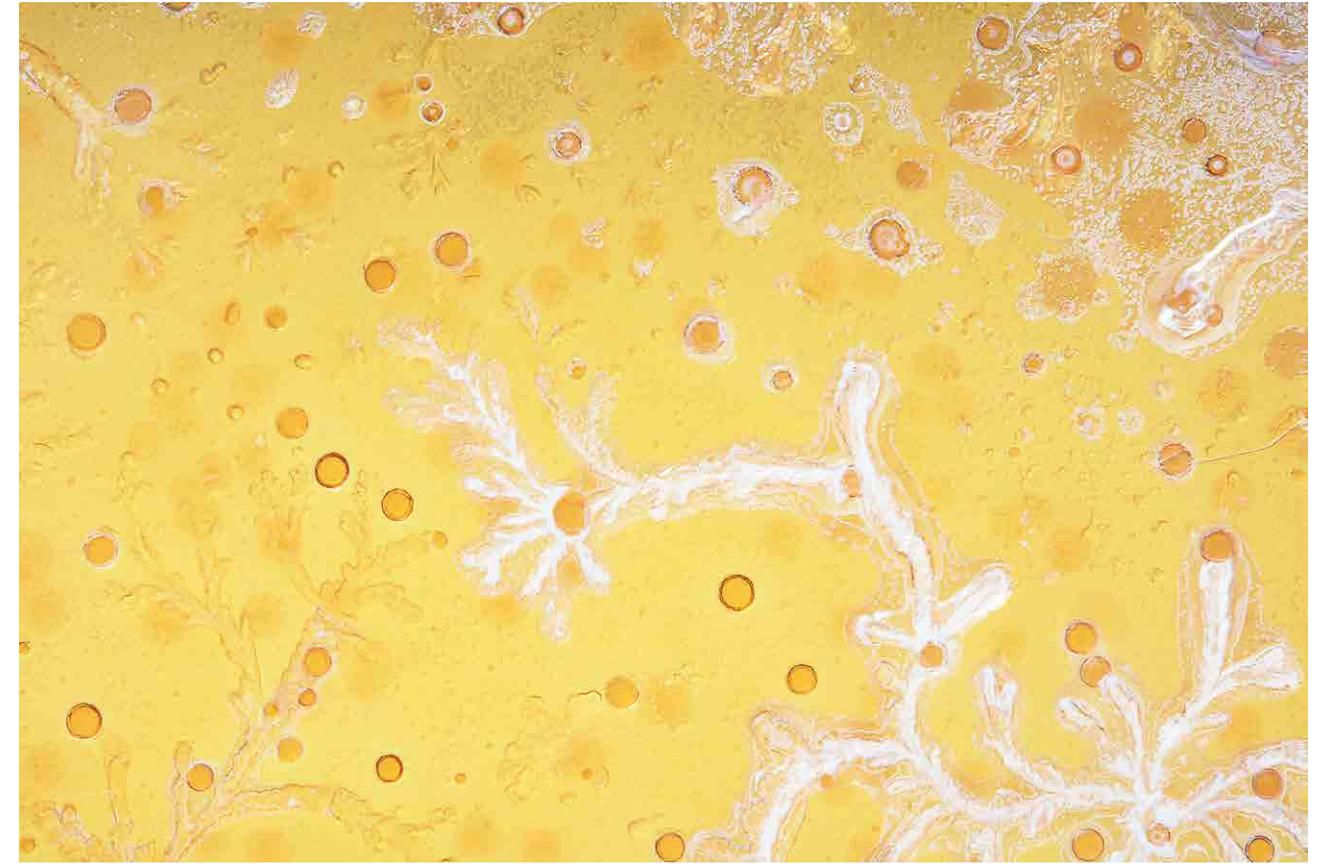
Extract DNA by rubbing toothbrush along the inside of subject's cheek. Take DNA sample to a laboratory to be turned into a DNA library. Chop up strands of DNA. Feed to bacteria colonies on ajar jelly in a petri dish. When bacteria colonies have amplified the DNA by reproducing it, kill the bacteria. Seal the petri dish with silicon. Frame in mirrored stainless steel frame.

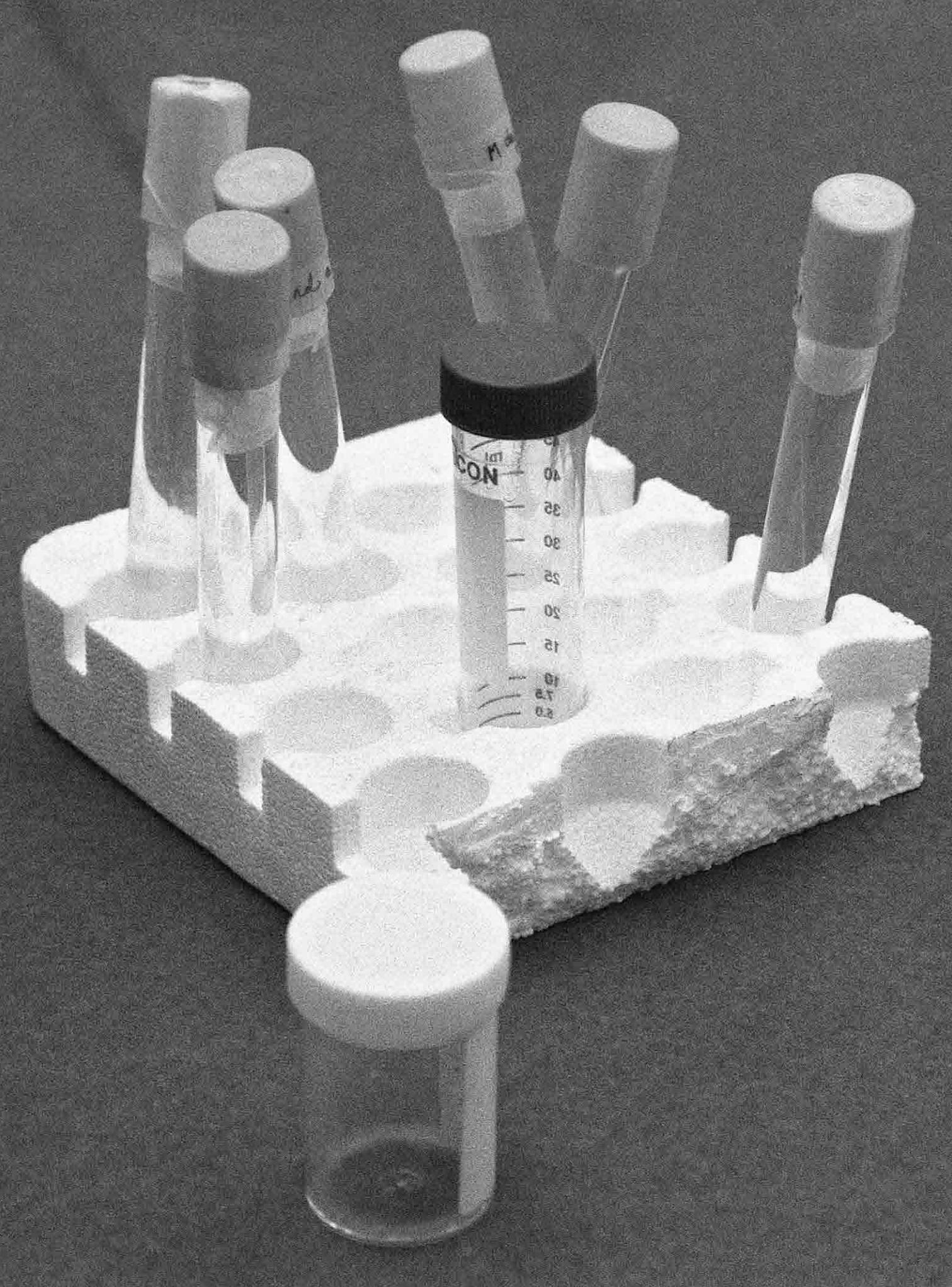
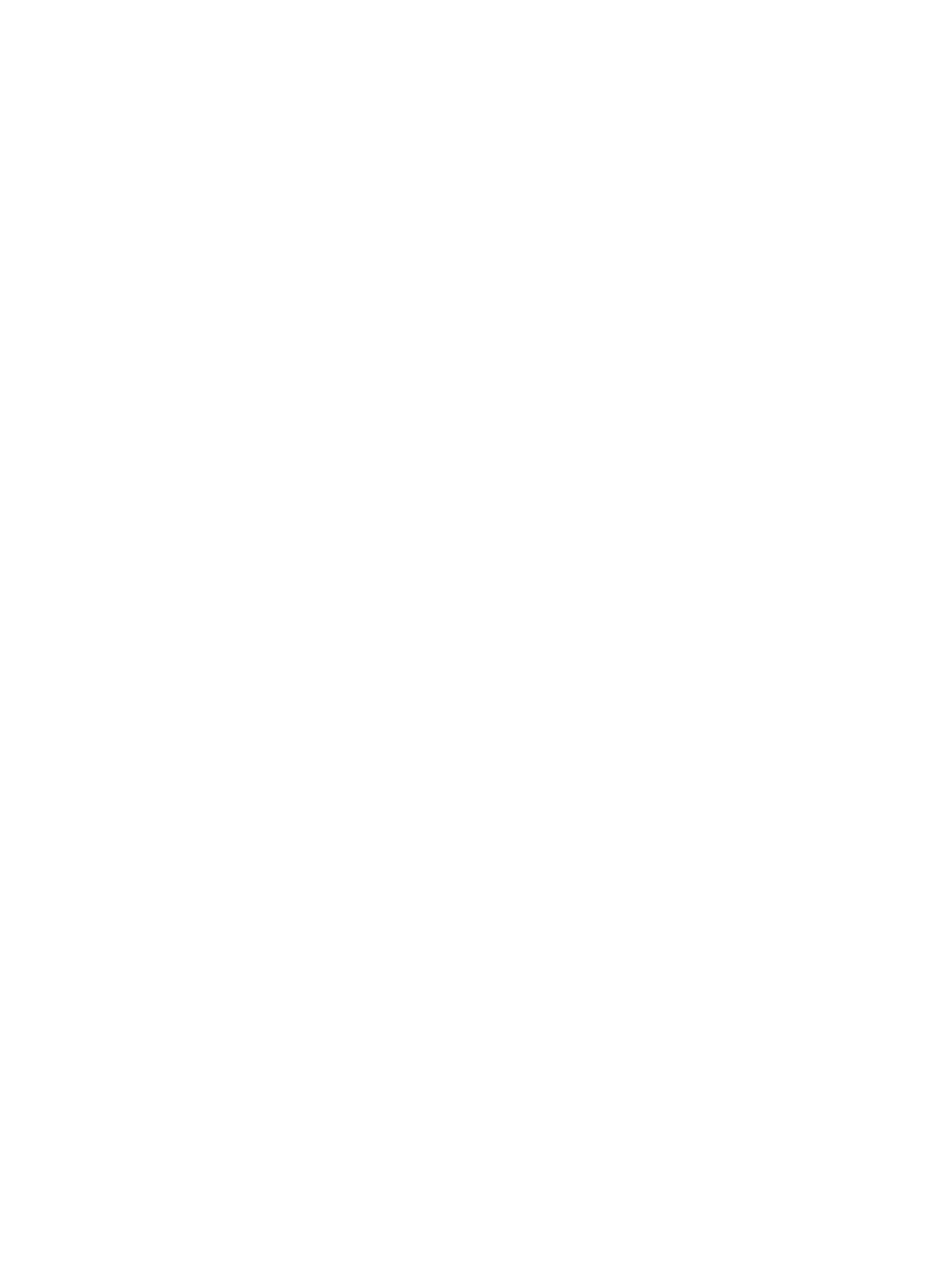
制作过程

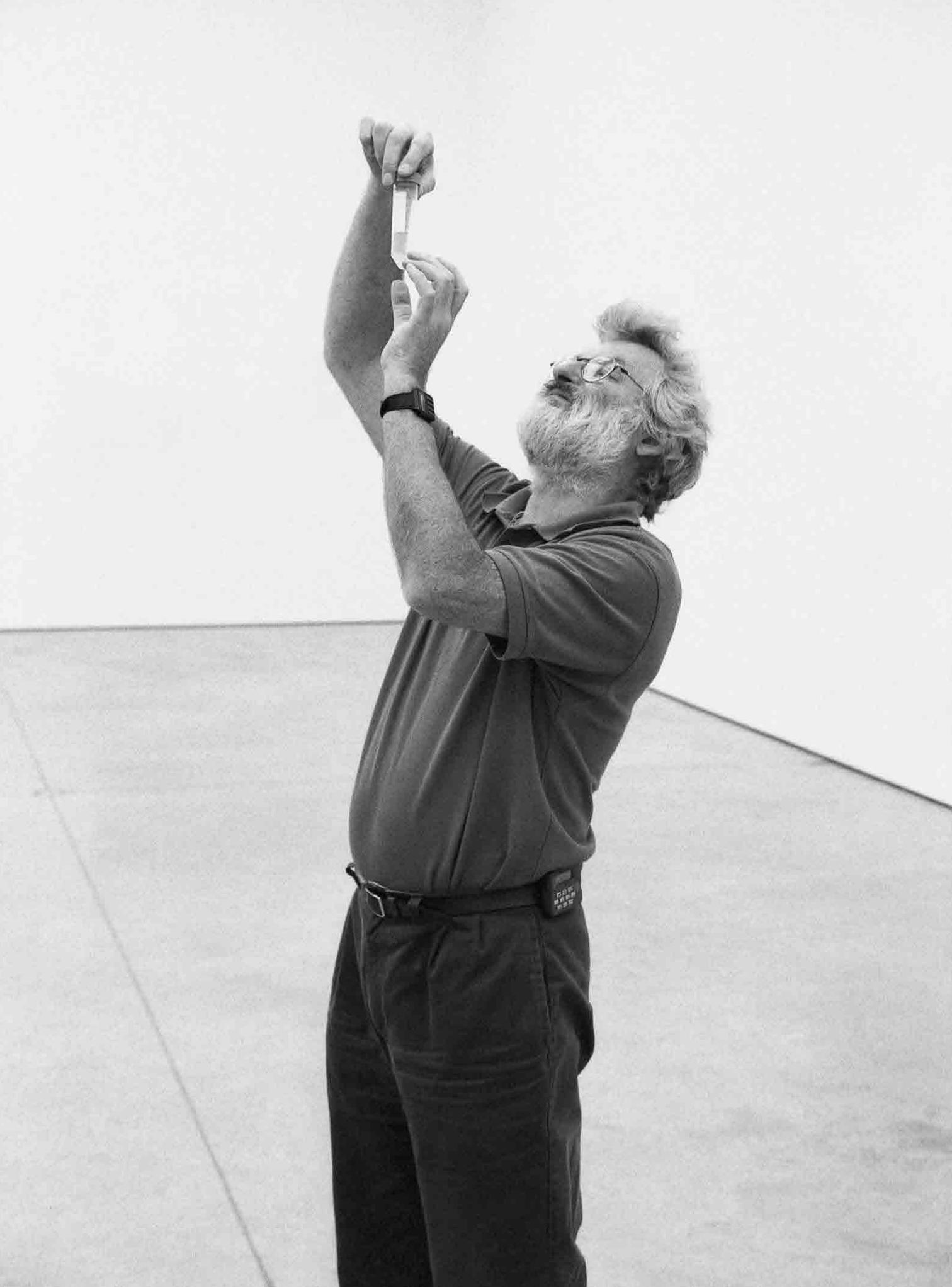
用牙刷在创作对象的口腔内壁摩擦，提取 DNA。将 DNA 样品送入实验室，输出一个 DNA 档案馆。切断 DNA 链，在培养皿中装好琼脂，植入细菌菌落。当细菌菌落复制 DNA 使其增殖之后，再消灭细菌。用硅将培养皿封口。将其裱入不锈钢画框中，安上玻璃。











p 43

Cloned DNA Self Portrait 26.09.01 (2nd perspective), Stainless steel,
polycarbonate agar jelly, bacteria colonies, cloned human DNA,
26.2 × 20.5 × 2.7 cm 2001

第 43 页

《克隆 DNA 自画像 26.09.01 (第二视角)》，不锈钢、果冻聚碳酸酯、克隆细菌、克隆人类
DNA, 26.2 × 20.5 × 2.7 cm (高 × 宽 × 深) 2001

“When someone dies, the carbon atoms in that person are liberated from the body by burning or decomposition, and re-enter the carbon chain, firstly as carbon dioxide. Every carbon atom in your body has been part of other bodies – human, animal or plant – since the formation of the planet. There are a few things which take carbon atoms and permanently bind them into a configuration that does not break down and re-enter the carbon chain but freezes them forever. These include certain kinds of plastic, but more especially the diamond.”

Diamonds are collections of carbon atoms which have been placed under great heat and pressure, miles beneath the surface of the earth. Until recently they were only naturally occurring objects. But now, using machines

which recreate the heat and pressure of the centre of the earth, a real diamond can be grown in a laboratory. In 2002 Quinn commissioned one to make a diamond from atoms from his own body (in this case hair). The hair was carbonised and then graphitised and used to form the diamond.

Thus, *At Last I'm Perfect* is a real diamond which contains atoms which were once a part of the artist's body. Taken out of the carbon chain to stay in icy splendour forever, this artwork is – like *Self* (1991–present) – another kind of frozen self-portrait. Quinn states, *“the title is ironic, since it's only with the possibility of change and transformation that there can be life. This kind of perfection is really death.”*

《最终，我是完美的》，2002

“在死亡的过程中，人体内的碳原子经过燃烧或者分解过程被释放出来，首先以二氧化碳的形式重新回到碳循环链中。因此你体内所有的碳原子都曾经在其它人类、动物和植物的身体中停留过，这个过程自天地混沌之初便开始了。有少数几个物质能将碳原子抽离，永久地封印在一个构型中，使其停止进入碳循环链被永远地封冻住；其中包括几种特殊的塑料，但更典型的则是钻石。”

钻石是碳原子的集合体在地表下百里的极高温、高压的地层中生成的。以前只有天然钻石，但是近年来在实验室中用机器模拟地心的高温高压也可以生产出真正的钻石。奎恩在 2002 年联系了一座实验室，委托对方用自己身体（即毛发）中的碳原子来制作一颗钻石。他的毛发被碳化后再石墨化，用于制作钻石。

因此，《最终，我是完美的》是一颗真正的钻石，包含了艺术家身体中曾经存在的碳原子。从碳循环中被抽离，被永远锁入这个晶莹剔透、耀眼的存在中；这件作品与“自我”（1991 至今）系列类似，是另一种凝固的自画像。奎恩谈到：“这个标题具有强烈的讽刺意味，因为只有碳不断变化、转化，生命才能得以产生和延续；所以这里的完美实际上指向的是死亡。”

INGREDIENTS

Human hair
Charcoal

PROCESS

Burn hair to carbonize. Mix hair with other carbon (the artist used charcoal). Burn at high temperature in pressurised container until the carbon turns to graphite. Continue the process at high temperature in a high pressure container. Vaporize graphite until crystalized into diamond. Take rough diamond to a jeweller and cut according to taste.

原料

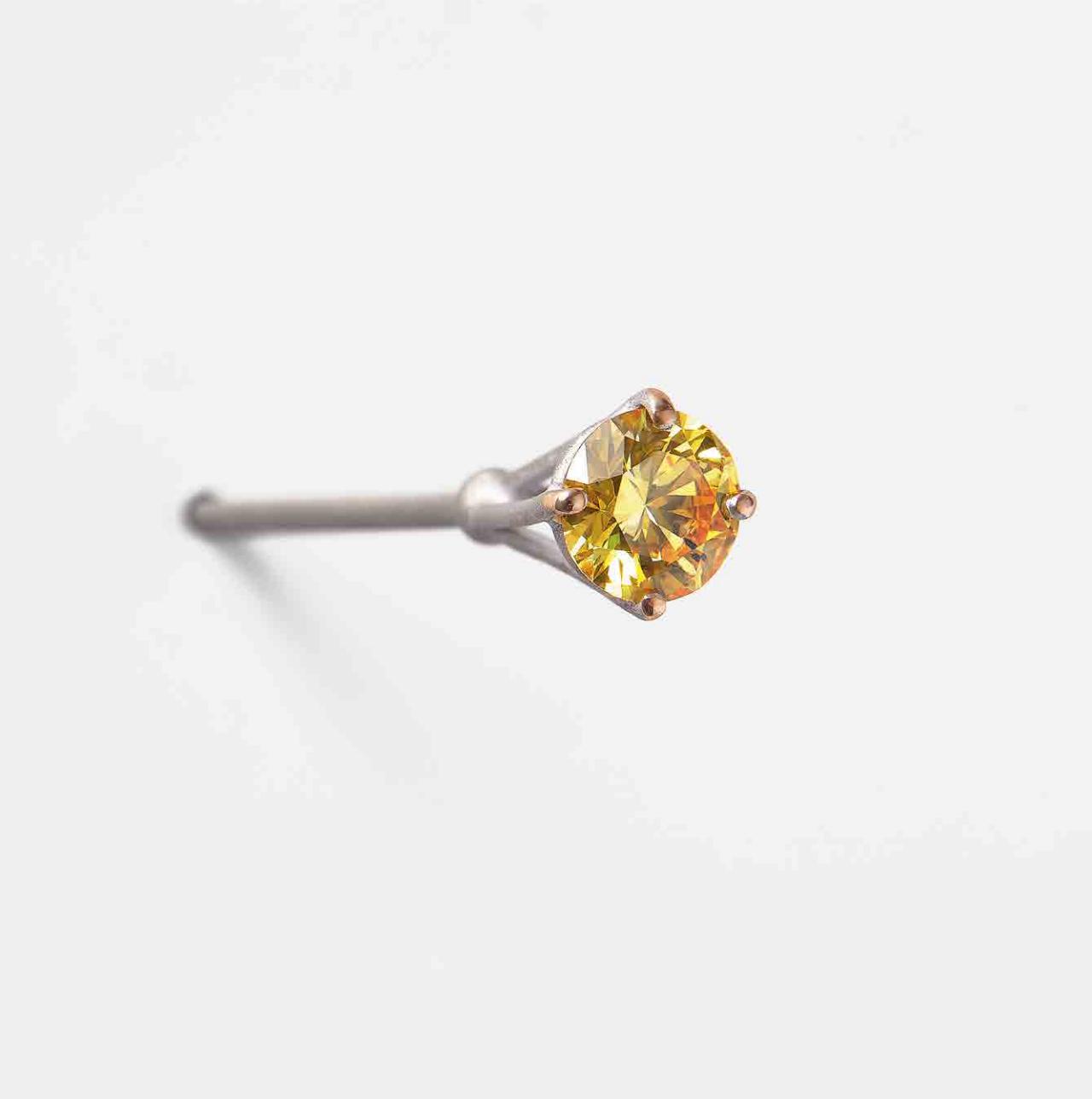
人类毛发
木炭

制作过程

将人类毛发燃尽至碳化；将毛发与其它碳混合（艺术家使用了木炭）；将其放入预先设定好的高压容器中高温燃烧，直至碳转化为石墨；继续在高压容器中高温继续这个过程；待石墨挥发，直至结晶形成钻石；将毛钻送到一个珠宝商处，加工切成想要的形状。











p 55

At Last I'm Perfect, 1.2 carat yellow diamond made with carbon from the artist's body 2002

p 62

White Light Refracted Through Diamond, Work on paper 2002

第 55 页

《最终，我是完美的》，由艺术家体内提取的碳元素制成的 1.2 克拉黄钻 2002

第 62 页

《钻石折射白光》，纸上绘画 2002

To make the *Labyrinth* series of paintings and sculptures, Quinn takes the ready-made, abstract pattern of a person's fingerprint, and enlarges it, either with paint on oval-shaped canvases or in bronze relief sculptures. As with his earlier DNA works, Quinn is interested in the idea of making portraits of people that are more than just an image of them – they are an actual visual index of their identity. These works reflect the idea of a high-surveillance culture, where individual identity is reduced to and controlled by a fingerprint.

“The fingerprint is a unique abstraction which is also profoundly figurative. A mark of individual identity which can be read by a scanning machine or in comparison to a fingerprint library, but to a human being remains enigmatic.” The title *Labyrinth* speaks to the elusiveness of identity, and that it is a quality that exists in, and cannot be thought of separately from, time. As Quinn has said, *“the viewer’s eye meanders around the lines of a fingerprint, like a person wandering a labyrinth searching for a centre that is not there.”* In this series Quinn asks *“can we ever truly know anyone, even ourselves?”*

《迷宫》，2011—至今

为了创作《迷宫》系列的绘画和雕塑，奎恩采用了一个基于某人的指纹生成的现成的抽象图案，并将其放大之后制作了一系列卵形的布面油画和铜质的浮雕雕塑。与他早期的DNA系列类似，奎恩关注的不仅限于描绘出关于一个创作对象的图像，而是通过构建他们的身份的视觉索引来完成肖像的创作。这些作品反映了一个高度管控型文化中，个体身份被压缩、控制在一枚小小指纹中。

“指纹具有独一无二的抽象性，在深层次看来却又无比地具象。个体身份的标志可以被扫描仪识别，也可以在指纹库中被交叉对比；但是身份本身对于个体而言仍是无解的。”标题《迷宫》所要表达的正是身份的不可知性；这是一种存在于时间中，但无法与时间割裂开来看待的特质。如奎恩所谈到的：“观者的眼睛在指纹的纹路上游移，正如一个人置身于迷宫中努力想要走向那个根本不存在的中心点。”在这个系列中，奎恩抛出的问题是：“我们能不能真正地了解任何人，甚至我们自己？”

INGREDIENTS

Ink pad
Human digit
Canvas
Wooden stretcher
Paint
Silicon extrusion
Staples
Bronze or acrylic
and oil paint

原料

墨盘
人类指纹
帆布
木质画布框
冷压硅胶
颜料
订书针
铜或者丙烯
以及油画颜料

PROCESS

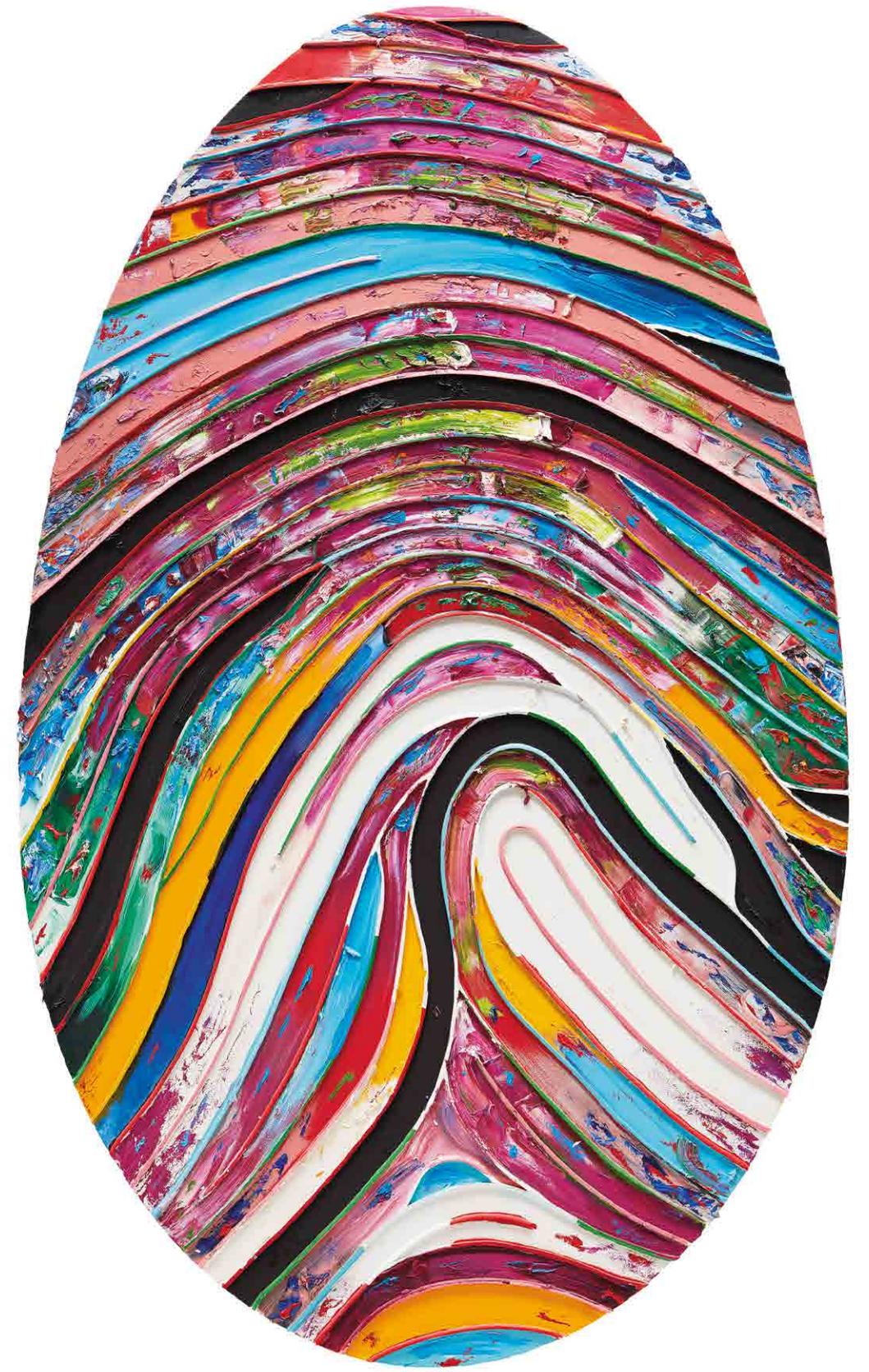
Ink finger. Make fingerprint.
Stretch canvas. Project fingerprint
from acetate onto a canvas and
draw the lines. Glue down extrusion
to make protruding fingerprint.
Paint the canvas.

制作过程

在手指上涂上墨水，按下指纹。绷好画布，
把指纹从透明幻灯片投影到到画布上，描
出线条。将压制品粘上去，制造凸起的指
纹纹路。在画布上作画。











- p 67 *Labyrinth Painting (MQ300 CR)*,
Acrylic & silicon on canvas, 300 × 179 cm 2011
- p 68 *Labyrinth painting (CS300)*,
Acrylic and silicon extrusion on canvas, 300 × 179 cm 2019
- p 69 *Labyrinth Painting MQ250 (Temple Cowley)*,
Oil and silicon on canvas, 250 × 150 cm 2012
- p 71 *Chromatic Labyrinth MQ300 (Salinas de Rosio, Spain)*,
Silicon extrusion and oil on canvas, 300 × 179 cm 2012

- 第 67 页 《迷宫 (MQ300 CR)》，布面丙烯和硅，300 × 179 cm (高 × 宽) 2011
- 第 68 页 《迷宫 (CS300)》，布面丙烯和冷压硅胶，300 × 179 cm (高 × 宽) 2019
- 第 69 页 《迷宫 MQ250 (考利神殿)》，布面丙烯和硅，250 × 150 cm (高 × 宽) 2012
- 第 71 页 《彩色迷宫 MQ300 (塞利那·德·洛西欧，西班牙)》，布面冷压硅胶和油画，300 × 179 cm (高 × 宽) 2012

In his series *We Share our Chemistry with the Stars*, Quinn depicts an iris at close range, in a photorealist, non-expressive style on a round canvas. The eye is enlarged so that it appears virtually abstract and the pupil looks like an aperture or hole in the centre of a fine, detailed network of colourful lines. The artist likes the idea of making ‘stealth’ portraits of people – at once universal and unique, and not just an image of the sitter, but an actual visual index of their identity.

The etymology of the word ‘iris’ is derived from the Greek word for ‘rainbow.’ As the artist says, “*In the colours of the iris, even in quite subtle, dark colours, there is a kind of celebration of individuality. In the middle you have that black hole of the pupil and all of the mystery and uncertainty of life. It’s a very profound expression of the ambiguity which is at the heart of our existence.*”

Furthermore, he was interested in how the positioning of the eye makes it the only internal organ that can be seen externally. “*The iris is in a way our doorway to the world – it is the window we see out of and the doorway for light to enter in and interact with our nervous system. They are like a leakage of the vivid interior world of the body to the monochrome world of the skin.*”

我们与星星的化学构造并无二致，2009 至今

在他的系列作品《我们与星星的化学构造并无二致》中，奎恩在圆形的画布上用一种照相写实主义和非表意化的风格描绘了一个被放大的瞳仁。眼球被放大到一定程度呈现出了视觉上的抽象的效果，瞳孔如同在一簇精细的、一丝不苟的彩色线条的中心铸造了一个深不见底的黑洞。艺术家喜欢塑造“含蓄的”人类肖像的这个概念——普遍性与唯一性共存，不仅仅作为一个关于创作对象的图像，更是他们身份的整个视觉索引。

其“瞳孔”一词的词源，来源于希腊语的“彩虹”。正如艺术家所说：“在瞳孔的色彩世界中，甚至是在最微妙的、深色的色彩中，也能升华出对个体性的赞颂。在正中间的瞳孔如同一个黑洞，纳入了所有的生命的神秘和不可知性。这是对我们生命存在的不确定性的一种深层次的表现。”

另外，引发他思考的还有，眼睛因其构造成为了人体唯一一个外部可见的内部器官。“瞳孔是我们内心世界通向外界的窗口——心灵的窗户和光照进来的地方，是外界与我们的神经系统相交之处；透过瞳孔可以窥见我们单一色彩的皮相之下生动的内部世界。”

INGREDIENTS

Camera
Close-up lens
Macro flash
Human iris
Canvas
Staples
Stretcher
Airbrush
Oil paint

原料

照相机
放大镜
微距闪光灯
人类瞳孔
画布
订书针
画布框
气笔
油画颜料

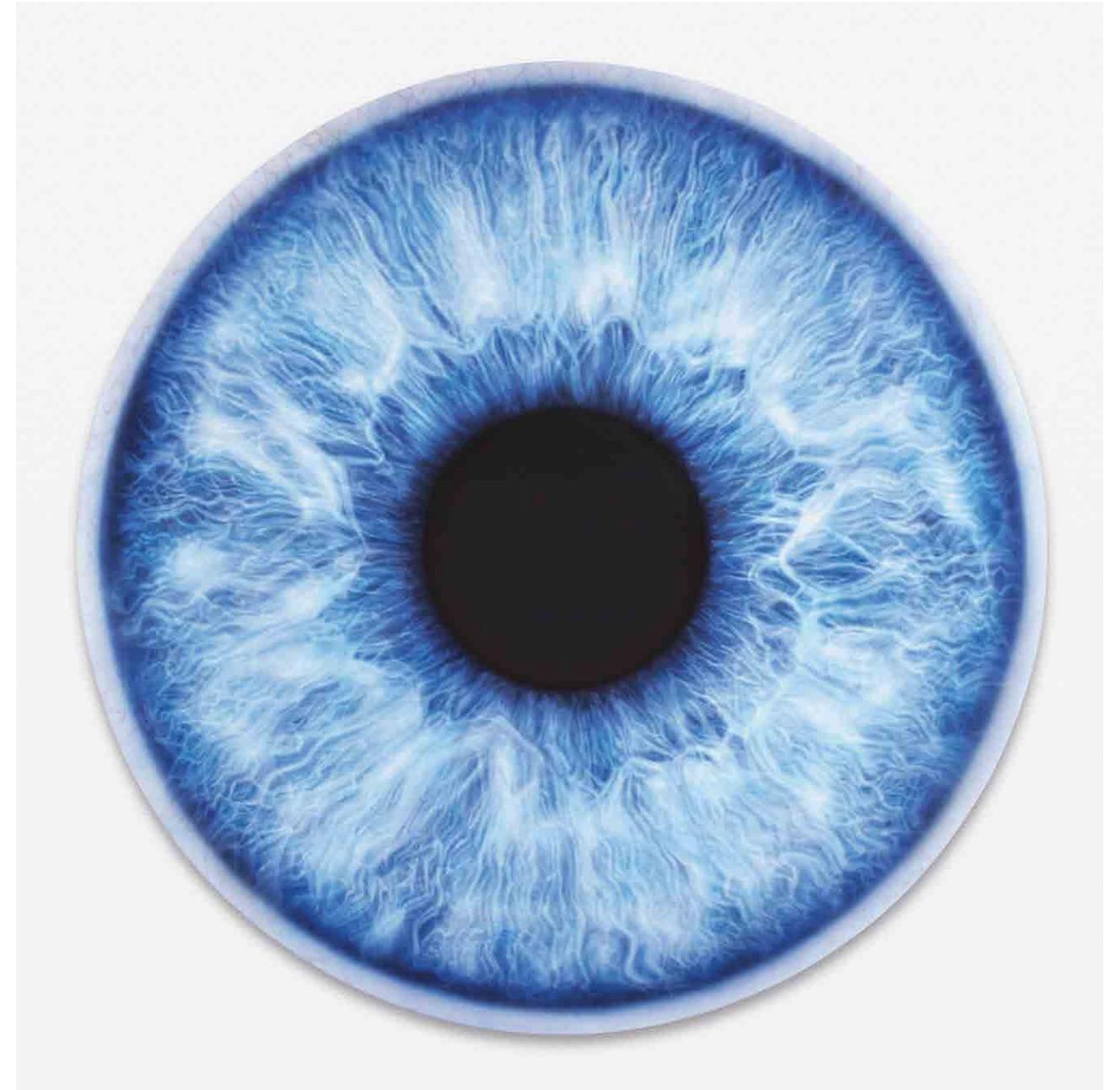
PROCESS

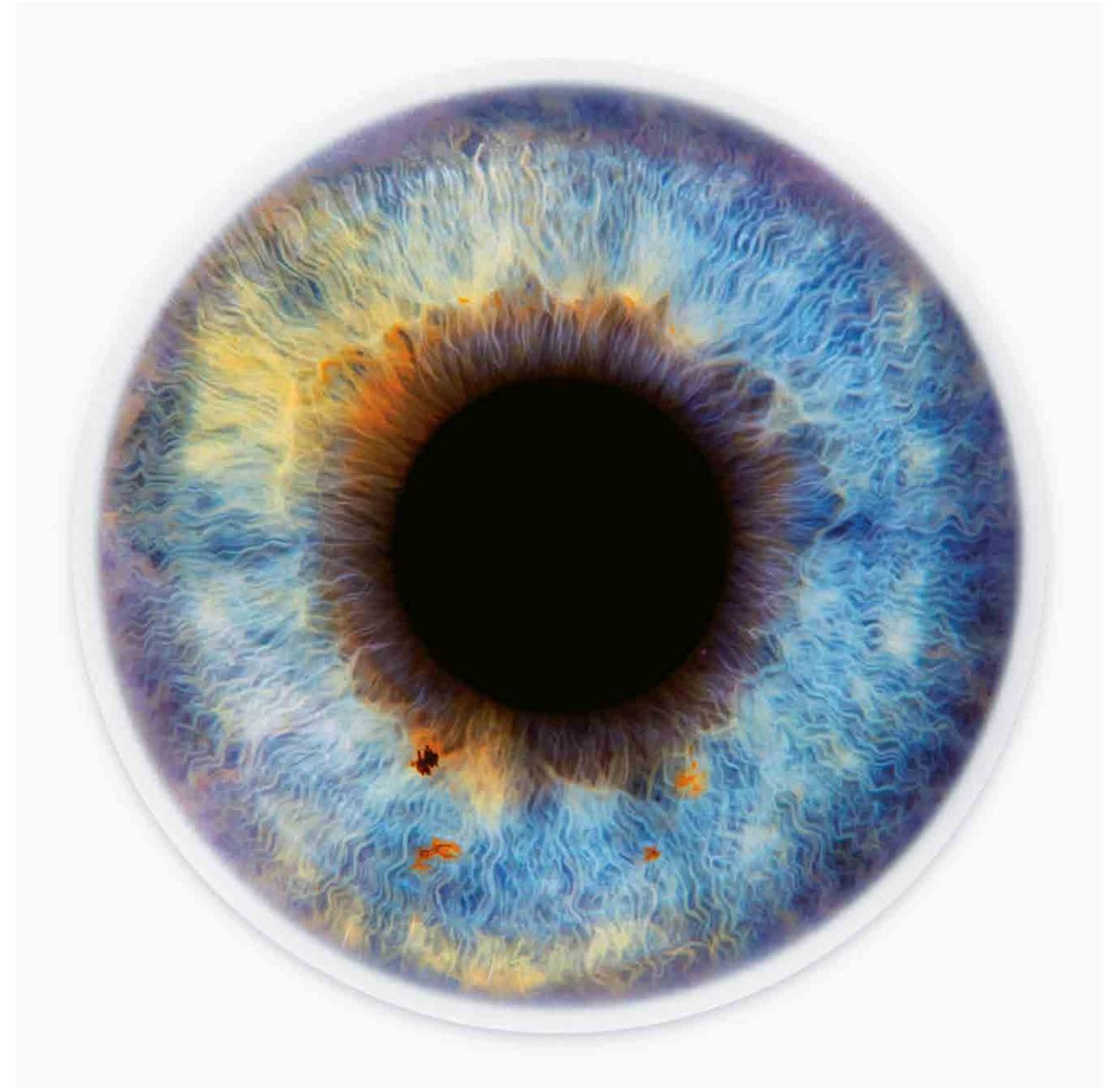
Photograph subject's eye at close range. Paint iris onto canvas using oil paint and an airbrush. Stretch canvas.

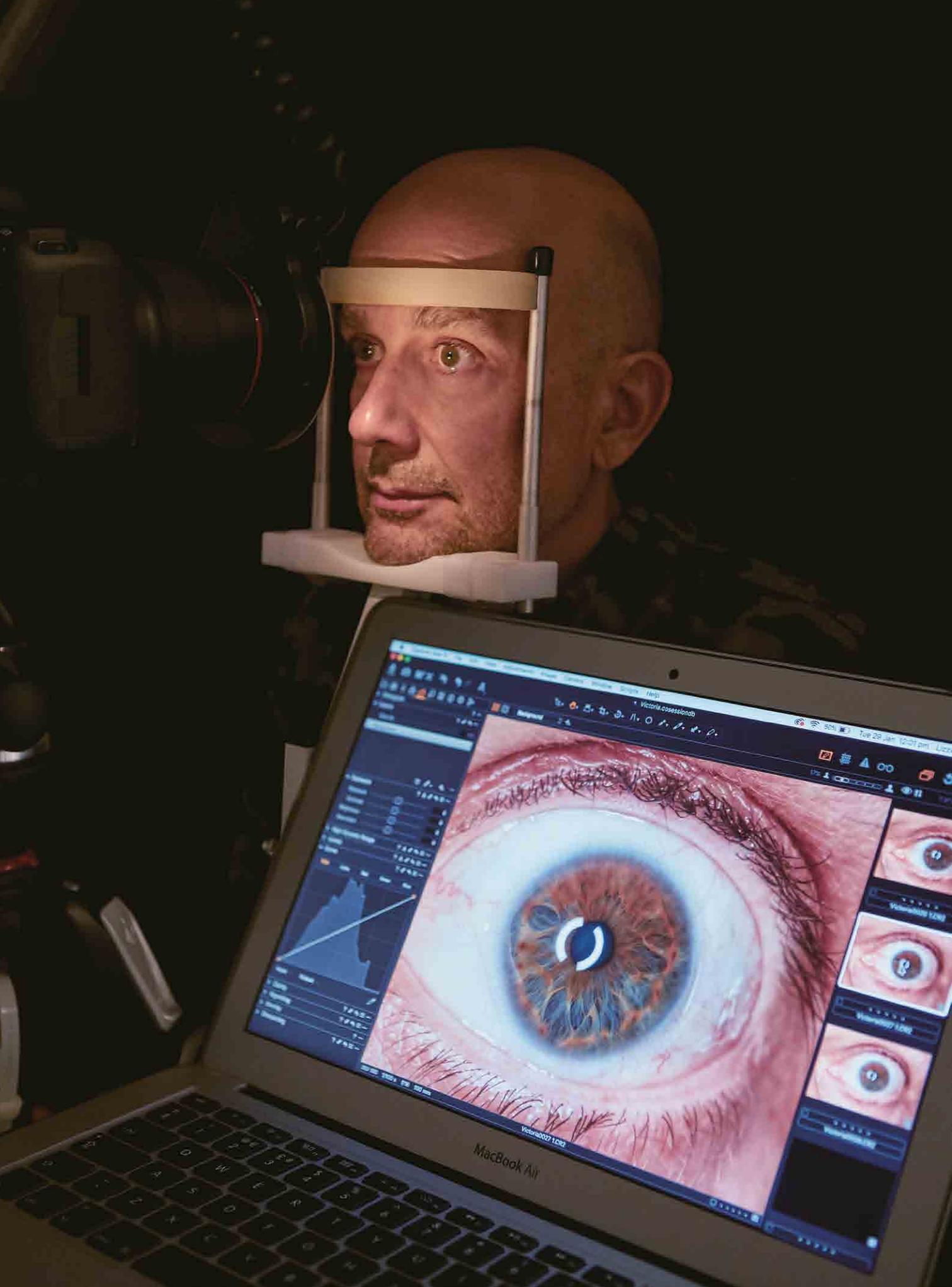
制作过程

近距离拍摄创作对象的瞳孔。用气笔充上油画颜料在画布上画出眼球的图像。绷好画布。











- p 79 *We Share Our Chemistry with the Stars (MQ300)*,
Oil on canvas, ϕ 300 cm 2019
- p 81 *We Share Our Chemistry with the Stars (KD220)*,
Oil on canvas, ϕ 219 cm 2016
- p 83 *We Share Our Chemistry with the Stars (VW300L)*,
Oil on canvas, ϕ 300 cm 2017

- 第 79 页 《我们与星星的化学构造并无二致 (MQ300)》，布面油画， ϕ 约 300 cm 2019
- 第 81 页 《我们与星星的化学构造并无二致 (KD220)》，布面油画， ϕ 219 cm 2016
- 第 83 页 《我们与星星的化学构造并无二致 (VW300L)》，布面油画， ϕ 约 300 cm 2017

“I was in the British Museum looking at people who were admiring the fragmented marble statuary, when it struck me that if someone whose body was in the same shape as the sculptures were to come into the room, most of the admirers would have the opposite reaction. It was interesting to me to see what is acceptable in art, but ‘unacceptable’ in life.”

Another Kiss, 2006 from *The Complete Marbles* series shows long-time collaborators Alison Lapper and Peter Hull kissing. Having created sculptures of the two separately (*Peter Hull*, 1999, and *Alison Lapper (8 Months)*, 2000), Quinn brings the two together in what appears to be a neoclassical sculpture. Made in marble, a material used to commemorate heroes, Quinn celebrates Peter Hull, paralympic gold medallist and Alison Lapper, acclaimed artist, as heroes who have conquered their own inner world and gone on to live fulfilled lives.

By adopting the language of idealism, *The Complete Marbles* series are comparable to the images of ‘idealised’ beauty that Neoclassicism sought to represent. By highlighting the acceptable notion of an incomplete body within the context of art history, Quinn asks us to question the disparity in real life. These works explore the contradictions between our outside appearance and inner being, celebrating imperfection and the beauty of different kinds of bodies as well as the strength and vitality of the human spirit.

完整的大理石，《另一个吻》，2006

“我在大英博物馆观察到观众们总是带着仰慕之情欣赏那些残缺的大理石雕像，这令我突然想到，如果此时展厅出现了残障人士，这些观众则往往流露出与欣赏作品时截然相反的反应。我真正关注的是‘一些艺术中可被接受的、却在生活中受到排斥的人事物’。”

《另一个吻》(2006)是“完整的大理石”系列中的一件作品，展现了两个长期的合作伙伴艾莉森·莱普和彼得·霍尔亲吻的场景。两个人物的雕像分别在1999年(《彼得·霍尔》)和2000年(《艾莉森·莱普(怀孕八个月)》)完成，奎恩将两者合二为一，使其呈现出新古典主义的韵味。采用大理石这种通常用于为英雄人物塑像的石材，奎恩以这种方式向残奥会金牌得主彼得·霍尔和著名艺术家艾莉森·莱普致以英雄般的敬意，歌颂他们战胜自我、对生活永不妥协的精神。

“完整的大理石”系列采用了理想主义式的语言，创造了堪比新古典主义所孜孜追求的“理想化”之美。奎恩通过突出一个在艺术史语境中可被接纳的身体残缺的概念，呼吁我们对生活中迥异的现实提出的质问。这些作品探讨了我们的外在与内在之间的矛盾，赞美了不完美性、身体的多样的美以及人类精神的强大与活力。

INGREDIENTS

Two humans (the artist used
Alison Lapper and Peter Hull)
Fibreglass
Marble

原料

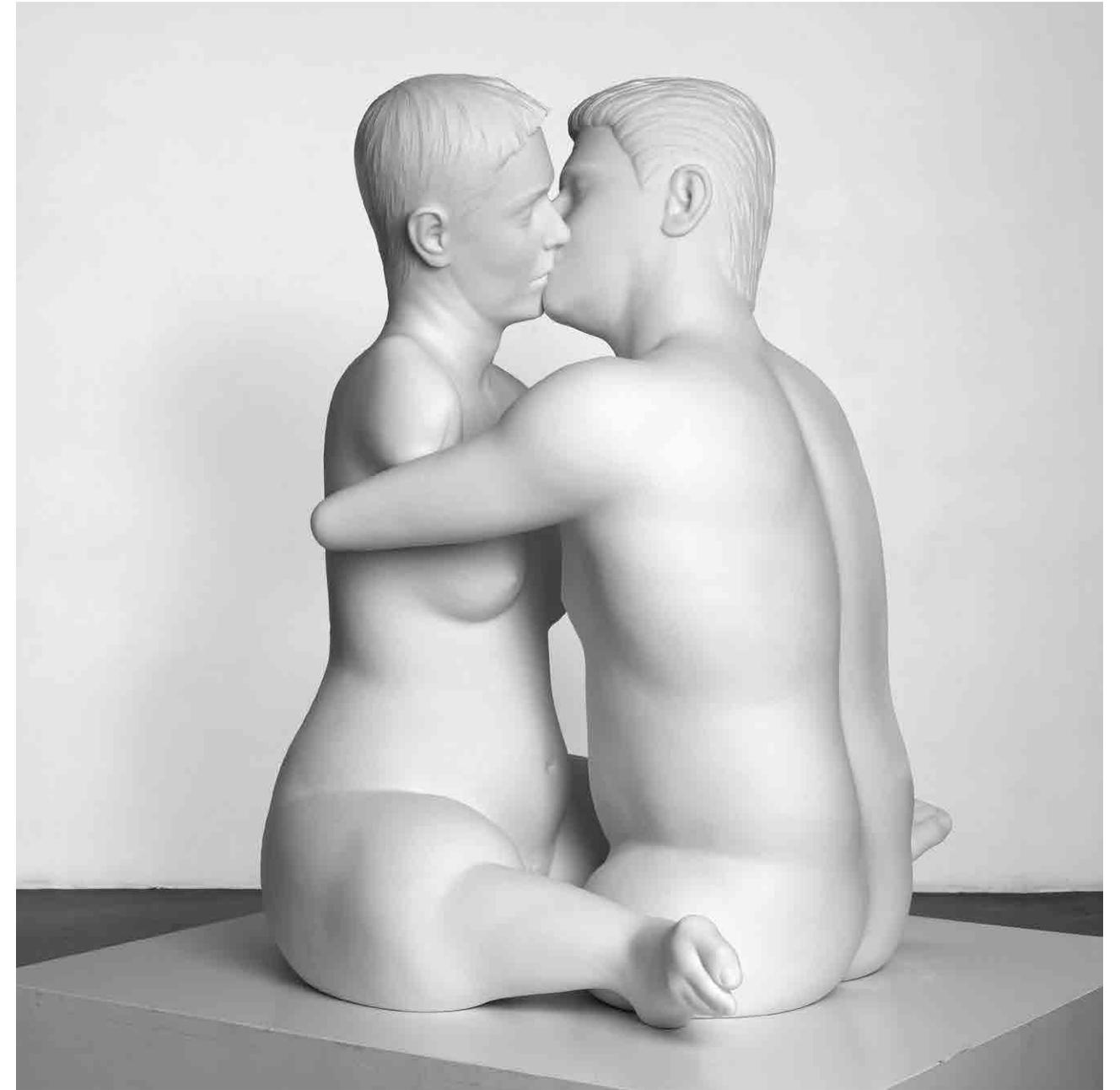
两个人（艺术家邀请了艾莉森·莱普和彼得·霍尔）
玻璃纤维
大理石

PROCESS

Find subjects. Make a plaster
mould of their intertwined bodies.
Cast out (from the mould) a
fibreglass original sculpture. Take
fibreglass to stonemasons in Italy.
Supervise hand-carving in marble.

制作过程

寻找创作对象，用石膏为他们交缠的身体制作一个模子。在模子的基础上用玻璃纤维铸出一件雕塑原型。将玻璃纤维原型交给意大利的石匠，监督石匠手工雕刻出最终的大理石雕塑。





p 91 *Another Kiss*, Marble, 100 × 64 × 68 cm 2006

第 91 页 《另一个吻》，大理石，100 × 64 × 68 cm（高 × 宽 × 深）2006

Quinn's *All About Love* series explores the notion of love and all that it entails. Each sculpture is a life-cast of two lovers in different poses, embracing one another. With Quinn and his collaborator physically bound together during the casting process, the artist has said that, *"these sculptures are somehow fragments about a moment, or a memory. They're like a breath of air; they're very ephemeral, a frozen moment."*

This series of works resonate with numerous chapters throughout the history of art – from the Pietà works of the Renaissance, to the plasters of Rodin. *"I had been looking at many of books at the time and quite often when you look at these [All About Love] sculptures you see they're relaxed versions of famous antique artworks. They're a casual classicism in some way."*

All About Love creates a contemporary, raw language in which to talk about love. Made from fibreglass, the works appear delicate, and even eggshell-like, suggesting the fragility of human relationships. This striking series creates a compelling dialogue between contemporary and classical art.

关于爱的一切，2016–2017

奎恩的《关于爱的一切》系列作品探讨了爱的定义及其内涵与外延。每座雕塑都通过现场浇铸呈现了一对爱侣以不同姿势拥抱着彼此的场景。在浇铸的过程中，奎恩与其合作者的身体紧紧地交织在一起。奎恩说道：“这些雕塑都是关于某个瞬间或者某段记忆的残片。它们像是一缕空气，消逝于一呼一吸间，一瞬即永恒。”

在这一系列作品中，奎恩向艺术史上的众多华彩篇章致敬，从文艺复兴时期的“圣殇”到罗丹的石膏雕塑。“我当时翻阅了很多书籍，我经常能从这一系列的雕塑中看到很多经典的古典作品的影

子，不过更加松弛罢了。它们是某种不经意的古典主义。”

《关于爱的一切》系列作品创造了一种当代的、不加矫饰的语言来谈论爱情。由玻璃纤维制成的作品看起来如蛋壳般精致而纤细，暗喻了人际关系的脆弱。奎恩动人的《关于爱的一切》系列作品在当代与古典艺术之间建立起了扣人心弦的对话。

INGREDIENTS

Two humans
Plaster
Silicon dental rubber
Fibreglass resin
Wooden shipping crates
Stainless steel beams
Spray paint
Shipping labels

原料

两个人类
石膏
牙医专用硅胶
玻璃纤维树脂
运输专用木箱
不锈钢柱
颜料喷枪
运输标签

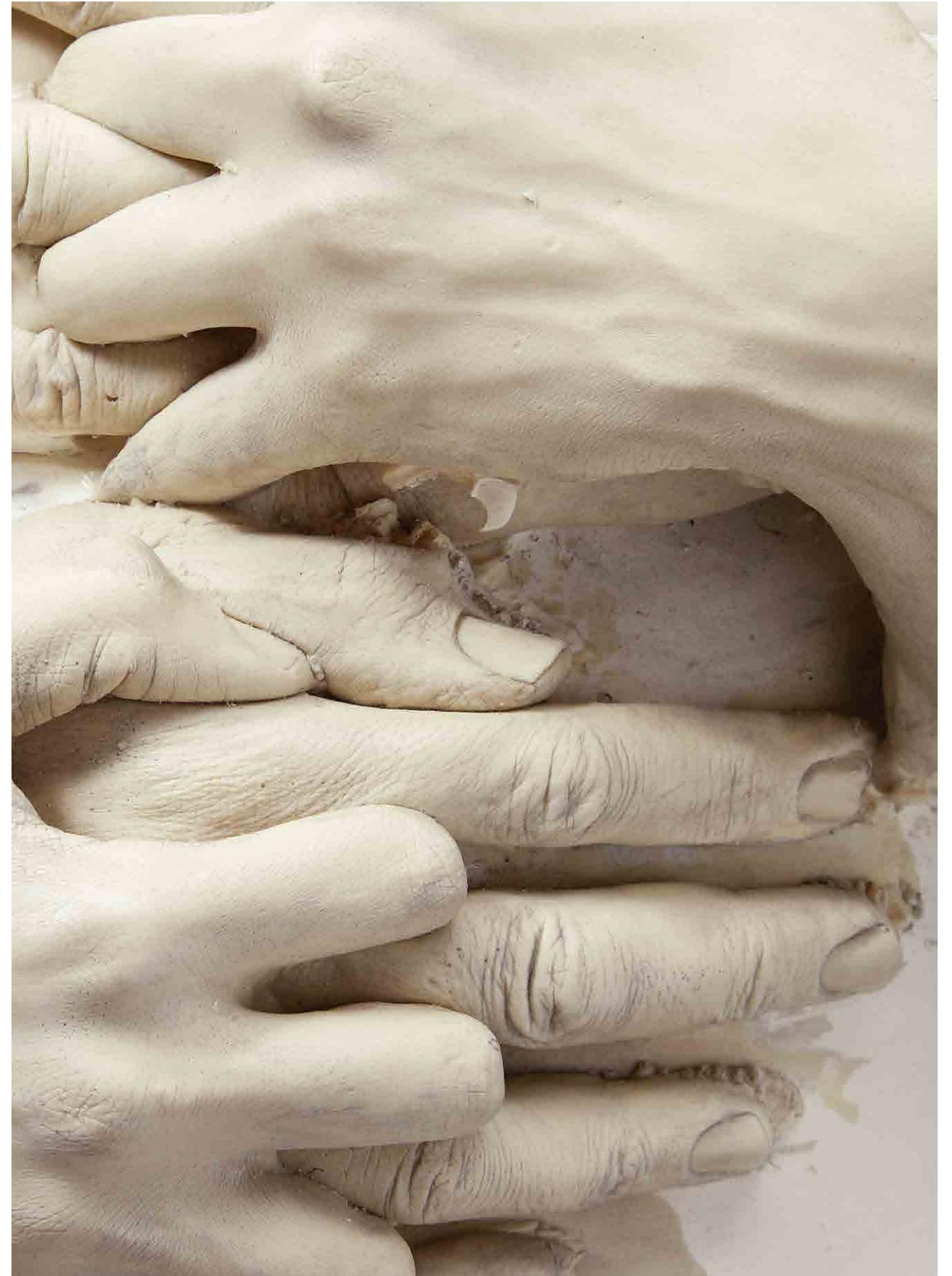
PROCESS

Find subjects. Place subjects in an embrace. Cover subjects with non-toxic silicon dental rubber; let rubber dry. Cover rubber with plaster jacket and allow subjects to stand until the plaster is dry. Free subjects from the mould. Pour fibre-glass resin into the mould and let dry. Combine upper and lower parts of the body using stainless steel beams. Place sculpture on wooden shipping crates. Affix shipping labels to wooden shipping crates.

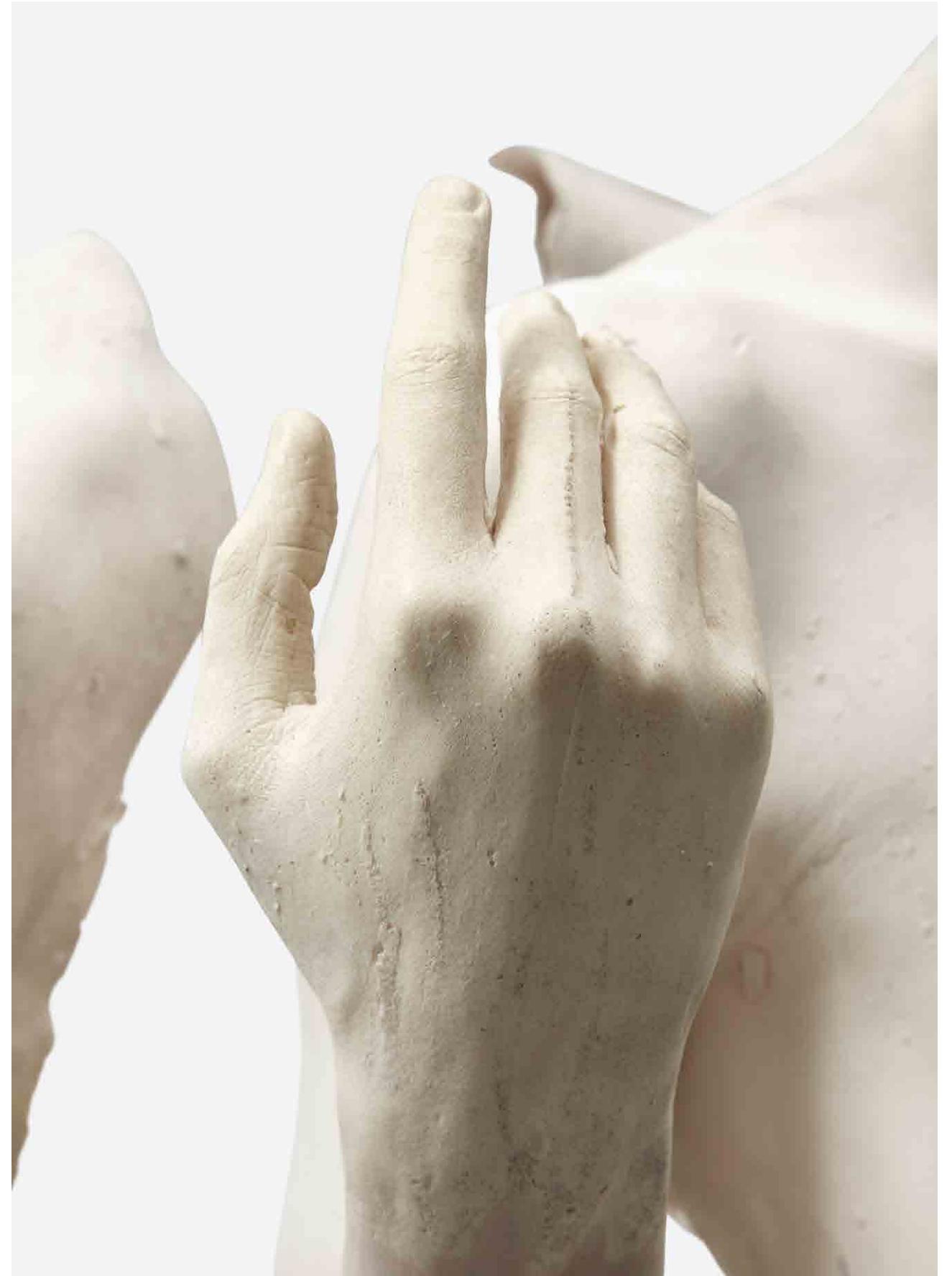
制作过程

寻找创作对象，让创作对象拥抱在一起。在创作对象身上涂上牙医专用的无毒硅胶，待其晾干。在硅胶外涂上一层石膏外衣，创作对象保持姿势不动直至石膏被风干。将模子从创作对象身上取下。在模子中倒入玻璃纤维树脂，待其风干。将上下两部分的肢体用不锈钢柱连接在一起。将雕像置于运输专用木箱之上，将运输标签贴在木箱上。

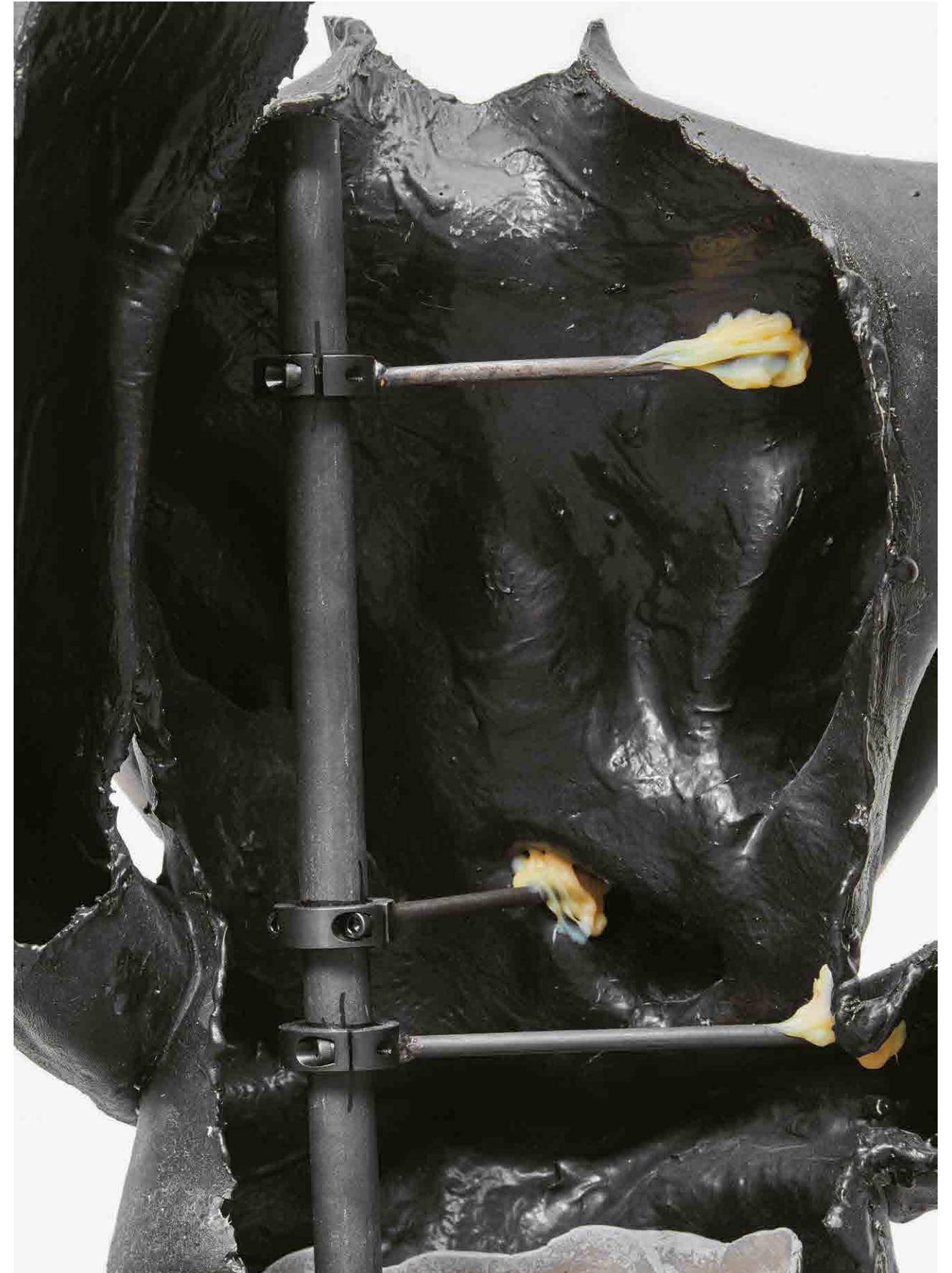


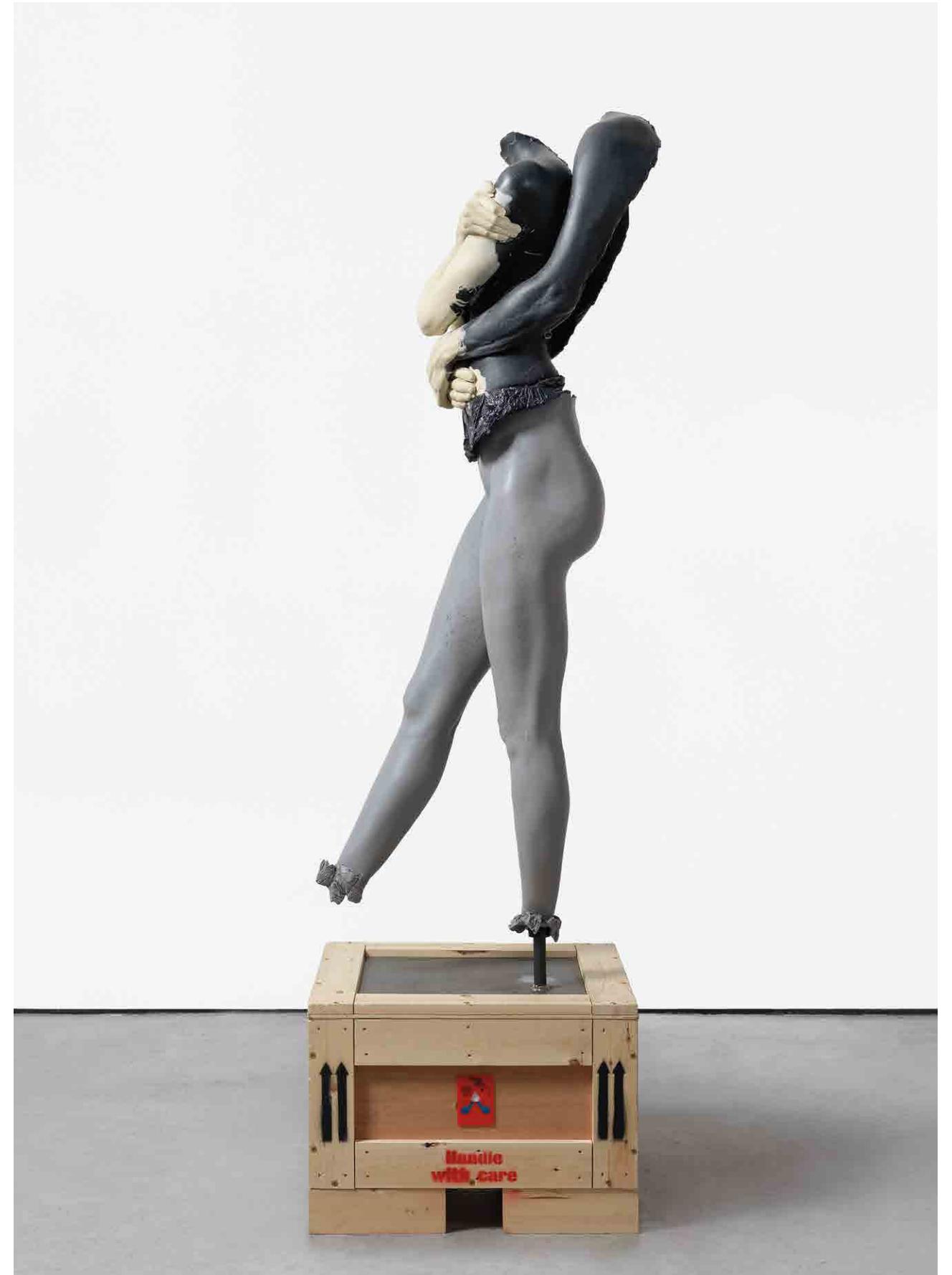


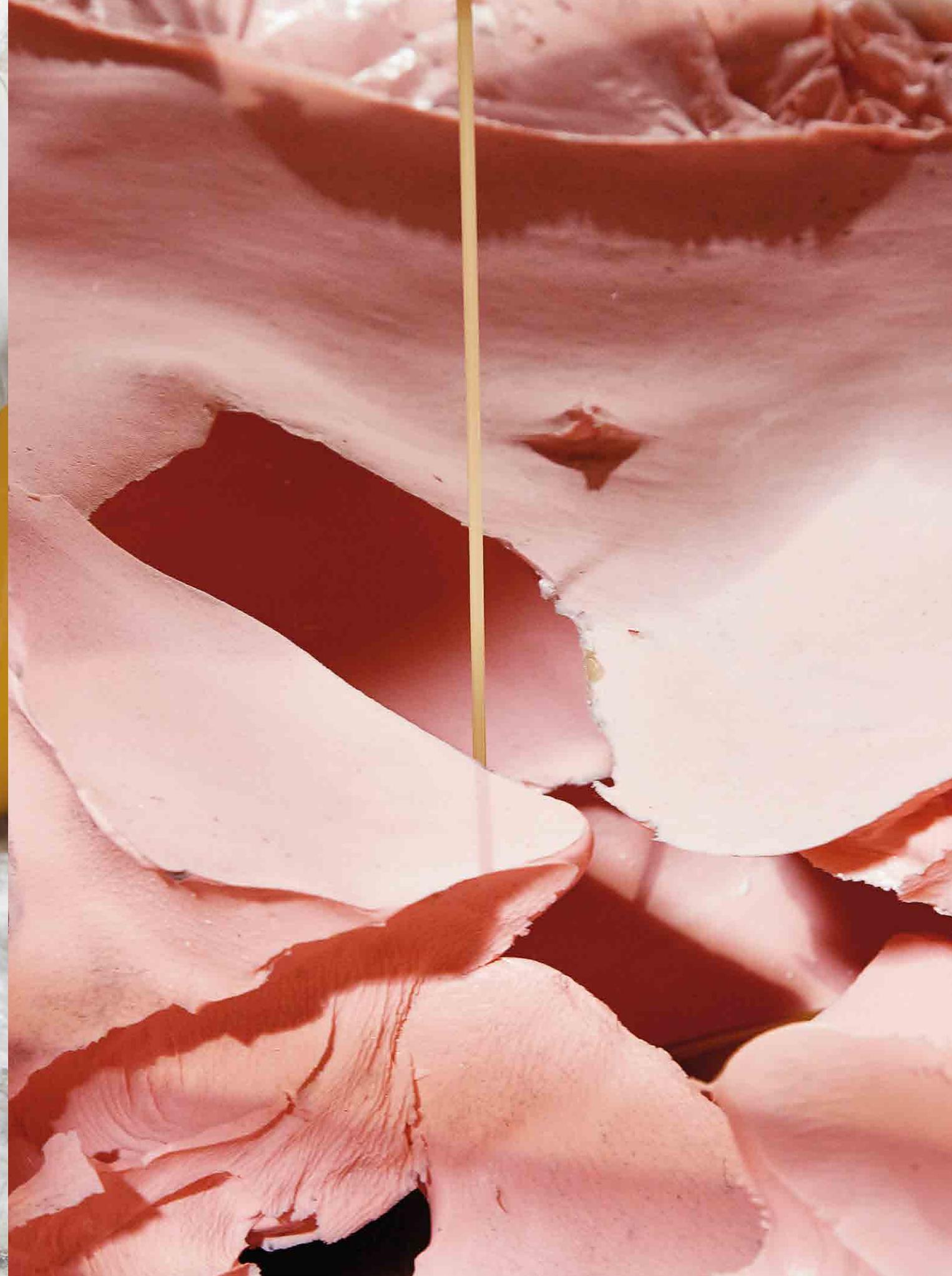














- p 99 *All About Love "Breathe"*, Glass reinforced polyester and biresin polyurethane, stainless steel plate & rod, split shaft collars, softwood and far eastern ply, 213 × 64.5 × 67.5 cm 2016–2017
- p 104 *All About Love "Heaven"*, Glass reinforced polyester and biresin polyurethane, stainless steel plate & rod, split shaft collars, softwood and far eastern ply, 214 × 66 × 76 cm 2016–2017
- p 108 *All About Love "Life"*, Glass reinforced polyester and biresin polyurethane, stainless steel plate & rod, split shaft collars, softwood and far eastern ply, 221 × 64 × 45 cm 2016–2017

- 第 99 页 《关于爱的一切“呼吸”》，强化玻璃聚酯、树脂聚氨酯、不锈钢片和竿、分轴轴环、软木和远东木合板，213 × 64.5 × 67.5 cm（高 × 宽 × 深）2016–2017
- 第 104 页 《关于爱的一切“天堂”》，强化玻璃聚酯、树脂聚氨酯、不锈钢片和竿、分轴轴环、软木和远东木合板，214 × 66 × 76 cm（高 × 宽 × 深）2016–2017
- 第 108 页 《关于爱的一切“生命”》，强化玻璃聚酯、树脂聚氨酯、不锈钢片和竿、分轴轴环、软木和远东木合板，221 × 64 × 45 cm（高 × 宽 × 深）2016–2017

Chemical Life Support is a series of figurative sculptures that explore the notion of our reliance on medicine or chemical substances. All of the subjects in these works depend on a drug to stay alive, whether due to illness or an ongoing medical condition. To make the sculptures, Quinn mixed a dose of the drug they were dependent on with polymer wax.

Innoscence (2004) is a portrait of Quinn's son after a severe allergic reaction he had to baby formula as a young infant. "In 2003, my son had a severe anaphylactic reaction to the first bottle of formula baby milk he was given.

His allergy was so severe that milk and wheat were life-threatening for the first three and a half years of his life. Apart from his mother's breast milk he could only drink Neocate, a food powder made in the lab which the body does not recognise as milk. This inspired me to make this sculpture of him at eight months old, which I cast in a special high-melt polymer wax mixed with Neocate milk powder. It was like a chemical equivalent for the changes in his body and a celebration of science and medicine."

生命的化学依赖，2004–2005

《生命的化学依赖》是一个具象的雕像系列，研究了我们对于药品和化学物质的依赖性的概念。这些作品的创作对象无论是出于疾病或者持续的病理状况的原因都依赖于某种药物而生存。为了创作这些雕塑，奎恩在聚合蜡中加入了一剂他们各自赖以生存的药物。

《纯真科学》(2004)的原型是奎恩的儿子，他在婴儿时期对奶粉有严重的过敏反应。“我儿子在2003年第一次食用婴儿配方奶粉时就产生了严重

的过敏反应。他的过敏症严重到牛乳和小麦在他三岁半前甚至会危及到他的生命。除母乳外，他只能喝纽康特（一种在实验室制作的食物粉末，身体可以识别出这并非牛奶）。至此激发了我创作了这件雕塑，展现了他八个月大时沉睡的模样。我采用了一种特殊的高熔点合成蜡与纽康特混合来浇筑完成这件作品。加入了相当于能引起他体内变化的化学等量药物，是一次对医学和科学的致敬。”

INGREDIENTS

Subject, Wax, synthetic polymer, dried glucose syrup, fractionated coconut oil, hybrid safflower oil, canola oil, L-Arginine, L-Lysine, L-Aspartate, L-Glutamine emulsifier (E472 (c)), L-Leucine, tripotassium citrate, calcium phosphate dibasic, L-Phenylalanine, trisodium citrate, L-Proline, L-Valine, Glycine, L-Isoleucine, N-Acetyl L-Methionine, L-Theonine, magnesium chloride, L-Histidine, L-Serine, L-Alanine, potassium chloride, L-Tryptophan, Choline Bitartrate, L-Tyrosine, sodium chloride, L-Cystine, Taurine, ascorbic acid, ferrous sulphate, L-Carnitine, zinc sulphate, Inositol, Nicotinamide, DL-Alpha Tocopheryl Acetate, Calcium-D-Pantothenate, copper sulphate, manganese

原料

创作对象, 蜡, 人造合成物, 干葡萄糖浆, 分馏椰子油, 混合红花油, 芥花油, L-精氨酸 L- 赖氨酸 L- 天冬氨酸, L- 谷氨酰胺 乳化剂 (E472(c)), L- 亮氨酸, 柠檬酸三钾, 磷酸氢钙, L- 苯丙氨酸, 柠檬酸三钠, L- 脯氨酸, L- 缬氨酸, 甘氨酸, L- 异亮氨酸, N- 乙酰 L- 蛋氨酸, L- 可可碱, 氯化镁, L- 组氨酸, L- 丝氨酸, L- 丙氨酸, 氯化钾, L- 氨酸, 胆碱酒石酸氢盐, L- 酪氨酸, 氯化钠, L- 胱氨酸, 牛磺酸, 抗坏血酸, 硫酸亚铁, 左旋肉碱, 硫酸锌, 肌醇, 烟酰胺, DL-Alpha 生育酚乙酸酯, D- 泛酸钙, 硫酸铜, 硫酸锰, 盐酸吡哆醇, 核黄素, 维生素 A 醋酸酯, 叶酸, 碘化钾,

sulphate, pyridoxine hydrochloride, riboflavin, vitamin A acetate, folic acid, potassium iodide, sodium selenite, sodium molybdate, vitamin K1, biotin, chromium chloride, vitamin D3 and cyanocobalamin

PROCESS

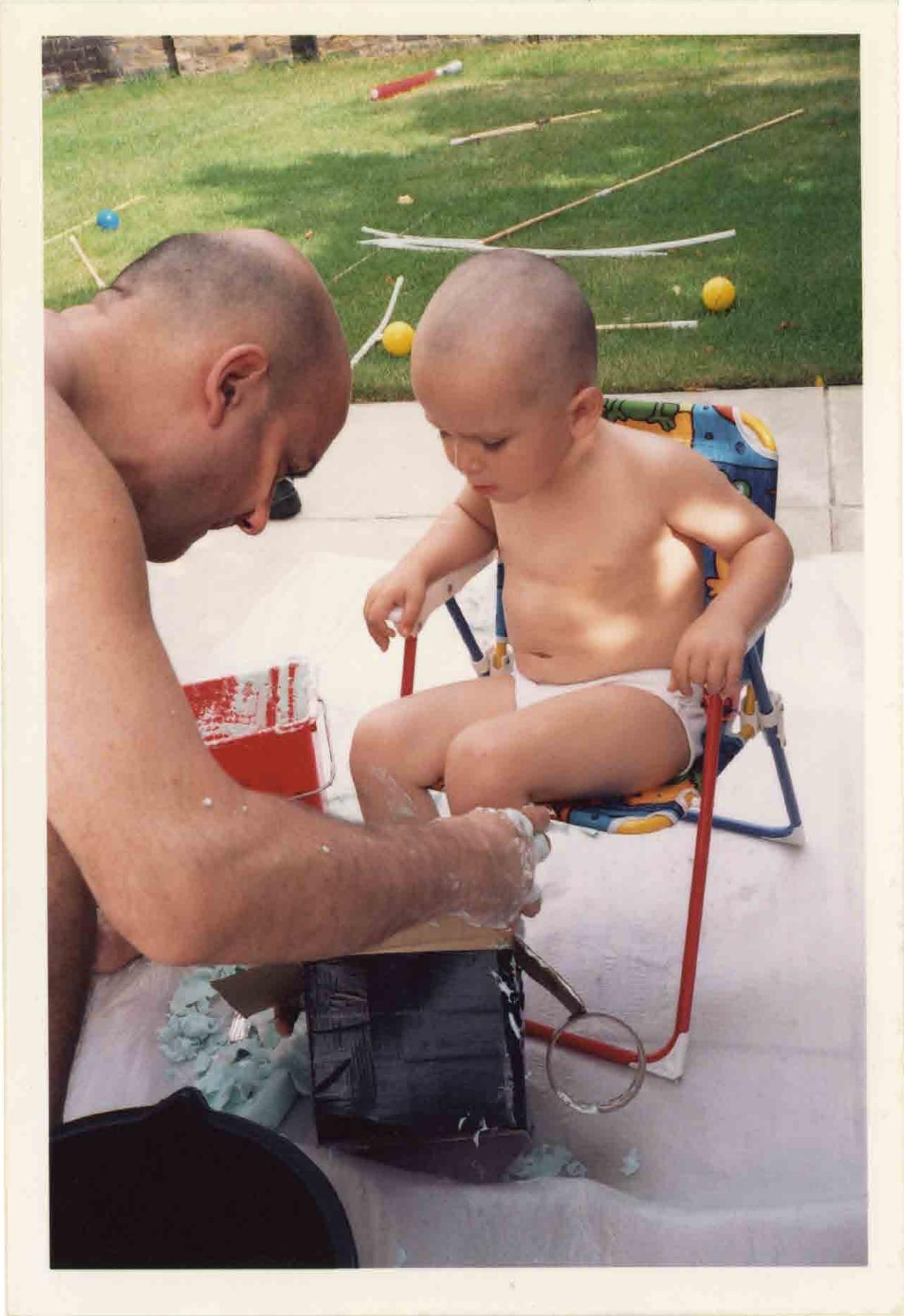
Take 360-degree photos and measurements of subject. Make a clay sculpture of subject. Make a mould of the clay sculpture and cast into fibreglass. Make another mould of the fibreglass and cast into polymer wax, adding one daily dose of Neocate hypoallergenic milk powder.

亚硒酸钠, 钼酸钠, 维生素 K1, 生物素, 氯化铬, 维生素 D3 和氰钴胺

制作过程

对创作对象进行 360 度的拍摄和丈量。制作一个创作对象的陶土版雕塑小样。为陶土版雕塑翻模, 浇铸玻璃纤维。为另一个玻璃纤维版翻模, 浇铸合成蜡, 加入一剂日服量的纽康特防过敏奶粉。





p 119

Innoscience, Wax, synthetic polymer, dried glucose syrup, fractionated coconut oil, hybrid safflower oil, canola oil, L-Arginine L-Lysine L-Aspartate, L-Glutamine, emulsifier (E472 (c)), L-Leucine, tripotassium citrate, calcium phosphate dibasic, L-Phenylalanine, trisodium citrate, L-Proline, L-Valine, Glycine, L-Isoleucine, NAcetyl, L-Methionine, L-Theonine, magnesium chloride, L-Histidine, L-Serine, LAlanine, potassium chloride, L-Tryptophan, Choline Bitartrate, L-Tyrosine, sodium chloride, L-Cystine, taurine, ascorbic acid, ferrous sulphate, L-Carnitine, zinc sulphate, Inositol, Nicotinamide, DL-Alpha Tocopheryl Acetate, Calcium-D-Pantothenate, copper sulphate, manganese sulphate, pyridoxine hydrochloride, riboflavin, vitamin A acetate, folic acid, potassium iodide, sodium selenite, sodium molybdate, vitamin K1, biotin, chromium chloride, vitamin D3 and cyanocobalamin, 25 × 68 × 32.5 cm 2004

第 119 页

《纯真科学》，蜡、人造合成物、干葡萄糖浆、分馏椰子油、混合红花油、芥花油、L-精氨酸 L-赖氨酸 L-天冬氨酸，L-谷氨酰胺，乳化剂 (E472(c))，L-亮氨酸，柠檬酸三钾，磷酸氢钙，L-苯丙氨酸，柠檬酸三钠，L-脯氨酸，L-缬氨酸，甘氨酸，L-异亮氨酸，N-乙酰 L-蛋氨酸，L-可可碱，氯化镁，L-组氨酸，L-丝氨酸，L-丙氨酸，氯化钾，L-色氨酸，胆碱酒石酸氢盐，L-酪氨酸，氯化钠，L-胱氨酸，牛磺酸，抗坏血酸，硫酸亚铁，左旋肉碱，硫酸锌，肌醇，烟酰胺，DL-Alpha 生育酚乙酸酯，D-泛酸钙，硫酸铜，硫酸锰，盐酸吡哆醇，核黄素，维生素 A 醋酸酯，叶酸，碘化钾，亚硒酸钠，钼酸钠，维生素 K1，生物素，氯化铬，维生素 D3 和氰钴胺，25 × 68 × 32.5 cm (高 × 宽 × 深) 2004

For this series, Quinn was interested in depicting ways “*people culturally possess their biological bodies*” by using their bodies as a medium – shaping and sculpting their own flesh. “*It’s almost like a contemporary version of Ovid’s ‘Metamorphoses,’ with people becoming their own mythological creatures. I think it is interesting to look at things like enhancing surgery, tattooing and scarification which in the past existed in a very strict ritual context, and is now used by a generation of secularists to invent their own stories and myths.*”

Chelsea Charms (2010) demonstrates how the body is an object that is constantly in flux. The sculpture is modelled on a woman who famously underwent vast physical alternations so that she could have the largest breasts in the world. Made in marble, the sculpture’s life-size scale and classical pose invite the viewer to draw comparisons to ancient Greek and Roman statuary. *Chelsea Charms* there-

fore blurs the line between traditional and contemporary notions of perfection.

Zombie Boy is a sculpture of Rick Genest, also known as Zombie Boy. After being diagnosed with a brain tumour at the age of 15, Genest became fascinated with anatomy and what was inside his body. Over a number of years, Genest covered himself head-to-toe with tattoos of his complete skeleton. Like a readymade version of a modern day écorché anatomy model, Genest’s body carried on its surface the details of his interior.

The Beauty of Healing is a portrait of Benin-born, France-raised and London-based Laurence Sessou. Having undergone keloid scarification – a technique associated with African tribal body rituals, Sessou takes elements of her heritage to create a new global identity that reflects her past and her present. “*She reflects a new kind of urban citizen. She’s cast in concrete which I see as urban marble.*”

身体异变, 2008 至今

奎恩在这个系列中着重描绘了人们以他们的身体为介质，通过塑造和雕琢自己的肉体，“在文化上彰显对自己的身体的所有权”。“这几乎就是现代版的奥维德的《变形记》，人们变成了他们自己的神话灵物。我认为很有意思的是，当下流行的整形、纹身和刻痕这些过去只在很严格的仪式的语境中存在的现象，现在却被新一代世俗主义的人们用于创造他们自己的故事和神话。”

《切尔西·查姆斯》(2010) 展现了当身体被当作一件物品的时候，时刻处于变化中。这件雕塑作品的原型是一个以经历了无数整形手术为求获得世界上最大的乳房闻名的女子。这件大理石雕塑与真人同样大小的尺寸和古典的姿态可能会使得观者将其与古希腊罗马雕塑进行比较。《切尔西·查姆斯》因此模糊了传统与当代的关于完美的观念的边界。

《僵尸男孩》是以里克·杰内斯特为原型所作，他被人称作“僵尸男孩”。他在十五岁的时候被查出患有脑肿瘤，自此杰内斯特开始对人体构造和他体内的存在产生了浓厚的兴趣。在多年间，他将自己从头到脚纹上了一副完整的他自己的骨骼图。如同一个天然的现代版人体肌肉解剖模型，杰内斯特的身体表面承载了内里的种种细节。

《治愈之美》是劳伦斯·塞索的肖像，她出生于贝宁，在法国长大，现居伦敦。她接受了龙骨刻痕（一种与非洲部落的身体仪式相关的技艺），由此塞索汲取了她血液里流淌着的传统创造了一个全新的、全球化的身份，反映了她的过去和现在。“她是代表了一种新型的都市公民。我选择用混凝土来浇筑这件作品，因为我觉得这是一种有都市感的大理石。”

INGREDIENTS

Subject
Clay
3D scanner
Wax
Engraving tools
Concrete / marble

原料

创作对象
陶土
3D 扫描仪
蜡
雕刻工具
混凝土 / 大理石

PROCESS

Take 360-degree photos and measurements of subject. Make a clay sculpture of the subject. Make a mould of the clay sculpture and cast out of wax. Engrave tattoos into surface. Dress in model's real clothes. Mould and cast entire sculpture in concrete / supervise stonemason hand-carving in marble.

制作过程

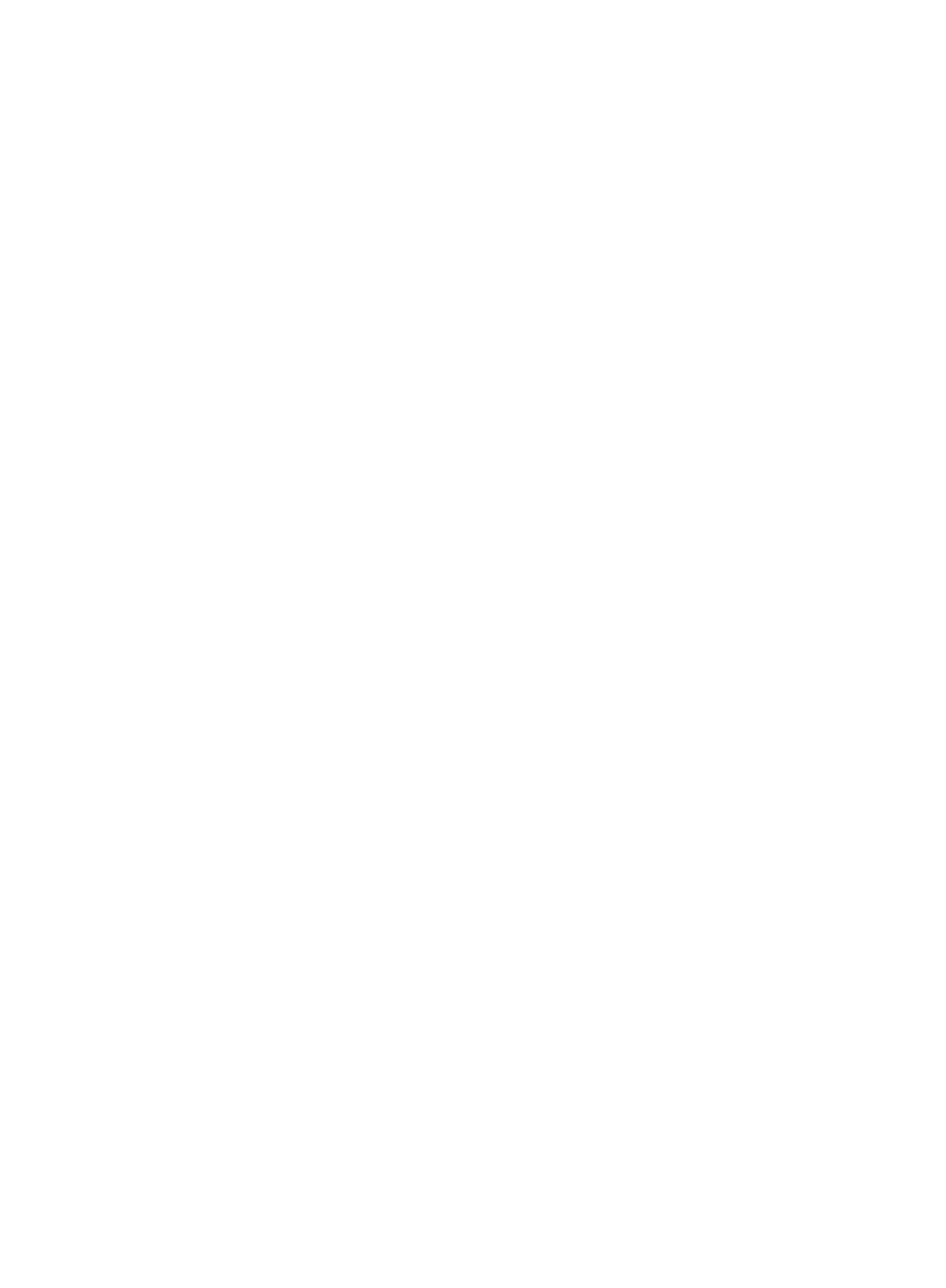
对创作对象进行 360 度的拍摄和丈量，制作一个创作对象的陶土版雕塑。浇铸蜡为陶土版雕塑翻模，在表面雕刻上纹身。给模子穿上真正的衣服，用混凝土给整座雕塑进行塑形浇铸 / 监督石匠手工雕刻出最终的大理石雕像。











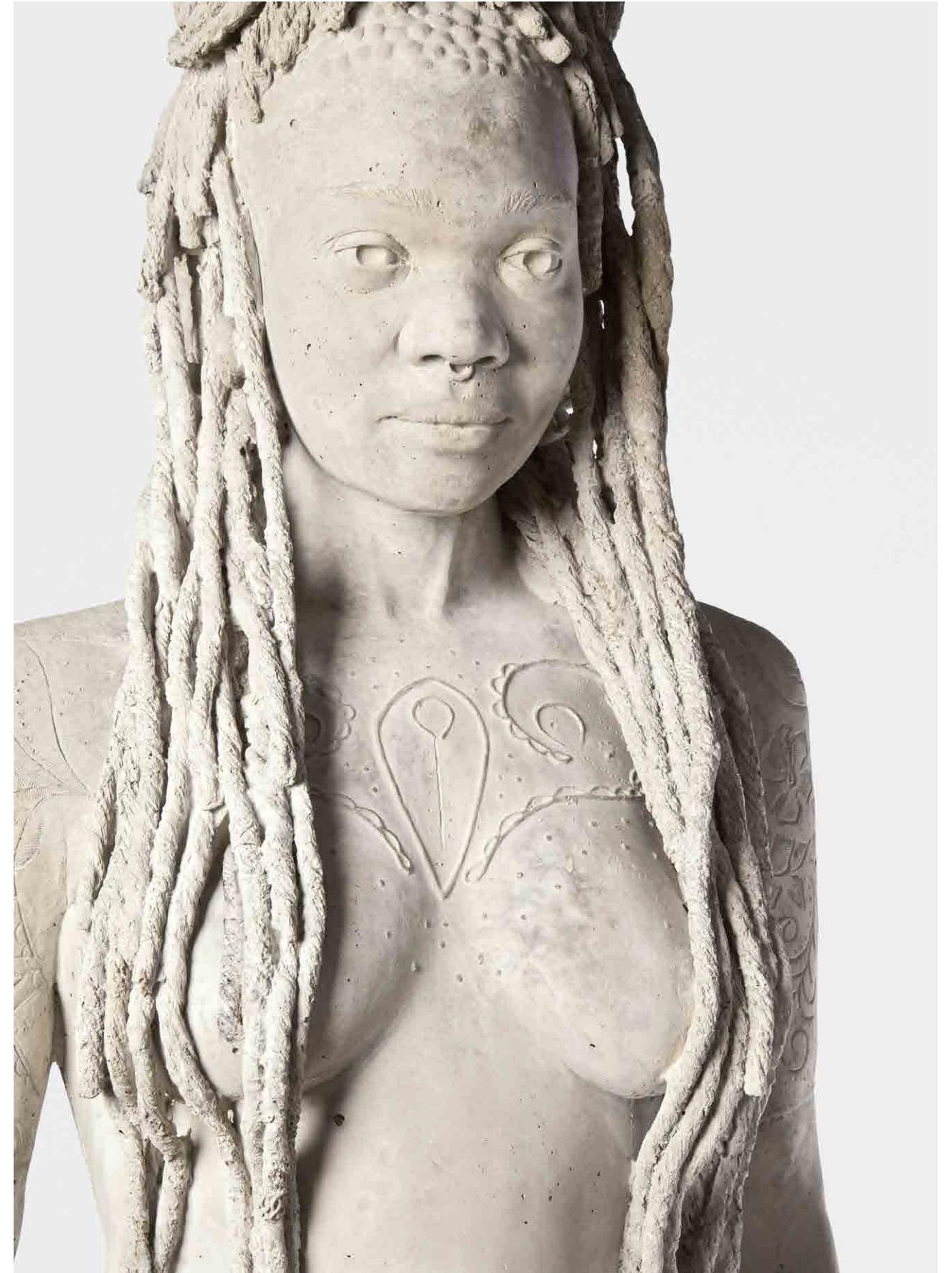


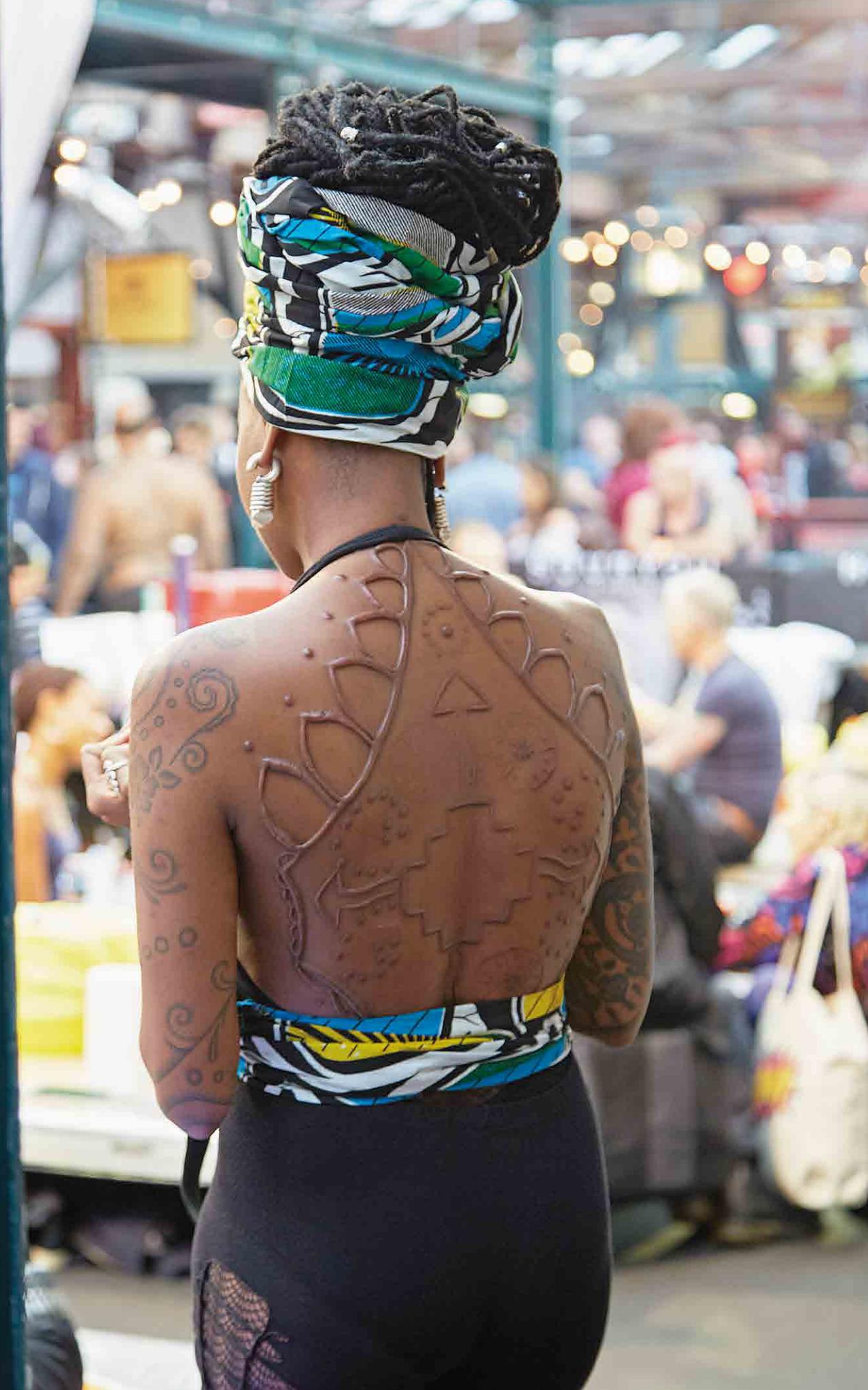














p 127 *Chelsea Charms*, Bianco P marble, 169.5 × 59 × 52 cm 2010
p 137 *Zombie Boy (City)*, Concrete, 178 × 56 × 35 cm 2011
p 143 *The Beauty of Healing*, Concrete, 190 × 50 × 50 cm 2014

第 127 页 《切尔西·查姆斯》，翡翠白，169.5 × 59 × 52 cm（高 × 宽 × 深）2010
第 137 页 《僵尸男孩（城市）》，混凝土，178 × 56 × 35 cm（高 × 宽 × 深）2011
第 143 页 《治愈之美》，混凝土，190 × 50 × 50 cm（高 × 宽 × 深）2014

“The bonsai is very interesting because there is no such thing as a ‘bonsai tree’. It’s only a bonsai tree because humans are keeping the conditions exactly right in order to keep it at that scale.” The bonsai is not ‘natural’ but is a kind of human interaction with nature. It is human desire that holds the tree into this kind of shape. If you took that tiny tree out of its pot and planted it in the garden, it would turn into a five-metre tree. It’s a bit like a frozen sculpture.”

Entitled *Held by Desire*, the sculptures use the form of the bonsai tree cast in bronze or aluminium. Since the bonsai tree has had its roots pruned and is kept in an unnatural size and shape by continual human interference,

it represents the subjugation of nature to our own desire. The sculptures present a frozen moment in time as the trees, held perpetually in a miniature state, would revert back to their natural size if replanted and allowed to grow. The enlarged versions of this sculpture fulfil the tree’s desire by returning to the scale of a full-size adult tree which “*makes us feel like a bonsai person because we become small compared to this liberated tree which has been returned to its natural dimensions. Like a city reclaimed by nature and returned to the jungle, things that depend on our control are only there while we are focused on them.*”

欲望的桎梏，1800 至今

“盆景非常有趣，因为原本是没有‘盆景树’这个概念的。自然界中只有树，而人类通过维持精确的条件将其控制在一定的尺寸区间中。”盆景是反“自然的”，它是一种人与自然的互动的产物。人类出于自己的欲望将它们保持在这种形态中。如果你把一棵迷你的盆景树丛花盆中取出移植到一个花园当中，它会自然生长成一棵五米高的大树。它就好像是一座凝固的雕塑。

以“欲望的桎梏”为标题，这些用铜或铝浇铸的雕塑呈现出盆景树形态。因为盆景树的根被裁减过，被刻意维持在一个非自然状态下的尺寸，受到人类力量不断干预，它象征了人类欲望对于自然的征服。这一系列雕塑呈现出树在某一个时间节点

的样貌，它们保持在一个永恒的缩微状态之中；如果将其移植到一个可以任其自由生长的环境中，它也会重新回归到它自然生长的大小。这件雕塑将盆景树放大，在某种意义上满足了盆景的欲望——成长为一棵与自然界中的成年树大小一致的树；同时“让我们感觉自己就像一个‘盆景人’，我们与这棵被解放的、回归到它本体的自然状态的树相比显得那么矮小。正如一个被大自然所收回的城市一样，城市回归成一片丛林，那些仰仗我们的控制的事物之所以存在仅仅是因为我们人类的关注。”

INGREDIENTS

250 year old bonsai tree
3D scanner
SLA resin
Bronze

原料

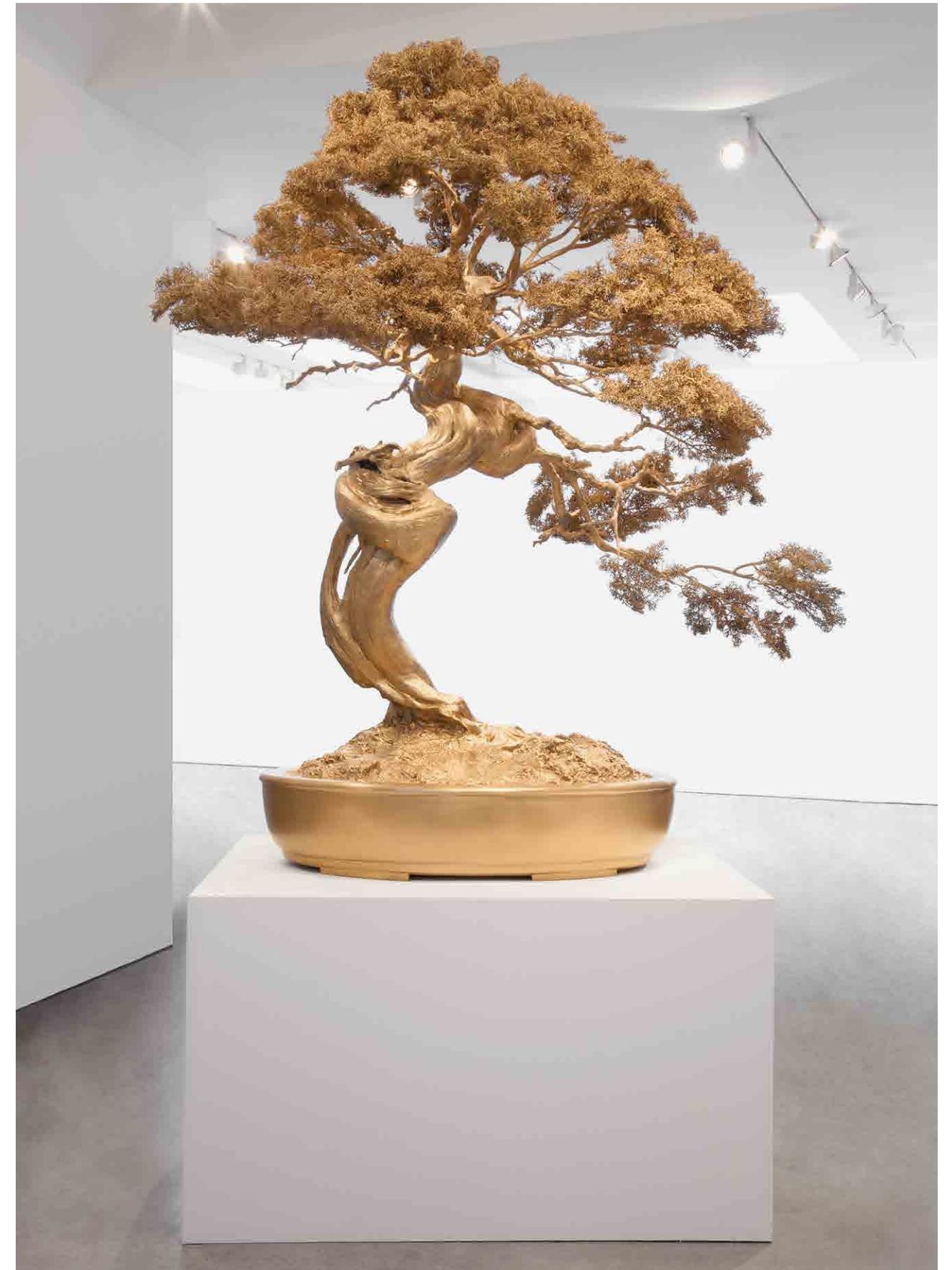
250 年的老盆栽树
3D 扫描仪
SLA 树脂
铜

PROCESS

Plant bonsai tree. Tend tree meticulously for 250 years.
Scan tree using a 3D scanner.
Print 3D scan using SLA resin. Mould and cast in bronze.
Cast 20,000 leaves and hand weld them onto the tree.

制作过程

种植盆景树，精心照料盆景树 250 年。3D 扫描这棵树。用 SLA 树脂 3D 打印这棵树。翻模、浇铸铜。单独浇铸出 20,000 片叶子，手工焊接到铜树上。











pp 155, 157 *Held by Desire (Square Root)*, Bronze, 240 × 210 × 155 cm (approximate) 2014



第 155, 157 页 《欲望的桤栲（平方根）》，铜，约 240 × 210 × 155 cm（高 × 宽 × 深）2014

EDUCATION AND EARLY YEARS

WCC You studied in the 80's. During your studies, what were your main foci and interests in art? Art for life or art for art?

MQ I can hardly remember, I only remember what I was interested in. But I didn't study art, I studied History of Art and History at Cambridge University – I didn't do art school, I just taught myself. Art school can be interesting and important but I am happy with the way I did it, because I think, in a way, you have to be more independent. There are so many rules for good taste and what you should do and not do, whereas I think being an artist means being free. The moment you accept someone else and their cultural rules and their given views, you're already lost. You have to be willing to fail as an artist in order to be 'successful'. You have to be willing to make some rubbish and to throw that away.

And you have to be willing to change, and never be the artist doing one kind of painting, one kind of sculpture your entire life. That's my view anyway.

WCC You majored in art history, so how did you start making art?

MQ I just wanted to make art, but when I was young I didn't know there were artists – I had never met an artist and I didn't know you could be an artist – so I was making my own art but later I ended up doing all the academic exams they tell you to do. I ended up in Cambridge University, which was a kind of wake-up call, "Well now I'm here I might as well do history of art." But I started to do my own work and after university, when I moved to London to live in a kind of flat with about 10 of my friends, I started to meet people in the art world and to know how you can do it.

WCC So what was the first artwork that you made?

王春辰与马克·奎恩的对话

求学创作经历

王春辰 你的求学时期是八十年代，当时在艺术方面你关注的焦点和兴趣所在是什么？为生活而艺术还是为艺术而艺术？

马克·奎恩 我几乎想不起来了，我只记得我所感兴趣的东西。我没有学习过艺术创作，我在剑桥大学的专业是艺术史和历史。我没有上过艺术学院，都是自学的。艺术学院很有意思也可能会起到很重要的作用，但是我对自己的这种方式很满意，因为我认为，你必须在某种程度上更加独立。我们有很多审美的规则和行为规范，但是我认为作为一个艺术家意味着自由的状态。当你接受别人以及他们制定的文化标准和观点时，你就已经迷失方向了。一个艺术家必须要有接受失败的胸怀才有可能获得成功；你必须接受自己有些作品是垃圾，然后

再去除糟粕留其精华；你必须尝试着去改变，千万不要成为那种一辈子只重复做一种类型的绘画或者雕塑的艺术家。这只是我个人的看法。

王春辰 你当初学习的是艺术史，你怎么开始进行艺术创作的呢？

马克·奎恩 我只是想去创作艺术。我小的时候不知道有艺术家，更从未见过艺术家，甚至也不知道自己可以成为一个艺术家。我只是做我自己的作品，同时也顺应着大大小小的考试的规则，考入了剑桥大学。突然如梦初醒，意识到“现在既然在这儿了，不如读个艺术史吧”。但是大学毕业后，我搬到伦敦，开始真正创作，当时跟大约十个朋友合住在一间称不上是公寓的地方，然后我开始结识艺术界的人并开始知道怎么去进行创作。

王春辰 那么你人生的第一件作品是什么呢？

MQ I have been painting and making sculptures forever, since I was a child, so I don't know really know what my first work was. I remember making things out of marzipan paste when I was a little child and then eating it. Then I made bread sculptures. When I was making these sculptures, I'd make a bread dough out of flour, water and yeast and then made an armature that was like a bust. I'd then put the bread dough on the armature and put it in the oven. When it cooks, I end up with a sculpture that looked like a kind of expressionist sculpture but which actually had made itself through a natural process. Some of the sculptures I cast in bronze, some are just in bread. I did one called *Faim Assise*, which was based on a Giacometti sculpture, and then I did *Young Dancer (Aged 14)*, after Degas. These sculptures became a kind of lookalike of one thing but were in fact another, which is something I always like. Then the ones I made

马克·奎恩 我从孩童时代开始就一直在画画和做雕塑，所以我不知道我的真正意义上的第一件作品是什么。记得小时候用杏仁糊做东西然后吃掉，然后我开始做面包雕塑。当我做这些雕塑的时候，我会用面粉、水和酵母揉出一个面团，再做一个支架，塑造出一个大致的半身像的形态，然后放进烤箱里。最后呈现的效果像一件表现主义的雕塑，但其制作过程却很天然。有的我会把它们铸成铜，有的还是保持面包的材料。我曾经做过一件作品，命名为《饥饿等待》，模仿了贾克梅蒂的一件作品；之后我做了《年轻的舞者（14岁）》，模仿了德加的雕塑风格。这些雕塑给人看起来像某种东西的错觉，实则不然——这是我一直都喜欢的概念。然后我把用面包做的那些雕塑带到特拉法加广场上，看鸟儿会不会将它们吃掉。我曾经想要策划一个行为表演：建一间房间，放进去很多鸽子，让它们在里面

in bread, I took them to Trafalgar Square to see if the birds would eat them. I was going to have a show where they were in a room full of pigeons and they were going to eat the bread sculptures, but it was too complicated at that time. But I always have these ideas about processes, of doing these kinds of things.

WCC When you started your art practice, did you focus more on the idea or the technique?

MQ It starts with an idea or a technique, and they come together. I think it's interesting that each series is, in a way, its own little world. For instance, my series of marble statues of disabled people entitled the *Complete Marbles* originated from visits to the British Museum and the Louvre. I was looking at all the tourists admiring the fragmented statues and thinking, 'this is so beautiful', and I looked at the sculptures and if you look at them literally, they portray someone with no arms

把这些面包雕塑吃掉，但是在当时这个想法实施起来太困难了。但我脑海里一直有这个画面，一直有做这件事的想法。

王春辰 当你开始艺术创作时，你更关注的是观念还是技法？

马克·奎恩 我总是择其一作为开端，然后将两者结合。我觉得很有意思的是每个系列或多或少都有一个自己的小宇宙，比如我为残障人士创作的大理石雕像系列“完整的大理石”，是我在参观大英博物馆和卢浮宫时获得的灵感。当时，我观察到所有的游客在凝视那些支离破碎的雕像时，心中都肯定发出了“这太美了”的赞叹。但是当我仔细看这些雕塑的时候发现如果只从外在形式来看，它们塑造的是没有胳膊和腿的人；但在现实生活中当这样一个人出现在博物馆的时候，同一批的观众可能会产生怪异和不适感，无所适从。引发我思考的是，

and no legs. When you see someone in real life with no arms and legs, and if you brought them into the same museum, the same viewers might feel awkward and uncomfortable, not knowing how to react to that person, and I thought it was really interesting how you can think someone beautiful in art and yet find the same image disturbing in real life.

And so I thought of a really conceptual idea – I'll find people who were born with no arms and legs or who lost them through illness or accident and I'll make sculptures of them in marble. And I wanted the sculptures to be a bit like ancient sculptures, so I looked for athletes, for example people involved in the Paralympics. My first model for the series was Paralympic gold medalist swimmer Peter Hull, who was born with no legs and very shortened arms.

To make the sculpture I had to learn how to work with marble. That was really inter-

人们如何在艺术上认可一个人的美的同时，在现实中看到同样的场景时却又感到不安。

所以我萌生了一个很概念化的想法，我想去寻找一些因为天生或者疾病、意外的原因失去胳膊和腿的人，然后为他们每个人塑一座大理石雕像。我希望这些雕塑带着一点古典雕塑的韵味，所以我在运动员中去搜寻，一些参加过残奥会的运动员。残奥会游泳金牌得主彼得·霍尔成为了这个系列的第一位模特，他天生没有腿，胳膊奇短。

为了创作雕塑作品，我必须学习如何制作大理石雕塑。

这件事很有趣，我去到了意大利，和当地的大理石石匠师傅们见了面，他们的工厂从古典时代开始就为艺术家们雕刻雕塑作品。我不知道在中国大众的认知是怎么样的，但在英国有一个很大的误区，人们以为罗丹或者米开朗基罗这些雕塑家是自

esting, so I went to Italy and I met the marble carvers, who have been making sculptures for artists since antiquity. I don't know if it is the case in China but in Britain there is a big misunderstanding that Rodin or Michelangelo carved everything themselves. It's a collaborative medium, so you have stonemasons who have been studying marble since the age of 12, and so at 50 years old these stonemasons know everything about working with marble. What I do is make a full-size model in fibreglass or plaster and take it to Italy and then, with a pointing machine (which is pretty much like a pair of calipers), they measure many points all over the model, and then on the sculpture and they carve the sculpture from it. It is an amazing process in itself. I would visit them every few weeks and fine-tune the process. It was very interesting.

Then, from looking at how these worked I came up with the idea of creating the

己独立完成所有雕刻工作的。大理石一种需要协作处理的材料，有的石匠从12岁就开始钻研，所以当他们的50岁的时候，他们已经具备了处理大理石的所有知识。所以我要做的只是制作一个原尺寸的玻璃纤维或石膏模型，把它带到意大利，然后用一个指针机器（看上去像一对卡尺），在这个模型上测量出每个细节的尺寸，然后就按照数据在大理石上把它雕刻出来。这本身就是一个令人惊叹的过程，我每隔几周会去调整细化一下工序流程，这非常有趣。

在观看他们制作的过程中，我产生了后来“进化”（2005-2009年）系列中胚胎雕塑的想法。这些雕塑的雕刻工作在完全成型之前戛然而止。当你看着石块上的模子时，你看到的是一个未完成的状态，仿佛这些雕塑正在从很大块的粉色葡萄牙大理石中渐渐浮现出来。这样的例子还有佛罗伦萨美术



embryo sculptures from the series *Evolution* (2005–2009). Work on these sculptures was stopped half-way through the process. If you look at the model in the block you see the beginning or the half-way process, as they emerge from their large blocks of pink Portuguese marble. You can see examples of this in Michelangelo's *Slaves* at the Accademia Gallery in Florence, where again there is an ambiguity: are they unfinished because he was so ahead of the aesthetic of his time? Did he want to make an unfinished work? Or did he just not finish *Slaves* for some other reason and now people look at them and think there is a beautiful aesthetic there? Because 'the unfinished' is obviously one of the greatest aesthetics of the 20th century, and that idea has developed in this century too. So making things gives me other ideas. Also working with new process gives me ideas for the next project, as do things in the real world.

WCC When you made your life-size figurative sculptures, did you wonder if the people would regard them as not so 'contemporary'?

MQ No, I think all artists who are good just make things for themselves. You make something first for yourself to help you to understand the world, and then for someone else. And, in fact, I think what I rely on is that there is much more in common between people than there are differences. If I find something interesting, maybe someone else will too – maybe not everyone, but maybe enough people to make it interesting.

I think you can change the way people think with art. It's one of the really great things about art, that you change the way people feel about the world. When *Alison Lapper Pregnant* (2005) sculpture was in Trafalgar Square in London, it had a huge effect on how people thought about disabled people's bodies because it was the first time

学院美术馆陈列的米开朗基罗的名作《奴隶》，对此人们有众多疑问：是因为米开朗基罗在他那个时代的审美能力太超前吗？未完成的状态是他的本意吗？或者他因为什么别的原因没有完成这件作品，但现代人却能欣赏到它别样的美？未完成显然已经成为了二十世纪最伟大的美学观念之一，并且在在本世纪进一步发展。所以创造事物给予了我灵感；参与新的创作过程也为我的下一个项目提供了灵感；现实世界中的事物也是我灵感的源泉。

王春辰 当你在创作真人尺寸的雕像时，是否怀疑过人们会认为这些雕塑不够“当代”？

马克·奎恩 没有，我认为所有的艺术家都擅长为他们自己而创作，你创作艺术是为了让你更了解这个世界，其次更了解他人。我的理念是我相信实际上人们的相似性远胜于差异性，我认为有趣的事物说不定别人也这么认为，也许不是所有人但是

可能有足够多的人能够赞同并把这件事真正变得有趣。

我认为艺术的伟大之处其中之一便是它能够改变人们对世界的看法。当《怀孕的艾莉森·莱普》伫立在伦敦的特拉法尔加广场时，因为这是首次在大型公共场所展出裸体的残疾人雕塑，引发人们重新去思考看待残疾人的身体，引发了激烈的讨论并伴随了大规模的社会变革；所以我认为艺术在有可能改变世界的同时，艺术也可以是唯美的、有趣的或者触动人心的，而且也是有社会意义的。

王春辰 你见证了过去三十年英国艺术的惊人发展。在此之前，人们通常都在谈论美国艺术、德国抽象表现主义、身体艺术等。之后，人们讨论的焦点转移到英国艺术。这样的巨大变革对你来说意味着什么呢？

马克·奎恩 我认为从 90 年代初期开始的，

that a disabled person had been exhibited nude in a big public space. It brought about huge debate and massive social change. So I think art has the possibility to change the world as well as being beautiful or interesting or moving – I think it has a social aspect too.

WCC You have been a participant in such staggering development in art in the past three decades. Before that, people were more frequently talking about American art, German abstract expressionism, body art and so on. Since then, the focus has been shifted to the UK. What does this big evolution mean to you?

MQ It was a moment in the early 1990's. I think there was a kind of general boredom with art, which was very restricted and hermetic, and at the time we had punk and other things which emphasised self-reliance and were totally about the real world. There were some ideas in the air that independently took hold with a number of people. I think the

product of that was making art about the real world and also empowering yourself and not sitting and waiting for someone powerful to come and confer importance – just a kind of grabbing and just putting yourself forward to get things done. And so I think it was that feeling in the air, suddenly there were a lot of people doing it and then we all met in London, and it was like the birth of the universe. There was like this big bang with all this stuff. You couldn't see what it looked like, it had smoke, dust, light, and then – as time passed – some people dropped away, some things dropped away, other ones coalesced on the planet and became more solid. Out of this explosion of creativity came a number of people we think are important artists. But the context started like this, with a kind of chaos.

And another thing is if you look back to any art from any time, you are only seeing one percent of it – 99 percent of it has been

人们普遍对当时固步自封的艺术界感到了厌倦。我们那时候已经有了朋克一类的潮流，强调自我，真正地关注现实世界。周遭的环境中每种声音都有很多自己的追随者。对于艺术的影响就是就是艺术家倾向于去创作关于现实世界的艺术，赋予自己力量，而不是坐等某些力量降临给予自己某种存在感，主动出击、一往无前。我觉得这是当时的环境氛围，然后在某个时刻这些人都在伦敦相遇了。这就像宇宙的诞生一样，一场大爆炸带来了所有的东西；你一时无法看清它的面貌，它会产生烟雾，扬起尘土，释放光线；但随着时间的流逝，有些人消失了，有些事消退了，但一些人和事沉淀了下来，变得坚不可摧。在这样一场创意的大爆炸之后，出现了一批我们现在看来非常重要的艺术家；但产生的背景就是这样生于混沌迷蒙中。

另外，如果你回顾任何一个时期的任何艺术，

你现在所能看到的只是其百分之一，而百分之九十九早已被遗忘了。所以过去每个人都是伟大的艺术家，而现在我们无法确定谁将来会被铭记或者被遗忘。但如果你处于印象派时期、立体派时期或者文艺复兴时期，就会发现还有其他一些艺术家现在早已不为世人所知。其中一些艺术家可能在当时显得似乎更重要，直到很久以后，人们才能对此做出真正的判断。我觉得中国人对此应该很有想法吧。是不是近期有位中国领导人被问及如何看待法国革命，他说现在断言还为时过早？我认为你必须有一个长远的眼光。因此，当你创作艺术的时候，你要知道它关乎生活，你得激励自己而不是被动地等待他人来赋予你价值。

王春辰 当你最初进行创作的时候，是否担心艺术界会不接受你？

马克·奎恩 是的，但是我也认为自由来源于





forgotten. And in those days, everyone was a great artist and now we don't know who is going to be forgotten or not. But if you were in the time of the Impressionists, of the Cubists, of the Renaissance, you had other artists that we don't even know about now. And probably some of them would seem more important at the time because you can't really make a judgment until later on. I think that the Chinese have a very good view on this. Wasn't it one of the Chinese leaders who was asked in recent times "What do you think about the French revolution?", and he answered, "it's too early to tell". So I think there is a long view you have to have as well. So when you make art, it's about life, and also just empowering yourself and not waiting for importance to be assigned by someone else.

WCC When you made your earliest works, did you worry about if the outside art world would accept you or not?

MQ Yes, but I think also freedom comes from not caring, or from thinking in a way that art is about connecting with people and not connecting with the art world. The art world is not so important. You don't make art for the art world, you make it for anyone, a human being, and also not for human beings now, also for people who haven't been born yet, it's for people in 500 years time. That's why when I go to the British Museum, I am interested in an ancient statue that's 5,000 years old. I don't know anything about the artist really, or any art world they were part of, but I'm in the present moment with the art. It's like an emotional, spiritual, intellectual time machine – you can face suddenly in the present moment something from the past. One of the exciting things about making art is to consider that maybe in 5,000 years time the same thing would be happening with one of my works, and that's why I am interested

淡然的处世，或者来自于这样的思考方式——自由关乎与人的联系，而非与艺术界的联系。艺术界并没有那么重要，艺术家并非为艺术界创作艺术，而是为人类创作，或者艺术家也并非是为当代的人类创作，而是为尚未出生的人创作，为500年后的人类创作。所以当我去参观大英博物馆的时候，我会对一尊5000年前的古代雕像感兴趣。我对创作它的艺术家和他所在的艺术环境真的一无所知，但在我沉浸在欣赏艺术的愉悦中。艺术就像一台有情感的、有灵魂的、智能的时光机，你可以在此刻突然与来自过去的东西迎面相向。想到或许五千年后我的某件作品也能让人产生相同的感受，也是另一个艺术创作令人我感到兴奋之处；这就是我热衷于创作一些能超越我所处时代的作品的原因，因为我认为回顾并且能看到反映这个时代的作品是件很有意思的事。

in doing things that would cross the time I'm living in because I find it interesting to look back and see works that reflect this time.

SELF AND OTHERS

WCC Nowadays people tend to just focus on abstract concepts in art, so when you see concrete figures, even just more stylistically figurative works, people are surprised. But for me, to understand a person, you need to know more than just what's on the surface, you must know what the story is.

MQ I quite like to make things that look like something and in fact they're the opposite. For example you look at that portrait of Helen Smith, it resembles a bust of a neoclassical woman but in fact it's called *Mirror for the Blind*. It's a sculpture of a blind woman, and until I made this sculpture she never saw herself but once the sculpture had been made,

自我与他者

王春辰 现在人们倾向于只关注艺术中的抽象概念，所以当你看到具体的人像时，即使是更风格化的，都会在意料之外。但对我而言，了解一个人不能只停留于理解表面上的东西，必须倾听他的故事。

马克·奎恩 我非常喜欢有些事物的表面和实质有着完全相悖的属性。比如海伦·史密斯的肖像看起来像是一座新古典主义女性的半身像，但实际上这件作品的标题是《盲人视镜》，这是一件盲人女性的雕塑。在我创作这个雕塑之前，海伦从未见过自己；但当雕塑完成后她就可以触摸到一个自己形象，就像她通过触摸来辨认其他她熟悉的人；这是一个某种意义上的人类自我意识觉醒的时刻。另外，紧闭的双眼在这里象征了失明，这是当我们在看到

she could touch an image of herself, which is a technique she would use to recognise people she knows very well, and it was like a kind of human moment of self-consciousness. Also, the closed eyes in this case symbolise blindness, and that is something we would never usually think about when looking at a classical sculpture's vacant eyes.

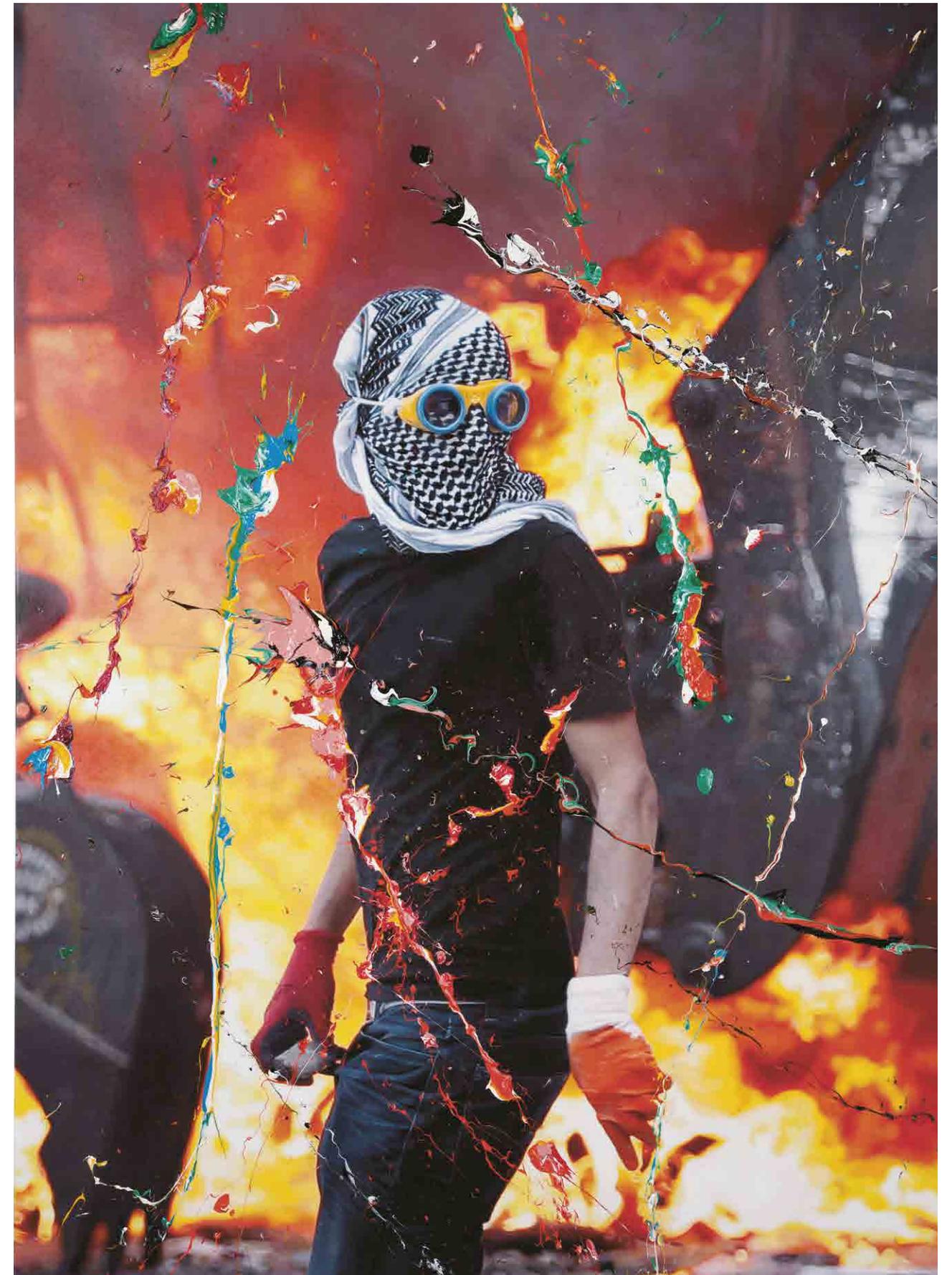
WCC This time your exhibition is focused on 'the self'. No matter what the figure of the other person is made of, it's about the concept of 'the self'. What is it about the concept of 'the self' that interests you so much?

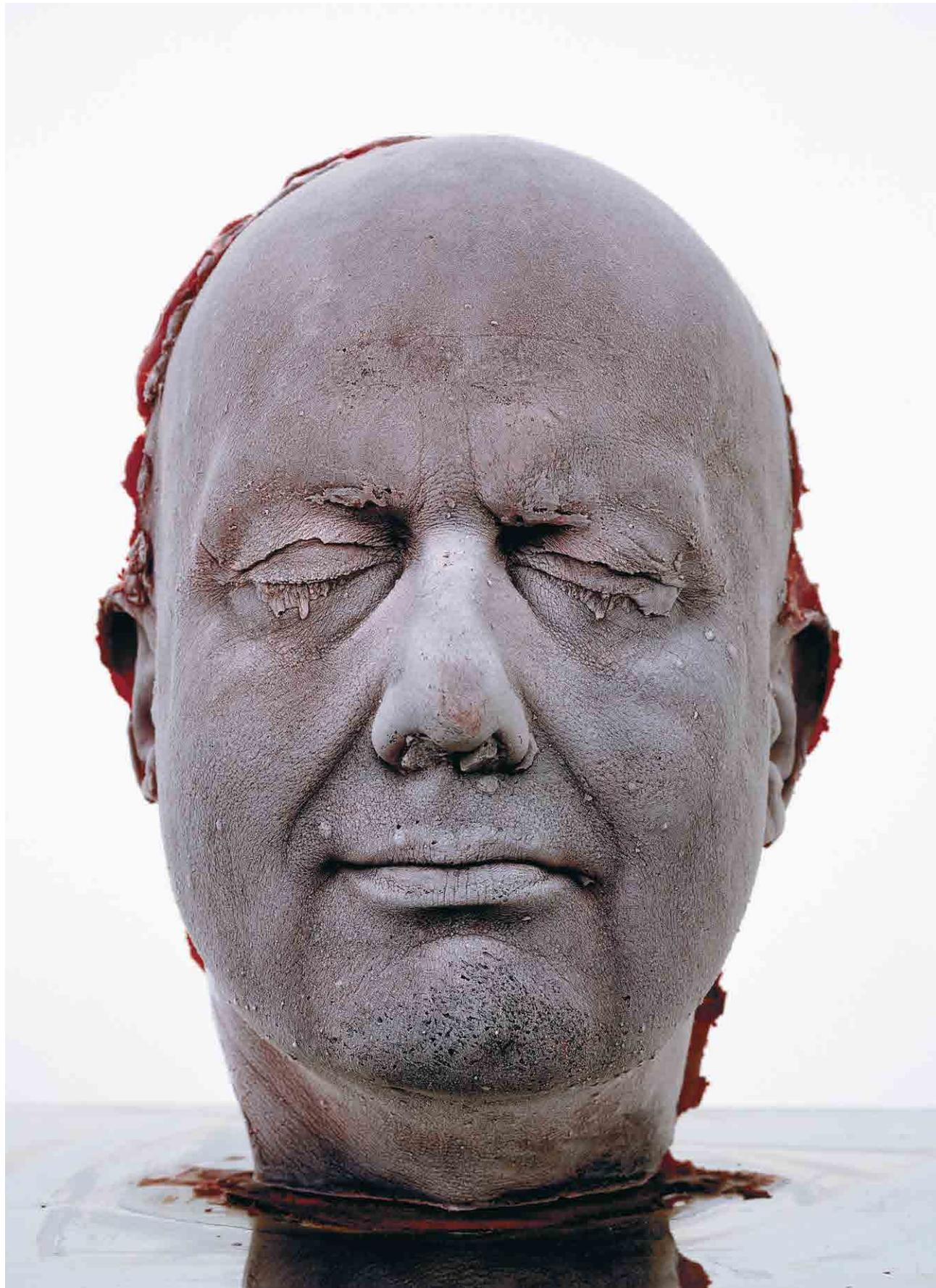
MQ Well, I think it's 'the self' and other people that interest me. I started with myself because, in a way, you start from the centre and you move out. I guess the first thing you think about is yourself and then other people, and as times went by I focussed more on other people and less on myself. Although sometimes I come back, but it's just a subject matter

古典雕像的空洞的双眼时永远不会联想到的。

王春辰 这次展览的核心是“自我”，无论用什么来创作他者形象，这都是关于“自我”这一概念的。为什么你对“自我”这个概念如此感兴趣？

马克·奎恩 我觉得引起我的兴趣的是“自我”和他者。我从自我出发，因为在某种意义上你以自我为中心然后向外延伸。我想你最先能想到的是自己然后才是他人；随着时间的推移，对他人的关注更多，而对自我的关注慢慢减少。虽然有时我还是会回归自我，但这只是一个主题……尽管自我近在咫尺，但它和其他东西一样不可名状。所以“你自己”跟世界上很多其它的事物一样对你而言是未知的。我们总有一种错觉，以为我们了解自己，但事实上并非如此。我们只了解自己的某些方面，而其他人对我们的看法也不同于我们对自己的看法。





that even though it's close at hand, it's just as unknowable as anything else. So 'yourself' is as mysterious to you as anything else in the world. We have the illusion that we know ourselves but in fact we don't. We know some aspects of ourselves but how other people see us is also different than how we see ourselves.

So I started by looking at myself and then other people and then other things in the world. And then I started to do paintings of contemporary history subjects like the riot paintings and other paintings about social interactions and politics (in a way), and about the times we live in as well.

WCC I just wonder if it's because at a specific moment in the history of Britain so many artists, such as Jenny Saville, Antony Gormley and Sarah Lucas, focused on 'the self' that it appears so prominent.

MQ I think we have to remember that in the last ten years, everyone's sense of 'the

self' has been increasing and possibly been increasingly confused, with social media, Instagram and the theatre of the selfie. Before, artists were the only people making self-portraits, now everyone does it. And it's kind of interesting to be an artist and to make things about 'the self' in a period when 'the self' is becoming so mainstream. I don't know if there's any answer or anything different that will result from this, but it's got to be a different period. And it's got to have a different resonance. And also maybe earlier artists anticipated this period, in some ways.

WCC When we face people, of course we would like to know how they live, what they are thinking, what their feelings are and even what their beliefs are – not only stories about people living in the area, but also why they are made in this way. I've learnt from your other interviews, for you, making art is sometimes religious or spiritual, because the work itself

王春辰 我只是想知道这样的情况的出现是否因为在英国历史上的某个特殊的时刻，很多艺术工作者都在关注自我这个问题，包括珍妮·萨维尔、安东尼·葛姆雷和莎拉·卢卡斯，以至于这个问题显得如此突出。

马克·奎恩 我们认为我们不能忽视在过去十年中，每个人的自我意识都随着社交媒体、Instagram 和其它自拍文化的崛起而提升，同时也变得越来越模糊。以前只有艺术家会创作自画像，而现在人人皆可。在“自我”变成主流的当下，身为艺术家对自我形象的创作就变得更有趣了。我不知道这个问题是否有答案或者有这会造造成什么差异，但我们的时代已经今非昔比了，它引发的共鸣也必然不同。某种程度上，以前一些艺术家也许已经预见到了这样一个时代。

王春辰 因为当我们面对人的时候，我们

当然想知道他们如何生活、他们在想什么、他们的感受如何，甚至是他们的信仰，不仅包括生活在这个区域的人们故事，还有他们之所以成长为他们现在的样子的原因。我也从你的其它的采访中发现，对你而言艺术创作有时是宗教性的、精神性的，因为艺术品本身只是材料，当创作完成之后，作品才被赋予了意义。

马克·奎恩 作品本身不过是一系列物质原子的构成物；但是同时其中也蕴涵了人的思想和观众所感受到的情感。艺术是关于人的，唯有人去观看时，它的存在才是有意义的。在没有观众的时候，一幅绘画或者一件雕塑作为一件物品而存在不可被否认，但是我相信与人的互动会激发出深层次的意义。

当我在创作《自我》（以我本人的血液为材料冰冻后制作的头像雕塑）的时候，我希望能够用形

is merely material and after being made into art, it is assigned meanings.

MQ A work of art is no more than the material atoms that make it, but something else is created in the mind and emotions of the viewer. Art is a very human thing: it only exists truly when it is being looked at. A painting or a sculpture obviously exists as an object when no-one is looking at it, but I believe it is activated by human interaction.

When I made *Self* – the frozen head made from my own blood – I wanted to make an artwork which through the language of form and material addressed the idea of life in a human. In other words, with the frozen head, the form is there when the artwork is frozen, and if you unplug it and it melts, the form disappears, but you can't say where it's gone, you can just say it was there and now it's not. It's like life – you can't say it's gone somewhere, it just existed and then it did not.

式和材料的语言去创作一件作品，来解答人类生命的命题。换言之，就像这件雕塑一样，被冰冻就是作品的形式；如果你拔掉电源插头，它就会融化，形式也会消失；但你说不清楚它去了哪里，你可以说它之前就在那里，但现在不在了。正如生命，你无法说清它去了哪里，它只是存在过，然而现在消逝了。

艺术创作理念

王春辰 无论艺术以什么方式被创作出来，我们也许都会将其视作艺术。但你依然认为艺术关乎生命、生活或者死亡。也许人才是重中之重？

马克·奎恩 社会是人们作出的决定产生的结果的总和，不能脱离人而存在。每件事都源于一个想法，所有被我们看作不朽的事情都是人的创造，

IDEAS AND CONCEPTS OF MAKING ART

WCC However art is made, we may see and understand that it's art, but you still see that it's about life, living, or death. So perhaps people are the most important aspect?

MQ Society is the result of people's decisions, it doesn't exist outside of people. Everything starts with an idea. Everything we think of as being permanent has been invented by someone, apart from very few things, like a rock or breathing, but I mean everything else is an invention of people, and the moment they've invented it, they pretend it has not been invented but that it's always been there.

WCC What defines how people live as they do today is their identity. In China, we have witnessed striking changes, such as many heritage buildings were being torn

也许除了诸如石头、呼吸一类的极少数事物之外，其他一切都是人类的创造；一旦被创造出来，人们就假装它不是人力所为，是一直都存在的。

王春辰 人之所以为人正是出于他们的身份。在中国，我们见证了社会的巨变，例如很多建筑遗产都被拆除了，仅仅因为决策者没有从人的角度去思考、考虑。如果我们能想得长远一些，也许那些老房子就不会被拆除了，那里承载了专属老房子的生活和记忆，也是居住其中的人们的一种象征。

马克·奎恩 他们不想记得某个历史节点，而是总想创造新的东西。

王春辰 是的，发明新事物现在正逐渐成为人们另一种不可逆的决心。但我们怎样真正实现这种决心？

马克·奎恩 这就该谈到概念艺术了。也是它

down without much thinking or consideration by the decision-makers for society. If a long-term view were given, maybe we don't need to demolish the old houses, where the habitants' life and memory are contained and their identity is embodied?

MQ They don't want to remember certain points of history – they want to invent something new.

WCC Yes, people's determination of inventing something new is becoming irreversible, but how can we really find the way?

MQ Conceptual art. It may often look like figurative art, so the conceptual art is the disguise of figurative art, but not all of it. My *Flesh Paintings* can be figurative but abstract, the *Labyrinth* (fingerprint) works are figurative but they're also abstract; the iris paintings are figurative but abstract, so I'm interested in the boundaries between these two things.

经常呈现出具象的形象，但概念艺术是具象艺术的伪装，而非具象艺术的全部。我的“鲜肉”绘画系列可以同时有具象的外观和抽象的内涵；“迷宫”绘画系列（即指纹系列）看起来也是具象的，而实则抽象；“瞳孔”系列也是集具象和抽象于一身。我对于两者之间的界限很感兴趣。

王春辰 所以你会说你的创作是现代主义的产物吗？

马克·奎恩 我认为现代主义已经过时了，现在是后现代主义大行其道。后现代主义是一种多元的理论，在某种程度上，所有事情并行其中；在某种意义上来说，后现代主义的形式是很个性化、哲学性的，不同的事物可以共存于其中。

王春辰 大多数人会说现代主义是让艺术回归到艺术本身。但现在似乎起了变化，回到了人本身。你觉得我们能回去吗？

WCC So, would you say you're a child of modernism?

MQ I think modernism was already broken down by that time, and we're in post-modernism now. Which is a pluralistic thing, where anything goes. In a way, it's a very individualistic, philosophic form of post-modernism. It means that all different things can coexist at the same time.

WCC Generally people like to say modernism is about art serving art. But now things seem to have changed, in that maybe the focus is returning to people. Do you think we will go back again?

MQ I think there is no such thing as progress. Progress is an illusion, it's just change. People think we would never return to previous techniques “we don't make paintings anymore, we don't paint people anymore”. But it's just because when something becomes too

马克·奎恩 我认为没有什么能称之为进步，进步只是障眼法，实际上不过是变化罢了。所以有些人觉得我们不会重拾以前的技巧，不再画画，不再画人物，也不再用人画画了。但物极必反，就像一个钟摆——如果抽象的作品太多，人们就开始做具象；反之亦然。因为人们总是需要和正统观念唱反调来凸显自己的个性；因此，如果新的正统是极简抽象主义，那些想要定义自己的人就会转向完全相反的方向。我们需要去欣赏不同的东西，在天秤两端不断来回摇摆。不然你总是站在同一个地方看同样的东西，你最后会对它失去兴趣。如果你把它放到另一面墙上，你就会突然发现一个全新的角度。

王春辰 当你在此创作自己的作品时，你会经常跟其他艺术家或其他什么人见面吗？

马克·奎恩 我会和其他人交流，我也有很多艺术家朋友，他们来自不同领域，不仅仅是纯艺术：

emphasised, then it has to go back the other way – it’s a little bit like a pendulum. If you make too much abstract art, people make figurative art, and if you make too much figurative art, people make abstract art. Because people have to define themselves against the common orthodoxy. So if the new orthodoxy is minimalist abstraction, the people who want to define themselves would make the total opposite. To see things properly, we need to move between one and the other. Otherwise if you have the same thing, you stop looking at it. If you put an artwork on the wall and never move it, afterwards you will never look at it again. If you move it to the other wall, you suddenly look at it differently.

WCC When you are making your works, do you often meet with other artists or people?

MQ I talk to other people and have many friends who are artists working not just in

fine art, but in different media: musicians, actors, filmmakers, writers. I don’t like to spend time with people talking about the same things. When I meet my friends, I want to have refreshed my mind and not just talk about work all day. Otherwise, you never come to something new because you’re just in a group of people who all tell the same stories. You need to bring in the outside world. You need air to breathe.

WCC Sometimes a group of artists like to come together so they can work together. Sometimes they become similar; sometimes they are thinking in the same way.

MQ I think, as an artist, the eyes just want to find out everything about other things. I love looking at art, but I love looking at everything else as well about the world, and to have different kinds of experiences from things.

WCC People always try to understand

音乐家、演员、制片人、作家。我不想花时间和别人讨论重复的话题。当我和朋友们见面时，我希望自己能放松，而不是整天都在讨论工作。不然你就会被困在一个小圈子中，只有老生常谈。你需要感受外面的世界，去呼吸新鲜空气。

王春辰 有时人们喜欢扎堆，一群艺术家总是说他们聚在一起就可以合作。有时他们逐渐趋同化，甚至有时他们的思考方式也会一样。

马克·奎恩 但我认为，艺术家只是想要关注各种各样不同的事物。我欣赏艺术，但我也欣赏世界上的其它事物，并从中获得各种各样的体验。

王春辰 人们一直都尝试理解事物，但每个人仍有不同的诠释。

马克·奎恩 是的，这也很好，如果他们的理解都一样的话，那就太无聊了，所有的艺术就变得大同小异。每个艺术家都有他自己的世界。我不能

代替别人思考，世界上也没有第二个艺术家能创作出我做的东西，因为这是我的个性化的体现。

王春辰 是的，我的问题和好奇的点在于你是如何发现自己喜欢用这样或那样的方式制作雕像或雕塑？因为之前没人喜欢这样的方式。

马克·奎恩 我想每个人都有自己的想法，而且都有自己践行这些想法的方式。我不认为艺术家在创作前会去想“我需要自己的作品表达出什么”，而是他先创作作品，然后让作品告诉他表达的是什么，创作者往往到最后才清楚自己做出来的是什么。你开始创作这些东西，然后一点点地累积，最后再看一下整体你就会知道“噢，这其实可能是关于人的”。于我而言，开始创作时，我不会去思考“我要创作什么”；虽然有时候也会，但这种想法却是在创作之中自然浮现出来的。我认为身份定位是艺术创作过程中形成的，你不能先预设一个身

things themselves, and people always have different interpretations.

MQ Yes, that’s also good. If they have the same interpretation it’s boring, all art would be the same. Every artist has his own world. I can’t think for anyone else, and there is no one else who can make the kind of work I make – it’s the product of my own individuality.

WCC My curiosity is around how you discovered that you want to make statues or sculptures in this way? Because before nobody liked to make that.

MQ I guess it’s about having to have ideas. And also about following them through in their own ways. I don’t think an artist starts by thinking “what am I going to make my work about?” I think they start by making work and then the work tells them what it’s about. And it’s only afterwards that you understand what you have made. You start by making this, by making that, and that, and

then you have a look at it altogether and you think “oh, it’s actually maybe about people”. For me, I don’t start by thinking “I want to make...”, although when I have done that, it emerged from the making process. I think that in the process of making art, identity emerges. You can’t come up with an identity first and then make the art fit the identity; you make the art first and then the identity emerges. That’s what I think anyway.

WCC Is this idea a new understanding of the world?

MQ A new understanding of an old thing, yes. I think that because time changes and the world changes, nothing is the same, so you look at something old, and then look somewhere else and see new ideas. For example, I was looking through books of fragmented antiquities and sometimes you have the arms of one figure on it, and you think ‘what was connected to the arms? Or to the

份，然后再去创作一件作品套入这个设定；而是先创作出作品，继而身份呼之即出。至少我是这么认为的。

王春辰 这个想法是对这个世界的新理解吗？

马克·奎恩 是的，是对旧事物的新理解。我认为随着时代的改变和世界的变化，没有什么是一成不变的。我喜欢翻看老的东西，当我的目光落到别处时，灵感就涌上来了。比如我翻阅有关古董残片的书籍的时候，有时会遇到一个残损的人像的胳膊，我就会想“这个胳膊本来连接的是什么呢”？或者这条腿？这种碎片感是相当的有趣的，让我陷入思考。在某种程度上，它有点像记忆，有时记忆中某个片段被遗落了；或者像一种情感，一部分是清晰的，另外的则说不清道不明；并非我出于什么精神分析的原因刻意地屏蔽自己的意识。所以我觉得

用这种碎片化的语言来创作一些表达感受的雕塑会很有趣。于是我和我当时的伴侣一起做了一些雕塑作品，其中用到了我的胳膊和她的身体。作品里面没有我们的头颅，所有的情绪都通过手臂和身体来传达；用一种你可能以为是古老的艺术的语言，却呈现出一种非常现代的情感。所以就像我的那些残缺的雕像作品，这有点像为创新找到一门合适的语言，因为它已经被遗忘了很长时间，当你专注并认真地思考它的时候，就会出现一个有趣的方法来创造一些新的事物。

leg?’ And that sense of fragmentation, it made me think that it’s actually quite interesting because, in a way, it’s a little bit like a memory when you can’t remember a part of it, or an emotion where one bit is really clear and the other bit is hazy – it’s not that you’ve blocked your consciousness for some kind of psychoanalytical reason. So I think it’s very interesting to make sculptures about feelings, using that vocabulary of the fragment. So I made works with my partner at the time, and decided to make some sculptures with my arms in it, and her body. There is no head on either body – all the expression goes to the arms and the body and you can really have a kind of emotion that feels very contemporary, out of a language that you might think is the language of old art. So again, like the disabled sculptures, it’s a bit like finding a language that is right for invention, because it has been forgotten for so long and when you

focus on it and think about it, there is an interesting way to make something new again.

THE ART WORLD

WCC Another thing is about the reception of art for yourself because you have shown your works so many times, and many people have written a lot about you. How do you see that kind of reception of criticism and the writings about you? Because nowadays people like to say, when they talk about contemporary art, that it’s related to the understanding or reception of contemporary art, and it comes to criticism. So criticism, theories, and history, are they important for art, or are they part of the art? Does it matter if it’s contemporary or not? Because in China, we have often talked about it. People like to say criticism is very important for art to evolve; without criticism, how can we know that

艺术世界

王春辰 另外一个话题是关于观众对于你的艺术的评价的问题，在此之前你已经举办过很多展览了，很多人都写过关于你的评论。你如何看待那些对于你的作品的评论和著作？因为现在当人们谈论当代艺术时也喜欢谈论艺术评论，当然这与对当代艺术的理解或接受程度有关。所以评论、理论和历史，这三者对艺术来说很重要吗？或者它们本身就是艺术的一部分？是否具有当代性重要吗？因为在中国，我们经常会谈论这个问题。人们觉得艺术评论对于艺术的发展来说非常重要，没有评论，我们无从知晓这是不是艺术。所以这是一个非常复杂的问题。人们倾向于认为一般性的评论变得越来越不重要。

马克·奎恩 我认为它正在经历一个阶段，其

中有一种趋势使艺术评论逐渐式微，但可能还会再次发生变化。我认为艺术必须有伟大的艺术家，同时也必须有伟大的评论家或作家。这不是每个人都可以做好的事情，当没有人能够写出好的艺术评论的时候，评论的重要性就降低了；反之，评论也会在一些人的带动下再次提升到一个新的高度。

当你做一个展览的时候，你不得不接受一些报纸媒体的评论，其中一些是有趣的，有些则不然，但这也是传统的一部分。而且我认为你说的对，如果有人为你的展览做了很多正面报道，会吸引人们来参观；如果有很多负面的报道，可能依然会吸引人来关注。但我认为，有人评论总是有益的；但如果他们不评论，艺术也不会从此绝迹。而且我认为将专家的意见奉为圭臬的情况会越来越少，人们可以从不同的角度看世界，没有谁是绝对正确的。

王春辰 因为这与艺术世界的体系有关，



something is art or not art. So this is a very complicated issue. Of course, others like to say general criticism becomes less and less important.

MQ I think we are going through a phase where there is a tendency to make it become less important, but it can change again and I think, like in art you have to have great artists, you have to have great critics or writers as well. It's not something that just anyone can do well, and when there are not people writing well about art, the criticism becomes less important, and then when there are, those individuals lift it back up to another level.

When you do a show, you get to be written about by the newspapers, and some of it is interesting and some of it isn't. It's kind of part of the tradition of it, and I think you're right, if someone writes lots of good things about your show then people come and see it and if they write a lot of bad things about it,

people may still come and see it, but I think it always helps if someone writes about it, but I don't think it kills it if they don't. And I think the idea of one person being the expert is less prevalent these days. There are such different ways of thinking about the world, you can't really say one person's perception is right.

WCC Because this is related to the system of the art world, do you think such a world exists? I mean for art, people like to say art can't exist by itself, no matter what it is. It is formed by the different forces, writers, museums, curators, etc. Do you agree?

MQ Yes, all these people obviously have an input, because I think if you could make work and you couldn't show it then it becomes a kind of stifled affair, doesn't it? Art is about people but also looking at art is about people – people looking at something and having ideas about it and talking to each other. It kind of crystallises something that

everyone thinks, you're kind of giving people stuff they didn't know they wanted. An artist should crystallise a feeling or an idea about the world that you have on the tip of your tongue but you can't articulate – and then the artist articulates it for you in some way.

But I think maybe there is a general thing in culture that things lean more towards individuals making their own mind up and less about being told what to think by a professional person, and I guess the real extreme of that is in politics. When we had the Brexit referendum, and some professionals gave all these facts explaining why it was a bad thing and the argument dropped to such a low level that the supporters of Brexit were simply saying “we've had enough of experts”. This seemed to suggest that beliefs that are based on nothing should also be valid. I think this mentality risks creating a situation where everything becomes equal, and that is very dangerous.

That's the extreme end of what you're saying, and we have to guard against that.

UPCOMING

WCC What are your new projects and works about? When you were working on these, did you keep in mind the themes or topics you were previously interested in?

MQ I think that art should reflect the times we live in and in 2015 I began to think that, to me, the world refugee crisis is one of the greatest humanitarian tragedies we have seen. I really felt compelled to make a work about it and, by doing so, help the people involved. In fact, it was on a plane from Beijing to London after visiting you and CAFA that the idea first crystallised on the back of a chocolate packet! The project is called *Our Blood* and is a multi-faceted work. It is a physical public sculpture made with

你认为这样的世界是存在的吗？我指的是对于艺术而言，人们总是说艺术不能独善其身，它被很多因素左右——评论家，美术馆，策展人等等。你同意吗？

马克·奎恩 是的，所有这些人显然都有他们各自所要扮演的角色，因为我认为如果你创作出作品不能被展现出来，那么这个作品就被扼杀了，不是吗？艺术是关于人的，而且艺术也是由人欣赏的——人们观察世界，产生想法，并互相交换意见。艺术有点像是所有人的想法的集合，满足人们超越他们认知的渴望。一个艺术家应该能够将关于这个世界的感受或想法具像化，那些无法言说的想法需要艺术家用某种方式去表达出来。

但是我想也许现在文化中存在一种普遍趋势，它更倾向于支持个体拥有自己的想法，而不是听从专业人士的指导。我觉得一个比较极端的例子是政

治，在英国“脱欧”公投的时候，一些专家极尽所能地列举各种事实来解释脱欧的负面影响；但随后社会舆论跌入了一个谷底，甚至于有人单纯因为“我们不想再听专家的了”而支持“脱欧”。这相当于是在说，他们的立场是建立在“凡事皆不成立”的基础上。我想这样的心态会酝酿出一个万事皆等的状态，这就变得非常危险；这就是你所说的最极端的情形，我们必须防范这一点。

未来计划

王春辰 你的新项目和新作品是关于什么的？在创作新作时，你还会沿用以前的主题吗？

马克·奎恩 我认为艺术应该反映我们所生活的时代。从2015年我开始思考，对我来说国际难民问题是我们所经历的最凄惨的人道主义悲剧之一。我迫切地想要做一件相关的作品，通过它来帮助危难中的人们。实际上正好是我到北京参观了央美和拜访了你之后在飞回伦敦的飞机上，在一盒巧克力的背面将这个想法具体化的。

这个项目叫《吾血》，是一件拥有多个层面的丰富的作品。它一方面是一件实体的公共雕塑，由超过2500名被安置的难民和超过2500位非难民的自愿献血来制作；另一方面在整个城市各处投放的视频装置，在屏幕上循环播放这些捐献者的故事。

这个项目通过对话和教育项目展示了一个社会运动：难民和非难民团结起来，共同宣传提高人们对这一问题的关注。这是关于社会赋予的不同的人的生命价值的一份沉思录，记录了包括一些国际名人比如保罗·麦卡锡、纳奥米·坎贝尔，同时还包括了一些跟难民一样被严重忽视的群体。这是一个平等的平台，所有的捐献者的声音和故事都以同样的方式被呈现出来；也是一个新型的慈善、非营利的艺术品创作模式，筹集的数百万美元的善款都用于帮助这些深陷其中的人们。《吾血》这件作品的全部所得都会用于改善难民问题；50%的善款捐给本项目的全球慈善组织合作伙伴——国际难民救助委员会，50%捐给一些小型的难民救助慈善组织。

这是一个超级棒的过程，我希望能展示艺术不仅能改变这个世界，而且你、我和难民们的血没有任何分别。皮相之下的我们并无二致。《吾血》是

blood donations from over 2,500 resettled refugees and 2,500 non-refugees, and a video installation of the donor stories which will play on moving image billboards around the city. The project is centred on a social movement with refugees and non-refugees coming together to raise awareness through dialogue and educational programs. It is also a meditation on the value society gives different human lives from some of the most famous people in the world such as Paul McCartney and Naomi Campbell to some of the most undervalued such as refugees. It is an equal platform for the donors' voices and stories and a new model of a philanthropic not-for-profit artwork which will raise millions of dollars to help those people who are its subjects. All of the proceeds of *Our Blood* will go to help refugee causes. 50% of the funds is going to the International Rescue Committee which is the project's global charity partner

and the other 50% will be given to smaller refugee charities.

It's a crazy amazing journey that I hope will show not only that art can change the world but that your blood, my blood and refugee blood are all the same. That underneath the skin we are the same. *Our Blood* will be the first work I am making with human blood since the *Self* series of my own portrait. It's again an articulation of what I was speaking about before of moving out into the world and working with and helping others.

This is really pushing a work of art to the limits of public engagement. I believe that art can change the world by changing how people think about a subject as well. Art is visceral – it can affect you before you have time to think about it. You make an emotional connection before an intellectual connection and be all the stronger for it.

继我的自塑像“自我”系列之后我第一次使用人血来创作作品。这正是我之前提到的，走出自己的小世界、与他人合作、帮助他人的一次实践。

这件作品打破了公共参与艺术品创作的固有边界。我相信通过改变人们对一个问题的看法，艺术可以改变世界。艺术是人的本能，它可以悄无声息地改变你；情感先于智识引起共鸣，两者相加建立更加牢固的纽带。

雕塑本身由两部分组成，两个完全相同的、边长一米的正方体冷冻人血血块，每块重达一吨；一

个由超过 2500 位难民志愿者的血液制成，另一个由超过 2500 为非难民志愿者的血液制成。这两个血块不做区分，放在一个定制的冷藏机器中展示，并安放于一个临时展馆中，展馆由建筑大师诺曼·福斯特设计。这件作品会先在曼哈顿中心第五大道上的纽约公共图书馆的石阶上展示，然后到世界多个发达和发展中国家进行巡展。



The sculpture itself consists of two, identical cubes of frozen human blood 1-meter cubed each weighing a ton. One is made from donations by resettled refugee volunteers and the other by non-refugee volunteers. The two anonymous cubes will be displayed in bespoke refrigeration units and housed in a pavilion which is designed in collaboration with the architect Norman Foster. It will be first installed on the steps of the New York Public Library on 5th Avenue in the heart of Manhattan. Then tour around the world in both developed and undeveloped countries.

雕塑本身由两部分组成，两个完全相同的、边长一米的正方体冷冻人血血块，每块重达一吨；一个由超过 2500 位难民志愿者的血液制成，另一个由超过 2500 为非难民志愿者的血液制成。这两个血块不做区分，放在一个定制的冷藏机器中展示，并安放于一个临时展馆中，展馆由建筑大师诺曼·福斯特设计。这件作品会先在曼哈顿中心第五大道上的纽约公共图书馆的石阶上展示，然后到世界多个发达和发展中国家进行巡展。

Published on the occasion of the exhibition
Marc Quinn – Under the Skin
8 March – 24 April 2019
CAFA Art Museum, Beijing

Marc Quinn would like to thank: Ciprian Adrian Barsan of Infinitart Foundation, Lady Angela Nevill of Nevill Keating Pictures and R K Harrison. Director Zhang Zikang and Professor Wang Chunchen, Central Academy of Fine Arts (CAFA) Art Museum, and their team: Gao Gao, Yi Yue, Ji Yujie, He Yisha, Wu Jing, Li Biao, He Yifei, Ren Rui, Yao Yiqun, Liang Wen, Wu Peng, Ma Liang, Sun Wei, Jiang Siyu, Zhu Yongkang, Yue Junyao, Zhang Qian, Chen Xiaohua, Yang Liu, Men Jing, Zhou Shu and Gao Yi. Special thanks also to Director Fan Dian, Central Academy of Fine Arts. Emily de Wolfe Pettit and Michelle Feng with the support of Patricia Tang of Peking Art Associates. Dame Carma Elliott, Nick Marchand, Rebecca Kozlen, Joanne Yang and Shanshan Guo of The British Council, China. Dame Barbara Woodward, H.M. Ambassador to Beijing, and Mr John Edwards, The British Consul General, Shanghai. The Fine Art Academy, Shanghai University. Mandarin Oriental, Hong Kong. Tim Blackburn of Swire and Upper House, Hong Kong. Adam Lowe & all at Factum Arte; Steve Haines at Arteffects; Nigel Schofield & all at MDM Props; Dave Williams, Edward Naish & all at Mtec; Rachel John, Roxana Pennie, Catherine McClelland, Candy Sum & all at Sutton PR; Susanna Fergusson and Tim Purbrick of Nevill Keating Pictures; Jennifer Yeh (for her guidance in creating a bakery in the CAFA Art Museum) and CAFA's student volunteers. Vala Björk, Juanita Boxill, Joe Hayns, Simon Memel, David Montgomery, Tanya Moulson, Jessica Salzer, Damian Simpson, Joseph Spiteri-Paris and Elizabeth Wayne at Marc Quinn studio; Tiger, Lucas & Sky.

Designed by Kellenberger–White
Production coordination by Christine Stricker, büro für buchherstellung & printproduktion, Stuttgart
Pre-press: prints professional, Berlin
Printing and binding by Cai Zhi Lin Graphic Design and Printing Ltd
Catalogue translation and production coordination by Peking Art Associates

Artworks © Marc Quinn
Text © Zhang Zikang,
Wang Chunchen & Marc Quinn
Translated by Michelle Feng
Design © Kellenberger–White

Photography credits: pp 19, 20–21, 22, 23, 24, 25, 26, 34–35, 37, 38, 43, 44, 45, 47, 49, 50, 55, 57, 59, 60, 62, 67, 68, 71, 73, 74, 79, 81, 83, 84, 85, 86, 93, 101, 105, 109, 112, 113, 114, 121, 132–133, 135, 140, 143, 144, 147, 149, 150, 155, 157, 159, 161, 168, 175 & 176 by Marc Quinn studio; pp 69, 91, 99, 100, 102, 103, 104, 106, 107, 108, 110, 111, 138, 139, 171 & 183 by Todd–White Art Photography; pp 32–33 by White Cube; pp 31, 119 & 137 by Stephen White (White Cube); pp 127, 128, 129 & 131 by Roger Wooldridge (White Cube); p 172 by Prudence Cuming Associates; p 162 (top and bottom) by Oak Taylor Smith for Factum Arte; and p 187 by Marc Quinn studio / Human Love Worldwide Limited / Norman Foster Foundation.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electrical, mechanical or otherwise, without first seeking the written permission of the copyright holders and of the publishers.

ISBN 978 1 78972 022 8