

## Marc Quinn (British, b. 1964) – Artist Resources

[Quinn's website: artwork, interviews, exhibition history](#)

In [2014 video interview](#) with the “In Your Face” series by *SHOWstudio*, Quinn explains “I start with an idea, but it always transforms during the creation...an idea is a beginning of a journey and the final artwork is the end of a journey, or the beginning of another journey, the journey of interpretation.”



Quinn in London studio, 2016  
Photograph: Simon Upton/Architectural Digest

Quinn eschews the moniker of artist and describes himself as “just a chronicler,” in a 2015 profile by the [New York Times](#). “I want my work to be about what it means to be a person living now.”

Quinn discusses his approach to art as activism in a brief [interview with GQ Magazine](#): “Part of our job as artists is to reflect the times we live in...[not] to just organize a charity auction or donate a piece of work. I wanted to make something, something that, while being an important artwork, might actually help change the condition of that topic in the real world.”

Tate Britain’s 2015 exhibition, [Emotional Detox](#) showcased lead sculptures cast by Quinn from his own body, exploring the pathways and struggles of physical and psychological detox through iconography inspired by the seven deadly sins.

Review of 2015 exhibition, [The Toxic Sublime](#), in which Quinn explored the “the exploitative relationship between humans and nature.”

In 2019, Quinn participated in his first solo exhibition in China, at the [Central Academy of Fine Art Museum \(CAFA\) in Beijing](#). The show brought together significant works throughout Quinn’s 30-year career, exploring his interest in identity and his affinity for unexpected materials.



Quinn, 2005  
Photograph: Clive Arrowsmith

Marc Quinn (British, b. 1964)

**Frozen Wave (The Conservation of Memory)**, 2017

Stainless Steel

Private Collection; L2019:121.1

The graceful liquid arc of contemporary sculptor Marc Quinn's **Frozen Wave (The Conservation of Memory)** was inspired by fragments of conch shells washed up on the beach. Years of erosion from salt water transform the shells from a delicate spiral to a wave-like arch, becoming, as Quinn muses, "an unwitting self-portrait by nature." The sculpture exemplifies its namesake series of steel and concrete arcs, *Frozen Waves*, which explores Quinn's interest in the cycles of destruction and creation that are omnipresent in the natural world. Quinn uses a 3D printer to create a model of his organic inspiration in resin before creating a full-size polystyrene frame with a digital rounding machine. The plastic model is cut into pieces, which are cast separately in stainless steel and then welded together. The final sculpture is only partially polished, creating a dynamic surface that resembles a sunlight-dappled wave "frozen" in motion from one angle, and a raw metallic fossil from another. Quinn intends these industrial fragments to be sublime portraits of nature's enduring primordial energy and transformational creative power.

*On view January 29 – July 5, 2020*



Front view



Back view

### Extra Resources

[Frozen Wave series](#)

[Quinn "Studio Diaries": step-by-step making of waves, from influence to final sculpture](#)

[2015 exhibition of series, Somerset House](#)