

# Analyze Marc Quinn and Tim Noble's Team Conveyconvey the Theme of Impermanence in Different Ways

**Junchao Ren\***

Royal College of Art, London, Britain

361008000@qq.com

\*Corresponding author

**Abstract:** After 1990, the global art world began to re-form various micro-ecological art circles, and each micro-ecological art circle has its own concerns. Uncertain definitions of individuals, cultures and bodies make artistic content and forms extremely diverse. During this period, some young artists emerged in the UK, and these artists were called YBA. Compared with previous artists, the materials of their works are diversified, and their creative direction is related to body, life and death, and consumption. Both Marc Quinn and Tim Noble are artists of this era in England. Their works are related to life. They create and express the theme of Impermanence in different ways. This paper analyzes and compares the details of the works of the two artists. This article analyzes and compares the details of the works of the two artists and analyzes how they use different methods to convey themes.

**Keywords:** Instability and Impermanence, The Visual Experience of the Material, Contrast

## 1. Introduction

The creation of sculpture begins with personal perception, memorable experience, and reflection on reality. The same is valid for installation art. To complete a moving work of art, artists need to mobilize their feelings to find creative methods and materials. Everyone has different feelings and feedback on materials, images, and reality. This process will encourage artists to use different methods and materials to create.

For the audience, works of art are "things outside the body," and works of art are objects that can be perceived, understood, and worshipped. This internal and external perception behavior logic provides artists with a new form of artistic expression: dominated by visual perception, using comprehensive sensory stimulation to stimulate the audience's imagination.

## 2. Background

Artwork is an artist's material feedback to the external world, which is similar to but different from objects in the real world. This kind of contrast will make the audience feel unfamiliar with familiar things and trigger the audience to feel more [1].

After 1990, the global art world began to re-form various micro-ecological art circles, and each micro-ecological art circle has its own concerns. At that time, more artists began to discuss: individual humans, cultures, bodies, and genders arising from different backgrounds. All artists are alike. They dream of doing something that's more social, more collaborative, and more real than art [2].

At that time, the works of Marc Quinn and Tim Noble were very representative in the UK. They used their unique artistic techniques and artistic visual language to create works on the theme of Impermanence. With the progress of society and the development of science, art is also different from before. The contemporary sculpture has gradually been different from classical sculpture. For example, they will create public art and social practice art. At the same time, they will also participate in performing arts, sound arts, and film production. In this case, creation is a process of making concrete images and a methodology to promote artistic production.

For contemporary artworks, classical sculptures are very stable. They are like monuments.

Compared with these timeless sculptures, the works of Marc Quinn are made of materials that are not easy to preserve, such as blood. Their works are temporary. The works or images created from these materials look stable. When the audience finds the contrast between the long-lasting visual effect and the unstable material, the contrast will bring the audience to think about the Impermanence and fragility of life.

### 3. The artwork of Marc Quinn

Marc Quinn was born in London in 1964 and graduated from Robinson College, Cambridge University, in 1985. He focused on the creation of physical life. His creative media is very extensive, including blood, metal, and glass [3].

*SELF* is his famous work. This work was completed by Quinn in 2006. This work was made with his own plasma frozen. To make this work, he used about eight pints of his blood. The blood volume is equivalent to the total blood volume of an adult man.

It is very shocking: to make a life-size head sculpture, he froze so much of his plasma. On the surface of this peculiar head sculpture, we can find many close-to-real details: such as the nasolabial and forehead lines on the face and the skin texture on the lips. We can even see the indentation of the hair on the face. Because the work contains these details, it seems natural and fragile. This sculpture is a restoration of the author's state. From the statue, we can see the author's age, gender, mental state, etc. We can see: the person in this sculpture has his eyes closed. Maybe he is thinking; perhaps he is just resting. However, through this expression, we can feel the author's calmness, which permanently preserves the calm moment through the frozen blood sculpture. However, when people see ice, they associate it with the characteristics of melting and breaking easily. The frozen blood sculpture makes people feel the fragility of life.

This Sense of Contrast is precisely the effect he wants to bring. He once said: For me, my visual sculpture language is a metaphor for the precious life of Impermanence [4]. The contrast between sculptures and the concept of reality is a significant factor. This factor can bring people to think and make people believe: our lives and beautiful things are fragile and our lives are free.

### 4. The artwork of Tim Noble and Sue Webster Art Group

The Tim Noble and Sue Webster art group consists of two British artists who also express the theme of Impermanence through creation. However, to create more effectively, they used completely different materials and methods. Tim Noble and Sue Webster are a two-person art group. In 1986, they studied at Nottingham Trent University. In 1992, he entered the Royal College of Art for a master's degree. In 1995, they moved to London for artistic creation [5]. Their creation is that they will use some garbage that people usually hate as creative materials. This garbage includes the metal and plastic packaging that we discard, spoiled food, old clothes that we don't wear, and so on. And through their creation, the shadows of this garbage will present a series of exquisite patterns, such as people sitting on the grass, cute animals, and beautiful natural scenery. Therefore, when the audience faces works, the audience will see a pile of garbage, a lamp, and a shadow on the wall. 'The ideal way to look at art is to be confused' [6].

*White Garbage* is a fantastic work they created. In a clean exhibition hall, the audience cannot see the elegant artwork on the ground. The artist transformed the visitor from a passive spectator into an active participant [7]. On the contrary, they will find a pile of rubbish. By carefully observing the pile of garbage, the audience will find some food wrapping paper, canned food packaging, and dirty: old clothes, some moldy vegetable leaves, and useless magazines. And besides the pile of rubbish, a searchlight was shining on the pile of junk. The searchlight seems to have nothing to do with a mountain of garbage.

When people see a searchlight, all they can think of is the shadow of the searchlight. Looking along the direction of the searchlight, the viewer will notice a wonderful scene: a marvelous scene appears on the wall. It is a beautifully shaded image: we can see a pair of lovers sitting back-to-back on the grass. The man on the left is thinking with a cigarette in his hand. The woman on the right is tasting a glass of wine in her hand. Judging from the shadow, they are in a very relaxed state, like lovers enjoying their holidays, and they also look exquisite. This shadow scene formed a massive contrast with the garbage on the ground. This contrast gives us a feeling: a good life is full of uncertainty, and a good picture will collapse at any time.

In people's minds, garbage dumps are very unstable, and garbage is rotten things and useless things. As a material, garbage is considered unreliable and will collapse at any time. Generally speaking, people cannot associate a warm scene with a pile of foul-smelling and corrupted garbage. This contrast between good and awful makes people feel the Impermanence in life and stimulates their understanding of daily life. Familiar circumstances and the contrived illusion carry the one who is wandering inside the installation away into his personal corridor of memory and evoke from that memory an approaching wave of associations which until this point had slept peacefully in its depths. The installation has merely bumped, awakened, touched his 'depths', this 'deepmemory', and the recollections rushed up out of these depths, seizing the consciousness of the installation viewer from within [8].

An object is meaningless as an object itself. When an object becomes the viewer's viewing object, it can be given any meaning by the viewer. If this work lacks an audience, it is incomplete. The audience is an essential part of the work, and how the audience feels about the work affects the content and thoughts that the work will ultimately express. When people treat rubbish as ordinary rubbish, this pile of rubbish should be stably piled on the ground. However, under normal circumstances, as a beautiful and peaceful work of art, people would not think it is made of rough garbage.

This challenges people's inherent concept of the relationship between a beautiful image and dirty garbage, making people feel contrasted. It makes people think that this beautiful scene will collapse at any time and make people feel unstable. It is "physical participation of the public" [9].

This viewing process and thinking process are very similar to the Uncanny Valley theory. In aesthetics, the uncanny valley is a hypothesized relationship between the degree of an object's resemblance to a human being and the emotional response to such an object. The concept suggests that humanoid objects which imperfectly resemble actual human beings provoke uncanny or strangely familiar feelings of eeriness and revulsion in observers. "Valley" denotes a dip in the human observer's affinity for the replica, a relation that otherwise increases with the replica's human likeness.<sup>10</sup> Therefore, when we find even the slightest strangeness in a familiar thing, we may fall into thinking and restlessness[10].

## 5. Conclusion

When we, as viewers, observe and think about sculptors and installation artists' works, these environmental and external factors all control our judgment. Distance, reflectance, and space size are the signals that guide us to move inside the space. As a creator, it is necessary and positive to adjust the factors brought about by these environments. When we create, we need to think about the relationship between objects, environments, and people. It is necessary for us to ask questions: How much influence do materials and the environment have on human behavior?

The purpose of this essay was to critically consider artists use different ways and materials to convey the fragility and impermanence of life to the audience. This article describes the artistic language of their works and the ideas and emotions conveyed to the audience. The contrast in work brings to the audience can strengthen the impermanence that the author wants to convey.

## References

- [1] Jonathan, Fineberg (2015). *Art since 1940*. Pearson Education, 37(24), pp.26.
- [2] Walker Art Center, Dan Graham (1996): *Two-way Mirror Punched Steel Hedge Labyrinth*, Walker Art Center Archive, 16(6), pp.8.
- [3] Yung-Hsien, Chen (2014) *British Contemporary Art*, Artist Publishing House. 10(2),8.
- [4] Rod Mengham (2006) *Marc Quinn Recent Work Recent Sculpture*, Nai; Groningen: Groninger Museum, 12-13.
- [5] yung-Hsien, Chen (2014) *British Contemporary Art*, Artist Publishing House, 92(1), pp.3-17.
- [6] Eva (2014) *Rothschild* quoted in *Cass Sculpture Foundation*, *Eva Rothschild: Nature and Culture*, 12(5), pp.4-6.
- [7] H ãioitica (1966) *Tate Liverpool*, *Tropic ãlia Penetrables*. 11(7), pp.111.
- [8] Bishop, Claire, *Installation art*, tate Press. 2005.
- [9] David Sylvester and David Compton (1971), pp. *Robert Morris: The Tate Gallery*, London: Tate Gallery Publications, 10(3), pp.12-14.
- [10] Squire M (2018). *casual classicism: in conversation with marc quinn*, 8(2), pp.113-144.