

Norman Foster Foundation

Odyssey
2018 - ongoing

Press Clipping

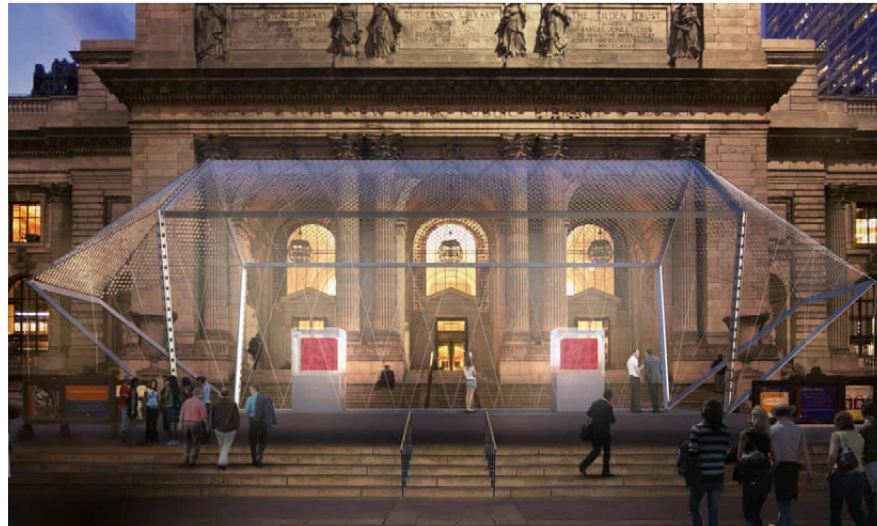
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Tonnes of blood: artist seeks to draw world back to refugee crisis

Marc Quinn hopes 'first migrating artwork' will also raise \$30m for charities



▲ Visualisation of Odyssey housed in its Norman Foster-designed pavilion outside the New York Public Library. Photograph: Marc Quinn studio/Human Love Worldwide/Norman Foster Foundation

For Aghiad Malik, a refugee from Syria, blood had only ever symbolised one thing: death. "It was a nightmare, seeing red on the streets," he says. "Even to think about blood was horrific."

But soon it will have another meaning. He is one of around 5,000 people whose blood will be used to create Odyssey, a new work by British artist [Marc Quinn](#) that will be displayed outside the New York Public Library from next September. The not-for-profit work intends to shine a spotlight on the refugee crisis while raising \$30m (£23m) for charities working to alleviate it.

Odyssey has been three years in the making. What started as a sketch on the back of a chocolate wrapper in 2015 has since developed into a fully realised concept: a pair of cubes, each containing a tonne of frozen blood. One cube will contain the blood of refugees, the other the blood of non-refugees, including celebrities such as Kate Moss, Jude Law and Sir Paul McCartney. But the public will not be told which cube is which, leaving them to ponder the essential similarities we all share as human beings.

"The fundamental point of the sculpture is that under the skin, we're all the same," says Quinn, who will also be unaware which cube is which. "You will see two sculptures made from blood but you won't know who they're from."

If the idea sounds simple, then the practicalities have been anything but. To draw blood from 5,000 people, Quinn will set up mini-laboratories in several cities across the world starting from January. He says that he has had to go through medical ethics boards and taken legal advice to make sure everything is conducted with the same professional standards as a clinical trial. Donors will only be required to give as much blood as they feel able to, and the project will be open to all ages and with all kinds of blood conditions.



▲ The trailer for 'Odyssey' by artist Marc Quinn – video

Taking the project on tour will bring more practical concerns. As the cubes are likely to get damaged if transported as they are, the work will need to be melted down, recast into smaller cubes and refrozen, before being melted down again at the new location and cast once more as large cubes.

Quinn likes to view *Odyssey* as the world's "first migrating artwork" and plans to show it in London and around Europe, as well as through Africa and the Middle East. To protect the cubes from the weather, they will be housed in a transparent, steel-framed pavilion designed by Norman Foster.

Every person who donates blood to *Odyssey* will also contribute a short video message. The celebrity pieces that have been recorded so far tend to focus on the positive message of the project, in contrast to the often harrowing stories told by the refugees.

Zohre Esmaeli, an Afghan refugee, talks about travelling with the Russian mafia when she was just 13. [Hass Agili](#), who fled medical school in Libya after he was outed as a gay man by a friend, talks about seeing people he knew being thrown from high buildings, and beheadings taking place in stadiums full of onlookers. The videos will appear on advertising hoardings around New York - and each subsequent city - to promote the project.

Quinn said he included celebrities to grab the attention of people who might not normally listen to refugee stories, but also to emphasise the notion of blood as a leveller. "It's really about how we value human beings," he says. "I wanted to put famous people alongside some of the least valued people in the world, and put them on equal platforms and give them equal voice."

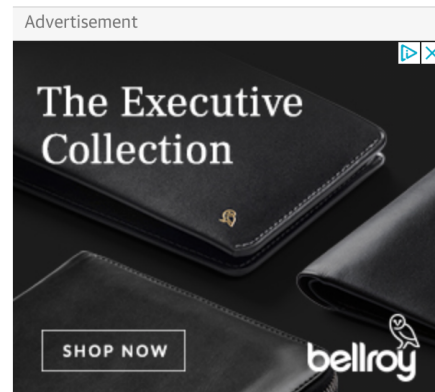


▲ Marc Quinn in his studio. Photograph: Sarah Lee for the Guardian



One of those celebrities, Moss, says: “To pick up your whole family and move them has got to be the last-ditch attempt at having to make a life somewhere else. I think Odyssey is something people haven’t seen before. It’s such a strong image: the blood, the colour, and being in a box in a public space. You see people of all different races, size and shapes. The one thing about blood is that it is the same for everyone.”

As well as raising awareness, Quinn’s project aims to raise huge sums for refugee causes. He has set up the charity Human Love and paired up with the International Rescue Committee, which is led by the former foreign secretary David Miliband, along with several smaller frontline charities. They are hoping to raise between \$10m and \$12m from selling the artwork. Another \$20m will hopefully be raised through fundraising drives. Quinn hopes to gain permission from some donors to trace their DNA, which will inspire future works such as tracking the migration patterns of each cube.



It is not the first time Quinn has used blood in his work. He gained widespread recognition in 1991 with *Self*, a [cast of his head created from 10 pints of his blood](#), immersed in frozen silicone. He says he was interested in making another blood project but it was not until the refugee crisis that he felt the material fitted the subject. After envisaging the project, Quinn visited Berlin in 2016 to meet refugees, unsure as to whether they would find it interesting. “Luckily, everyone wanted to be involved,” he says. “Because if you don’t have anything, and you can still give something, it becomes an empowering thing.”

Quinn thinks art has an important role to play in helping the world remember atrocities and crises, long after the news cycle has moved on. He says: “You remember Guernica because Picasso painted it. Otherwise it’s just another battle in the Spanish civil war. To me this refugee crisis is something that should remain in the collective memory of the world.”

As for Malik, the project has already helped change his mindset. He says: “When I heard about the project I thought ‘no, blood can help also. I shouldn’t be afraid of seeing blood or giving blood.’ If we are black, white, any colour ... at the end of the day we are red. We are united.”

People can register to donate blood or money to the project at bloodcube.org.

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THE FIX IS IN

NOVELIST HARUKI MURAKAMI HAS GOOD ADVICE ON WHAT YOU CAN DO WHEN LIFE LOOKS DARK

By [Ephrat Livni](#) · October 28, 2018

What's a person to do when bad news abounds? Taking to the streets or signing up for a campaign isn't everyone's cup of tea. If you're not the activist type but still want to find a way to help humanity, Japanese novelist Haruki Murakami has a satisfying answer.

Speaking at a New Yorker magazine event in New York on Oct. 6, [Murakami explained](#) that, in 2011, he was struggling with the question of what to do about others' suffering, from the victims of the 9/11 terrorist attacks in the US to people hit by natural disasters in Japan. He concluded that the best he could do was continue to write stories that move people.

"I was wondering what could I do for the people who have suffered. But I thought, 'What I can do is to write good fiction.' After all, when I write a good story, good fiction, we can understand each other if you are a reader and I'm a writer," Murakami said. "There is a special secret passage between us, and we can send a message to each other. So I think (writing good stories) is a way I can contribute to society or people in the world."

In other words, you find a way to help people that's in keeping with the kind of person you already are. That might involve making art, writing novels, pursuing knowledge, or teaching. You pour yourself into those endeavors, knowing that one way to heal the world is to be in it and offer your gifts.

Messaging mysteriously

The novelist's approach provides a good model for the rest of us, whether we write or not. Responding creatively to tragedy emphasizes what's beautiful about humanity and is its own kind of activism.

It may not be obvious, but subtlety is something of a lost art. Or, as the writer Meghan O’Giebhlyn explains in “[On Subtlety](#),” her recent essay about messaging that doesn’t hit us over the head, “What’s so great about having things spelled out clearly?”

O’Giebhlyn argues that we are now “caught up in the throes of peak TV” and the slogans of the Trump era, making it ever less possible for us to appreciate things that are elusive and mysterious. We demand transparency, or at least the appearance of it, and so everyone must be “clear,” even at the expense of nuance and poeticism. We must say where we stand and in the crudest, simplest terms, lest our positions and ideas be misunderstood.

Unless, of course, we resist this cultural tendency and determine that we’ll respond to the onslaught of obviousness and sloganeering more mysteriously, less brutally, less violently, and more beautifully. Responding subtly in a time of crude messaging is not underhanded or an evasion of the hard truths. It’s the way of the universe, notes O’Giebhlyn.

“Nature hides her secrets because of her essential loftiness, but not by means of ruse,” the physicist Albert Einstein said. What he meant is that elusiveness is a truth. Nature speaks a coded language. And you can too.

You can choose, as Murakami has, to express your hope for humanity or your despair about the state of world affairs through your gifts, which may not be evidently political. You don’t have to march or petition if that’s not your inclination, and you can still count your creative contribution as engagement.

If nature isn’t evading reality by being subtle, then surely we too can choose to be in the universe and contribute in ways that may not be obvious to those inclined to a more crude or even violent approach.

Culture wars

Art, too, is a form of protest or resistance. It’s a peaceful way to respond to a world full of strife and hate without shirking difficult truths, instead subverting them. It’s engagement on another level that may not clearly resemble classical activism, but makes the world a little better.

Indeed, there are places where there is so much to protest and so little political progress that subtler forms of resistance, like culture, are the only effective answers for pacifists. “With the continued failure of the political process, many of us now believe that culture is where we should channel our resources, energy and hopes,” Zina Jardaneh, chair of the board of the Palestinian Museum in Birzeit, in the West Bank, recently told Nana Asfour of [The New York Times](#) (paywall).

Asfour reports that, despite travel restrictions imposed by Israel that make it difficult for Palestinians to participate in events that celebrate art and creativity, cultural life is thriving. There are 625 cultural centers in the Palestinian territories, 545 of them in the West Bank and 80 in the Gaza Strip, and 32 museums—27 in the West Bank and five in the Gaza Strip. That's a lot of culture for about 2,200 square miles of territory where existence is a struggle.

All these cultural centers are simultaneously a form of resistance and celebration. "It's true that there is little precedent to suggest that national arts movements alone are capable of bringing about political change," Asfour writes. "But such cultural undertakings should be viewed as an essential component of the road to peace, one that provides vital possibilities for engagement, participation and cooperation among the generations of Palestinians who, individually and collectively, are painting distinct pictures of their myriad realities."

Blood and tears

We cannot solve the world's problems singlehandedly. But we can each engage in creative ways.

For example, artist Marc Quinn on Oct. 23 announced that he is creating a sculpture called *Odyssey*, consisting of two giant cubes of frozen human blood. One will be made with donations from 2,500 resettled refugee volunteers. The other will consist of the blood of 2,500 non-refugee volunteers, including American Vogue editor-in-chief Anna Wintour, model Kate Moss, and pop legend Paul McCartney. As Wintour put it in a video about the project, "My blood and refugee blood is the same."



Wintour says it's difficult not to be deeply disheartened by what we see in the world. She notes the separation of children and parents at the US border with Mexico and the refugee crisis more generally as examples. "Culture is a language that's universal," she argues. Art is a way to respond to the disheartening, to speak across divides.

Quinn's project is meant to increase awareness of the global refugee crisis and raise \$30 million to support the International Rescue Committee and other refugee-focused charities. It will be unveiled on the steps of the New York Public Library in fall 2019.

The artist is responding to a problem of enormous scale in the way that he can, by doing what he does best. And while a sculpture can't technically save any lives, the attention and money it could garner may well do just that.

We're here to fix things

You may not have a project as ambitious as Quinn's, or impressive celebrities promoting your efforts. But we each participate in the world's creation every day. When we choose to do so by using our gifts to make this a more peaceful place, our efforts are equally important.

In the Jewish tradition, the concept of *tikkun olam*, or "repairing the world" is very simple. Any activity that leads to a more harmonious state is valid and valuable. The Chabad organization website, which illuminates Jewish mysticism, explains, "All human activities are opportunities to fulfill this mission, and every human being can be involved in *tikkun olam*, child or adult, student or entrepreneur, industrialist or artist, caregiver or salesperson, political activist or environmentalist, or just another one of us struggling to keep afloat."

Each act of repair fine-tunes the instrument that is the universe, and you don't have to be religious or artistic or political to participate. You just have to be a human. As Chabad puts it, "With each [fix], we are creating meaning out of confusion, harmony from noise, revealing the unique part each creation plays in a universal symphony."

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POUND OF FLESH

Human blood sculpture coming to New York City in a Norman Foster cage

By SYDNEY FRANKLIN • October 24, 2018

Art International News



British artist Marc Quinn's *Odyssey* will feature two cubes of frozen human blood to shine a light on the global refugee crisis. As a "migrating artwork," it will debut at the New York Public Library next fall in a Norman Foster-designed cage and then tour the world. (Courtesy PRNewsfoto/Marc Quinn)

A new installation coming next year to New York City could be the strangest piece of visual art the creative capital has seen. British contemporary artist Marc Quinn has envisioned a sculpture made of human intended as a commentary on the ongoing global refugee crisis. It's set to debut on the steps of the iconic Fifth Avenue branch of the [New York Public Library](#) in fall 2019 in a Norman Foster-designed structure, and it will then embark on a traveling tour.

[Odyssey](#), as the work is aptly named, will feature two transparent cubes filled with one metric ton each of frozen human blood. The artwork will be the centerpiece of a nonprofit project aimed to help raise awareness and raise \$30 million for refugee-support organizations around the world. Fifty percent of the project's proceeds will directly benefit the [International Rescue Committee](#), while the other half will go to charities and programs selected by Quinn's foundation, Human Love.

"The global refugee crisis is one of the greatest humanitarian tragedies we have seen," [said Quinn in a statement](#). "The idea for *Odyssey* began with the simple truth that my blood and your blood is the same; under the skin we're all the same."

To demonstrate the concept that our blood unites us as humans, Quinn will draw donated blood from over 5,000 refugees and non-refugees alike to go inside the identical cubes. One cube will hold the blood of resettled refugee volunteers while the other cube will hold the blood of celebrities such as Jude Law, Bono, Kate Moss, Paul McCartney, and others. The cubes won't be marked, so it'll be up to viewers to reflect on the similarities between the two.



Quinn is slated to begin gathering the blood this January by stationing small laboratories in cities across the world, all set up to match medical and ethical standards, [according to The Guardian](#). Every person who donates blood will be able to contribute a short video message about their reasons for joining the effort. Refugees will have the opportunity to share their past traumas and bring attention to those still in crisis.

Odyssey will go on tour around the world after its initial stint at the New York Public Library. The accompanying footage will be displayed across public screens and billboards throughout the host cities. In addition, the artwork will be displayed inside a steel-framed pavilion designed by [Sir Norman Foster](#) and backed by the [Norman Foster Foundation](#). Foster noted the difficult yet poignant task of creating a traveling structure for this invaluable piece of art:

"Art can raise issues of equality and inequality. That has to be one of the functions of art," he said. "In *Odyssey* we had a challenge: to create an environment that will work with the two frozen cubes of blood and be able to adapt to radically different locations and climates. This challenge is primarily architectural but is also an environmental one.

"In a way, perhaps that diversity of situations also highlights the diversity of the refugee crisis; it is not confined to one continent, nor to one kind of people. It's universal—much like our humanity. We are all the same, under the skin."

Anyone can donate blood or money to the project. Visit bloodcube.org for more.

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Politics

Marc Quinn Will Draw Two Tons of Blood From Refugees, Kate Moss, and Others for a New Artwork to Raise Awareness About the Migrant Crisis

The British artist is making the world's first migratory sculpture to highlight the ongoing issue.

Sarah Cascone, October 24, 2018



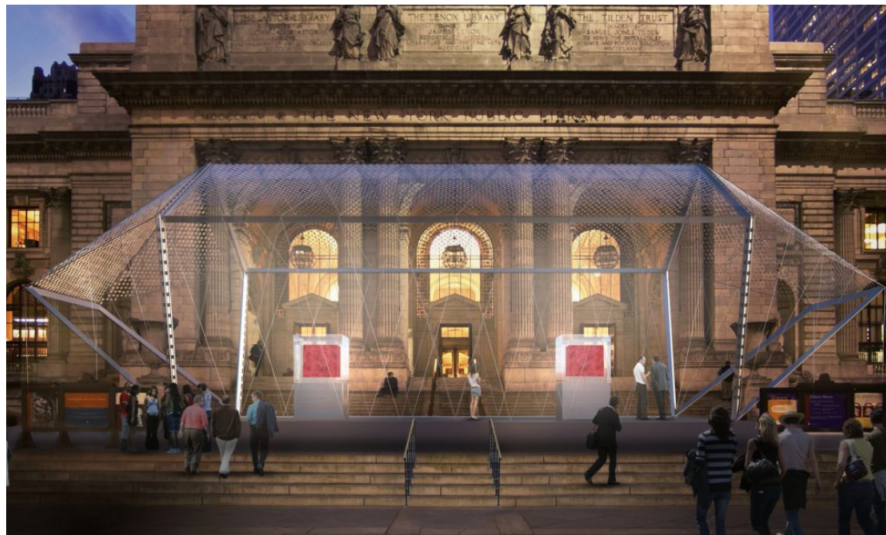
LONDON, ENGLAND - SEPTEMBER 17: Artist Marc Quinn unveils his new art installation at Somerset House on September 17, 2015 in London, England. The installation consists of four steel sculptures forming two bodies of work entitled 'Frozen Wave' and 'Broken Sublime' (2015), which will be displayed in the Edmond J. Safra Fountain Court between September 17 and October 21. (Photo by Ben Pruchnie/Getty Images)

British artist Marc Quinn will draw blood from at least 5,000 people for his new installation, Odyssey, set to go on display outside the New York Public Library next fall. The piece, which aims to raise awareness for the ongoing global refugee crisis, will feature two metric tons of frozen blood divided in a pair of cubes. One ton will be taken from refugees and the other from non-refugees, including celebrities like Kate Moss, Jude Law, Anna Wintour, and Paul McCartney.

"The global refugee crisis is one of the greatest humanitarian tragedies we have seen," said Quinn, who first conceived of the piece three years ago, in a statement. "The idea for *Odyssey* began with the simple truth that my blood and your blood is the same; under the skin we're all the same. *Odyssey's* ultimate goal—through showing and sharing our common humanity—is to create an artwork which is social, has a lasting impact and will raise both awareness and funds for refugees. I strongly believe not only that the world remembers through art but also that art can change the world."

Quinn plans to raise \$30 million to benefit refugee-supporting organizations with the nonprofit public artwork through fundraising and art sales. Apropos to its name, *Odyssey* will go on an international tour following its New York debut—the artist considers it the world’s first migratory sculpture. Ahead of transport, each cube will be thawed and refrozen into smaller units in order to prevent damage and reassembled upon its arrival.

The project will also include a video component, with volunteers who contribute their blood given the opportunity to tell their own personal stories or reasons for participating. A subtitled film drawn from this footage will accompany the sculptures’ display, uplifting messages from celebrities juxtaposed with tales from those forced to flee their homes.



A rendering of Marc Quinn's *Odyssey* housed in its Norman Foster-designed pavilion outside the New York Public Library. Image courtesy of Marc Quinn studio/Human Love Worldwide/Norman Foster Foundation.

Altogether, the collaborative project will involve at least 5,000 volunteers, half of them resettled refugees from around the world. The two cube sculptures will be identical, with no indication of which is which, underscoring the way in which we are all connected. The frozen blood will be displayed in bespoke refrigeration units in a pavilion designed by British architect Norman Foster with his foundation in Madrid.

“We are in the midst of a global crisis: more than 65 million people displaced after being denied the opportunity to create lives for themselves in their homelands,” said New York Public Library president Anthony W. Marx in a statement. “It is important that we call attention to this issue here in New York, a city built by waves of immigrants.”

Quinn will begin drawing blood for the project in January, setting up several small laboratories around the world. As reported by the *Guardian*, the artist has worked closely with medical ethics boards and a legal team to ensure the labs will meet professional standards. He is also hoping to get permission to perform DNA tests on the blood samples, to create migration maps tracing the origins of the project’s participants.



Marc Quinn, *Self* (1991). Photo courtesy of the artist.

The artist previously used approximately 10 pints of his own frozen blood to create his 1991 self-portrait, *Self*, a cast of Quinn's head immersed in frozen silicone. He has since created a new version of the work every five years. The original piece was on view in New York earlier this year at the Met Breuer's "Life Like: Sculpture, Color, and the Body (1300–Now)."

Half of all money raised by *Odyssey* will go to the International Rescue Committee. The advisory board of Quinn's charity, Human Love, will distribute the rest to other refugee organizations and initiatives, including NYPL programming surrounding the issue.



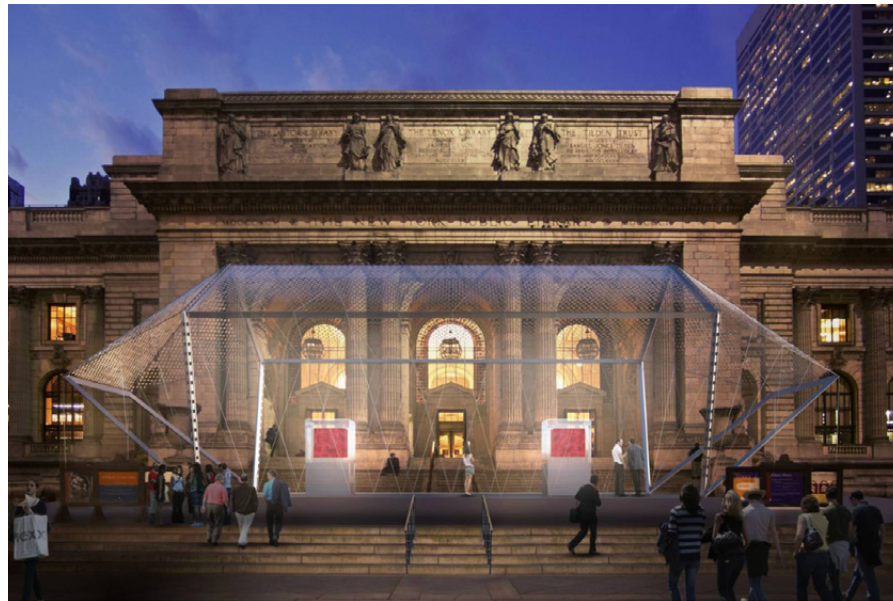
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Marc Quinn's Odyssey will feature 2,000 litres of blood

Marc Quinn's Odyssey is the latest artwork by a man who has made a career out of vital fluids. His latest asks us to see that refugees bleed the same blood as the rest of us



CREDIT: MARC QUINN STUDIO / HUMAN LOVE
WORLDWIDE LTD / THE NORMAN FOSTER FOUNDATION

BY DAVID
LEVESLEY
Tuesday 23
October 2018

Marc Quinn loves a spot of blood. You can measure out his career in gallons of the stuff: his first big piece, "Self 1991", featured litres of his own vital fluids turned into a self-portrait. Not content with one, he makes another every five years.

"I've always wanted to make another sculpture out of blood but I never found an idea that was compelling or strong enough," said Marc Quinn when we spoke. Then the migration crisis took over the news and the two interests clicked.



CREDIT: PA PHOTOS

Now Marc Quinn is working on "Odyssey", an artwork that, when complete, will feature 2,000 litres of blood in two freezer boxes inside a transparent pavilion.

"Inside there are two freezer blocks and inside those are two red cubes, one metre x one metre x one metre, and those cubes are made of frozen human blood," explained Quinn. "One is donated by refugees who have been resettled in other countries - we're not talking about people in refugee camps - who are just beginning the next stage of assimilating, and the next one is by people who don't see themselves as refugees."

It will start outside the New York Public Library and then travel around the world, including stops in London and Sydney and with hopes to take it to some slightly less well-trodden destinations. Alongside it there will be a video archive of interviews with all the people who donate, which will be screened as disruptions to digital advertisements in the vicinity.

"It's about taking the work to different places to raise awareness and raise money," the artist said. "The essential point is that your blood and anyone else's blood is the same. When you start on that point you have to find a common humanity and find a more creative way of treating someone than demonising them."

Half the money will go to the International Rescue Committee, a charity set up by Einstein in the Thirties and now run by David Miliband. The rest of the money will go to smaller charities, the final list of which will be decided by the board of Marc Quinn's own charity.

This is not Marc Quinn's first brush with public artworks by any means: you may remember him from "Alison Lapper Pregnant", a statue atop the fourth plinth in Trafalgar Square featuring the dysmelic titular artist.

'People can still have amazing reactions to the artwork if you give them something'

He says that when you've got a message this important, you need to put it in front of the biggest possible number of people.

"People often take the challenging content out of public artwork because they're afraid people won't understand it," said Quinn.

"People can still have amazing reactions to the artwork if you give them something."

So far no blood has been collected; you can sign up to be a donor on the website bloodcube.org from tonight onwards. There will be a ballot, says Quinn, and people will be able to donate in batches. "We're working with doctors and nurses and it's been through a medical ethics commission. It's being run like a medical trial to a very high standard," he said, adding that anybody who has been told they cannot donate blood for medical reasons is able to donate for "Odyssey" due to the blood being sterilised and not having a medical use.

Quinn hopes to get blood from many different groups of refugees from around the world and is not just interested in the current generation: Jewish refugees who fled the Nazis are just as welcome as today's refugees from Syria or Myanmar.

Hopefully, Quinn says, the artwork will get people to reconnect to our common humanity. "The idea in the artwork is that society values one person and devalues the other," he said. "Both people have the same platform. We're putting them on equivalency."

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Odyssey: dois cubos com sangue doado que querem chamar à atenção para a crise dos refugiados

23/10/2018, 21:05 11

Ao todo, 5.000 pessoas vão doar sangue para preencher a escultura pensada pelo artista britânico Marc Quinn. Ao mesmo tempo, serão doados 30 milhões de dólares a instituições de caridade.



Odyssey Bloodcube/Facebook

Em 2015, Marc Quinn, um artista britânico, desenhava o rascunho do seu próximo trabalho numa embalagem de chocolate. Três anos depois, começa a nascer a Odyssey: dois cubos, cada um com 1000 litros de sangue, expostos dentro de um pavilhão transparente. O objetivo, explicou o artista ao [The Guardian](#), é alertar para a crise dos refugiados, ao mostrar que “sob a mesma pele, somos todos iguais” e, ao mesmo tempo, angariar 30 milhões de dólares para instituições de caridade que trabalhem nesta crise.

Ao todo, 5.000 pessoas vão poder doar sangue para construir a escultura, que em setembro do próximo ano vai começar por estar exposta no exterior da Biblioteca Pública de Nova Iorque e, de seguida, irá passar por vários países. Um dos cubos, explicou Marc Quinn, vai conter o sangue doado por refugiados que se estão a estabelecer noutro país. O outro cubo terá o sangue de não refugiados, incluindo de celebridades como Kate Moss, Jude Law e Paul McCartney.

No entanto, ninguém sabe qual é o cubo que tem o sangue doado por refugiados ou não refugiados, nem mesmo o próprio criador da escultura. **“Verão duas esculturas feitas de sangue, mas não sabem a quem pertencem”**, explicou Marc Quinn.

“Lembramo-nos de Guernica porque Picasso a pintou. Caso contrário, é apenas mais uma batalha na guerra civil espanhola. Para mim, esta crise de refugiados é algo que deve permanecer na memória coletiva do mundo”, referiu o artista ao jornal britânico.

A ideia parece simples, mas foi tudo menos isso. Para as pessoas poderem doar o sangue, o artista vai montar mini-laboratórios espalhados por várias cidades do mundo já a partir de janeiro — o que implicou passar por conselhos de ética médica e resolver questões legais para garantir que tudo é feito com o mesmo profissionalismo de um estudo clínico. Os doadores dão o sangue que quiserem e podem ser de todas as idades e condições, estando as [inscrições](#) abertas online, exigindo a doação de uma quantia mínima de um dólar.

Para ser transportado para as várias cidades, o sangue será colocado em pequenos cubos e congelado, antes de voltar a ser derretido no novo local e colocado nos dois cubos. Marc Quinn diz que esta é **“a primeira obra de arte migratória” do mundo e deverá passar pela Europa, África e Médio Oriente.**

“ O Odyssey é algo que as pessoas nunca viram antes. É uma imagem tão forte: o sangue, a cor, o estar numa caixa em público. Vemos pessoas de todas as raças, tamanhos e formas. O aspeto único do sangue é que ele é o mesmo para toda a gente”, referiu a modelo Kate Moss, uma das pessoas que vai doar sangue para o projeto.

Com a venda da obra, a instituição de caridade Human Love, criada pelo artista e que se juntou ao Comité Internacional de Resgate, pretende angariar entre 10 a 12 milhões de dólares, juntamente com 20 milhões de dólares levantados em campanhas. No futuro, a intenção de Marc Quinn é que algum do sangue possa ser utilizado para rastrear o ADN dos doadores (com a sua autorização), de forma a inspirar outros trabalhos, como o rastreamento dos padrões de migração de cada cubo.



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artsy

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News

Oct 25

Blood from 5,000 individuals—including refugees, Bono, and Kate Moss—will contribute to an ambitious artwork about the migrant crisis.

The English artist Marc Quinn is staging what is certainly one of the more ambitious artworks devoted to the global migrant crisis. Next September at the New York Public Library's main branch, he will install a work called *Odyssey* that will consist of two identical metric-ton blocks of frozen blood. One block will be made up of blood given by refugees, the other will be blood given by non-refugees, including celebrities such as Kate Moss, Jude Law, and Paul McCartney—and Quinn will not reveal, or even know himself, which block is which.

"The fundamental point of the sculpture is that under the skin, we're all the same," Quinn told *The Guardian*. "You will see two sculptures made from blood but you won't know who they're from."

To source the blood, the artist is setting up labs around the world, and has done his homework to make sure everything is 100 percent up to legal and medical standards. Donors are able to give as much or as little blood as they want.

Quinn plans to tour the work around Europe (including a stop in London), the Middle East, and Africa following its unveiling. Additionally, he aims on donating the money raised by selling the work—he hopes it will sell for between \$10 million and \$12 million—to organizations responding to the migrant crisis, he also hopes to raise \$20 million through fundraising drives. Those who wish to have their own blood included in the project can sign up at [a website set up for the work](#).

This is hardly Quinn's first time working with blood. One of his best-known works, *Self* (1991–present) is a self-portrait sculpture of the artist's head made from 10 pints of his own blood.

● Nate Freeman

Oct 25, 2018 at 12:28 pm, via [The Guardian](#)

