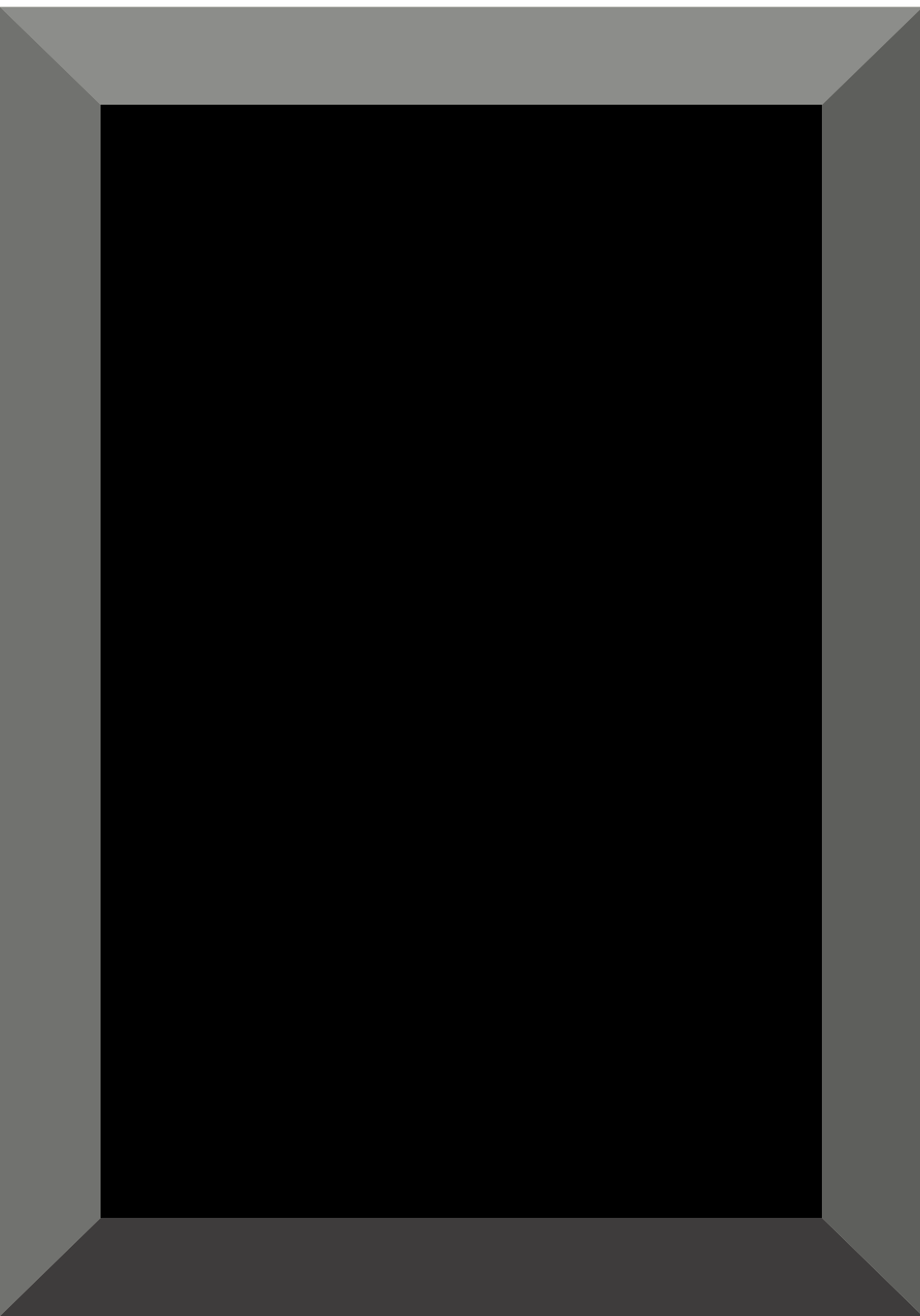


5 Dec 2012—
20 Jan 2013

Fourth Plinth:

Contemporary Monument



Fourth Plinth:

Contemporary Monument

Foreword

The Mayor of London's Fourth Plinth has always been a space for experimentation in contemporary art. It is therefore extremely fitting for this exciting exhibition to be opening at the Institute of Contemporary Arts, London – an institution with a like-minded vision that continues to champion radical and pioneering art.

This innovative and thought-provoking programme has generated worldwide appeal. It has provided both the impetus and a platform for some of London's most iconic artworks and has brought out the art critic in everyone – even our taxi drivers. Bringing together all twenty-one proposals for the first time, and exhibiting them in close proximity to Trafalgar Square, this exhibition presents an opportunity to see behind the scenes, not only of the Fourth Plinth but, more broadly, of the processes behind commissioning contemporary art.

It has been a truly fascinating experience to view all the maquettes side-by-side in one space, to reflect on thirteen years' worth of work and ideas, and to think of all the changes that have occurred over this period: changes in artistic practice, the city's government, the growing heat of public debate surrounding national identity and how we are represented through the objects chosen to adorn our public spaces.

The triumph of the Fourth Plinth is that it ignites discussion among those who would not usually find themselves considering the finer points of contemporary art. We very much hope this exhibition will continue to stimulate debate and we encourage you to tell us what you think at:

www.london.gov.uk/fourthplinth

Justine Simons
Head of Culture for the Mayor of London

Gregor Muir
Executive Director, ICA

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One Thing Leads To Another...

Michaela Crimmin

Trafalgar Square holds interesting tensions. While today the square is a public space teeming with citizens of the world, from tourists strolling to the National Gallery to local workers sitting with a lunchtime sandwich, its history is distinctly imperialist. The square's earlier manifestation was as part of the King's Mews (imagine a horse's breath on a cold morning, the buttons on the royal livery catching the sunlight), while its subsequent change of name memorialised the British victory over the French and Spanish fleets at Trafalgar in 1805. The Square imperially parades its statues of nobility, generals and mighty lions, wrought from heavy materials and set among imposing façades; while the fountains are a crowd-controlling device that prevents vast hoards assembling. And yet Trafalgar Square is also famously a place for celebration, at New Year and moments of sporting triumph, as well as a gathering point for democratic protest. It has played its part in recent history, with memorable focal points including the 1990 Poll Tax riots, occupation by the Camp for Climate Action in 2009, and the festivities marking the announcement of London's winning bid to host the 2012 Olympic Games.

Against this turbulent backdrop, the story of bringing contemporary art to the square is also one combat of a sort. The one-person campaign to claim a single surface in the north-west corner of the Square, measuring just 16 by 8 feet, began in 1994. I remember in those early days discussing the possibility of art on the empty plinth – empty, as it had in fact been, for almost 150 years – with Jude Kelly, now Director of the Southbank Centre, London. She said it was a perfect context for art, right at the hub of London life in all its diversity and energy. But it was not a member of the arts sector that staged the coup for contemporary art – it was



Rachel Whiteread, *Monument*, 2001
Resin and granite
354 1/3 × 200 10/12 × 94 1/2 inches / 900 × 510 × 240cm
© Rachel Whiteread. Courtesy Gagosian Gallery

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businesswoman Prue Leith, then chair of the Royal Society for the Encouragement of Arts, Manufactures & Commerce (RSA). Irritated that one of the four plinths in the Square was empty, she suggested to the *Evening Standard* that they should solicit suggestions from the public as to how to fill it. Frankly, if ever there was a case for the role of the artist, the ensuing ideas from the public sealed it: mostly clichéd, many ridiculous, they included Margaret Thatcher on a Tank, Winnie the Pooh, footballers, more monarchs, animals and more animals.

Meanwhile, to gain permission for contemporary art to occupy the empty plinth (it's difficult to avoid using military vocabulary), Leith was involved in years of negotiation. Her recent autobiography contains an astonishing account of this process, including her discussions with the Victorian Society, the Georgian Society, the Fine Arts Commission, English Heritage, the Westminster Public Art Advisory Committee, London First, the Department for Culture, the National Gallery, the Residents' Association of Trafalgar Square, the Armed Forces, the Public Services Association.¹ The words 'public' and 'public art', now associated with swamping bureaucracy, rapidly changed their meaning. It was during this time of negotiations that James Lingwood, Co-Director of Artangel, suggested the plinth should be a site for temporary contemporary artwork (let's leave art to the artists, not the public). He and a small group of advisers very generously supported the RSA through the ensuing years of commissioning, when at last permission had been granted.

In 1999 the first work was finally installed and unveiled to a suitably diverse crowd of curious passers-by, the Minister of Culture, demonstrating Stuckists, pigeons, Guardian readers, Daily Mail readers. Mark Wallinger's *Ecce Homo*, which was installed to mark the turn of the Millennium, provided an extraordinary counter to the bravado of colonialism and national hubris. A solitary life-size figure, sited poignantly on the very edge of the plinth, was vulnerable and yet paradoxically powerful – a symbol of a more honest, perhaps more mature Britain. A further two works followed: the next, installed for a full year, was *Regardless of History* by Bill Woodrow. This asked whether we were strangling nature despite all



Mark Wallinger, *Ecce Homo*, 1999
White marbleised resin, gold leaf, barbed wire. Life size
Copyright the artist, courtesy Anthony Reynolds Gallery,
London. Photo by Peter White

Fourth Plinth:



Jeremy Deller, *The Spoils of War (Memorial for an Unknown Civilian)*, 2008
Burnt toy car on painted wooden model of the fourth plinth, 50 × 19 × 41 cm
Courtesy of the artist. Photo: James O Jenkins



Jeremy Deller, *It Is What It Is: Conversations About Iraq*, 2009
Photographs taken throughout the tour. Courtesy of the artist © Jeremy Deller
Commissioned by 3M Projects, Creative Time, Hammer Museum, LA, MCA, Chicago and New Museum, NY

our learning – a grim portent for the new century. Then in 2001 Rachel Whiteread inverted the Plinth itself in *Monument*, inherently questioning the very solidity of this genre.

These three artists and their galleries took significant financial risks in the realisation of the works, since it had finally proved impossible to raise the necessary funds. Thankfully press coverage surpassed everyone's wildest hopes, almost entirely in favour of the plinth being used for contemporary art and, apart from an excoriating review or two, incredibly positive. By this time an independent committee had been set up, chaired by Sir John Mortimer QC, which gave unanimous approval to a continuing series. The Greater London Authority, now with Trafalgar Square as their responsibility, agreed to pick up the baton from the RSA.

The process of commissioning works for the Fourth Plinth has meant that not everyone can be a winner and therefore a number of extraordinary ideas by artists have not been realised. These include Jeremy Deller's proposal to install the wreckage of a car from the bombed Booksellers' Market in Baghdad. The following year it became the centrepiece of *It is What it Is, Conversations about Iraq*, a project that toured across the United States. The car was then given by Deller to the Imperial War Museum, London, for permanent display, acting as a continuing magnet for debate both at the Museum and in Deller's recent retrospective at the Hayward Gallery, London.

To date there have been five more remarkable and varied works on the plinth. Marc Quinn's *Alison Lapper Pregnant* (2005) was for some as shocking as Deller's car would have been, but for many more it was a celebration of disability, pregnancy and nudity, reminiscent of the glory of the Renaissance. Introducing complex form and colour, Thomas Schütte's *Model for a Hotel* (2007) was perhaps the bravest of all of the works and rewarded those who paid attention to its configuration and astonishing balance. For Antony Gormley's *One & Other* (2009) 35,000 members of the public volunteered to take a turn for one hour on the Plinth. 2,400 were selected and for one hundred days, one-by-one, they lay down, danced, read, lobbied and generally animated the spot.

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Yinka Shonibare MBE's *Nelson's Ship in a Bottle*, which was installed from May 2010 until January 2012, returned to the historical references of the square, and to colonialism in particular. A scaled-down replica of Nelson's ship *Victory* was given a new set of billowing sails, signifying the diverse nature of Britain's trading relations, which the Square's original planners, architects and artists had ignored. The sails were made of batik – a textile commonly presumed to be African, but in fact historically inspired by Indonesian designs and mass-produced by the Dutch to be sold back to consumers in the West Indies. And now, in 2012 and early 2013, Elmgreen & Dragset's *Powerless Structures*, Fig. 101 reminds us of imperial swagger, but here with a sense that this privileged child on his golden rocking horse may never reign, despite his proud gesture.

Nicholas Penny, the Director of the National Gallery, has recently criticised the Fourth Plinth project in the *Art Newspaper*, as he believes it is antagonistic to the architectural character of Trafalgar Square and turns the plinth into 'a stage, which can be used ironically, farcically [and] inappropriately'.² Quite rightly, the debate and tensions continue. The Fourth Plinth has acquired a visibility and become a focal point, one thing leading to the next, one interpretation contrasting with another. The ICA exhibition provides an opportunity to consider and reconsider contemporary artists' contributions to the centre of this capital city, as the world order continues to change through shifts in global connections, and as the historical swagger of Britain is somewhat tempered and diversity increasingly valued. The Fourth Plinth has become one of the great and hard-won achievements of our time, as the contemporary art that has emerged from this project – always complex in meaning and often controversial in means – continues to provoke speculation and opinion.



Elmgreen & Dragset, *Powerless Structures*, Fig. 101, 2012
Commissioned for the Mayor of London's Fourth Plinth Programme.
Photo: James O'Jenkins

Michaela Crimmin, previously Head of Arts at the RSA, is a tutor on the Curating Contemporary Art MA programme at the Royal College of Art, an independent curator, and co-director of Culture+Conflict.

- ¹ Prue Leith, *Relish: My Life on a Plate*, Quercus, 2012, pp 305-311.
- ² Nicholas Penny quoted in Ben Luke, 'National Gallery director is not amused by the misuse of Trafalgar Square', *The Art Newspaper*, 30 October 2012, published online.

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The beauty of sculpture, particularly monumental sculpture such as that occupying Trafalgar Square, is that it can evolve very slowly, changing its mind and shape in response to specific times. It is something to be seen in the round, to be scrutinised up close and contemplated from a distance. It draws lines between itself, you and your surroundings. Sculpture is not a fixed entity, even when firmly bolted down or cast in bronze. Sculpture looks different from one day to the next, especially when placed in the heart of a city like London. If the lifespan of each Fourth Plinth sculpture could be played back as time-lapse photography you would see significant events unfolding around each one, their meanings shifting, depending on what theatre is being played out at their feet, and depending on how they themselves are responded to by the public.

The final artwork should look effortless, as if a giant hand has casually swooped into the square and neatly placed the huge glass bottle on the plinth, or as if the enormous blue cockerel has been perched there for years, keeping its beady eye on Nelson. The reality is that each artwork for the Fourth Plinth, and the overall programme, accumulates an ever-changing roster of people who come and go, adding their thoughts and influence, slowly patting everything into shape over many years of collaborative and incremental development.

The Fourth Plinth programme began with a relatively small trickle of debate amongst a select circle of people, before broadening out over thirteen years to involve the millions of people it connects with today. Arguably the person who set this project in motion is Prue Leith, who famously wrote to the *Evening Standard* some time in the late 1990s suggesting that 'something should be done' with the empty plinth. No doubt thousands of people before her

had thought the same thing, but none had made their thoughts public in that way and at that particular time. And the timing is important. The UK was in the grip of 'millennium fever': the Dome was going up, the Jubilee line was being extended and anyone with a computer lived in fear of millennium bugs. What is more, you could now study for a degree in public art, such was the thirst for large-scale, outdoor commemorative art. This was perhaps the perfect climate in which to embark on a programme that would eventually generate some of the most controversial public visual statements for and of our time.

The ensuing debate about what exactly should go on the plinth was the natural consequence of a public action that struck a common chord: the question was what or who should we select to represent us and why. Chris Smith, the Minister for Culture Media and Sport at that time, commissioned Sir John Mortimer to hold an enquiry to find out what the public, and various specially selected 'expert witnesses', thought. Simultaneously, the RSA commissioned three new works by highly regarded British artists Mark Wallinger, Rachel Whiteread and Bill Woodrow, all of whom were invited to contribute their own experiences of making the works to the Mortimer Report.

At this point the trickle was expanding to a small stream of people, but it was still high up and relatively self-contained. For a short while between 2001 and 2004 the rivulet went underground, percolating through runnels and strata of bureaucracy, as the ownership of Trafalgar Square transferred to the Mayor of London. The programme then re-emerged in the format we now recognise.

The Fourth Plinth Commissioning Group was originally chaired by Sandy Nairne and involved various figures from the art and architecture worlds, including some members of the first team which had worked on the three original commissions. The function of the group was, and still is, to invite artists to make proposals to be considered by the selectors and commented on by the public. This marks a significant shift in the role that the general public takes in the programme. For the Mortimer report people were asked to suggest individuals they thought should be commemorated, whereas for the new format they were asked

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to give their opinion on a predetermined set of six ideas. While this appears to present a limited set of outcomes, it actually enables a more focussed discussion, not only on the individual artworks, but on broader ideas of the city, art and cultural perceptions, and specifically on how Londoners wish to be represented by objects and images.

The role of the Commissioning Group – the decision makers – has also taken a new turn. After the period of public consultation that comes with each round of commissioned maquettes, the group reconvenes to make a final selection of two works. These two works are then passed to the Mayor as a recommendation for his ultimate decision. He has yet to decline their recommendation, despite the programme now having spanned two incumbents from opposing political parties. This is testament to the strength of the selection process, the significance and power of public opinion and, of course, the attraction of a programme that now reaches millions of Londoners and international tourists.

There are watershed moments in any programme and the Fourth Plinth has certainly had its fair share. Perhaps the most significant moment came in 2009, with the selection and production of Antony Gormley's *One & Other*, when the idea of sculpture itself was vaporised, moving from the traditional genre of self-contained object into the fourth dimension of performative intervention. Once again timing had a significant role to play. This artwork – in which the public became the material form of the work by standing on the plinth for one hour at a time, 24 hours a day for 100 consecutive days – was one of a set of proposals that had a distinctly political flavour. Alongside Jeremy Deller's *The Spoils of War (Memorial for an Unknown Civilian)* and Bob and Roberta Smith's *Faites l'Art, pas la Guerre (Make Art, Not War)*, this round connected with a growing sense of political unrest on the eve of the now all too apparent financial crisis.

One & Other seemed the most extreme of these works. What could be more political than to reveal the British public to itself, particularly when the rising tides of social media and mobile technologies were so paradoxically connecting and disconnecting?

It is said that every generation gets the art that it deserves, and in this sense *One & Other* symbolises our intense fascination with, and disappointment in, our individual and collective appearance.

One of the consequences of this work has been that attention has increased around every stage of the Fourth Plinth programme: 17,000 people left comments at the last exhibition of maquettes; nine million people visited the *One & Other* website; over £20 million worth of press material has been generated by the programme to date, with coverage in over 200 countries worldwide. And yet, to continue the river metaphor, we are not quite at Mississippi levels of impact. We cannot be seen from space (unlike the Amazon). So what will happen next? How will the programme yet again burst its own banks to respond to this increasing audience? And how does it connect up with other channels of thought and production in contemporary art?

The Fourth Plinth has the potential to become the most open and public commissioning programme for contemporary art by taking advantage of London's status as a world city that trades via all sectors with every corner of the global market. In the light of our ever increasing access to broader audiences via social media and new technologies is it time to examine again the role of the public voice in the commissioning process as well as the scope and reach for invited artists?

The next chapter of the Fourth Plinth in Trafalgar Square promises to be an even greater challenge to artists as well as the institutions and many individuals who work to make this programme happen. Solutions to some of the above questions - which still have the creation of high quality contemporary art at their centre - will only emerge through further discussion, further trials by plinth and further commitment to experimentation and risk.

Sally Shaw is the Deputy Head of Culture for the Mayor of London. Previously she was Curator for Art on the Underground and will be shortly taking up a new post as Head of Programmes at Modern Art Oxford.

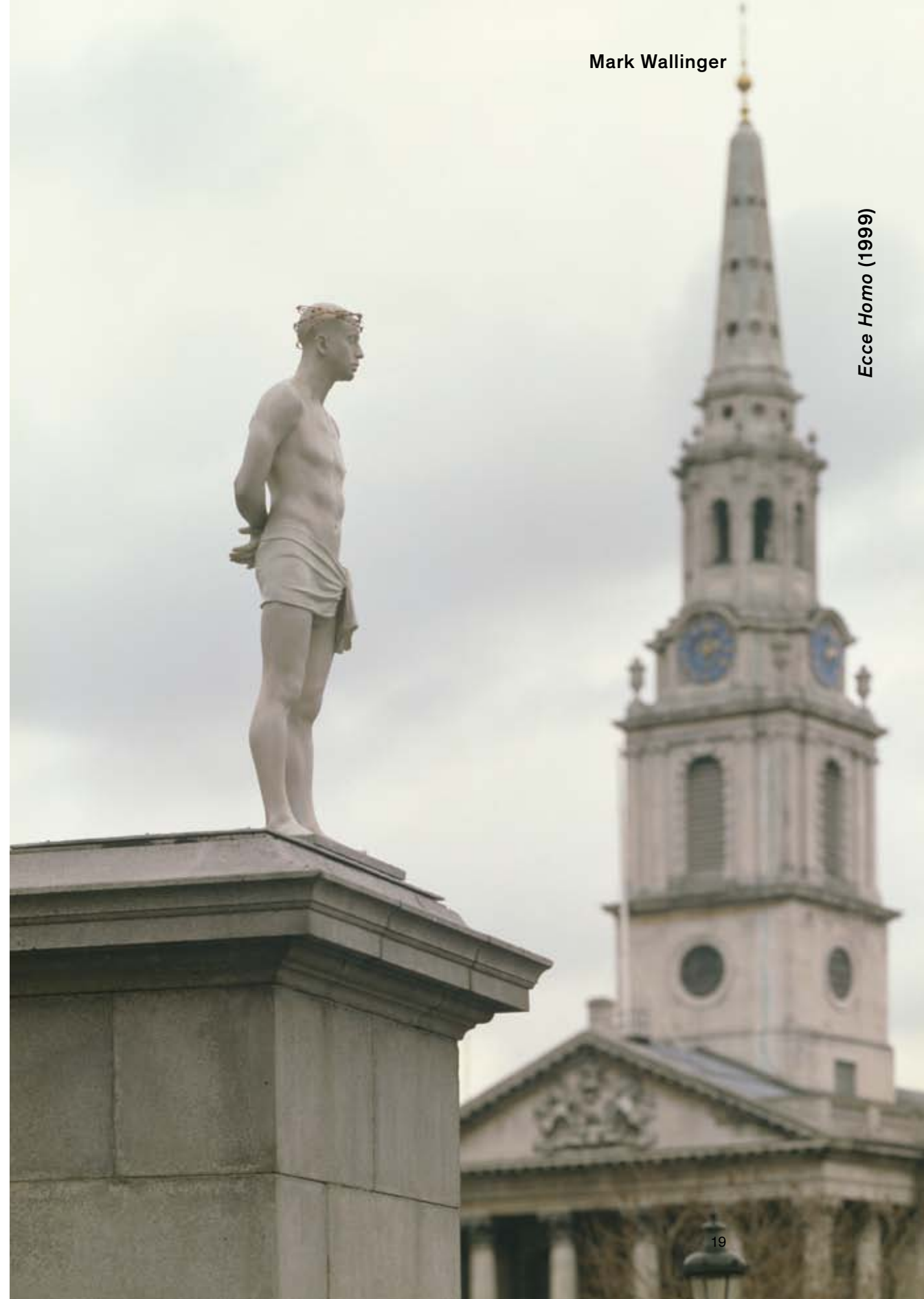
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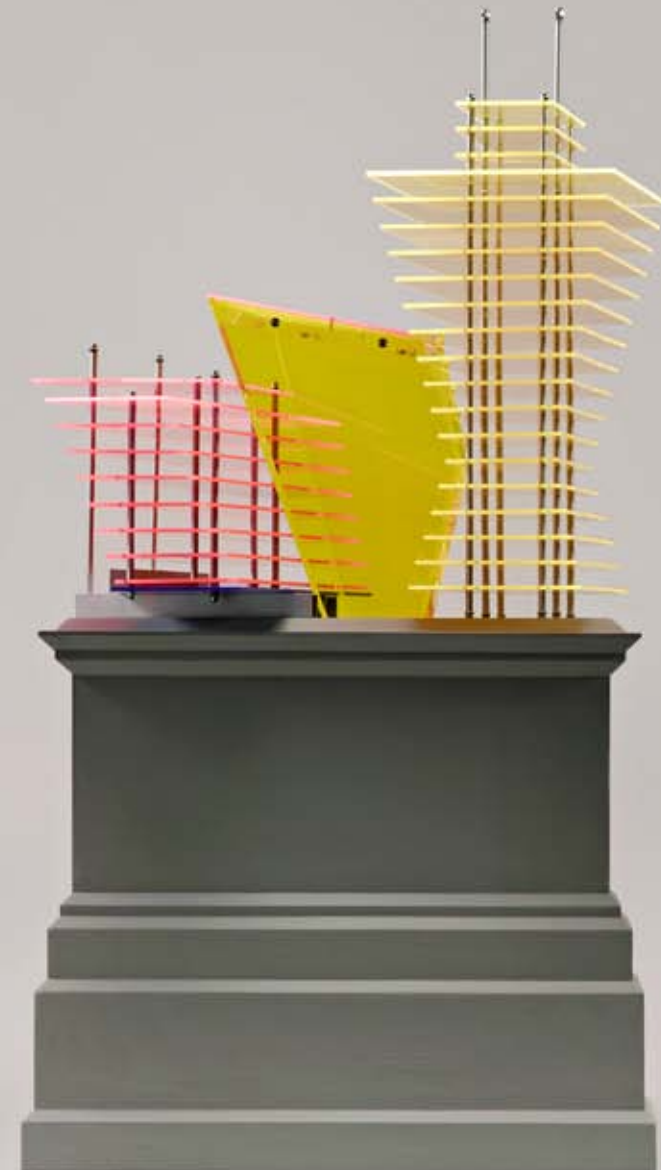
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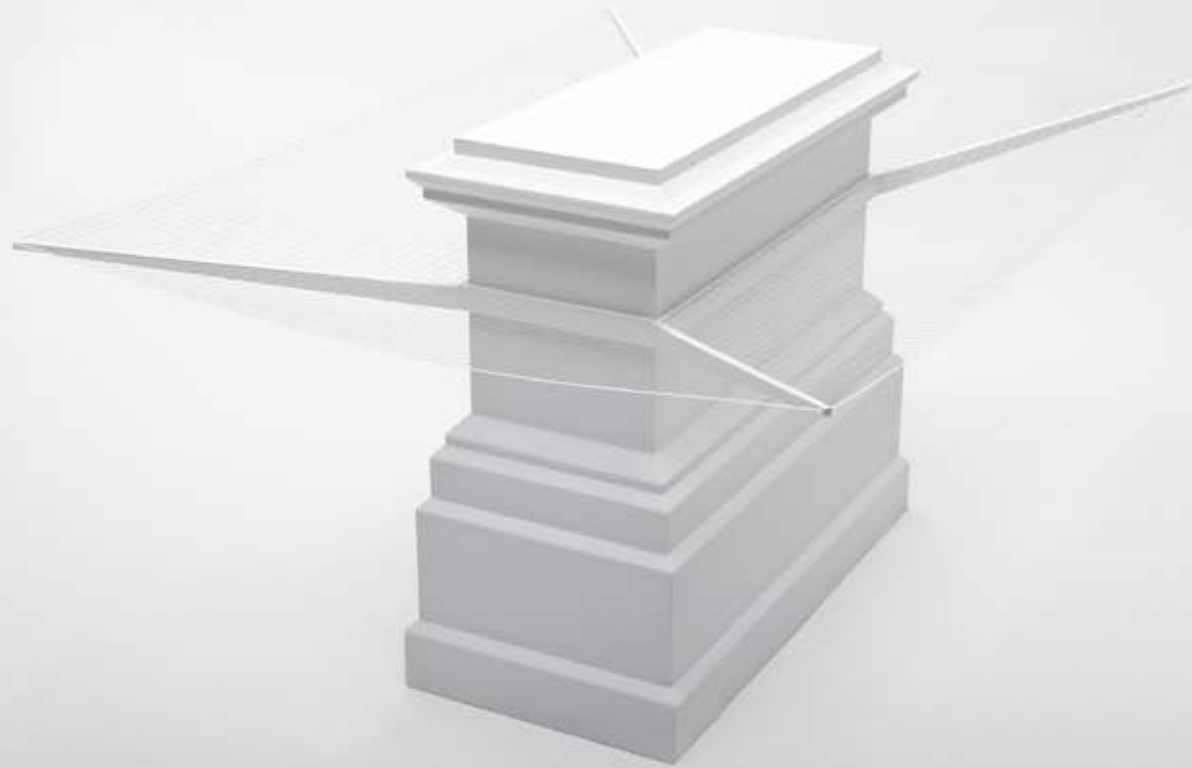










Photo Credits

Stephen White: p.19, 26, 27
James O’Jenkins: p.28, 29, 30, 32, 33, 34, 35, 36, 37, 38, 39

Mark Wallinger p.19

‘The square is and has been for centuries the place of protest and celebration – public meetings and public execution. As such, to have Christ before the multitude was to implicate us, the people in the square.’
Born 1959, Essex, UK
Lives and works in London, UK

Ecce Homo (1999)
Life-size. Courtesy the artist and Anthony Reynolds Gallery, London

The life-size figure of Christ, acutely vulnerable just before his crucifixion, with his eyes closed and his hands tied behind his back, presided over the celebrations for the millennial anniversary of his birth. The cast itself was taken from a young man who worked in the foundry where the piece was made, his slight form and beardless face breaking with traditional depictions of Christ and the monumental nature of statues. For Wallinger, though, Christ represents not just the specific story of Christianity, but also stands for the politically repressed of any faith, at any place or time.
Wallinger works with many media to investigate the nature of our assumptions. Through painting, sculpture, video and performance he excavates the role of tradition in contemporary behaviour and tracks the role that imagery plays in the construction of meaning.
Recent solo exhibitions include Baltic Centre for Contemporary Art, Gateshead (2012), Museum De Pont, Tilburg (2011), and Kunstneres Hus, Oslo (2010). Wallinger collaborated with choreographers Alastair Marriott and Christopher Wheeldon and composer Mark Anthony Turnage to produce the ballet *Trespass*, as part of the *Metamorphosis: Titian 2012* project, with National Gallery and The Royal Ballet, London, and was awarded the Turner Prize in 2007 for *State Britain* (2007), a reconstruction of Brian Haw’s protest camp in Parliament Square.

Bill Woodrow p.20

‘The major thing that I had in mind for the proposal was that the plinth itself should be an integral part of the sculpture. That became the major driving force behind what I proposed.’
Born 1948, Henley, UK
Lives and works in London, UK

Regardless of History (2000)
Courtesy the artist.

Regardless of History takes several symbolic images and fuses them into a large allegorical still life. The book, the tree and the human head are all undeniably everyday objects, and yet are incredibly loaded with ideas of knowledge, time, memory and progress. They also have contrasting formal qualities, from the slab of the book to the filigree tree roots, but by casting these in bronze Woodrow creates a harmonised object that appears to achieve its wholeness through some form of symbiosis, and suggests some lesson to be gleaned from nature, history and their patient contemplation.
In earlier work washing machines, car bonnets and other household bric-a-brac were cut up and manipulated to look like incongruous still lives. A car door, an ironing board and a washing machine became a Native American in full headdress, for instance, and two maps, of South America and India, became the ears of an elephant. Consumerism, Woodrow suggests, feeds off both the ingenuity and weaknesses of societies.
Recent exhibitions include Lullin + Ferrari, Zürich (2012), Waddington Custot Galleries, London (2011) and Bloomberg SPACE, London (2008). Woodrow was also included in the major survey shows *Modern British Sculpture*, Royal Academy, London (2011) and *Postmodernism: Style and Subversion 1970–1990*, Victoria and Albert Museum, London (2011), and represented Britain at the Biennales of Sydney (1982), Paris (1982 and 1985) and São Paulo (1983 and 1991).

Rachel Whiteread

p.21

'I was trying to create a pause in the city and place something that felt very quiet in Trafalgar Square.'

Born 1963, London, UK
Lives and works in London, UK

Untitled (Trafalgar Square Plinth) (2001)
Courtesy the artist and private collection

Rachel Whiteread's cast of the plinth made from clear resin, placed upside-down as if through some three-dimensional mirroring process, is the most apparently simple piece for the plinth to date. And yet its effects are not slight.

The structure evokes images of tombs, while references to august architecture invoke the notion of civic control; the materiality of the piece, on the other hand, is bright and beautiful. The light refracts through the resin, which in turn imparts a hue that is partially dependent on the weather. The inversion of the plinth itself becomes a mathematical proposition, an idealised transformation that never occurs in life.

Whiteread's casts in plastic, rubber or resin of everyday objects and their negative spaces fossilise the overlooked. The blank bulk of a terraced house or the space beneath a chair turn emotional states such as absence and loss into identifiable but uncanny solids, suspending the human lives that once animated these places in their smooth, monochromatic surfaces.

Recent solo exhibitions include a touring show of drawings at Hammer Museum, Los Angeles, Nasher Sculpture Centre, Dallas, and Tate Britain, London (2010). Major commissions include *Embankment*, Tate Modern, London (2005), and *Holocaust Memorial*, Judenplatz, Vienna (2000). Whiteread represented Britain at the 52nd Venice Biennale (2007) and was awarded the Turner Prize in 1993.

Chris Burden

p.22

'I've always wanted to build a skyscraper using these [Erector] parts. I'm actually going to build the actual Trafalgar Square plinth on my own property in Los Angeles because I didn't win that original competition.'

Born 1946, Boston (MA), USA
Lives and works in California, USA

Skyscrapers, 4th Plinth Project (2003)
Courtesy the artist and the Hall Collection

Chris Burden's skyscrapers made from Meccano-like toy parts are intended to spark a conversation on the structural, economic, safety and aesthetic issues involved in aspirational architecture. The maquette's evocation of the World Trade Centre is also purposeful, inviting discussion on the conflicts that arise when paradigms and faiths are brought into uneasy association with one another.

Burden became notorious in the 1970s for his often provocative and dangerous performances, in which he was, in one instance, shot in the arm with an air rifle, and, in another, crucified on the bonnet of a car. These actions expressed his conviction that art should be ephemeral and address political, social, environmental and technological change – a radical departure from the traditional forms of the day. More recent work has reverted to the monumental, however, in a bid to make more visible the pressing concerns of social environmentalism, institutional critique and the double-edged nature of science and technology.

Recent solo exhibitions include Gagosian Gallery, Rome (2010), Rockefeller Center, New York (2008) and South London Gallery (2006). Burden made over 80 performances between 1971 and 1983 in venues throughout the US, and has produced the major commissions *Urban Light* (2008) at Los Angeles County Museum and *Ghost Ship* (2005) for Locus+, Newcastle.

Sokari Douglas Camp

p.23

'Since losing out in this competition, friends have made me conscious that maybe I should not have been so honest. Putting 'No War!' as a slogan on my work may not have been appreciated so soon after the big protests against the Iraq war in 2003.'

Born 1958, Buguma, Nigeria
Lives and works in London, UK

No-o-war-r No-o-war-r (2003)
Courtesy the artist

The maquette for Sokari Douglas Camp's *No-o-war-r No-o-war-r* represents the people of London exercising their right to demonstrate. The piece acknowledges the contribution made by previous generations in securing our democratic rights, as well as our duty to continue to exercise them. The figures, made from crudely welded metal, stand in relief against the slickly cast bronzes elsewhere in the square; they have a vitality, mid-movement, lacked by the static generals and slumbering lions, and embody the charismatic multiplicity of ordinary people in place of the monolithic singularity of traditional heroes.

Douglas Camp's sculptural work affirms her own African heritage and life in London, while also tackling broader issues of representation, socio-political struggle and new guises of colonialism. Her touring sculpture *Battle Bus: Living Memorial for Ken Saro-Wiwa* (2006), for instance, is a full-scale replica of a Nigerian steel bus, which demands that the late Niger Delta activist and writer, hanged by the Nigerian government, remains in our consciousness.

Recent solo exhibitions include Stux Gallery, New York (2012), the Kunstverein Aalen, Germany (2009) and the touring exhibition *Imagined Steel* at Lowry Arts Centre, Manchester, Oriol Mostyn Gallery, Llandudno, Brewery Arts Centre, Cirencester, and Derby Museum and Art Gallery (2003).

Stefan Gec

p.24

'When the first Gulf War started and the first missiles were fired from a ship into Baghdad, I found it to be a very powerful symbol of how you could fire into a city without really seeing the consequences.'

Born 1958, Huddersfield, UK
Lives and works in West Yorkshire, UK

Mannequin (2003)
Courtesy the artist and Annely Juda Fine Art

The sight of two Tomahawk cruise missiles in the square would have made an irrefutable link with historical conflicts and the nature of contemporary warfare. Each of Stefan Gec's proposed missiles was to be 6 metres long, with a wingspan of 2.4 metres, and built from oak cut at the Forest of Dean, Gloucestershire – the precise source of the timber from which the ships that fought at Trafalgar were constructed. The sophistication of contemporary weaponry, which serves to increase impact on the enemy while reducing the risk to the protagonist, would be rendered impotent, as wood, one of the most archaic technological materials, is employed today more for its decorative qualities than its strength or pliability.

In his practice Gec regularly engages with the history and technology of disaster and conflict, producing site-specific and process-based works that address his Ukrainian father's experience as a World War II refugee. The contemporary resonances of this particular historical moment become apparent in sculptures made with scrapped metal from decommissioned Soviet submarines, large-scale photographs of the firemen who died at Chernobyl, a fully operational ocean-going buoy and a computer-generated animation of a Trident nuclear submarine.

Recent solo exhibitions include Annely Juda, London (2004), The Media Centre, Huddersfield (2004) and Yorkshire Sculpture Park, Wakefield (2003). Gec also produced the public artwork *Tilbury Mappamundi* at Tilbury Cruise Terminal for Commissions East (2005).

Sarah Lucas

p.25

'For me Trafalgar Square always meant pigeons. I was one of the children who purchased a tub of bird seed whenever I was passing through and stood with my arms out as they flustered around me. I'd take the 29 bus home from right in front of the National Gallery.'

Born 1962, London, UK
Lives and works in London and Suffolk, UK

This One's for the Pigeons (2003)
Courtesy the artist.

Sarah Lucas's proposal for a replica of an ordinary family saloon car covered in pigeon guano would have made a comical monument to the Sisyphean task of maintaining civic control and public decorum. The open invitation to pigeons to drop their load over the piece of art seems to invite comment on the value of art in public spaces. The piece also foregrounds the changing nature of the square itself, where pigeon feed sellers' licenses were recently revoked in an attempt to rationalise and control a valuable tourism asset.

Throughout her career Lucas has produced provocative imagery that places sexuality at the fore of everyday life, suffusing it with violence, levity and absurdity. Her sculptures made from found objects – tights, melons, fried eggs, mattresses, chairs – bring together soft and hard materials to express the dualities of sex: the fragility of flesh and the fierceness of animal intent; mindless lust and conscious self-display, and the clinching embrace of the ordinary and the absurd.

Recent solo exhibitions include Kunsthalle Krems (2011), Dunedin Public Art Gallery (2011) and Museum of Cycladic Art, Athens (2009). Lucas has an upcoming solo exhibition at the Whitechapel Gallery, London (2013) and is currently presenting a cycle of collaborative shows at Situation, Sadie Coles, London (2012).

Marc Quinn

p.26

'In the past, heroes such as Nelson conquered the outside world. Now it seems they conquer their own circumstances and the prejudices of others, and I believe that Alison's portrait will symbolise this.'

Born 1964, London, UK
Lives and works in London

Alison Lapper Pregnant (2003)
Courtesy the artist

An imposing hand-carved statue in stark white Italian-marble portrays Alison Lapper, a woman born with no arms and 8 ½ months pregnant. For Quinn the visibility of different bodies in society, and in the media, needed to be addressed. Even in Trafalgar Square the mythology of Nelson often subsumes his identification as disabled – on account of the loss of his arm and blindness in one eye. For Quinn the figure of Lapper presents a new standard of female heroism, referencing the statue of Boudicca near the Houses of Parliament, but ultimately aligning itself with contemporary struggles against the internal enemy of prejudice.

Quinn deals, in his ongoing practice, with issues around the mutability of the body. A mould of the artist's head cast in his own blood, and held in stasis through freezing, becomes an iconic symbol for the very human desire to technologically stem the flow of time, while a DNA-based portrait of the scientist who worked on sequencing the human genome presents other more potent, and potentially sinister, manipulative abilities.

Recent solo exhibitions include Fondation Beyeler, Basel (2009), DHC/ART Fondation pour l'art contemporain, Montréal (2007), MACRO, Rome (2006), Groninger Museum (2006), Irish Museum of Modern Art, Dublin (2004), Tate Liverpool (2002) and Fondazione Prada, Milan (2000). Quinn also participated in Gwangju Biennale, South Korea (2004) and the 50th Venice Biennale (2003).

Thomas Schütte

p.27

'I wanted to put a glamorous building on the plinth. Glamour is necessary: it is a luxury product.'

Born 1954, Oldenburg, Germany
Lives and works in Düsseldorf

Model for a Hotel (2003)
Courtesy the artist and Fundación Helga de Alvear, Madrid–Cáceres, Spain

Thomas Schütte's *Hotel for the Birds*, a layered construction of coloured glass, is a bright and sharp-edged monument to utopian architecture. Jewel-like and multi-faceted among the stony palette of the square, its translucency became a prism through which to regard the changing intention of architecture over time. The openness of the structure, which directly references the sort of contemporary glass and steel architecture that is still being erected in London, creates a counterpoint for the surrounding buildings of another era, which were based on classical notions of totality, gravitas and the imposition of power.

Schütte's works often appear utilitarian, perhaps offering sustenance, shelter or companionship. Their wide spectrum of constituent colours and materials represent the panoply of everyday life in all its natural, cultural and political implications. His distorted figures, sometimes bound to their plinth in a gallery, or at large within an urban landscape, are like emissaries from some other place or time, or perhaps another register of consciousness.

Recent solo exhibitions include Serpentine Gallery, London (2012), Frith Street Gallery, London (2012), Castello di Rivoli, Turin (2012), The Art and Exhibition Hall, Bonn (2010), Museo de Arte Reina Sofia, Madrid (2010), Haus der Kunst, Munich (2009), Museu de Arte Contemporânea, Museo Serralves, Porto (2005). Schütte has participated in Documenta, Kassel (1997, 1992 and 1987) and won the Golden Lion Award at the 51st Venice Biennale (2005).

Jeremy Deller

p.28

'The presentation of the spoils of war to a curious public dates back at least to the Roman Empire. My idea for the Fourth Plinth performs a similar role.'

Born 1966, London, UK
Lives and works in London

The Spoils of War (Memorial for an Unknown Civilian) (2007). Courtesy the artist

Jeremy Deller's *The Spoils of War* was a proposal to deflate the meaning and effect of public sculpture. Deller proposed to bring a destroyed car from Baghdad and place it on the plinth. While the proposal was not selected for realisation in the square, Deller nonetheless took just such a wrecked car from New York to the western states, parking it up as an ugly conversation piece.

Deller's subject matter is more usually the output of, and participation in, popular cultural forms, from the urbane to folk, from acid house parties, indie music and graffiti. The objects and, images, these phenomena produce are presented for contemplation, making visible the histories, social strata and interpersonal relationships through which societies cohere.

Recent solo exhibitions include Gavin Brown's Enterprise, New York (2012), Imperial War Museum, London (2010); his survey show *Joy In People* (2012) toured to Hayward Gallery, London, Wiels Centre for Contemporary Art, Brussels, and Institute of Contemporary Art, Philadelphia. Deller co-curated *The Bruce Lacey Experience*, Camden Arts Centre, London (2012); he was the winner of the Turner Prize in 2004, was commissioned for the London 2012 Festival to make *Sacrilege* – a life sized replica of Stonehenge for people to bounce on and will represent Britain at the 55th Venice Biennale (2013).

Tracey Emin

p.29

'Whenever Britain is in a crisis or, as a nation, is experiencing sadness and loss (for example, after Princess Diana's funeral), the next programme on television is Meerkats United.'

Born 1963, London, UK
Lives and works in London, UK

Something for the Future (2008)
Courtesy the artist

A family of meerkats standing on their hind legs towards one edge of the plinth look about, acting as a collective sentinel in the open landscape. For Tracey Emin these small creatures, so vulnerable as prey to larger beasts of the plain, are a symbol of unity and safety; they provide a model for community whereby external enemies generate internal cohesion. The nature of the external enemy is not made explicit however – it may be as tangible as a hungry individual or a warring nation, or it might be the cruelty of time, the randomness of nature or some abstract, existential other.

Emin addresses her own vulnerabilities in her work through autobiographical means, offering vignettes of her personal doubts and disappointments, difficult relationships and social, professional and sexual failings. Her employment of traditional art mediums with an amateurist or crafted approach represents the specificities of individual suffering, but also celebrates universal coping mechanisms and inventive forms of victory.

Recent solo exhibitions include Turner Contemporary, Margate (2012), Hayward Gallery, London (2011) and Royal Academy, London (2010); Emin's survey show *20 Years* toured to Kunstmuseum Bern (2009), Scottish National Gallery of Modern Art, Edinburgh (2008) and Centro de Arte Contemporáneo, Málaga (2008). Emin represented Britain at the 55th Venice Biennale (2007) and in 2012 was appointed Professor of Drawing at the Royal Academy, London.

Antony Gormley

p.30

'The original idea for *One & Other* came from the question – what are plinths for? They usually have on them important people, often people who have served their country and are in some way heroes, people who we are invited to look up to. I wanted to democratise this.'

Born 1950 London, UK
Lives and works in London, UK

One & Other Plinth Maquette (2007)
Courtesy the artist and White Cube

Antony Gormley invited the British public to take their place on the plinth, for one hour each, round the clock for 100 days. It was the most radical attempt to rid the plinth of its imperialist connotations. 2,400 participants took their place – some lounging, others delivering messages or their own art, some performing acts of release or publicity, for themselves or good causes; or were simply at a loss, becoming a sculpture of boredom or self-consciousness.

The piece was a departure for Gormley. He usually makes casts from his own body, which he then sites within a landscape. The abstracted, idealised and vastly enlarged form of *The Angel of the North* has become a de-individualised, mythical, everyperson, illustrating the complex relationship between human and landscape.

Recent solo exhibitions include White Cube, London (2012), The Museum of Modern Art, Hayama (2012), Kunsthau Bregenz (2009); *You and Me* (2008) toured to Kunsthall Rotterdam, Musée d'Art Moderne St Etienne and Artium, Vitoria-Gasteiz. Gormley was awarded the Turner Prize in 1994. His major public art commissions include *The Angel of the North*, Gateshead (1998), and Event Horizon, installed first in London (2007) and subsequently in New York, São Paulo and Rio de Janeiro (2012).

Anish Kapoor

p.31

'For some time I've been preoccupied with the idea of bringing the sky down to the ground, turning the world upside down. The mirrors all catch the sky. It should be really beautiful.'

Born 1954, Bombay, India
Lives and works in London, UK

Sky Plinth (2007)
Courtesy the artist

Anish Kapoor's proposal was to place five large concave mirrors at angles about the plinth, their coloured reflective surfaces mirroring the sky, which, within the crowded London skyline, temporarily opens out at Trafalgar Square. *Sky Plinth* would provide a sensual experience in the busy square, drawing the eye upwards and outwards to contemplate the weather, perhaps, or the universe.

Kapoor works with simple forms, employing bold colour and dramatic materials to produce sculptural propositions that challenge traditional perceptions of space as immutable. He has produced pieces that actively participate in their own creation, such as the installation *Shooting into the Corner* (2008–9), in which coloured wax is flung about the walls, and numerous mirror pieces in public space, where the surroundings are splintered and infinitely reflected.

Recent solo exhibitions include Pinchuk Art Centre, Kiev (2012), De Pont Museum of Contemporary Art, Tilburg (2012), Grand Palais, Paris (2011), National Gallery of Modern Art, Mumbai (2010), Royal Academy, London (2009), Guggenheim, New York (2009) and ICA, Boston (2008). Kapoor was awarded the Turner Prize in 1991 and represented Britain at the 44th Venice Biennale (1990), for which he was awarded the Premio Duemila Prize. Recently commissioned public works include Britain's largest piece of public art, *ArcelorMittal Orbit* (co-designed by Cecil Balmond) in the Olympic Park in Stratford, London (2012), *Leviathan*, *Monumenta*, Grand Palais, Paris (2011).

Yinka Shonibare MBE

p.32

'I think Nelson would be proud to see that his battle has had a significant effect on the lives of so many people. This piece celebrates the legacy of Nelson.'

Born 1962, London, UK
Lives and works in London, UK

Nelson's Ship in a Bottle (Maquette for fourth plinth proposal 2007) (2007)
Courtesy the artist, Stephen Friedman Gallery, London and James Cohan Gallery, New York

Yinka Shonibare MBE's scale replica of Nelson's ship, HMS Victory, is held inside a giant glass bottle, its sails, made from patterned textiles bought from Brixton market. It is often assumed that batik is an African design, but in fact it was developed from Indonesian textiles, mass produced by the Dutch and sold to the colonies in West Africa. By the 1960s the material was popularly assimilated in Africa. Today, in London, it reminds us of the often hidden complexities of the city's inherent multiculturalism.

Shonibare explores issues of race and class through painting, sculpture, photography, film. He describes himself as a 'post-colonial' hybrid, questioning assumed cultural and national definitions.

Recent solo exhibitions include Alcalá 31 Centro de Arte, Madrid (2012), Museum of Fine Arts, Boston (2011), Newark Museum (2010); Shonibare's major mid-career survey toured to the Museum of African Art at the Smithsonian Institution, Washington DC (2009–10), Brooklyn Museum, New York (2009) and Museum of Contemporary Art, Sydney (2008). He has participated in international events including Documenta (2002); Spoleto Festival, Charleston (2003); and the Venice Biennale (2001); and his public sculpture *Globe Head Ballerina* (2012) will be installed on the façade of the Royal Opera House, London, until 2017.

Bob & Roberta Smith

p.33

'The project was really about research, it was an experiment to see if you could really produce a significant amount of energy to light up a sign in that situation. I wanted to make something tall, really tall, because no one had done that.'

Born 1963, London, UK
Lives and works in London, UK

Faites l'Art, pas la Guerre
(*Make Art, Not War*) (2006)
Courtesy the artist

Bob & Roberta Smith's proposal is political and yet flashy, eschewing the usually dour aesthetics of political demonstration for the bling of fairgrounds. The structure is emblazoned with the message 'make art not war' – in French. As the Square commemorates a battle famously won over the French, the Smiths' choice of language playfully fans the flames of the past. The bulbs that spell the phrase are to be powered by wind and sun, making this a right-on, ecologically sound art work.

The Smiths often employ text, mostly in the form of cheeky, incendiary or absurd sentences stencilled in a parade of bright colours on to wood, cardboard, canvas or found objects. The work explores relationships between art and politics, the role of humour in society and the languages of DIY cultures from folk to punk, to grassroots political sloganeering.

Recent solo exhibitions include Hales Gallery, London (2012), Pierogi Gallery, New York (2011), Galerie Kusseneers, Antwerp (2010), Stanley Picker Gallery, Kingston (2005) and Whitechapel Gallery (2001); other public art commissions include *Long Short Story Backwards* for the Greenwich Peninsula Public Art Project (2008), the Tate Christmas tree (2008) and *Shop Local* (2007) commissioned by Peer.

Allora & Calzadilla

p.34

'Each financial transaction should generate a unique musical score – patterns of notes, chords, and phrases, played at varying degrees of volume [and] resulting in a range of sounds from atonal material to more classically structured melodies and harmonies.'

Born 1974, Philadelphia, Pennsylvania, USA (A)
and 1971, Havana, Cuba (C)
Live and work in San Juan, Puerto Rico

Untitled (ATM/Organ) (2010)
Courtesy the artists and Lisson Gallery

Allora & Calzadilla proposed that a huge pipe organ be installed, which would ring out every time someone used the cash machine embedded in the plinth. While patently absurd, there is a serious point being made here about privacy in public space. A musical fanfare playing across the square whenever anyone enters their pin is a ludicrous contravention of the usual advice from banks.

Allora and Calzadilla's works often produce a comic double-take: a person reads a newspaper while sitting on the back of a life-size mud hippo, a jogger uses the tracks of an upturned tank as a running machine, a trumpet welded to the exhaust pipe of a motorbike sounds like a siren as it drives around the perimeter of American military installations. The serious intent, is to examine power and the effectiveness of individuals in political and environmental stalemates.

Jennifer Allora and Guillermo Calzadilla have worked collaboratively since 1995. Recent solo exhibitions include Lisson Gallery (2011), MoMA, New York (2010), Stedelijk Museum, Amsterdam (2008), Museum of Modern Art, New York (2008), Whitechapel Art Gallery, London (2007), Center for Contemporary Art, Kitakyushu (2007) and Kunsthalle Zürich (2007). Allora & Calzadilla represented the United States in the 54th Venice Biennale (2011).

Elmgreen & Dragset

p.35

'We wanted to make a sculpture in stark contrast to the military monuments of Trafalgar Square, something that honoured everyday battles rather than anything historically significant; that's where the idea of the golden boy on his rocking horse came from.'

Born 1961, Copenhagen, Denmark (E) and
1969, Trondheim, Norway (D)
Live and work in London, UK and
Berlin, Germany

Powerless Structures, Fig. 101 (Maquette) (2010)
Courtesy Victoria Miro Gallery

A boy on his golden rocking horse sounds louche, but the reality is more refined: the horse is an Ikea flat-pack specimen and, boy's face is set with a faraway look that signals absorption or placidity. The artists consider this a memorial to different sorts of fantasy to those peddled in a desensitised, media-saturated society.

Elmgreen & Dragset's sculptures and installations wittily reconfigure the familiar into something subversive, often by putting something in the wrong place. They have sited a Prada boutique in a Texan desert and inserted discordant institutional spaces, such as a welfare office into public galleries. The effect of such messing up of social models and social spaces invariably prompts a re-think of the status quo, and the inventive upcycling of old assumptions.

Michael Elmgreen and Ingar Dragset have worked collaboratively since 1995. Recent solo exhibitions include Boijmans Museum, Rotterdam (2011), ARoS Aarhus Kunstmuseum, Denmark (2011), ZKM Karlsruhe (2010), Taka Ishii Gallery, Tokyo (2009) and MUSAC, León (2009). Their performance *Drama Queens* has been staged at Centre Georges Pompidou, Paris (2009) and The Old Vic Theatre, London (2008); and they represented Denmark and Norway at the 53rd Venice Biennale (2009).

Katharina Fritsch

p.36

'I am known for creating images of animals, which always have only one colour so they become very iconic ... It's not just about animals but images, people can see themselves, their character, in animals.'

Born 1956, Essen, Germany
Lives and works in Düsseldorf, Germany

Hahn / Cock (2010)
Courtesy the artist and Matthew Marks
Gallery, New York.

Katharina Fritsch's electric-blue cockerel presents a rude, or welcome, interruption to the grey formal architecture of the square. The bizarre scale of the bird diminishes its surroundings and, among the endless flocks of pigeons, it is a species interloper too. The cockerel is a symbol for regeneration, awakening and strength, and so Fritsch's statue seems to announce a general sense of optimism; but then again the cock's association with male dominance seems to satirise the surrounding statuary and buildings, which notoriously embody such masculine ideals of strength and uprightness.

Fritsch's sculptures often play on such tensions between reality and apparition, between the familiar and the surreal. Singular bold forms act as motifs that are branded on the retina and in the mind, their animal imagery piquing our childhood memories or anthropological tendencies, whilst their matt surfaces and saturated colours make them otherworldly, ungraspable.

Recent solo exhibitions include The Art Institute of Chicago (2012), Kunsthau Zürich (2009), Deichtorhallen, Hamburg (2009), Museum für Moderne Kunst, Frankfurt (2008), Matthew Marks Gallery, New York (2008) and Galeria dell Civica, Modena, (2007). Fritsch represented Germany in the 46th Venice Biennale (1995).

Bob & Roberta Smith

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Events Programme

Culture Now

Feed your mind with our popular Friday lunchtime talk series, featuring some of the most exciting figures in the arts today. Culture Now ticket holders receive a 10% discount on all food and drink on the day at the ICA Café Bar.

£5 / Free to ICA Members

Yinka Shonibare MBE (BSL signed)
7 Dec, 1pm

Justine Simons, Head of Culture for the Mayor of London with Sandy Nairne, Director of the National Portrait Gallery
14 Dec, 1pm

Bob and Roberta Smith
11 Jan, 1pm

Antony Gormley
18 Jan, 1pm

Artists' Film Club

Artists' Film Club is a regular series of screenings, events and discussions pioneering new and rarely seen work by up-and-coming artists as well as more established names.

Walking Sideways
Sat 19 Jan, 5pm

In response to the exhibition *Fourth Plinth: Contemporary Monument*, this Artists' Film Club presents a selection of moving image works which delve into the social dimensions of architectural monuments. These monuments and their surrounding environments are more than a physical space; they generate individual and collective memories. The works reference the longevity of some built structures and the impermanence of others, exploring how histories are inextricably bound to geography and the synthesis of time.

This Artist Film Club screening has been curated by Elsa Coustou, Lucia Garavaglia and Alana Kushnir in collaboration with the ICA. Supported by MFA Curating, Goldsmiths College, University of London
£5 / Free to ICA members

The Trouble With

The Trouble with Public Art (BSL signed)
Wed 16 Jan, 6.45pm

This talk takes a closer look at some of the most notable and controversial public art commissions in the world. Examining the challenges that commissioning public art entails, the talk brings together a distinguished panel to discuss how artists and curators continue to redefine the nature of what public art can be.

£12 / £10 Concessions / £8 ICA Members / £5 ICA Student Members

Touring Talks

Join curators, artists and other cultural practitioners on Thursday tours through Fourth Plinth: Contemporary Monument.

Free Admission

Helena Blaker in Conversation with the Goldsmiths Curatorial Team
13 Dec, 6.30pm

Join Helena Blaker and the Goldsmiths curatorial team of *Fourth Plinth: Contemporary Monument* for a touring talk in which they will offer their unique perspectives on the many histories of Trafalgar Square and the Fourth Plinth contemporary art project. Starting in Trafalgar Square, the talk will explore the history of the site with a close-up look at its monuments and architecture. The talk will continue in the *Fourth Plinth: Contemporary Monument* exhibition, where the discussion will focus on the ability of the 'retrospective' to produce narratives of historical importance.

Helena Blaker is a writer and curator who worked for the public art commissioning agency Public Art Development Trust, in London, in the 1990s, managing a series of national commissions for international artists working in Britain, and contributing to the PADT archive of public art models and methods. In 1997 PADT was commissioned by the Royal Society of Manufacturing and the Arts (RSA) to research and write a Feasibility Study on the use of the 'fourth plinth' in Trafalgar Square for contemporary sculpture. Blaker was commissioned to write a short history of the Square and its monuments in support of this proposal, and her text was used as the opening commissions' briefing document. Since 2000 she has specialised in curating and writing about artists' film and performance.

Trinity Laban's Fourth Plinth: Performance
17 Jan, 6.30pm

Music students from Trinity Laban Conservatoire of Music and Dance assemble to create a performance event, inspired by ICA's *Fourth Plinth: Contemporary Monument* exhibition, challenging the conventions of the classical music concert and exploring the possibilities of performance within a contemporary gallery setting. Examining what being put on an empty plinth means, this performance explores how the context in which something is presented can alter our perception of it. In a symbiotic relationship with the artworks exhibited, the performers will showcase a mixture of performance art and sound, inviting members of the public to approach them and the exhibits and to claim their own space alongside them.

Trinity Laban Conservatoire of Music and Dance is the UK's only conservatoire of music and dance. Its exciting performances and groundbreaking education, community and social inclusion work, make Trinity Laban a leader in the advancement of elite and creative artistic practice.

Lottie Child
19 Jan, 3:00pm

Join performance artist Lottie Child for a touring talk in which attendees will produce a public artwork through the collective exploration of the physical and cultural terrain of streets, buildings and monuments surrounding the ICA. The touring talk will end with a discussion at the ICA in the exhibition space of the *Fourth Plinth: Contemporary Monument*, where attendees will be able to reflect on their experiences of climbing, touching, playing with, scrambling all over, laughing at, sensing, re-imagining, acting out, balancing and feeling their way through what public art in the urban environment can be.

ICA

Institute of Contemporary Arts
The Mall London SW1Y 5AH

Tickets: 020 7930 3647
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Opening Hours

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Box Office/Bookshop

Tuesday–Sunday, 11–9pm

ICA Café Bar

Food served from 12–2.30pm/
3.30pm / 5.30–10.30pm

Tuesday Cinema

All films, all day: £3 for ICA
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Christmas Opening Times

Closed 24–28 Dec
Open 29–30 Dec
Closed 31 Dec–1 Jan
Open 2 Jan

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Exhibitions

Free Admission
Tuesday –Sunday, 11am –6pm
Open late every Thursday until 9pm

Exhibition Credits

05 Dec 2012–20 Jan 2013
The Institute of Contemporary Arts
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Managing Director: Karen Turner

Curator: Matt Williams

Associate Curator: Anna Gritz

Exhibition Design: Julia, julia.uk.com

Gallery and Technical Manager: Sam Martin

Project Manager: Antony Parkes

Mayor of London's Culture Team: Munira Mirza,
Justine Simons, Sally Shaw, Jacqueline Rose,
Paul Broadhurst, Chenine Bhathena, Junna
Begum, Ben Cackett, Mike Clewly, Adam Cooper,
Nateisha deCruz, Kirsten Dunne, Kate Jones,
Matthew Kleebauer, Kelly O'Brien, Seren Welch

Fourth Plinth: Contemporary Monument

curatorial team includes: Elsa Coustou, Lucia
Garavaglia, Alana Kushnir and Elizabeth Warren.
Supported by MFA Curating, Goldsmiths College,
University of London.

Colophon

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