

Our reference: MGLA190924-1257

14 October 2024

Thank you for your request for information which the Greater London Authority (GLA) received on 19 September 2024. Your request has been considered under the Freedom of Information Act (FoI) 2000.

You requested:

Please can you provide me with the details of the process which selected the recent addition.

A copy of the following:

1. The submission by the Artist
2. Comments and documents from the decision making process
3. Names of all those involved in the process
4. Result of the consultation.
5. Names of groups consulted with.
6. Full criteria for a submission to be considered.

Our response to your request is as follows:

Please find attached submission. Please note that the image of one of the models used is exempt from disclosure under s.40 (Personal information) of the Freedom of Information Act. This information could potentially identify specific individual and as such constitutes as personal data which is defined by Article 4(1) of the General Data Protection Regulation (GDPR) to mean any information relating to an identified or identifiable living individual. It is considered that disclosure of this information would contravene the first data protection principle under Article 5(1) of GDPR which states that Personal data must be processed lawfully, fairly and in a transparent manner in relation to the data subject.

The information we hold within the scope of the remainder of your request is available at:

[LINK to the Fourth Plinth Commissioning Group
mgla140518-1933 - attachment.pdf \(london.gov.uk\)](#)

Also:

- The percentage who voted for this proposal was 16% of the vote
- In addition to WCC as consultees, 17,500 people voted on the shorted list.

GREATER**LONDON**AUTHORITY

If you have any further questions relating to this matter, please contact me, quoting the reference MGLA190924-1257.

Yours sincerely

Information Governance Officer

If you are unhappy with the way the GLA has handled your request, you may complain using the GLA's FOI complaints and internal review procedure, available at:

<https://www.london.gov.uk/about-us/governance-and-spending/sharing-our-information/freedom-information>

Teresa Margolles

Stage I Submission

Fourth Plinth Commission
Trafalgar Square, London
2022 - 2024

TERESA MARGOLLES

Improntas

For over twenty-five years, Teresa Margolles (b. 1963, Culiacán, Sinaloa, Mexico) has investigated the social and aesthetic dimensions of conflict, creating sculptural installations, photographs, films, and performances imbued with material traces of trauma and loss. Working closely with communities precluded from access to systems of social care, Margolles explores the relationship between violence and marginality, especially in light of gender.

For The Mayor of London's Fourth Plinth Commission, Teresa Margolles proposes to install an ephemeral work in Trafalgar Square made with plaster cast molds of the faces of 500 transgender people, most of whom are sex workers. Each will be created in collaboration with an at-risk individual by applying plaster directly onto the face. As such, not only are their respective features recorded, but the material also becomes infused with their hair and skin cells. Due to London's rainy and humid climate, the work will inevitably deteriorate and fade away, dripping into residual material—an anti-monument—on the plinth and steps below. Within a short time frame, these indexes to subjugated people whose lives are largely ignored will transform into visibly melted images, transgressing normative protocol within public space to command attention and invoke accountability. In this case their degeneration, and its relationship to the politics of this site, cannot be ignored.

The specific communities and individuals Margolles chooses to work with to produce the 500 plaster components will be determined during a preliminary fieldwork stage in which the artist will conduct research through community engagement. Ultimately, the individuals represented in this work are expected to be from London and abroad.

The plaster components will be arranged into an array on all four sides of the plinth, taking inspiration from Tzompantli, brutalist early prehispanic reliefs. The plaster components will be secured to a steel framework developed in consultation with a London-based fabricator. The gridded framework will be bolted securely to the steel attachment frame at the top of the plinth. Each head will have a threaded tube inserted within that allows it to screw down onto a threaded rod. The tube will be housed in a fiberglass stem that will appear visually spare once the plaster washes away.

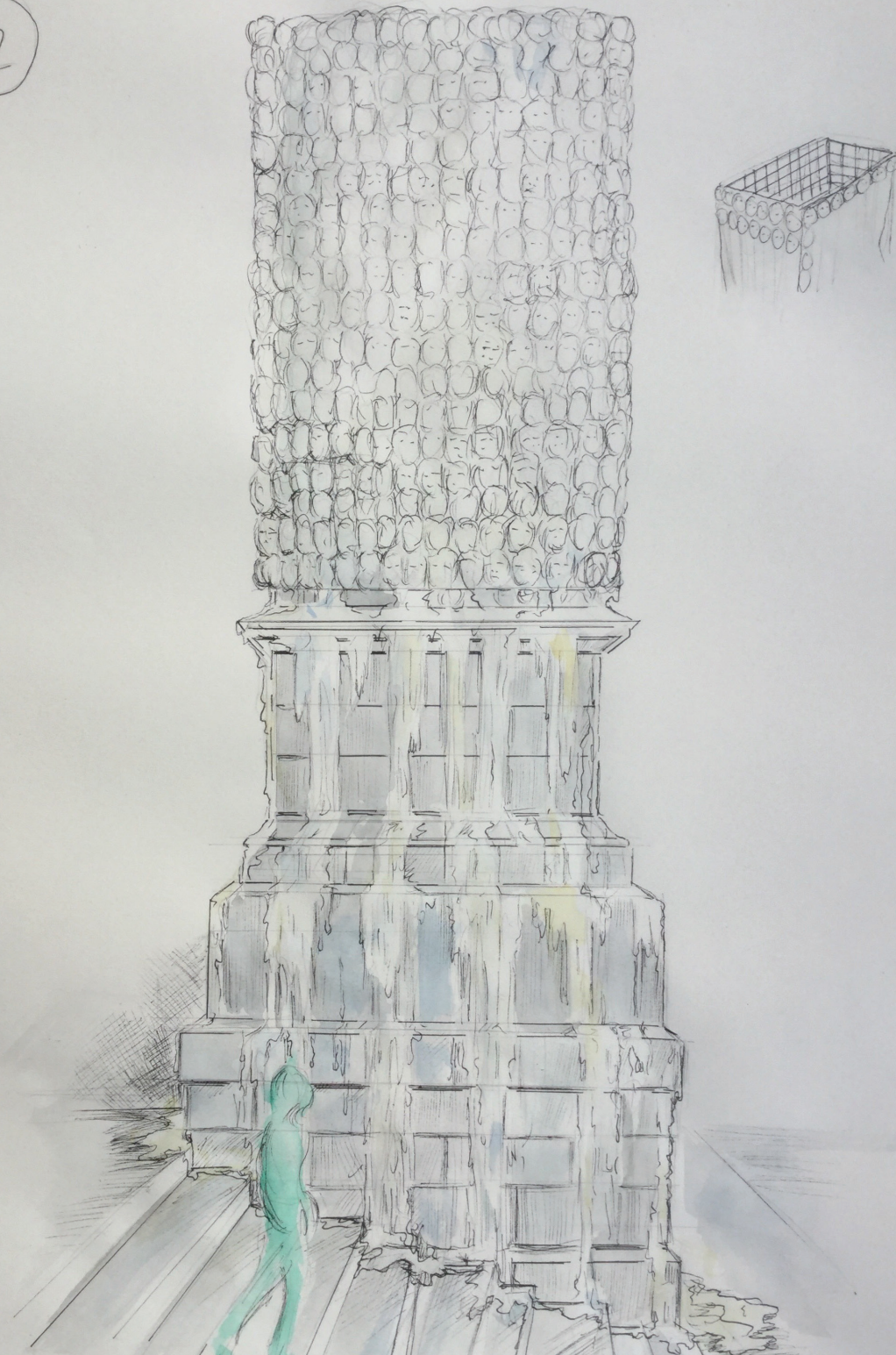
Proposal Sketches

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TERESA MARGOLLES
Proposal for *Improntas*
Fourth Plinth Commission
Trafalgar Square, London
2022 - 2024

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TERESA MARGOLLES
Proposal for *Improntas*
Fourth Plinth Commission
Trafalgar Square, London
2022 - 2024

Appendix I: Related Artworks

TERESA MARGOLLES

Karla, Hilario Reyes Gallegos, 2016

Photographic print, facsimile of
death certificate, sound piece
2'08", concrete stone from the
crime site

B/W Print: 242 x 153 cm, framed

Facsimile: 32 x 26 cm, framed

Found object: 21 x 38 x 12 cm

Installation view: Teresa Margolles:

En la Herida, Kunsthalle Krems,
Austria, November 24, 2019 -

February 9, 2020

Photo: Christian Redtenbacher





TERESA MARGOLLES
Catafalco (Catafalque), 1997
Organic matter adhered to plaster,
oxidized metal base
plaster: 21 1/4 x 31 1/2 x 9 1/2 in.
overall: 64 1/8 x 31 1/2 x 9 1/2 in.

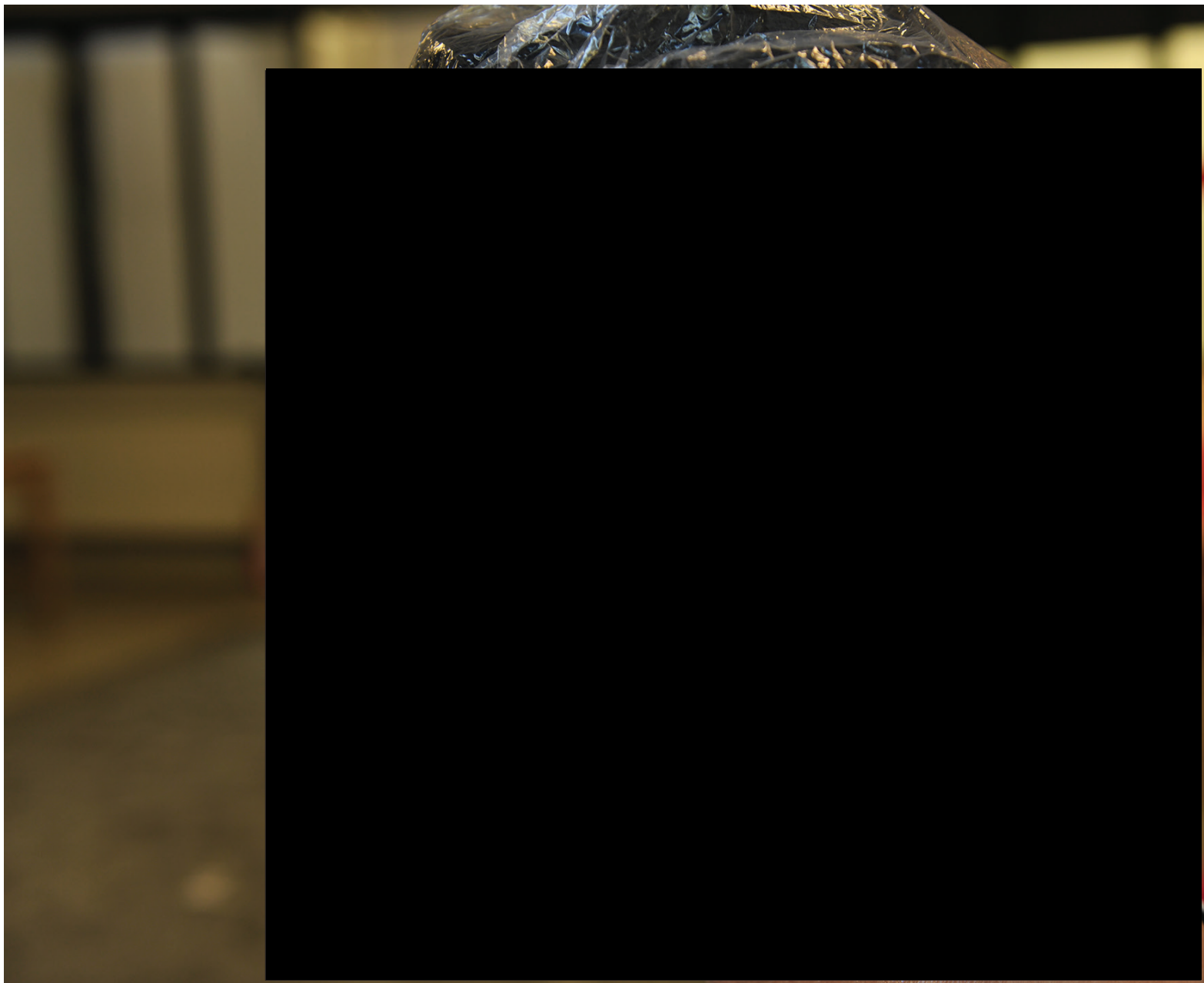


TERESA MARGOLLES

Impronta de la Calle, 2019

38 plaster castings of faces

Teresa Margolles: TE ALINEAS O TE ALINEAMOS, BPS22, Charleroi, Belgium, September 28, 2019 – May 1, 2020



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TERESA MARGOLLES

La Huella

2019

Sound installation; cast molds

Dimensions variable

Installation view: *Teresa Margolles: La Carne Muerta Nunca Se Abrega*, Museo de la Solidaridad Salvador Allende, Santiago de Chile, August 31, 2019 - February 2, 2020



TERESA MARGOLLES

La Huella, 2019

Sound installation; cast molds

Dimensions variable

Installation view: *Teresa Margolles: La Carne Muerta Nunca Se Abriga*, Museo de la Solidaridad Salvador Allende, Santiago de Chile, August 31, 2019 - February 2, 2020



TERESA MARGOLLES

La Huella, 2019

Sound installation; cast molds

Dimensions variable

Installation view: *Teresa Margolles: La Carne Muerta Nunca Se Abrega*, Museo de la Solidaridad Salvador Allende, Santiago de Chile, August 31, 2019 - February 2, 2020



TERESA MARGOLLES

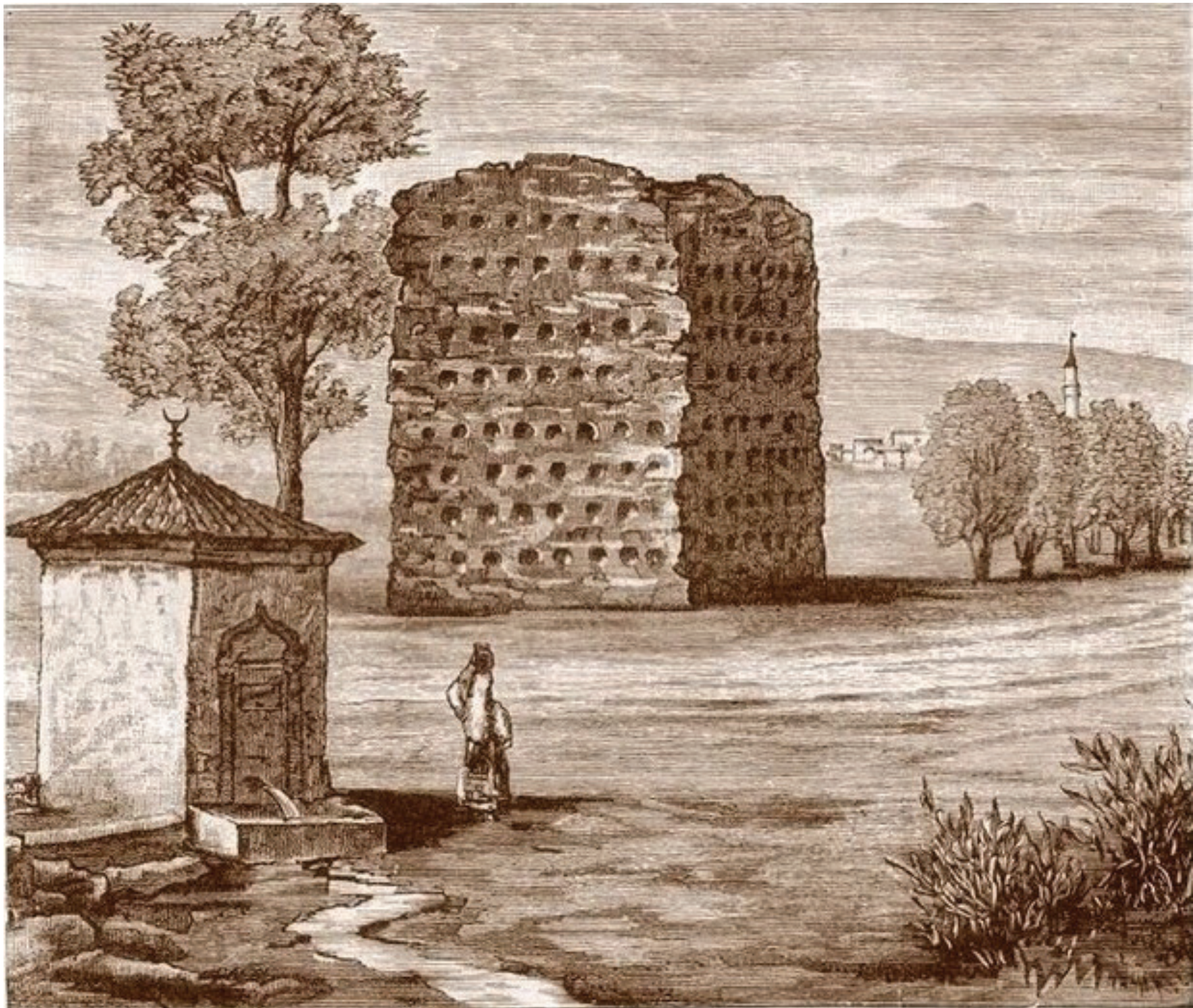
La Huella, 2019

Sound installation; cast molds

Dimensions variable

Installation view: *Teresa Margolles: La Carne Muerta Nunca Se Abriga*, Museo de la Solidaridad Salvador Allende, Santiago de Chile, August 31, 2019 - February 2, 2020

Appendix II: Reference Images



Cele Kula, Niš, Serbia, c. 1809



Huēyi Teōcalli (Templo Mayor),
Mexico City, MX, c. 1325



Burj al-Rus, Damascus, Syria