

# GREATER LONDON AUTHORITY

Our reference: MGLA170226-4458

31 March 2026

Dear

Thank you for your request for information which the Greater London Authority (GLA) received on 16 February 2026. Your request has been considered under the Freedom of Information Act (FOI) 2000.

**You requested:**

My interest is in the choice of artists for recent installations on the Fourth Plinth at Trafalgar Square.

Please can you provide me with the details of the processes involved with the recent additions for the following artists and their artworks:

a) September 2022 – 2024	Samson Kambalu	Antelope
b) 2026	Tschabalala Self	Lady In Blue
c) 2028	Andra Ursuța	Untitled

For each of the above, I would like details 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. Full criteria for a submission to be considered.

**Our response to your request is as follows:**

Please find below the information we hold within the scope of your request in relation to Antelope, Lady In Blue and Untitled:

1. The Fourth Plinth Commissioning Group and a number of international arts professionals are invited to nominate artists for consideration for the Fourth Plinth. Those artists are invited to make a light touch proposal. From the proposals received a smaller number are invited to be part of the final shortlist and create a maquette which form part of an exhibition which (for the past few years) was held at the National Gallery. The maquettes are considered to be the submission by the artist, and the shortlist exhibition and the artist's

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maquettes are the defining factor in the final decisions. The full-scale works are replicas of the maquettes.

Website link for announcement of the most recent winners

<https://www.london.gov.uk/programmes-strategies/arts-and-culture/current-culture-projects/fourth-plinth-traffic-square/fourth-plinth-winners-2026-and-2028>

Press Release link for the announcement of the most recent winners

<https://www.london.gov.uk/fourth-plinth-commissions-announced-fourth-plinth-commissioning-group>

2. Please find attached information we hold in relation to the shortlist feasibility for Antelope

Samson Kambalu, *Antelope*

**Named Fabricators:** Arteffects (UK); Artful Logistics (UK); AB Foundry (UK); Mtec (UK)

**Size:** Height of figures 5.5m & 3.7m respectively

**Weight:**

- 1 tonne
- Deemed to be 'light' – ballast/ more significant baseplate likely to be required (additional costs)

**Structural/ Design:**

- Cast bronze
- Engineering not mentioned (additional costs)

**Budget:** [Section 43(2)\*]

**Fabrication Schedule:** Approximately 1 year

**VAT Status:** Unknown if artist is VAT registered, based in UK (has UK gallery representation)

**Contingency plans:** Commission in budget (EX VAT) – Potentially underwritten by: The University of Oxford and Nordenhake in Stockholm, Sweden; Goodman Gallery in Johannesburg, South Africa; and Kate McGarry Gallery, London

**Maintenance:** TBC (based on previous commissions fairly simple to maintain)

Tschabalala Self, *Lady In Blue*

**Dimensions (HxWxD in metres):** 5.26 x 3.43 x 2.07

**Height (metres):** 5.2

**Weight:** Three tonnes

**Materials:** Painted silicon bronze cast sculpture, using lost wax casting method, with stainless steel internal structure

**Finish:** The blue of the dress is Lapis Lazuli

**Fabricator:** Factum Arte (Spain); Mtec (install) (London, UK)

**Schedule:** Eight to ten months

**General notes:** Potential 1m reduction in size to reduce costs.

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**Budget:** [Section 43(2)\*]

**Environmental considerations:** TBC

*Andra Ursuta, Untitled*

**Dimensions (HxWxD in metres):** 4.4 x 1.25 x 3.9

**Height (metres):** 4.4

**Weight:** 1200kg

**Materials:** Resin cast; polyurethane

**Finish:** Resin cast; polyurethane

**Fabricator:** MDM/ OPS (London/ Norfolk, UK)

**Schedule:** eight to ten weeks

**General notes:** Potential 1m reduction in size to reduce costs.

**Budget:** [Section 43(2)\*]

**Environmental considerations:** Synthetic resins in their unmixed state have to be handled following strict regulations and it is the same material that Rachel Whiteread used for her 2001 Fourth Plinth commission.

\* We have withheld the budget information relating to the Fourth Plinth installations because disclosing it would be likely to harm the commercial interests of third parties. Disclosure of the specific costs underwritten by the commercial gallery would be likely to prejudice the commercial interests of both the gallery and the organisations or artists it works with. Information of this nature is commercially sensitive: if made public, it could influence how third parties approach the commission for funding or partnership opportunities in future, and could place a gallery at a disadvantage in negotiations relating to comparable projects where clients could draw comparisons between financial arrangements intended to remain confidential

Section 43(2) exempts information whose disclosure would, or would be likely to, prejudice the commercial interests of any person (an individual, a company, the public authority itself or any other legal entity). (2) Information is exempt information if its disclosure under this Act would, or would be likely to, prejudice the commercial interests of any person (including the public authority holding it).

The GLA recognises the legitimate public interest in the release of information relating to the use of public money – noting the public interest is met by the provision of most of the information that is within scope of the request. The right to know must be balanced against the need to responsibly handle financial information and protect the commercial interests of external parties. In balancing the public interest in disclosure, we consider this lies in maintaining the exemption.

3. Available online: [Fourth Plinth Commissioning Group | London City Hall](#)
4. Please find attached the relevant information in relation to the winning artists. June 2021 covers Antelope and the other two pieces are in the report dated March 2024.
5. There is no public open submission process for artists to apply to be displayed on the Fourth Plinth. The shortlists for each commission were compiled by the Fourth Plinth Commissioning Group. The group is formed of experts from the field of contemporary art and architecture, and the membership has changed over the years. It is currently chaired by Ekow Eshun. Additionally, a group of international nominators contributed artists names to

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ensure the long list of artists was international and diverse. The nominators were curators and arts professionals from around the world.

Public engagement is central to the project. During the commissioning process the public are asked to submit their comments about each of the shortlisted designs, in person or online via the Mayor of London's website. These comments inform the Commissioning Group's final decision.

If you have any further questions relating to this matter, please contact me, quoting the reference MGLA170226-4458

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>

# Meeting Notes: Fourth Plinth Winners Selection Meeting

**Venue:** The National Gallery, Trafalgar Square

**Date:** 12 March 2024

**Time:** 3-4.30pm

## **PURPOSE OF THE MEETING**

To select two proposals for the shortlist of seven to be commissioned for the Fourth Plinth commissions in 2026 and 2028.

## **GLA Attendees:**

Deputy Mayor Justine Simons OBE

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

## **Fourth Plinth Commissioning Group**

Ekow Eshun, Writer, Broadcaster (Chair)

Iwona Blazwick, Director, Whitechapel Gallery

Mick Brundle, Principal, Arup Associates

Jeremy Deller, Artist

Priyesh Mistry, Associate Curator, Modern and Contemporary Projects

Eleanor Pinfield, Head, Art on the Underground, Transport for London

Matthew Slotover, Co-Director, Frieze

Jon Snow, Broadcaster

Justine Simons OBE, Deputy Mayor Culture and Creative Industries,

Sabine Unamun Director Visual Arts, Arts Council England (Online)

## **Agenda**

<b>Time</b>	<b>Subject</b>	<b>Notes</b>
15:00 – 15:05	1. Welcome	Justine Simons (JS)
15:05 – 15:10	2. Ekow to set out the purpose of the meeting.	Ekow Eshun (EE)
15:10- 15:25	3. Presentation of the seven proposals including basic detail	██████████ ██████████ ██████████ The technical information has already been circulated to the group.
15:25- 15:30	4. Presentation of the evaluation	█
15:30- 16:20	5. Discussion	ALL
16:20- 16:25	6. Final agreement	ALL
16:25- 16:30	7. Next Steps - Winners announcement will take place on Friday 15 <sup>th</sup> March. - Thank everyone for their involvement.	JS/EE

## Meeting Notes

1. JS welcomed the group. Thanks to the Priyesh and the National Gallery for hosting the meeting.  
Welcome to Sabine too, who is online.
2. EE reminded the group that the purpose of the meeting is to select two proposals for the Fourth Plinth Commissions for 2026 and 2028 from the shortlist of seven.
3. ██████████ presented the technical information related to each of the seven proposals. The technical information related to the following headings:

- Dimensions
- Weight
- Material
- Finish
- Feasibility
- Power required?
- Budget
- Schedule
- Environmental
- Gallery Underwrite
- Afterlife

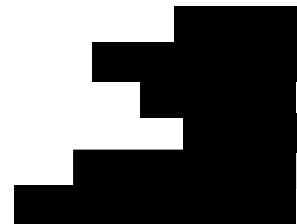
4. Presentation of the evaluation of the public comments.
5. A discussion of each of the seven proposals took place. Each proposal was considered on its own merit as well as considering the proposals in relation to the wider Fourth Plinth Programme and the suite of previous Fourth Plinth Commissions.
6. A confidential discussion took place to agree the two proposals to be commissions for 2026 and 2028.
7. JS advised the group that the decision should be kept confidential until the 15<sup>th</sup> March and the public announcement.

EVALUATION OF THE FOURTH PLINTH  
REPORT TO THE GLA

JUNE 2021



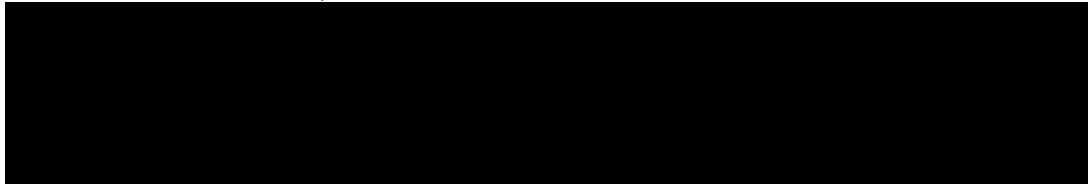
Annabel Jackson Associates Ltd  
Evaluators



Website: [www.AnnabelJacksonAssociates.com](http://www.AnnabelJacksonAssociates.com)

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## SUMMARY

The contest is closer than in previous years.

Samson Kambalu received 27% of the vote for *Antelope*. The artwork is seen as important in terms of its relevance to Black Lives Matter and the current debate about what values should be celebrated in statues. The artwork also appeals to more traditional voters who like the weight of a true story, figurative images, especially of heroes, and those who appreciate traditional methods and craftsmanship. Comments often appreciate the subtlety of the artwork's subversion.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

We received 17,255 responses, far more than for each of the previous four evaluations we have conducted. This is an endorsement of the use of an online methodology this year and evidence of the enduring public interest in the Fourth Plinth.

Support for the idea of the Fourth Plinth is high. More than half the respondents (48% of the voters) said that public art like this is more important because of the pandemic. 37% said its importance is unchanged. 72% of respondents said they have visited Trafalgar Square to see the Fourth Plinth. 93% of comments on the proposed artworks were classified as positive. The restrictions of Covid-19 and the current debate about statues have made the Fourth Plinth more important even prescient.

## INTRODUCTION CONTEXT

This is the fifth evaluation carried out by Annabel Jackson Associates Ltd. We believe this is the largest data set analysing public art in the world and the only broadly longitudinal one.

## METHODOLOGY

Our methodology consists of:

- Analysis of the quantitative data including voting. I included all responses in this analysis.
- Content analysis of 2,500 online responses. We drew three samples (at the beginning, middle and near end of the responses) and coded responses using the same structure that we have applied for the previous four years. We designed this for use with the question about the general value of having contemporary art in Trafalgar Square, which is asked in some years, including this, as well as criteria for preferences between the options. Some responses which are vague are not coded in the detailed classification. Responses which have different parts are coded more than once. This avoids the arbitrary task of deciding which of several points made is the main point.

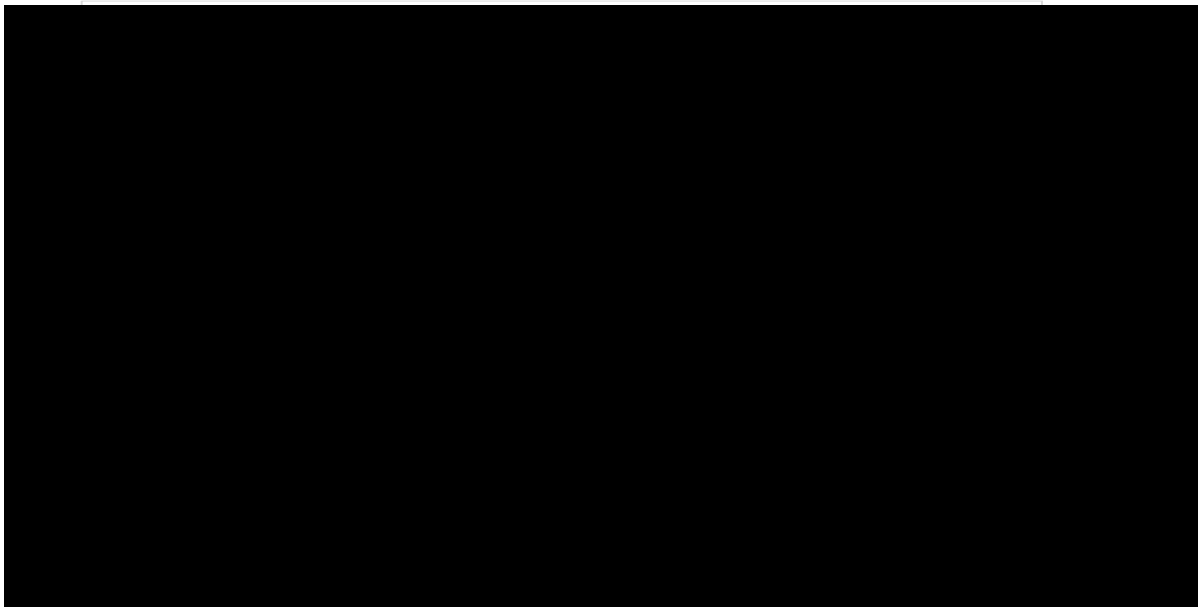
In previous years responses were split between online and paper cards, but this latter method was not used this year.

## ANALYSIS OF THE ONLINE SURVEY: QUANTITATIVE DATA INTRODUCTION

We had 17,255 replies. This is far more than for previous years.

### PREFERENCE

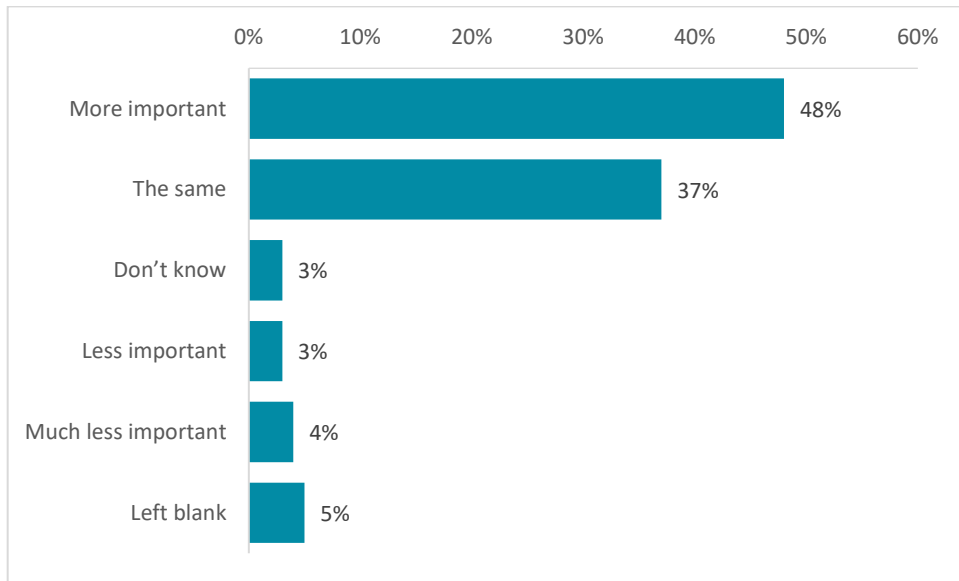
The preferred artist is Samson Kambalu. The contest is closer than in previous years (Michael Rakowitz received 46% of the vote in 2017, Katherina Fritsch received 39% In 2010 and David Shrigley received 51% in 2013).



### IMPORTANCE

More than half the respondents (48% of the voters) said that public art like this is more important because of the pandemic.

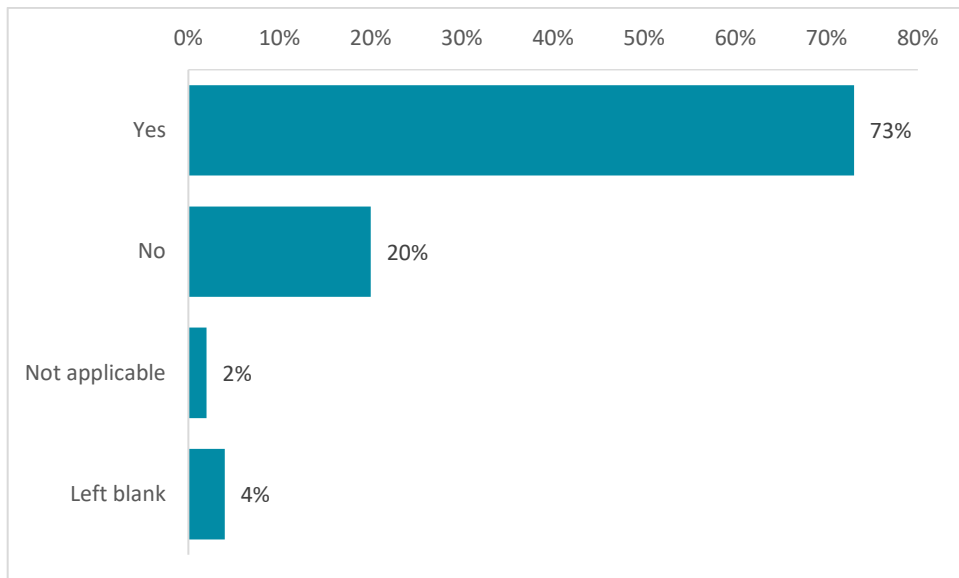
**FIGURE 2: IS PUBLIC ART LIKE THIS MORE OR LESS IMPORTANT BECAUSE OF THE PANDEMIC?**



## ENGAGEMENT

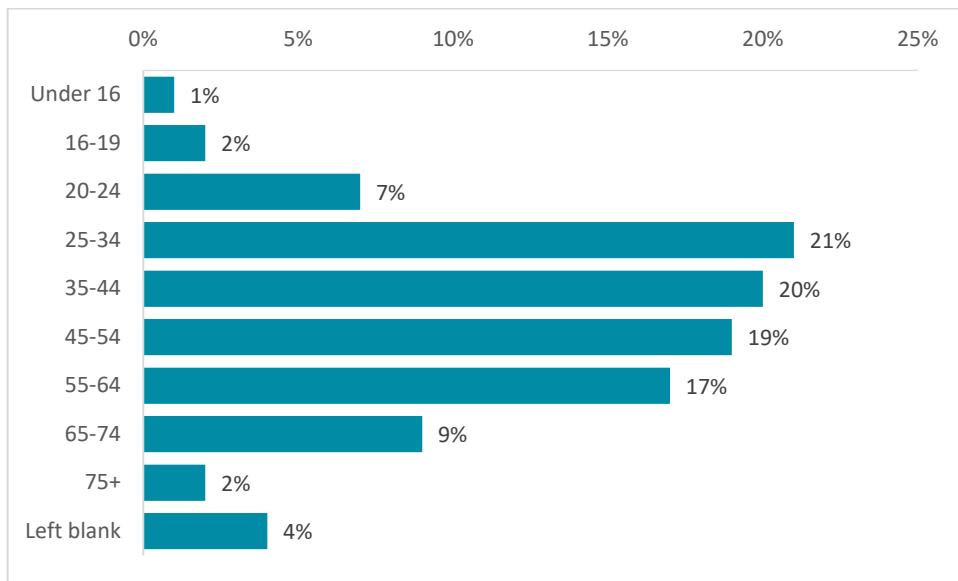
73% of respondents said they have visited Trafalgar Square to see the Fourth Plinth, another indication of the importance of this programme.

**FIGURE 3: HAVE YOU EVER VISITED TRAFALGAR SQUARE TO SEE THE FOURTH PLINTH?**

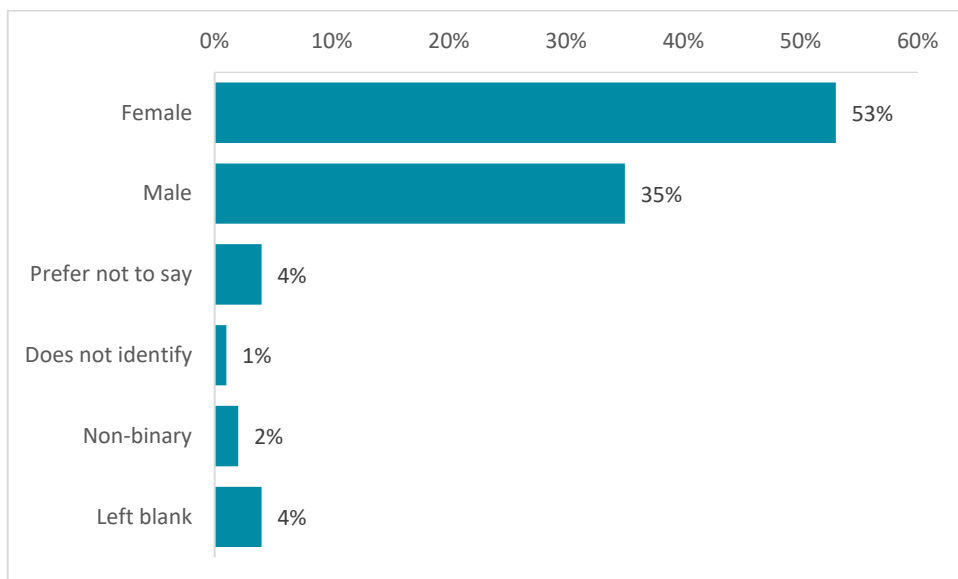


## BACKGROUND

Respondents vary in age, with 31% under 35.

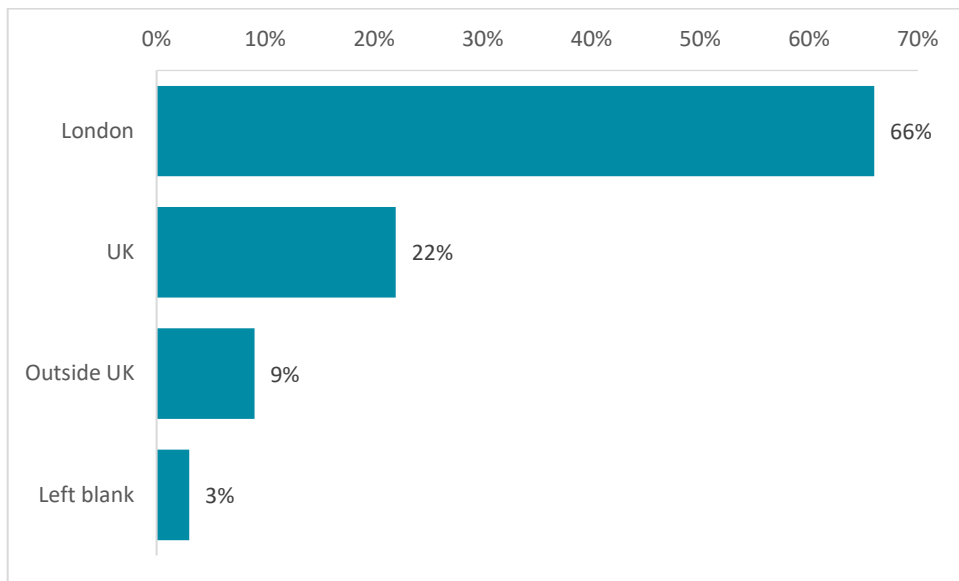
**FIGURE 4: WHAT AGE GROUP ARE YOU IN? <sup>1</sup>**

53% of respondents are female.

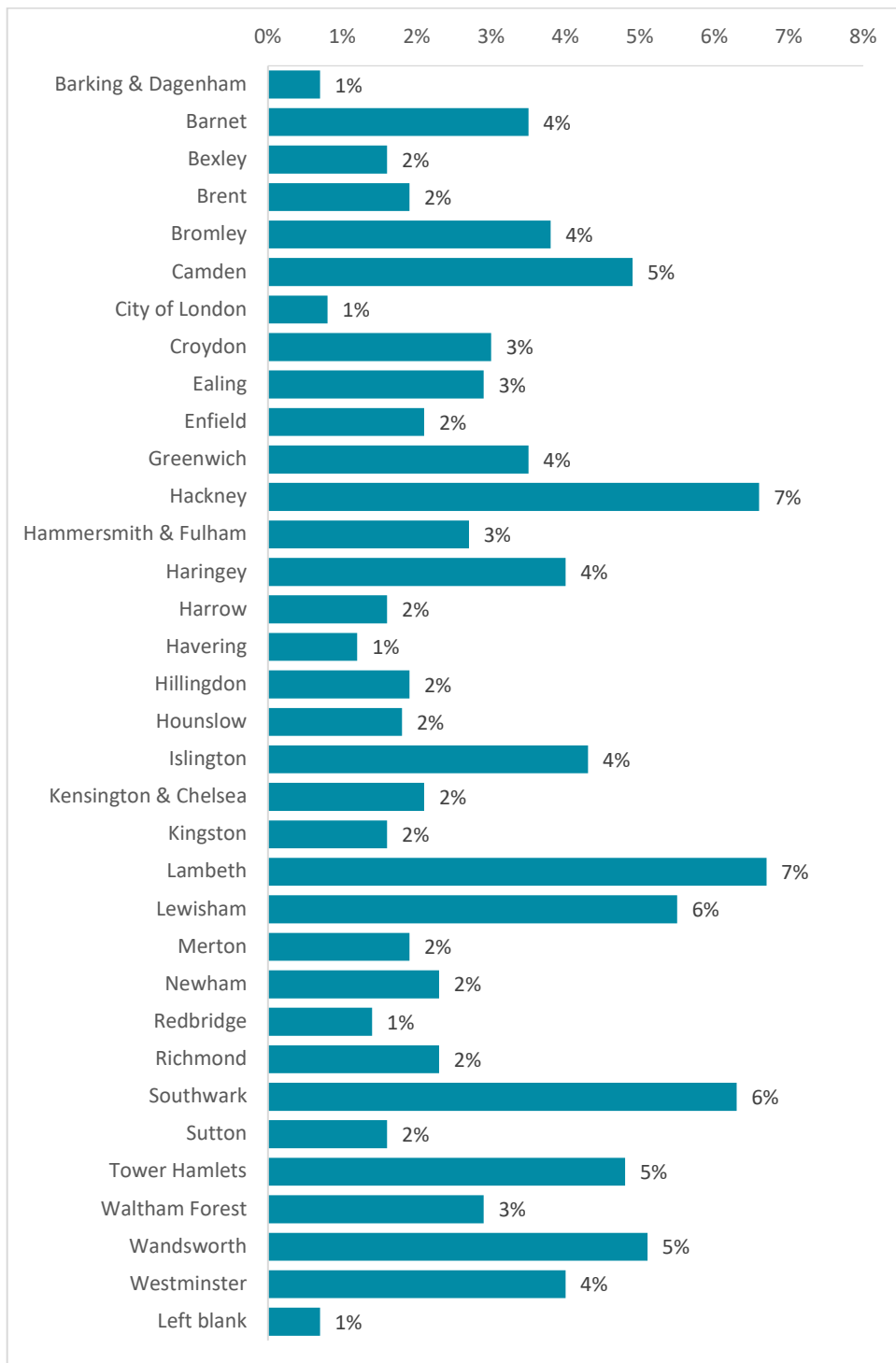
**FIGURE 5: WHAT IS YOUR GENDER?**

66% of respondents live in London.

<sup>1</sup> The total exceeds 100% because of rounding up.

**FIGURE 6: WHERE DO YOU LIVE?**

Respondents come from across London.

FIGURE 7: BOROUGH<sup>2</sup>

<sup>2</sup> The total exceeds 100% because of rounding up.

## ANALYSIS OF THE ONLINE SURVEY: QUALITATIVE DATA INTRODUCTION

This section analyses two survey questions:

- The “Why” part of “Which of the six artists’ proposals for the Fourth Plinth do you prefer?”
- The question “What do you think about having contemporary art on the Fourth Plinth in Trafalgar Square?”

### VIEWS ON THE PROPOSALS

We analysed 2,500 votes, 1,750 of which contained an explanation for the choice.

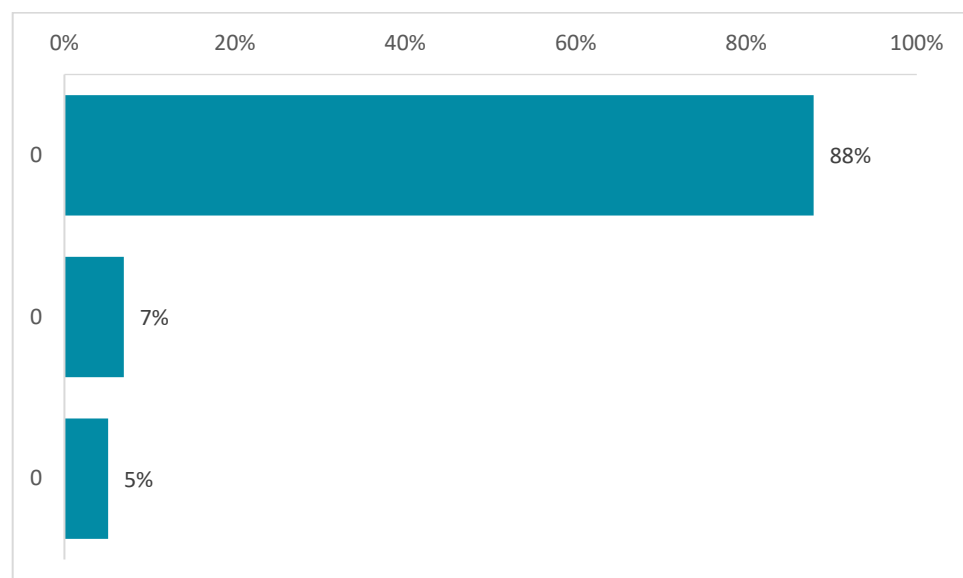
93% of “Why” comments are positive. This is an extremely strong endorsement, but lower than the figures for the last two votes and breaking the upwards trend (87% in 2008, 95% in 2013 and 98% in 2017). There were 91 comments that the artwork voted for was the best of a bad choice.

“This is a choice based on division. I want something that will bring London together and not based on genre or political views. Stop making it about them or us.”

“I do not wish to vote for any of this nonsense. I personally would like to see a replica of our grand fleet that heroically won the day at Trafalgar, surrounding Lord Nelson instead of this temporary worthlessness. It would appear you have forgotten what it means to be English or even British for that matter. Have some bloody pride will you.”

“To make it clear - none of the options are worthy.”

**FIGURE 8: CLASSIFICATION OF COMMENTS: POSITIVE VERSUS NEGATIVE**



However, it is possible that more comments were negative or mixed because respondents wrote more. In 2013 the average number of words per comment was 12 in 2021, compared to 9.7 in 2017 and 6.8 in 2013. The increasing detail of comments is also an indicator that the Fourth Plinth is meeting its objective of encouraging discussion.

Comments were classified on our 52-point classification system which has been applied across our five evaluations. The data are of interest because they show the criteria people use to understand public art, as well as the judgements that they make using these criteria/filters.

This year, comments are particularly focused on the overall value and relevance of the artworks rather than their personal and political meaning (which was a theme for 2017) or their suitability for the site (which was a theme for 2013). Comments often relate to the importance of the issue behind the artwork rather than the artwork itself.

**FIGURE 9: CLASSIFICATION OF COMMENTS: OVERALL CATEGORIES**

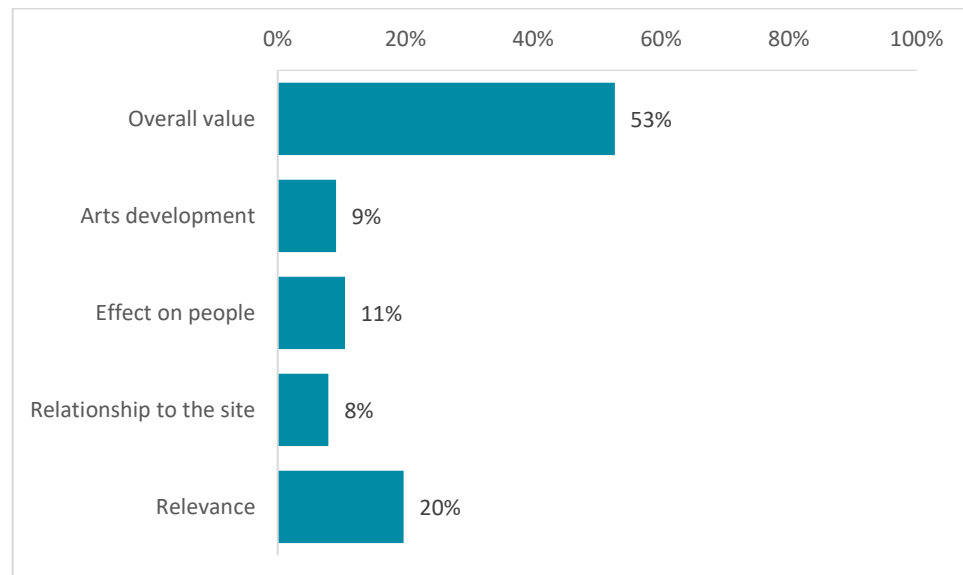
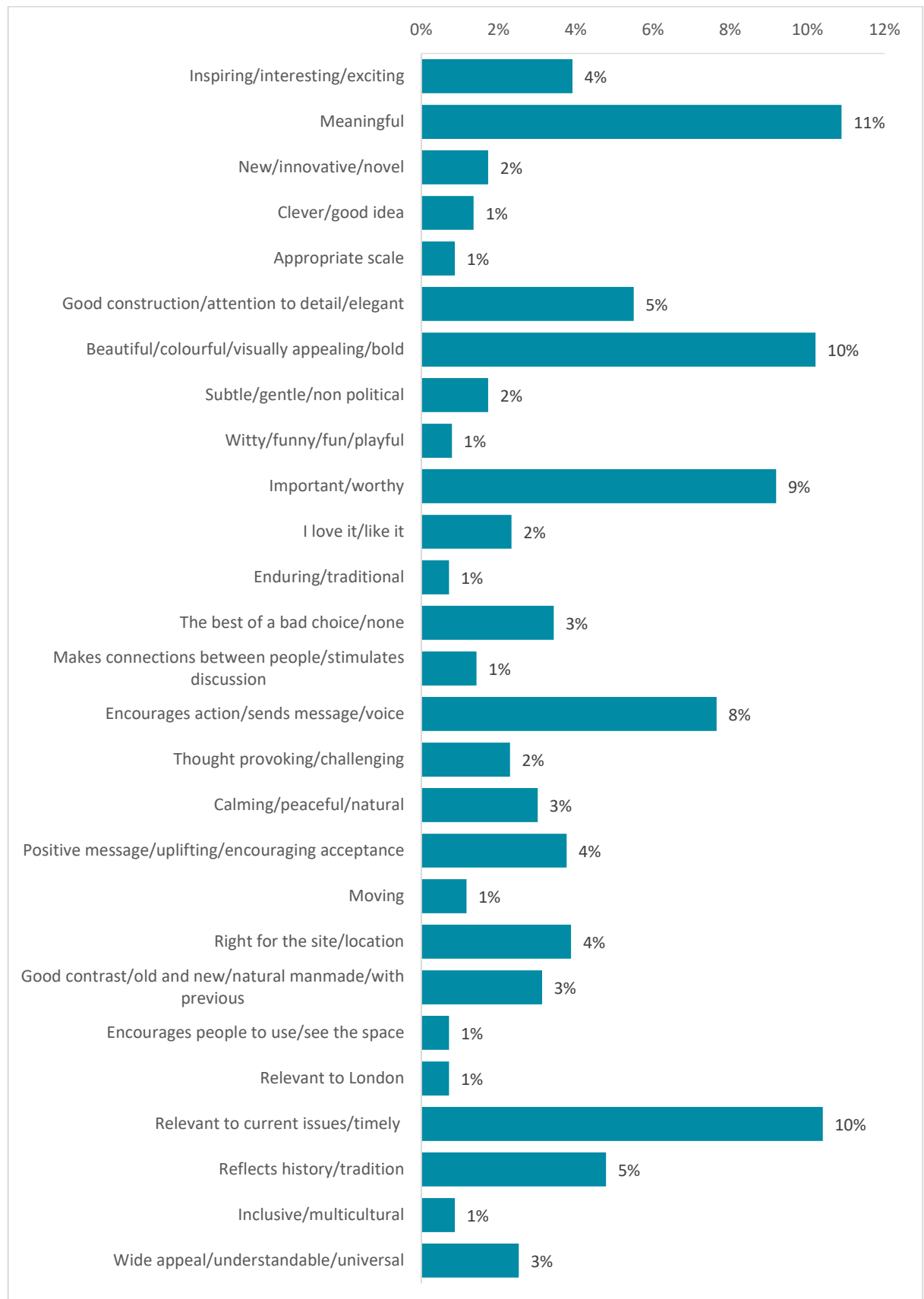


FIGURE 10: CLASSIFICATION OF COMMENTS: DETAIL



The table below gives examples of comments on each of the artworks. Our observations are that:

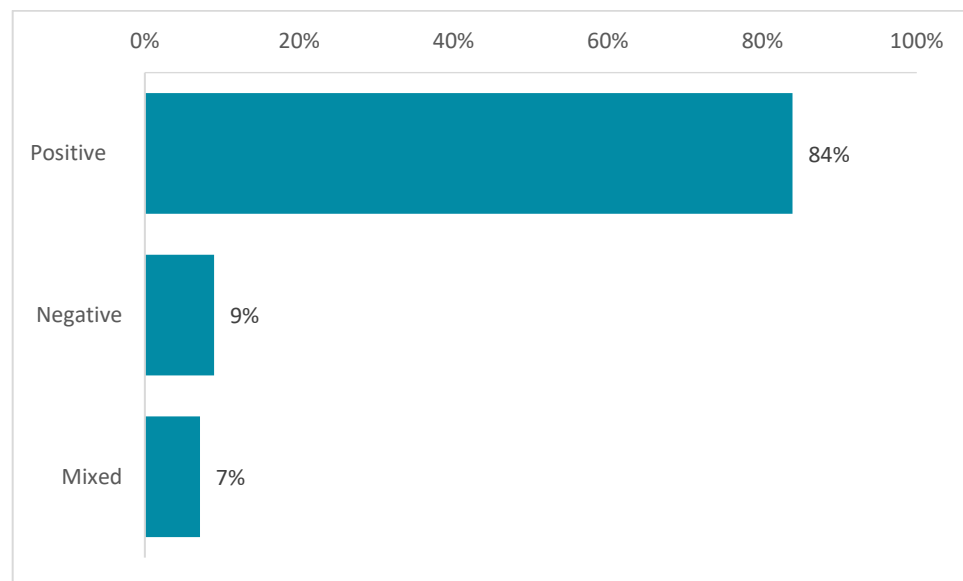
- The proposals do seem to be meeting the objective of encouraging discussion: some (but not all) comments are very long, as this list illustrates.
- Respondents seem to want to attribute universal (state of the world) and also specific (Covid-19-related) interpretations to each piece.
- There is some concern that public art should not be divisive or damaging to mental health – conditions that might reflect the proximity to the pandemic, consideration that will hopefully be less immediate by the time the art is installed.

A systematic analysis of comments on each artwork is given in the next chapter.

## VIEWS ON THE CONCEPT

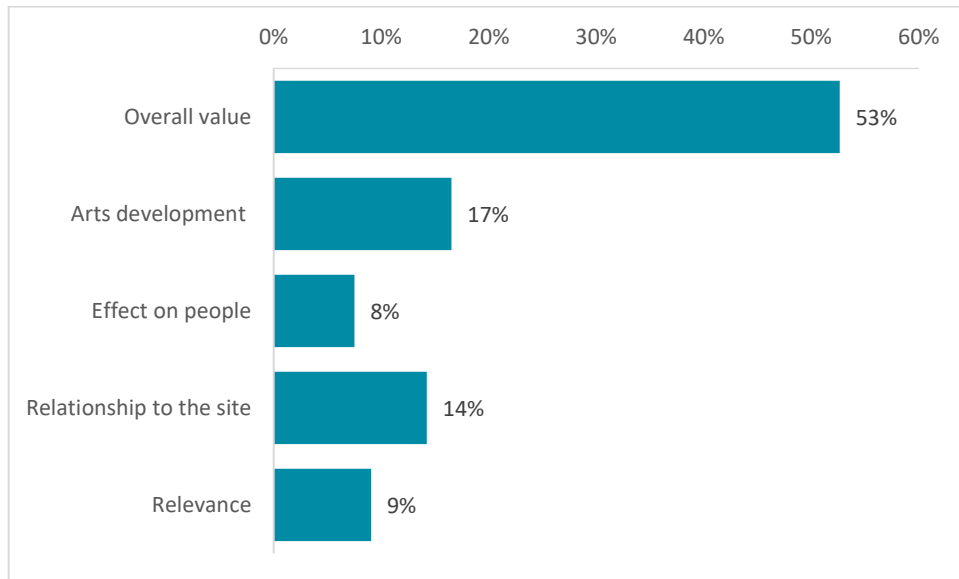
We asked an open question: “What do you think about having contemporary art on the Fourth Plinth in Trafalgar Square?” Our classification of responses judged 84% to be positive. Negative views tending to be seeking the traditional, which explains why the voting responses are more positive, because some of the artworks have aspects that appeal to a traditional audience.

**FIGURE 11: CLASSIFICATION OF COMMENTS: POSITIVE VERSUS NEGATIVE**



Views on the concept more often reference the relationship to the site.

FIGURE 12: CLASSIFICATION OF COMMENTS: OVERALL CATEGORIES



The most common responses were that having contemporary art on the Fourth Plinth in Trafalgar Square is a good idea because it brings art to everyone, is inspiring/interesting/exciting, refreshes the environment and is important/necessary, and is liked by the respondent. Overall, the comments suggest a strong sense of pride in the Fourth Plinth.

“Good idea as Trafalgar Square is a focal point for Londoners as well as tourists from all over the World, as well as other parts of the UK. The Fourth Plinth art installation will be seen by millions of people who will like it, dislike it or be totally confused by the appropriateness of the art in that location. It will generate much discussion, whatever your own personal views of it. I like the sculpture as well!”

“I think it's important to bring art to people rather than hide it away behind walls. Especially because people are avoiding gatherings indoors.”

“I think it's a great idea, so much of our public art is fixed and in so far as it speaks to current public discourse, it does so through the prism of the past. Artists and works need profile and Fourth Plinth is to me the best public platform for contemporary art in the country. Whether it is perceived as good or bad, it gets people engaged in and talking about art.”

“I really like the current one. and i think it’s important for it to be light hearted and accessible.”

“Successful cities are ever changing.”

“A great opportunity for people to see new art. The public is often more open to modern art than politicians and tabloid editors think. Seems especially appropriate outside the National Gallery.”

“It's great! Makes it feel like a more modern space to exist in, rather than just a monument to the past.”

“Are there no young British artists we could’ve picked? Literally not one even in the list. This is a plinth in Trafalgar Square, London. Why not show off our talent and represent Britain to the world? Honestly typical Sadiq Khan. It’s like he’s ashamed of us as a nation.”

“I love it. It’s such an important way of getting everyone exposed to art, and engaged with the world around them. It’s easy to ignore all the statues around London as irrelevant, but having contemporary art in such a public space helps to cement the relevance of public art and make people think and reflect.”

“I think it can clash with the more traditional/classical surroundings, but it’s also what makes it special and enables it to stand out.”

“Very important that it represents London and Londoners and shows the world we are open.”

“Tax payers' money should be spent on strengthening NHS, surgeries, education & welfare instead of art. Art is important but with austerity cuts, it doesn't make sense spending tax payers' money on art.”

“I like it - even if I don't always like the individual pieces, I always have some sort of response to it, whereas traditional statues are quite easy to ignore and become blind to.”

“Fantastic, public art provides a valuable and often under-appreciated contribution to the public realm and is a celebration of culture and creativity.”

“A reflection of life, history and also serving as a portal to the future.”

“I love it. It encourages us to look up at our incredible city and take the time to appreciate art coming to us and crossing our daily paths.”

“I love the idea! What a great way to showcase artists and bring some colour to a grey area of central London.”

“National statues shouldn't just be about perceived heroes and heroines. 4th Plinth enables people to view statues/sculptures in a new and thought provoking way.”

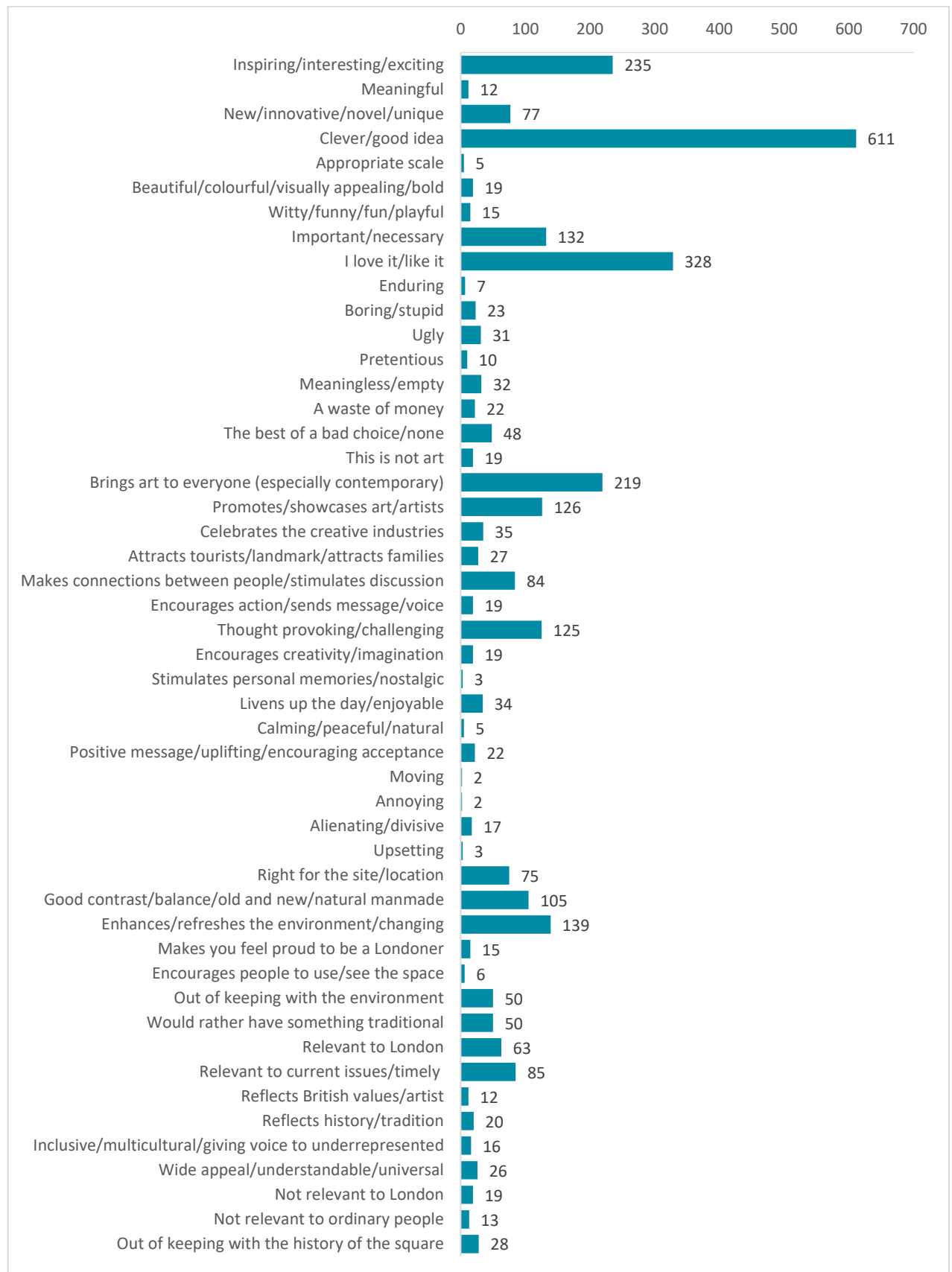
“Please keep doing this, the response to Sadiq's tweet linking to this page today (24 May) shows this project is upsetting the very worst people in this country, and I am in favour of upsetting terrible people. You guys are doing a great job. More art everywhere please.”

“London is a classic but modern metropolitan city! Giving the opportunity to different artists to expose their arts and ideology represents in a beautiful way London’s true character.”

“Art is everything. It is often the very thing that can help stitch us all back together. It can sometimes be the only thing that offers the right message. And the one that we may actually hear.”

“It's a great opportunity to create public conversations about contemporary sculptural practice, as part of a forum which has the power to reach a huge audience. More public art should be like the Fourth Plinth.”

FIGURE 13: CLASSIFICATION OF COMMENTS: DETAIL



## ANALYSIS OF ONLINE COMMENTS: PERCEPTIONS OF THE SIX PROPOSALS

### INTRODUCTION

This chapter gives further detail on the responses for each of the artists. This chapter is the report of a survey: the comments are those of the respondents, not the evaluator. Our job is to represent the responses as accurately as possible rather than to vet them.

### SAMSON KAMBALU – ANTELOPE

Our insight from our previous evaluations of the Fourth Plinth is that a popular piece of art is not one that is dumbed down (a common misconception) but one that speaks to different interests in different often quite separate ways. *Antelope* has this multiple appeal. It is seen as important in terms of its relevance to Black Lives Matter and the current debate about what values should be celebrated in statues. The link to a real story gives the artwork weight. It also speaks to people who would prefer Trafalgar Square to host figurative images, especially of heroes, and those who appreciate traditional methods and craftsmanship. Christians and people who want a positive message are also catered for here. Comments often appreciate the subtlety of the artwork's subversion.

This table illustrates the tone and content of comments. I have attached comments to one of the themes for that artform, although most could be attached to more than one.

**FIGURE 14: ILLUSTRATION OF THE TONE AND CONTENT OF COMMENTS FOR SAMSON KAMBALU**

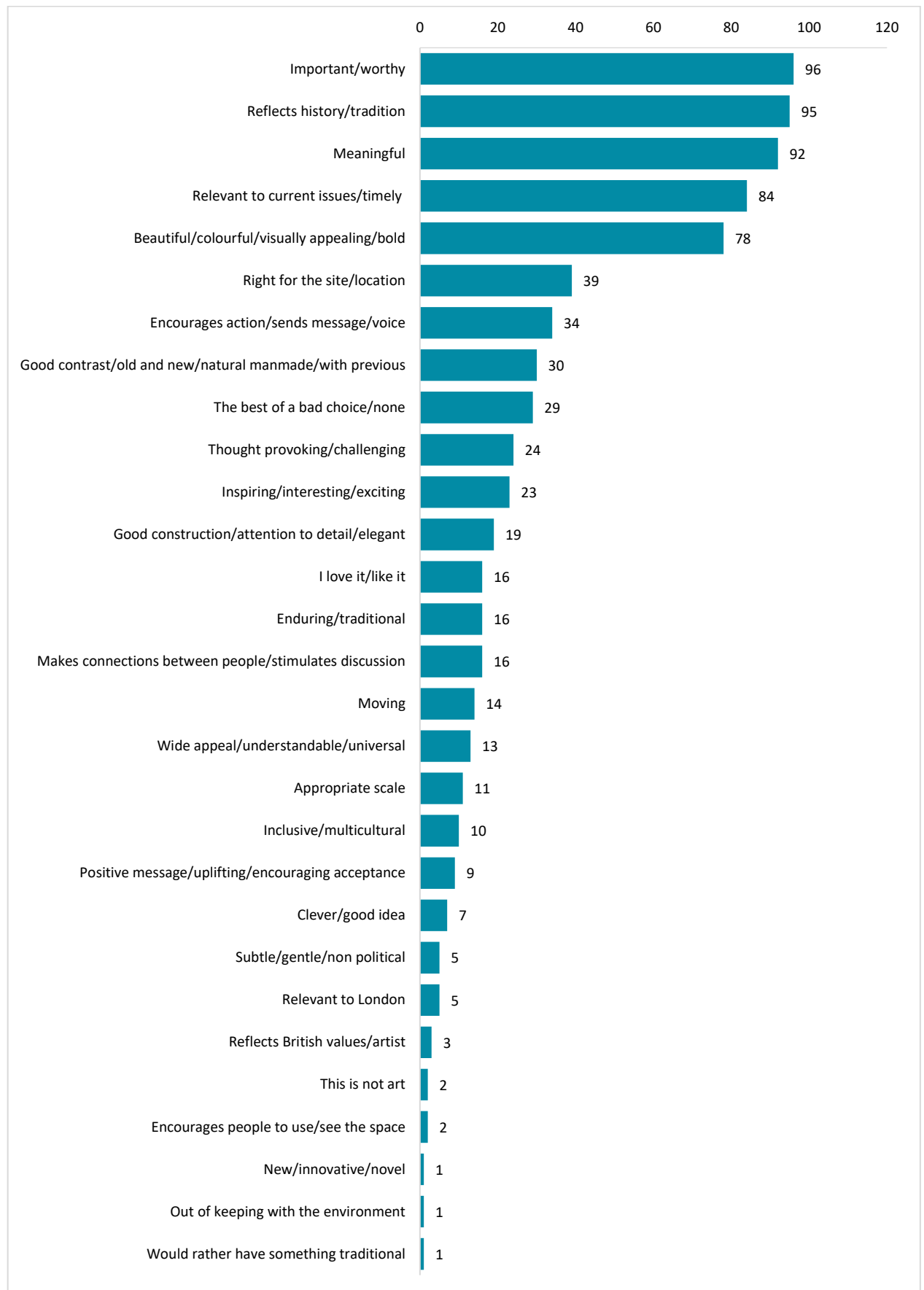
THEME	EXAMPLE
Importance of giving a more balanced understanding of imperialism	<p>"It's got an important statement about British history that is rarely studied - the defiance against colonisers, the narrative of agency in Africa. It's a moving statement, which would mean so much if it were in Trafalgar Square. It would elevate the voice of the marginalised, show true representation of all those in the Empire's past, in a time when we all need to reflect on our shared histories and privileges. It calls for quiet contemplation as well as celebration and activism."</p> <p>"About time we celebrated this kind of bravery in people other than ourselves, and recognised that history is complicated and nuanced. It's possible to feel regret at events in our history while celebrating national achievements with patriotism."</p>

	<p>“I think it's good to recognise and understand how those living under the British Empire were underrepresented. It's a celebration of those who defied colonialism rather than glorifying it.”</p> <p>“We should reflect the weft and weave of our uniquely rich history.”</p> <p>“I think exploring Britain's colonial heritage by elevating African stories and voices is an important step towards reconciling with our past and building a better future.”</p>
Need to counter other statues and other concepts of heroism	<p>“It is time to be rid of statues promoting the wrongs of our past, it is now time to start redressing this and make art that shows we are all equal in the sight of God.”</p> <p>“There are plenty of imperialist executioners on the other plinths - fitting to have an anti-imperialist.”</p> <p>“The tradition of erecting statues to commemorate the great and the good and, in particular, the choices made on who is considered to be worthy of that honour as we review how history is presented, is eagerly debated right now. The statue would be a timely challenge and contribution to that debate. It responds to the original purpose of the plinth, but also to the temporary nature of this installation. Heroes come and go, their legacy is constantly re-evaluated, statues are not for ever.”</p> <p>“About time we celebrated this kind of bravery in people other than ourselves, and recognised that history is complicated and nuanced. It's possible to feel regret at events in our history while celebrating national achievements with patriotism. I write as a 70-year-old White woman and a history graduate.”</p>
Importance of showing solidarity with Black Lives Matter	<p>“I think its message is incredibly important, and the sculpture itself is so visually striking. Of all the proposals, I believe Antelope is most worthy due to the context of the Black Lives Matter</p>

	<p>movement. Trafalgar Square was, and continues to be, the site of much protest, and is a really important location for a sculpture which addresses the (re)learning of Black history.</p> <p>Aesthetically, I like how it plays with ideas of size and scale, and I think that this, combined with the figures facing in different directions, will draw people in to view it from all angles. I hope it will also promote much-needed conversation about the role statues play in our perceptions of British history, and encourage people to focus on the statues being put up, rather than torn down.”</p> <p>“I like that the piece ties an anti-colonial hero with a martyr of our biggest religion. I like the duality of the person as it mirrors our nation currently.”</p> <p>“Because Black Lives Matter - it is not enough to remove the statues of slave traders, we must fix the wrongs of the past by memorialising the great and the good who would have previously been overlooked.”</p> <p>“Black lives matter. This story of these two men has a powerful resonance, the small act of defiance in wearing a hat in the presence of the coloniser.”</p>
Symbolism of oppression	<p>“Skilful sculpting meets deep and otherwise deleted history of one man who in the eyes of a sovereign nation of Malawi is larger than Churchill and yet in the eyes of colonial powers, insignificant. It represents the oppressed regardless of time in history and geography. A true sculpture for a true metropolitan city.”</p>
Traditional aesthetic	<p>“It is the nearest thing in the shortlist to a statue.”</p> <p>“Only one that is actually art.”</p> <p>“After so many reinventions of the plinth as a space in the recent history of this site, this is a work that relies strongly on the traditional formats, and traditional subjects, (of plinth-sited portraits) in order to tell its story. This has a strong</p>

	<p>internal logic, and one that will arguable create a more powerful and direct dialogue with the other sculptures in the square than any of its predecessor projects.”</p> <p>“Trafalgar Square is historic and should continue to enclose items pertaining to history. Not only does this piece represent history, a story that is very much unknown and untold (which makes it even more attractive) but the piece is also artistic in itself. I don’t think Trafalgar Square is the appropriate place to showcase random art. Random art is also subjective whereas historical pieces are fragments of the past and offer educational benefit to all. More palatable to wider audiences.”</p> <p>“I like the juxtaposition of scale emphasising this import figure and moment in history. Using the traditional method of casting heightens the significance of the piece, reflecting on and questioning the adoration of those represented in earlier traditional sculptures of this kind.”</p>
Subtlety	<p>“It addresses one of many relevant current social debates in a manner that is understated and in harmony with the surroundings where it is proposed to be placed, while simultaneously challenging the 19th century ideals and thinking that Trafalgar Square - in part and directly or indirectly - embodies.”</p> <p>“The medium used and style fits with the other statuary in the square but jars because it isn't the person in authority which dominates. This is a great contrast with the military statues on the other plinths. It challenges us to think about our colonial past as a nation in a way which is tasteful and fitting with the rest of the square and is figurative while remaining something which easily recognized. To me it allows people who do not like more abstract art to engage with the issues which the artist is apparently trying to highlight.”</p>

FIGURE 15: PATTERN OF RESPONSES FOR SAMSON KAMBALU

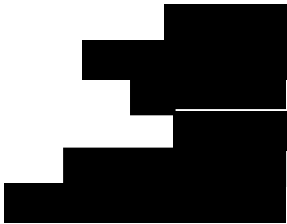


EVALUATION OF THE FOURTH PLINTH  
REPORT TO THE GLA

MARCH 2024



Annabel Jackson Associates Ltd  
Evaluators



Website: [www.AnnabelJacksonAssociates.com](http://www.AnnabelJacksonAssociates.com)

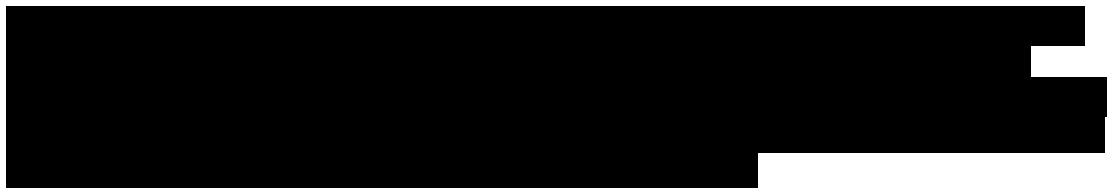
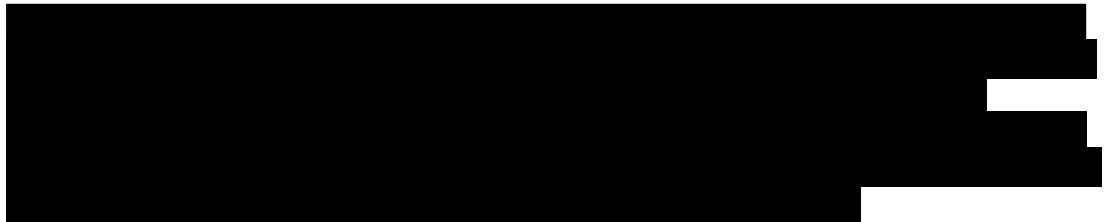
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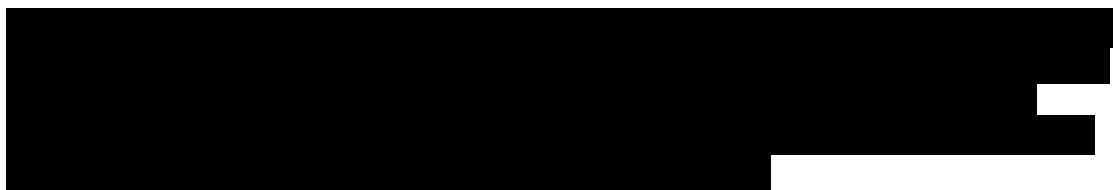
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## SUMMARY

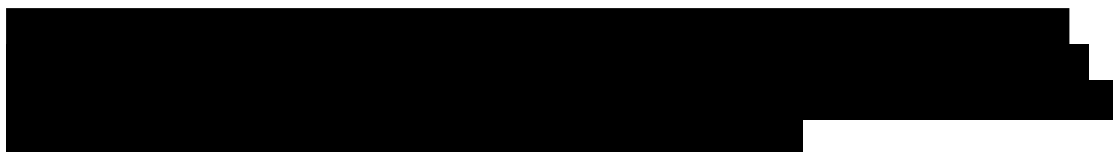
There were seven candidates this time.



Andra Ursuța's *Untitled* also received 16% of the votes and is appreciated because of its sense of mystery, both visual and intellectual. Respondents value the scope to investigate the artwork from different angles, and to make their own reflections about the meaning in the context of current debates around public art. It is described as a parody, but a subtle and respectful one that allows for different interpretations, and is therefore inclusive rather than othering. Portraying a horse is also seen as relevant to the context of Trafalgar Square.



Tschabalala Self received 9% of the votes for *Lady in Blue*, which is described as fun, dynamic and unselfconsciously defiant. Respondents describe feeling uplifted and empowered by the vibrant, joyful and non-stereotypical depiction of a black woman.



Support for the idea of the Fourth Plinth is even higher than for 2021. 97% of comments on the proposed artworks were classified as positive (compared to 93% in 2021). We asked an

open question: “What do you think about having contemporary art on the Fourth Plinth in Trafalgar Square?” Our classification of responses judged 94% to be positive. This is the highest score so far. There has been an upward trend, except for a dip in 2021. 65% of respondents said that public art like this is more important than four years ago, 29% said its importance is unchanged, and only 2% said it is less important; 4% didn't know (the figures for 2021 were: 48%, 37%, 7%, 8%). 80% of respondents said they have visited Trafalgar Square to see the Fourth Plinth (up from 72% in 2021).

The responses from Londoners (and the wider public) are often thoughtful, eloquent and kind. The Fourth Plinth seems to capture something of the spirit of London, and reflects back a positive, confident and curious community.

## INTRODUCTION CONTEXT

This is the sixth evaluation of the Fourth Plinth carried out by Annabel Jackson Associates Ltd. We believe this is the largest data set analysing public attitudes to public art in the world and the only broadly longitudinal one.

## BRIEF

Our brief was to analyse public comments on the Fourth Plinth competition, using a consistent classification to that applied in our previous five evaluations, in order to inform the selection committee.

## METHODOLOGY

Our methodology consists of:

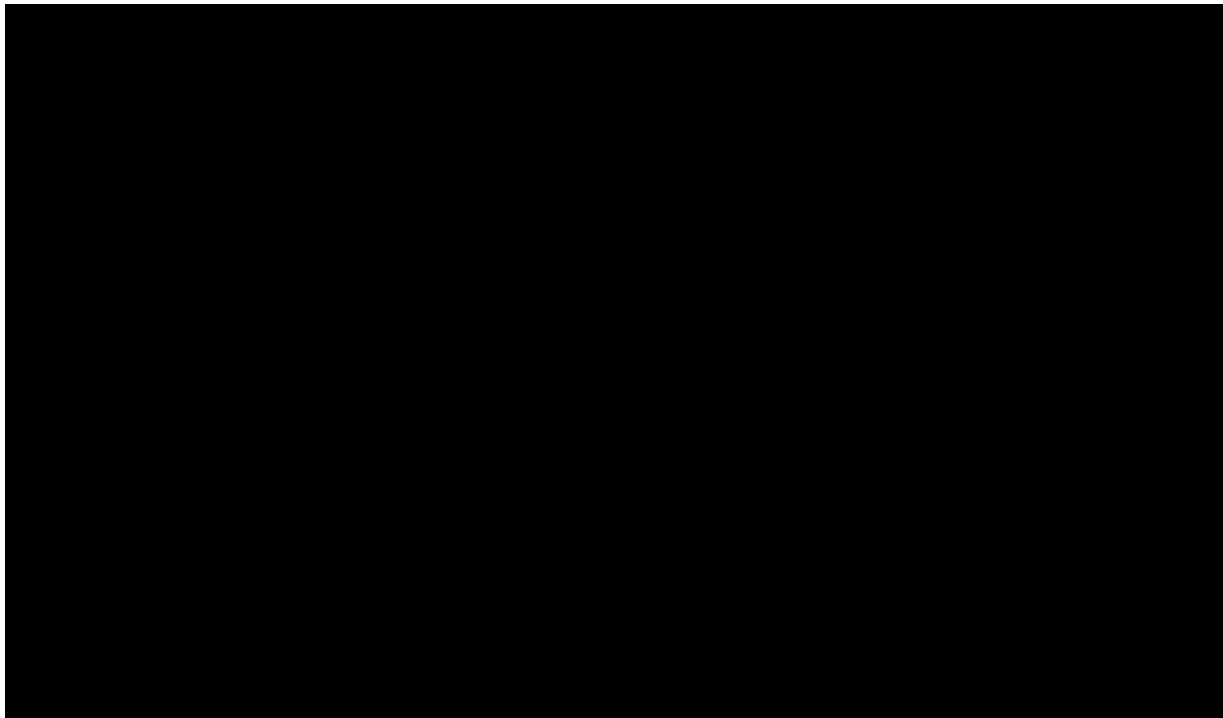
- Analysis of the quantitative data including voting. We included all responses submitted by 8<sup>th</sup> March 2024, when this report was written: 9,017.
- Content analysis and classification of 2,500 online responses drawn from a sample provided on 26<sup>th</sup> February 2024. In 2008, we created a thematic structure to capture the tone and content of comments about public art and have used this since, with minor amendments over time (mainly to reflect changes in the use of language) to analyse the question about criteria for preferences regarding artworks, but also to analyse the question about the views on the concept. Responses that are vague are not coded in the detailed classification. Responses that have different parts are coded more than once. This avoids the subjective task of deciding which of several points made is the main point.
- Content analysis and identification of themes for each of the seven artists using all the 6,035 responses provided on 26<sup>th</sup> February 2024.

## ANALYSIS OF SURVEY RESPONSES: QUANTITATIVE DATA INTRODUCTION

We had 9,017 comments as at 10am 8<sup>th</sup> March.

### PREFERENCE

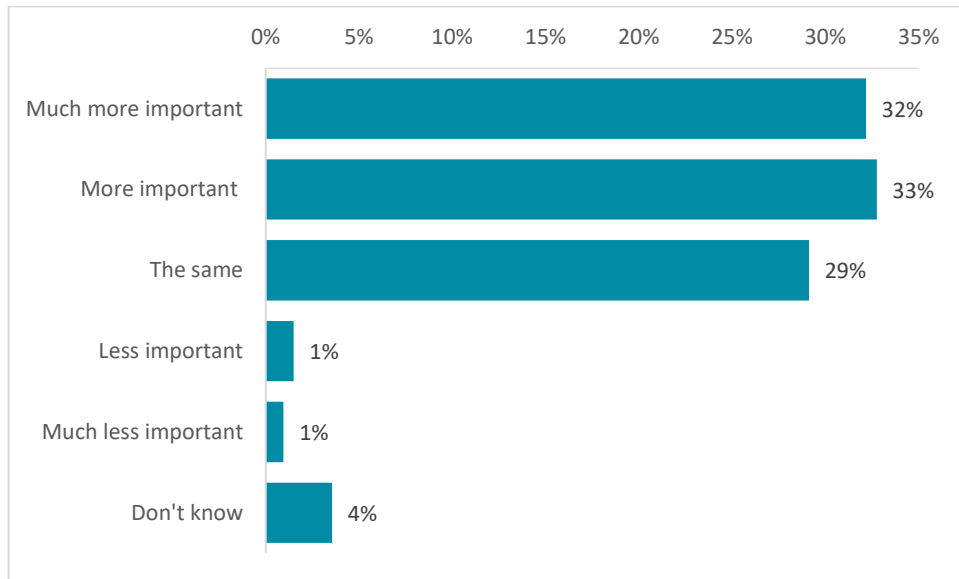
The preferred artist is Ruth Ewan.



### IMPORTANCE

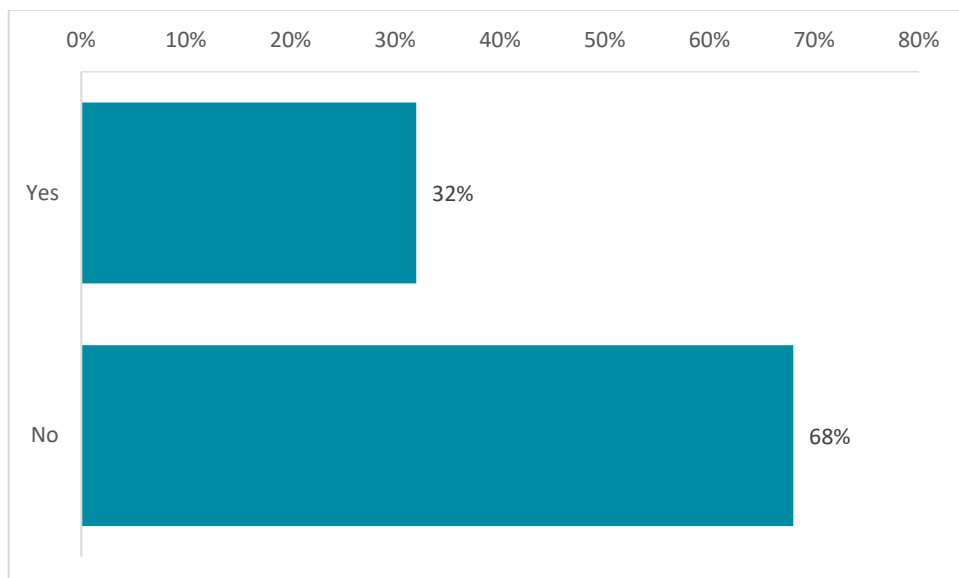
94% of respondents said that public art like this is more important or the same compared to four years ago. Only 2% said it is less important.

**FIGURE 2: IS PUBLIC ART LIKE THIS MORE OR LESS IMPORTANT THAN IT WAS FOUR YEARS AGO?**



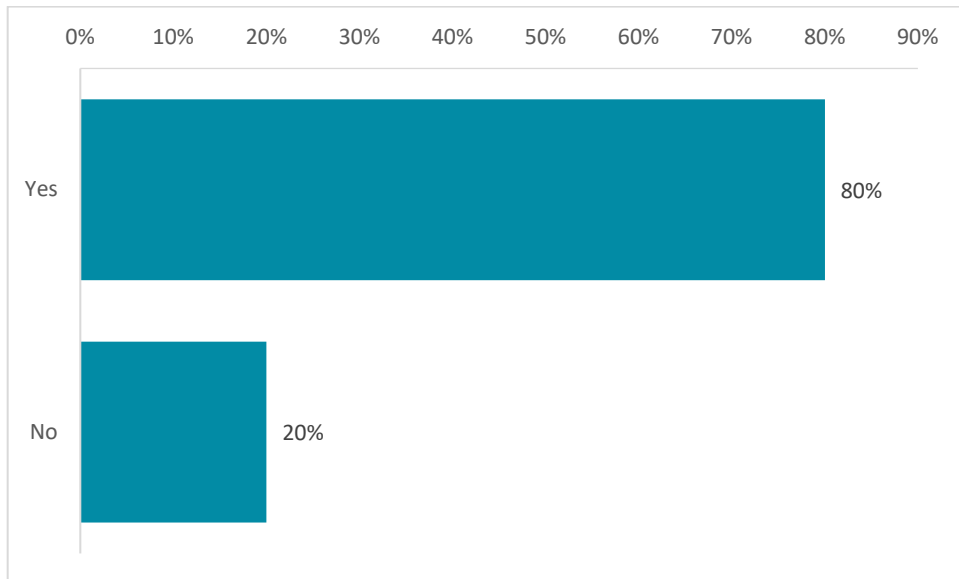
32% of respondents said the Fourth Plinth, or artwork previously displayed on it, has special significance for them.

**FIGURE 3: DOES THE FOURTH PLINTH, OR ANY ARTWORK PREVIOUSLY DISPLAYED ON IT HAVE ANY SPECIAL SIGNIFICANCE FOR YOU?**



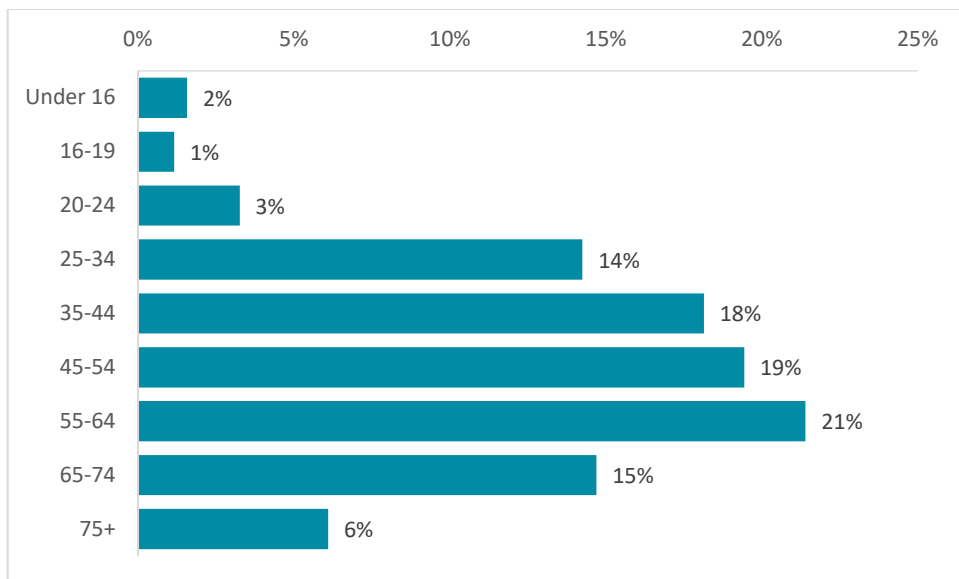
## ENGAGEMENT

80% of respondents said they have visited Trafalgar Square to see the Fourth Plinth, another indication of the importance of this programme.

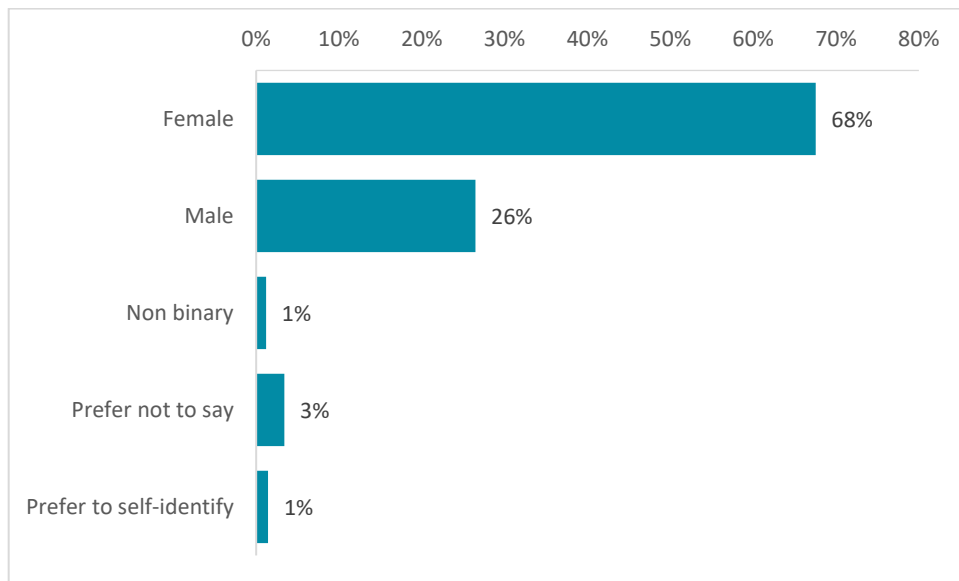
**FIGURE 4: HAVE YOU EVER VISITED TRAFALGAR SQUARE TO SEE THE FOURTH PLINTH?**

## BACKGROUND

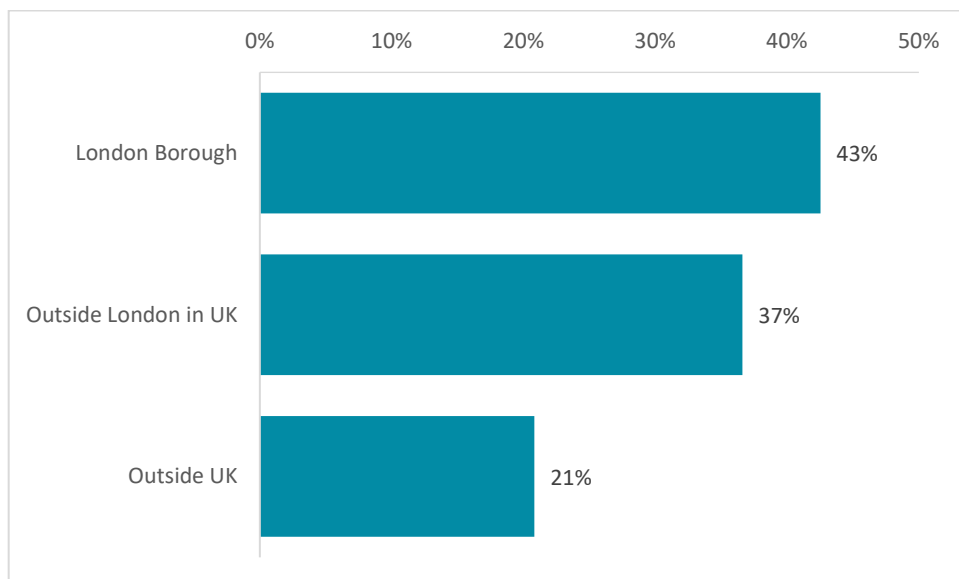
Respondents vary in age. 20% of respondents are under 35 (compared to 31% in 2021).

**FIGURE 5: WHAT AGE GROUP ARE YOU IN?**

68% of respondents are female, higher than for 2021 (53%).

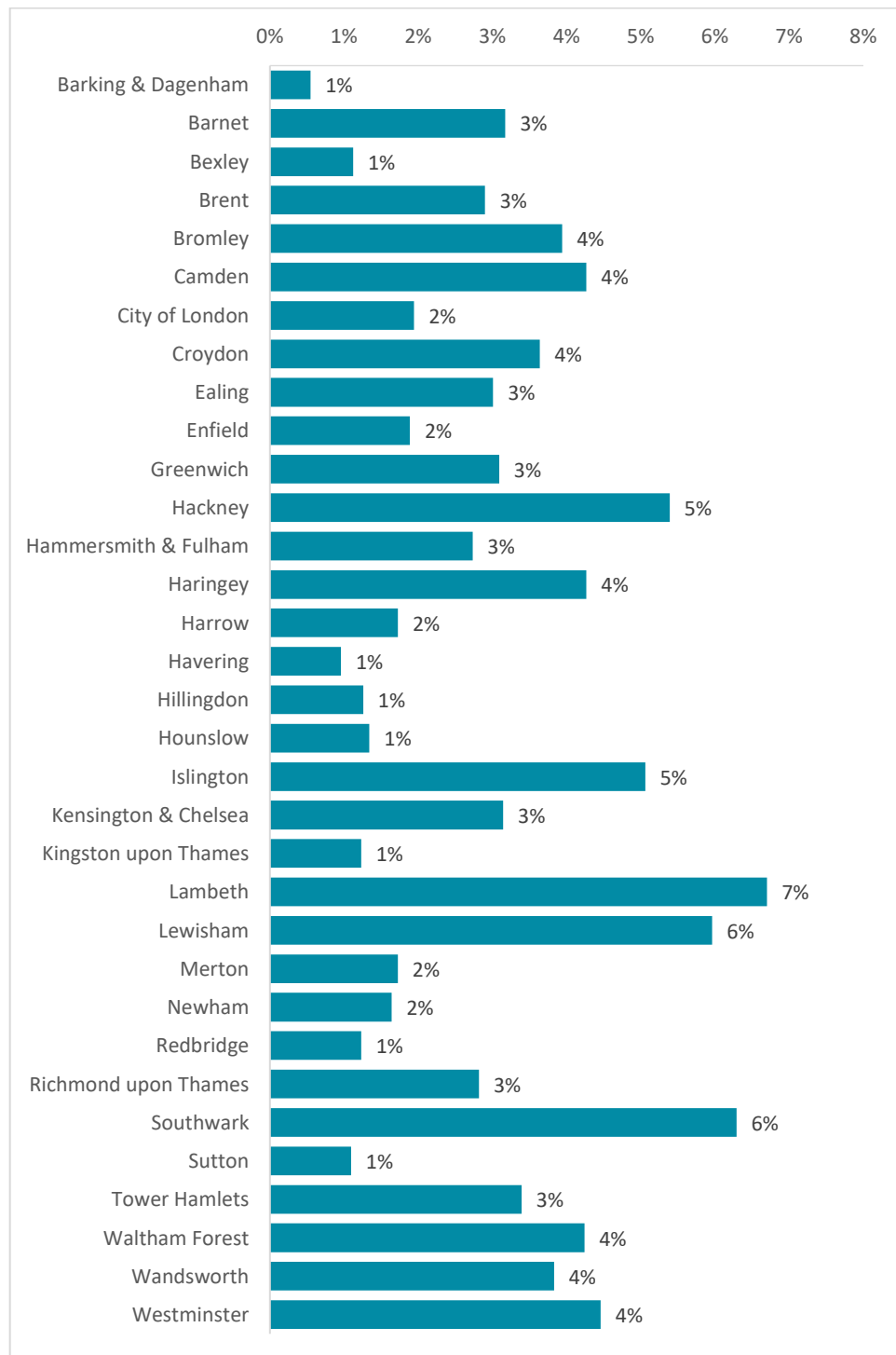
**FIGURE 6: WHAT IS YOUR GENDER?**

43% of respondents live in London (compared to 66% in 2021).

**FIGURE 7: WHERE DO YOU LIVE?**

Every borough in London is represented.

FIGURE 8: BOROUGH



# ANALYSIS OF SURVEY RESPONSES: QUALITATIVE DATA

## INTRODUCTION

This section analyses two survey questions:

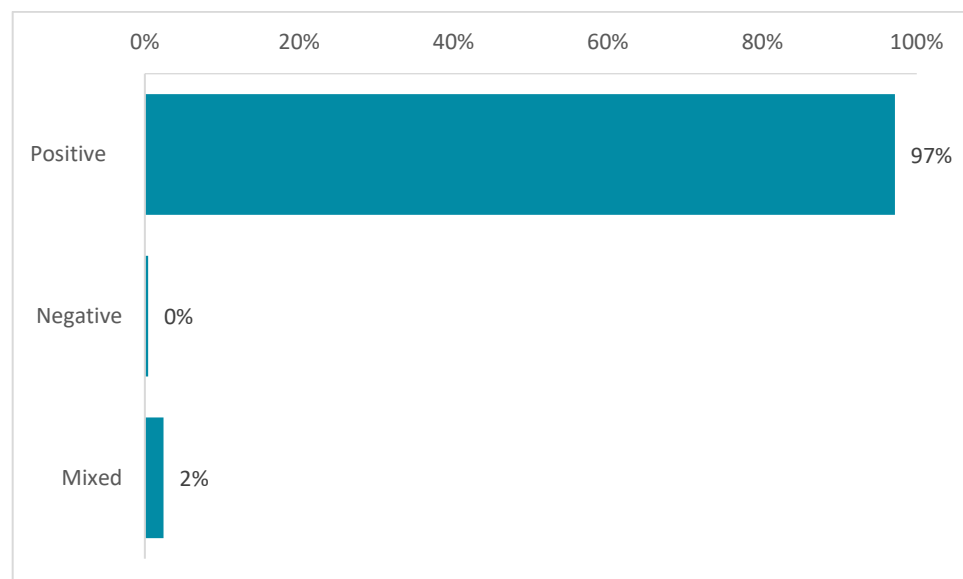
- The “Why” part of “Which of the six artists’ proposals for the Fourth Plinth do you prefer?”
- The question “What do you think about having contemporary art on the Fourth Plinth in Trafalgar Square?”

## VIEWS ON THE PROPOSALS

we coded 2,500 votes, 1,802 of which contained an explanation for the choice.

97% of “Why” comments are positive. This is an extremely strong endorsement, the second highest of the five times for which we have data (87% in 2008, 95% in 2013, 98% in 2017, 93% in 2021). There were 20 comments that the chosen artwork was the best of a bad choice, which is low (for example, the corresponding figure for 2021 was 91 comments).

**FIGURE 9: CLASSIFICATION OF TONE OF COMMENTS**



The length of responses expressing respondents’ views on the artwork has been slowly increasing and is an indicator that the Fourth Plinth is meeting its objective of encouraging discussion. The average number of words per response was 11.46 this year, compared to 12 in 2021, 9.7 in 2017 and 6.8 in 2013.

Comments were classified on our 53-point classification system which has been applied (with minor additions) across our six evaluations. The data are of interest because they show the criteria people use to understand public art, as well as the judgements that they make using these criteria/filters.

The overall pattern of responses (analysis by headings) is similar to 2021. However, looking at the detailed classification, this time, more respondents commented on the artworks as beautiful, meaningful, humorous, supporting diversity/representation and having wide appeal, and fewer described the artworks as relevant to current issues and encouraging action. Only 1% of respondents mentioned the Queen, and not all of these were critical of the Fourth Plinth: some just asked for her to be commemorated at some time.

We introduced a new category this year for responses that were endorsing a specific artist (rather than commenting on the artwork), some of which seemed to have been stimulated by social media posts about the competition, including those from the artist asking for support. This was not limited to one of the artists (as happened once in the past) so will have had less effect in distorting the voting. A thematic analysis of comments on each artwork is given in the next chapter.

**FIGURE 10: CLASSIFICATION OF COMMENTS: OVERALL CATEGORIES**

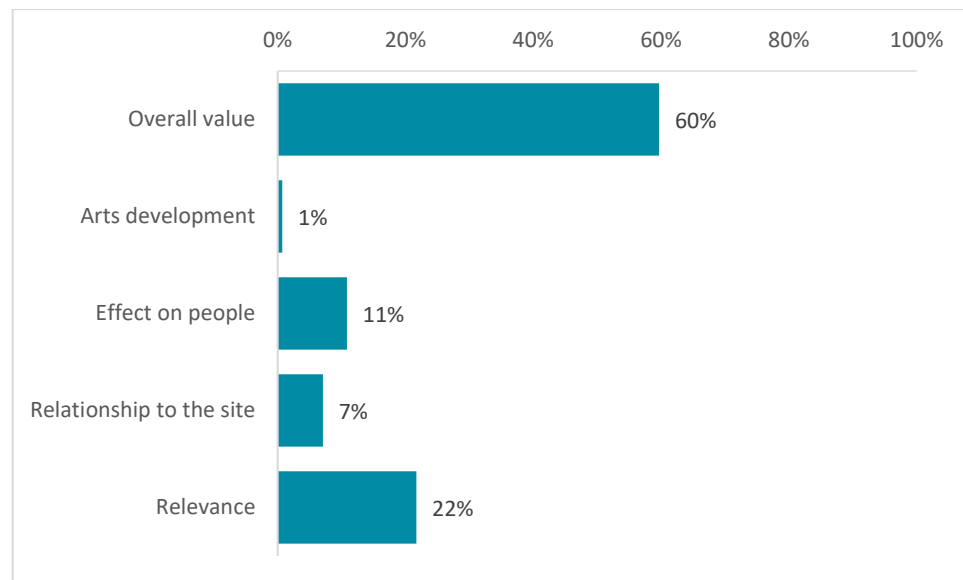
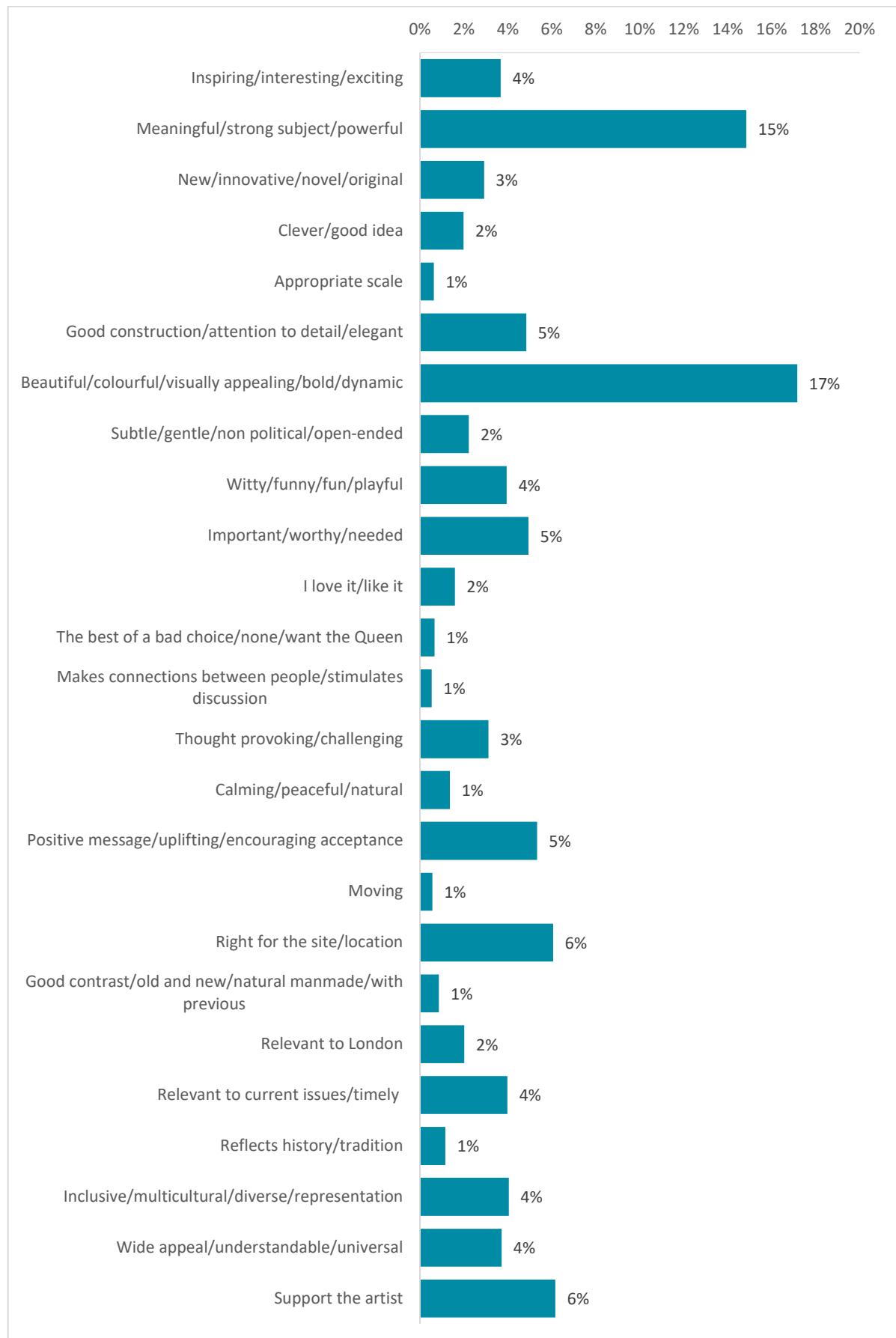


FIGURE 11: CLASSIFICATION OF COMMENTS: DETAIL

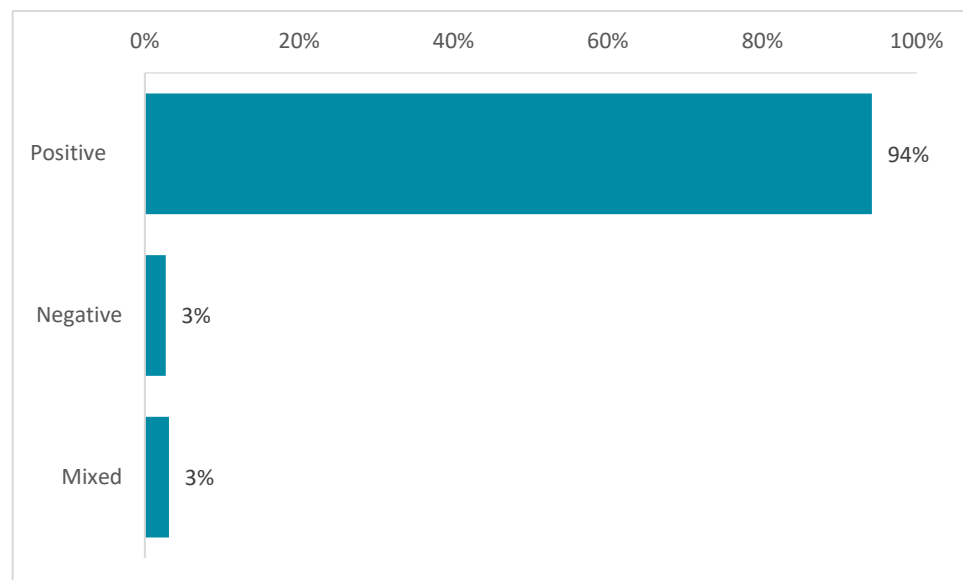


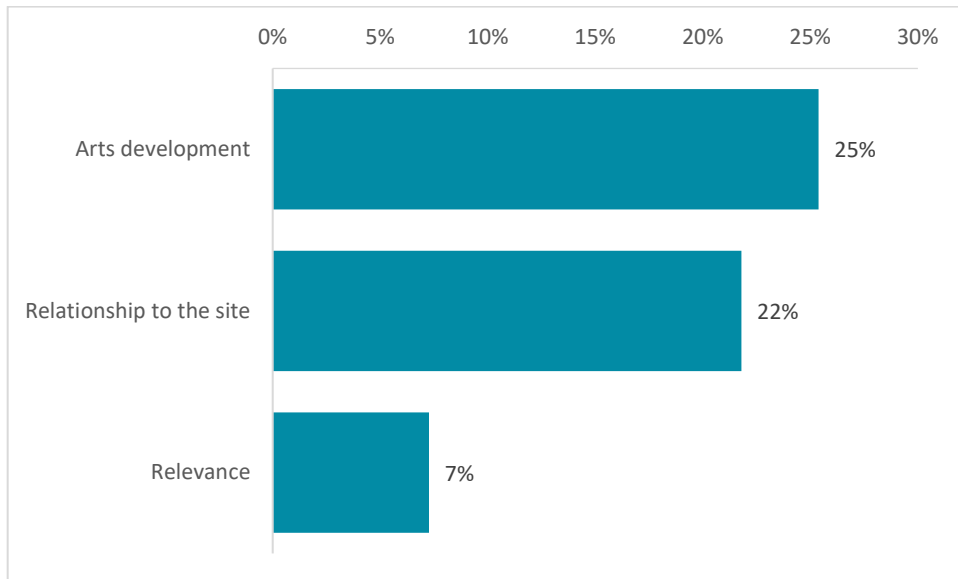
## VIEWS ON THE CONCEPT

We asked an open question: “What do you think about having contemporary art on the Fourth Plinth in Trafalgar Square?” Our classification of responses judged 94% to be positive. This is the highest score so far. There has been an upward trend, except for a dip in 2021.

Our interpretation is that, as the programme continues, members of the public are more likely to have seen artworks that they love or find meaningful, and this experience validates the overall concept for them. Many people commented that they didn't always like the choice of artwork, but still supported the overall programme. In fact, seeing work that challenged them was presented as a benefit: it suggested a bravery in London that was a source of pride for respondents. Many people also commented positively on the value of having artwork that was temporary, indeed this was seen as a model for other cities seeking wider representation in their public spaces. Negative views tending to be asking for a representation of the Queen (which was another social media campaign, albeit one without much traction here). Mixed responses tended to say that they supported the concept so long as the artworks chosen were of quality and not political or divisive. There was a general theme that respondents wanted the art to be uplifting as well as challenging.

**FIGURE 12: CLASSIFICATION OF COMMENTS: POSITIVE VERSUS NEGATIVE**



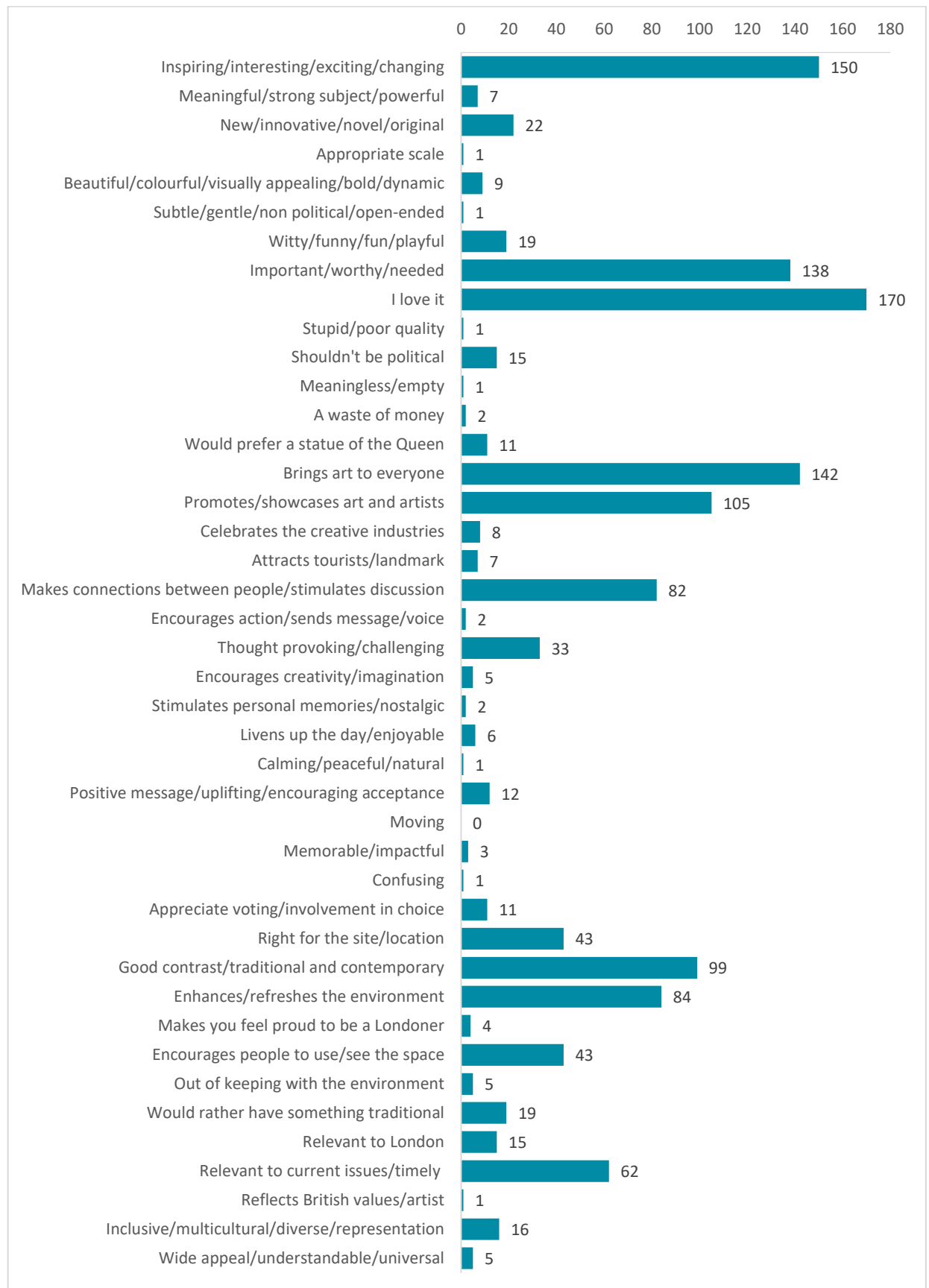
**FIGURE 13: CLASSIFICATION OF COMMENTS: OVERALL CATEGORIES**

Comments this year seemed to be particularly passionate, with a sense that the Fourth Plinth programme is needed, essential or urgent. Respondents talked about the Fourth Plinth as a partial correction for challenges in London, such as:

**FIGURE 14: THE EVER-INCREASING RELEVANCE OF THE FOURTH PLINTH**

CHALLENGE	CONTRIBUTION FROM THE FOURTH PLINTH
Criticism that statues and public spaces are unrepresentative – sometimes offensive - and disconnected from the people	The artwork comments on, contextualises, and so validates the more traditional monuments in Trafalgar Square. The voting makes choice democratic. Where once the Fourth Plinth was seen as controversial, now it is familiar, and the traditional monuments are more contentious
Cost of living crisis	The artwork is free
Lack of government funding for artists and arts education	The Fourth Plinth brings art to the people and ensures that young people can see the arts and potentially understand the relevance of the sector to them
Divisive nature of public discourse	Public art can encourage debate and bring the community together
Mental health challenges, partly as a hangover from the pandemic, and partly because of other fears about people and the planet	Fourth Plinth artworks have often made people smile and the selection this year is in keeping with this approach

FIGURE 15: CLASSIFICATION OF COMMENTS: DETAIL



**FIGURE 16: ILLUSTRATION OF THE TONE AND CONTENT OF COMMENTS ON THE CONCEPT OF THE FOURTH PLINTH**

THEME	EXAMPLE
<p>The Fourth Plinth programme is democratic</p>	<p>“I love it, it’s wonderful especially the public voting on it! It is a true dialogue between the artist and the audience.”</p> <p>“It’s excellent, something different, it shows London is willing to keep up with modern art, issues and support new artists. I love the ability to join in with the choice, makes the fourth plinth even more engaging.”</p> <p>“Amazing! It is lovely that Londoners get to vote for what they want to see.”</p> <p>“Love it. I like the way it changes (even if I don’t always find the work resonates with me) and there’s always a conversation about it, like this survey.”</p>
<p>The Fourth Plinth is important and people don’t expect to like all the selections</p>	<p>“It’s an interesting and important project. Sometimes the winners are outstandingly ugly, even if they ask important questions or start important conversations.”</p> <p>“It’s a brilliant idea - it has opened my eyes to contemporary sculpture over the years.”</p> <p>“It’s interesting, I like that it changes. I haven’t liked every sculpture that has been on the plinth but think that’s ok, not everyone is going to like everything. It’s a talking point.”</p> <p>“Have found some artworks inspirational and they have stuck in my mind long after leaving the Fourth Plinth.”</p> <p>“I appreciate that there is a temporary space for contemporary art there, because it enables a space for reflection and sensitivity that has already earned its own place. I always hope to see something new there that surprises me.”</p> <p>“Wonderful even when I don’t like what’s on it!”</p>

	<p>"I adore it. I remember when it was introduced. Whilst I don't adore every chosen piece, I do think having a range is crucial as it enables even unwitting passers-by to consume nuggets of modern art. Let's be honest; I don't pay attention to the other plinths."</p>
<p>The Fourth Plinth stimulates discussion and brings people together</p>	<p>"I believe strongly in the power of public art to promote conversations among people about difficult subjects and to give voice to ideas that we do not always think about in our daily lives."</p> <p>"Essential, invigorating, community-making."</p> <p>"Brilliant, all art starts a conversation and where better a public space than this iconic landmark."</p> <p>"I'd love a better reason than protest to venture to visit more often."</p> <p>"It sparks conversations and makes you look beyond. I find it amazing an art instillation can provoke very different ideas from people."</p> <p>"I think it's a great idea to create conversation and prompt us to think a little a little deeper."</p> <p>"I have been following the Fourth Plinth project since its beginning, and I love seeing it every time I visit London. It is a meaningful presence of contemporary art and dialogue in our daily lives and visual imagination."</p> <p>"Art in public spaces is enriching, it can help us understand and connect with diverse perspectives and stimulate reflection on the past and present day."</p> <p>"Public art. and art in general, is hugely important in our divided times and has the power to bring people together."</p>
<p>The Fourth Plinth makes art accessible</p>	<p>"I think it's important! It reminds us that art isn't just for institutions and galleries, it's for us all."</p>

	<p>“It is an essential part of publicly available culture in London.”</p> <p>“It’s really important, it is accessible to all and helps stimulate an interest in art.”</p> <p>“Great idea, see something original and unexpected for free.”</p> <p>“It’s powerful and provocative. Art opens up conversations, and the fact this is available without visiting a gallery makes art accessible and perhaps will open up minds that hadn’t thoughts about art before.”</p> <p>“I love it. It brings important contemporary art to a huge, international audience. It offers a zeitgeist perspective.”</p> <p>“I think it is an excellent and important idea. I love that it serves as a free, open-air art exhibit for people to enjoy. The location /placement means people can engage with works in their own time and on their own terms without feeling like they're doing so in someone else's curated / cultural world.”</p>
<p>The Fourth Plinth makes Trafalgar Square more relevant and interesting</p>	<p>“I think it's great. Modernises the idea of sculpture in public places. Much preferred to stuffy old statues that do nothing for the imagination.”</p> <p>“It’s so important to have history in real time when it comes to public statues.”</p> <p>“It's vitally important and gives a reason to return again and again to see the art itself, rather than just gathering in the square as old statues fade away into the background.”</p> <p>“Fabulous, we need more innovation opportunities and fewer statues of dead white males.”</p> <p>“I love it. There are too many old-fashioned boring sculptures on Trafalgar Square as it is and the art on the Fourth Plinth takes the Square into the 21st Century without ruining the historic site.”</p>

	<p>“It enables the space to maintain its position in the current world, and not become fossilised in touristic aspic.”</p> <p>“The changing contemporary art on the Fourth Plinth is the only reason why I purposefully make a journey to Trafalgar square and spend time there. The pieces and installations have opened my mind up to new artists also.”</p> <p>“I think it’s great. Makes us think about the future rather than the romanisation of the past.”</p> <p>“I think it's fun, there are so many historical figures, to have one place reserved for something so different is wonderful.”</p> <p>“It’s brilliant. At their best the works have been thought-provoking and inspiring as well as adding much needed visual interest and contemporary relevance to an otherwise dreary space.”</p> <p>“It’s always a breath of fresh air to have contemporary art on the Fourth Plinth. Absolutely love it.”</p> <p>“Brilliant idea to transform an ordinary tourist attraction to make it contemporary, accessible and modern.”</p> <p>“Brilliant idea. I never look at the others but always look at the Fourth Plinth.”</p> <p>“It's better than historical figures, which are sometimes controversial.”</p>
<p>The Fourth Plinth programme validates the traditional monuments by contextualising them</p>	<p>“Having contemporary art in the square helps merge two worlds. The then and now. Both living in the same space, honouring the beauty of each other.”</p> <p>“Not only is it a great way to get people interested in and talking about contemporary art, but it is also an essential project as Britain continues to grapple with its colonial legacy and interrogate what it means to edify something in a public space.”</p>

	<p>“I believe it summarizes the two core elements of London: tradition and innovation. I don't normally like juxtaposing modern and historical in the same context, but in this case, the modern part is temporary, ephemeral, removable. And this, in my point of view, is highlighting even more the importance of the history of the square.”</p> <p>“I think it's great. Art is continually changing and new artists bring new ideas. Trafalgar Square is a wonderful London landmark and having something in it which changes periodically keeps it fresh and contrasts with the tradition.”</p> <p>“I love it. I think it's a great idea. The contrast between the monochrome statues that are already there and the bright, fun artworks on the Fourth Plinth bring the space to life and make it feel vibrant.”</p> <p>“I like the fact that there is a rotation of works on it, that are in dialogue with the historic and more permanent surroundings.”</p> <p>“it's a necessary component to continue an understanding of why we should support art by holding a contemporary piece in a public place alongside older sometimes less accessible sculpture.”</p> <p>“Amazing and the contrast with the history on display is fantastic.”</p> <p>“I think it is incredibly important to have a contemporary art work to challenge the historic works present in a largely colonial site of British history.”</p> <p>“It is a fantastic idea and super exciting to give an artist the opportunity to challenge the norm. We see so many sculptured defaced these days due historical wrongdoing, it is refreshing to look at sculpture in a new light, with artists often addressing the wrongs of the past.”</p> <p>“I think it's a wonderful way to counteract the weight of patriarchal white history</p>
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	<p>enshrined all around the square including the façade of the National Gallery.”</p> <p>“It’s a great initiative, it highlights and connects a historical and public space with the people and communities using and living in it.”</p> <p>“I find it both fascinating and intriguing. A moment to stop and marvel at the marriage of history with the present... the now.”</p> <p>“It’s valuable in that it allows today’s world to be in dialogue with our history. The past and present can sit alongside each other, and it allows us to think critically about the past.”</p> <p>“It’s a terrific initiative that brings contemporary art to all. There is a risk that our public spaces - particularly in the capital - become reserved for monuments that only represent a certain version of history. The Fourth Plinth offers something of a remedy to this.”</p> <p>“It’s fabulous. So forward thinking with a very formal, solid traditional background. Very London - taking the best of tradition and modern.”</p> <p>“I love the idea. It’s incongruity with the historic surroundings is jarring - but in the best way - and allows us to exist in time past and time present simultaneously.”</p> <p>“It’s a relevant reflection of art now, it complements the historic icons in the square, paints a broader history of Britain and it’s become a tradition in itself!”</p>
<p>People would like more</p>	<p>“It’s great, though it should be all four plinths.”</p> <p>“Fantastic, let’s make all the plinths this way!”</p> <p>“It’s great - it democratises the space, it creates interest and discussion for both locals and tourists and it ensures regularly changing visual landscape in the square.</p>

	<p>We should have much more of this kind of thing!”</p> <p>“Super! An open-air art gallery for everyone, even the uninterested and reluctant. Let’s pull down Nelson and put more exhibits up there, I say!”</p> <p>“We live in a time when the old order is rightly being challenged and exposed for what it was and still is, unfortunately; it's not what we think of having contemporary art on the Fourth Plinth: it's why something more contemporary isn't on all of them.”</p> <p>“Amazing concept - more cities should do it.”</p>
<p>A small number of people would prefer a statue of the Queen</p>	<p>“I think it is a disgrace and we should have a proper statue in line with the majesty of the setting.”</p> <p>“I would prefer a permanent acknowledgment of the service of Elizabeth II, our longest reigning monarch, in an otherwise male array of civic sculptures.”</p>
<p>The Fourth Plinth brightens people’s day/people would like the art to be uplifting</p>	<p>“I bloody love it. Always brings a smile to my face, and I am genuinely interested in the reasons behind the art.”</p> <p>“I want it to reflect the diverse communities in the UK. I also want it to be a positive reflection as we have so much negativity in UK politics. It should be a celebration.”</p> <p>“Love it - rotating not static, contemporary not archaic, challenging not benign.”</p> <p>“I look forward to the Fourth Plinth in every iteration, it is one of the things that keeps London moving with the times.”</p> <p>“I really enjoy it, it's always exciting when something new appears and keeps Trafalgar square fresh when it's otherwise quite... Set in stone...”</p> <p>“I love it! Always engaging and topical and a source of joy for Londoners.”</p>

	<p>“It is one of the highlights of the year.”</p> <p>“In these dark times, contemporary art on the Fourth Plinth reminds us that there is life and hope.”</p> <p>“It is a vital and much-loved public art programme. I can't imagine Trafalgar Square without the Fourth Plinth commissions now!”</p>
<p>The Fourth Plinth shouldn't be political</p>	<p>“I love it! As long as it's something for everyone, not too political and not focussing on one ethnic group.”</p> <p>“It's a good idea, but frankly most of the 'art' that has been displayed is an eyesore, and unfortunately the platform has recently been used to advance controversial niche political movements.”</p> <p>“I think it's been done for too long now and is no longer appropriate. Whilst it was interesting and unique 10 years ago, I think in the current hyper politicised, fragmented world, we need statues reflecting unity, stability and celebrating our history.”</p> <p>“It's a good idea, but needs to be carefully policed. I'm not sure it should comment on current "woke" views.”</p>
<p>The Fourth Plinth shows that London supports artists and the arts</p>	<p>“I love it. It's a clear statement that London cares about art, about artists, and about bringing that art to audiences. It's playful, political and provocative and I hope it continues.”</p> <p>“It's great! To help promote and encourage artists, when a lot of funding is being cut from the arts, is superb! We need more like this!”</p> <p>“It is purposeful and a showcase of London speaking up for the arts even if the government doesn't.”</p> <p>“It is iconic and makes me proud of London's contribution to the art world. The past works have become a part of art history and it is great that the Fourth Plinth</p>

	<p>is able to highlight and elevate such artists.”</p> <p>“I think it's incredibly important for London to have artists presenting their work on the Fourth plinth, celebrating the undeniable talent in the arts.”</p> <p>“I love it - think it’s been SUCH a successful public art space.”</p> <p>“It’s a platform that we artists can aspire towards, to have our work seen and our stories told.”</p> <p>“As an artist myself I feel that the Fourth Plinth has been transformative in changing the nature of how public art is viewed.”</p> <p>“It’s incredible and a powerful statement to the world that acknowledges the importance of every human being’s creative energy.”</p>
<p>The Fourth Plinth is a source of pride for Londoners</p>	<p>“I love it - one of the greatest pleasures of being a Londoner. London, and the UK, is a cultural superpower and the Fourth Plinth is an important opportunity for broadening the diversity of our cultural ecosystem allowing for international dialogues and broadening of perspectives.”</p> <p>“I love it, it’s part of what makes London unique.”</p> <p>“It's part of what makes London soo special.”</p> <p>“Keeps London fresh.”</p> <p>“Embracing change is what London does best. The need to stay relevant, showcase the new and challenge the status quo is more important than ever. It is what makes us grow as individuals and as a society.”</p> <p>“Absolutely essential - it’s something I love about London, the juxtaposition of contemporary and the old.”</p> <p>“It’s a great talking point and USP for London.”</p>

	“One of the things that makes London the greatest city in the world.”
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## THEMES IN COMMENTS ON THE ARTWORKS

### INTRODUCTION

This chapter gives further detail on the responses for each of the artists. This chapter is the report of a survey: the comments are those of the respondents, not the evaluator. Our job is to represent the responses as accurately as possible rather than to judge them.

We reviewed more than 6,000 comments in detail and identified themes for each artist. We then selected examples of the types of comments for the themes, often choosing comments that illustrated the connection between themes through causality or association. We are interested in the way respondent's use language so generally reproduce comments without editing, other than to correct errors of spelling or grammar. We also use responses as a structure to understand the constructs people apply to contemporary visual art, their expectations or assumptions. This year, we were particularly struck by respondents' desire that public art should be positive, uplifting and uniting, rather than didactic.

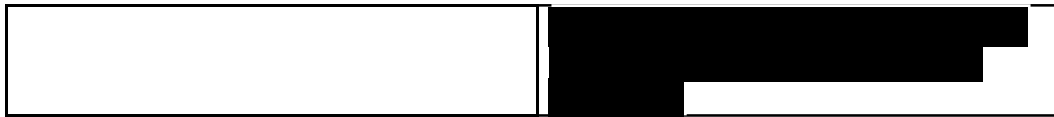
The voices of respondents are frequently articulate and passionate, with knowledge of contemporary visual art, and the ability to create their own personal meaning for it, rather than simply saying they like or dislike it. The survey reflects well on the respondents, on the Fourth Plinth, and also on the community of London.

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## ANDRA URSUȚA – UNTITLED

Andra UrsuȚa’s *Untitled* also received 16% of the votes and is appreciated because of its sense of mystery, both visual and intellectual. Respondents value the scope to investigate the artwork from different angles, and to make their own reflections about the meaning in the context of current debates around public art. It is described as a parody, but a subtle and respectful one that allows for different interpretations, and is therefore inclusive rather than othering. Portraying a horse is also seen as relevant to the context of Trafalgar Square.

**FIGURE 20: ILLUSTRATION OF THE TONE AND CONTENT OF COMMENTS FOR ANDRA URSUȚA**

THEME	EXAMPLE
Mystery	<p>“The shape. The suggestion of delicate texture. The idea of the hidden, as the past is usually partly hidden, glimpsed 'through a glass darkly', and above all because it is beautiful.”</p> <p>“Dramatic, ethereal, distinct to the other sculptures but echoing them.”</p> <p>“It’s very mystical and strange, and speaks to the debate about what role sculptures play in our society today.”</p> <p>“I think it is a visually intriguing and original piece that has a great deal of relevance today.”</p> <p>“It's eerie and thought-provoking.”</p> <p>“It has a mystery and beauty that is open to individual interpretation. It is not obvious. It feels universal. The transparency of the materials is a novel representation of traditionally solid bronze monuments. The colour references the patination of traditional statues. Familiar, yet unfamiliar, as are the times we live in.”</p> <p>“It’s the most beautiful allegory I’ve seen.”</p> <p>“Beautiful and enigmatic, a classic sculpture, but also leaves room for</p>

	<p>imagination and will get the crowds talking.”</p> <p>“It is the one that suggests more, that conveys more hidden meaning. It is also the most elegant, most shrouded in mystery. It makes you wonder whose representation is hidden beneath?”</p> <p>“It is less in your face than the others. it retains some kind of mystery. It is fairly abstract although being figurative.”</p>
Openness	<p>“It questions everything about sculpture and placing monuments on plinths and refers back to the debate that maybe the Fourth Plinth should remain empty nowadays. It is brilliantly executed as you can see traces of the horse's features. It is tantalising and the green is optimistic. It raises the question 'what would you place here' in the imagination of the viewer, so is interactive. It's also like the ghosts of our history coming back or fading away.”</p> <p>“Commentary on our relationship with monuments, the ambiguity, the hollowness contrasted with bold statement.”</p> <p>“Elegant, shimmering, stimulating, provocative, complementary to existing permanent statues. The stand-out proposal.”</p> <p>“It's topical and relevant to the discourse in the UK around public art and statues, and how we relate to our history. I like how it's a sculpture of a hidden sculpture, where there's clearly something still there even though it's hidden.”</p> <p>“I like how it suggests but doesn't reveal, I feel that unlike other proposals it is subtle.”</p> <p>“I think it is appropriate as the Fourth Plinth given its parody of public sculpture. It is more introspective and it makes the viewer question the meaning</p>

	<p>of public art, who chooses it, what it signifies for different people.”</p> <p>“It is simultaneously beautiful and thought-provoking. Ideas that are stirred revolve around the meaning of monuments, past, present, and future, and the emptiness of these vessels which we individually fill with our own experience and meaning.”</p> <p>“It asks questions about cancel culture in a clever way. And, as statues have been frequently targeted, it is apposite. It will mean different things to different people.”</p> <p>“It represents all that art should be. Inspiring to think rather than forcing the views and thoughts onto the viewer.”</p> <p>“The material itself will glow and change throughout the day, casting different reflections and shapes that in itself will be intriguing. It is to me a more evocative and less obvious or literal use of symbolism. It can also shroud different realities and different memories, some historic, literary or even humorous.”</p> <p>“It is very different from previous Fourth Plinth sculptures and is thought provoking and ambiguous rather than didactic.”</p> <p>“Translucent, lets your imagination run.”</p> <p>“Very open to interpretation with lots of sub themes to explore. It's also very different to previous statues.”</p> <p>“It shows the contempt people see in our history. A veil to cover our supposed sins.”</p> <p>“Makes you think and wonder what is underneath. It would look amazing in an open space with the sky above it, I love the motion in it. There are a lot of historic horse sculptures that make you think of</p>
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	<p>battles and this makes you think beyond that.”</p> <p>“It seems a symbol of the still unexplored potentialities.”</p> <p>“The simplicity of a shrouded equestrian statue mimics the other statues in the square, but also raises a humbling addition to the debate of statues within public spaces.”</p> <p>“I think it’s a thought-provoking piece, timely, challenging, and really reflects the audience back at it. How you immediately react to it is based wholly off what you bring to it as you see it that moment. It asks you to challenge yourself, and I love that about it.”</p> <p>“I like that you can use your own interpretation.”</p> <p>“I prefer this proposal because it’s a piece of work communicating with the viewer on multiple levels. It invites the mind to wonder, it answers questions, it makes one curious. Plus, it’s the most beautiful shade of green.”</p> <p>“To me, it says that there's too much ego in this world and that brought most of the evil in the world. So, there's a need to shrink our ego (the veil over the egocentric public sculpture) and allow the good to flourish.”</p>
Inclusion	<p>“The statue appeals to the whole community and not just the latest fad!”</p> <p>“I think this one shows a range of people and many can connect with. I am already tired of putting the minorities everywhere and political correctness.”</p> <p>“It would be great to see representation through art of the Romanian artist community. Moreover, Andra's work is universal and it does not produce a phenomena of othering for any community.”</p>

Timeliness	<p>“It shows the fragility of this world, especially in our days!”</p> <p>“It is very timely and subtly addressing the debate on historical representation and 'cancel' culture, while also keeping the option open for a Fourth Plinth 'missing' monument that has never been.”</p> <p>“The hollowness and ghost-like features of her work are something that have stayed with me ever since I saw her work at the Biennale. <i>Untitled</i> by Andra Ursuta FEELS like the current times; we are haunting our own existences without being able to put a finger on what exactly or who exactly is perplexing our reality to such a degree.”</p> <p>“Andra's prescient work suits our paranoid, anxious, and complicated time. It also has a wonderful sense of dark humour and historical references to countless equestrian monuments through London and the great UK that I think is considered and profound.”</p>
Beauty	<p>“The sunlight going through it would be beautiful, and it's pretty.”</p> <p>“Beautiful sculpture, allows for individual interpretation. Love that it looks different from different angles, so a full 360 experience.”</p> <p>“The most elegant use of materials out of the entire group of proposals. The most poignant contribution to the history of public sculpture. There has never been anything like it.”</p>
Contribution to the site	<p>“The ghost like appearance is a contrast to the solid masses on the other plinths and the juxtaposition is ironic.”</p> <p>“It would be in dialogue with the equestrian sculpture in the square.”</p> <p>“The focus on horses connects to the wider social, environmental and political context in statues across this part of Westminster to enlarge dialogue beyond</p>

	<p>the confines of the Square. It also has the potential to be relocated locally if selected.”</p> <p>“It invites the most curiosity, it's a great riff on the other statues on the Square, and relates to what is there already. I think it could inspire great conversations, and is a bit fun!”</p> <p>“I find it the most engaging - an ideal Fourth Plinth sculpture shouldn't be too complex else people won't make an effort to engage, nor too obvious as it won't catch people's attention. <i>Untitled</i> leaves room for the public to come up with their own interpretations without being pretentious.”</p>
<p>Support for the artist</p>	<p>“She is a tremendous talent and I’ve admired her work for many years.”</p> <p>“I think that Andra Ursuta represents one of the most interesting artists in the current cultural environment.”</p> <p>“I know the works of this artist and they are always incredibly beautiful and complex.”</p> <p>“Andra is consistently re-defining what sculpture entails for her viewers. Each work has its own life, experience, and temporality.”</p> <p>“Incredible artist with a wonderful pedigree and great proposal.”</p>

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### TSCHABALALA SELF - *LADY IN BLUE*

Tschabalala Self received 9% of the votes for *Lady in Blue*, which is described as fun, dynamic and unselfconsciously defiant. Respondents describe feeling uplifted and empowered by the vibrant, joyful and non-stereotypical depiction of a black woman.

**FIGURE 22: ILLUSTRATION OF THE TONE AND CONTENT OF COMMENTS FOR TSCHABALALA SELF**

THEME	EXAMPLE
Dynamism	"It exudes energy, elegance, strength, fertility, womanhood and is striking."

	<p>“The sculpture is wonderfully dynamic. The woman is confident, striding out, strong and full of presence and passion, but also possessing warmth and humour. She would be great as a mate!”</p> <p>“It is a dynamic female representation striding out with confidence. It is in some ways exaggerated, but it is so striking. It will be noticed on the plinth. I appreciated the other artworks but feel this has energy and movement.”</p> <p>“Tschabalala Self’s work is impactful and takes up space, it mimics the movement of the busy surrounding area.”</p> <p>“She is kinetic. Powerful, on the go, with passion and things to do.”</p> <p>“I love the body shape, the forward thrust of the sculpture — its defiance and clean intense colours. It’s a piece that is going somewhere, which I’d like to see on a plinth which is by nature a static display piece.”</p>
Positivity	<p>“It’s important to see a proud, confident, happy Black woman taking up public space. She looks like she is striding to seize her future.”</p> <p>“Dynamic, the blue will really stand out, I think the pose represents everyone going forward, it is very positive.”</p> <p>“It’s a wonderful, humorous and uplifting statue. My heart soared as soon as I saw the photo.”</p> <p>“I love the idea of seeing an ‘everywoman’ who looks like this. It’s a joyful, optimistic sculpture and I know it would be uplifting for everyone who sees it in place.”</p> <p>“It’s really vibrant and celebrates the joy of the black community.”</p> <p>“Stunning and uplifting piece which is deeply relevant to life in London.”</p>

	<p>“A powerful Black woman is also a joyful one.”</p> <p>“It's a strong image in vibrant colour. The lady has energy and muscles and determination. She is asserting a positive role model for women: you can look good, wearing something tight and sleek, without underfeeding yourself and without waiting to be accepted or surrendering to low self-esteem.”</p> <p>“It fills me with optimism about the future. It is relatable and accessible to all.”</p> <p>“It's fun, lively, musical, empowering, necessary.”</p> <p>“The Fourth Plinth should be joyful and reflective of London life. This ticks the box- love it!”</p> <p>“It's utterly beautiful! And makes me happy.”</p>
Representation	<p>“I feel this sculpture has a positive energy, and reflects and represents a progressive idea that plinths in a space traditionally - and still - dominated by establishment figures, old White men, can be disrupted by new people and ideas to positive effect.”</p> <p>“I love her work and think this sculpture has the potential to have a huge impact. I think it's important Black women see themselves reflected in art.”</p> <p>“Vibrant, entertaining, funny and thoughtful! Plus, good shoes and arse.”</p> <p>“It reminds me of what a Black woman body looks like and without shaming and they don't need any gym body to be beautiful.”</p> <p>“She's a reflection of me, my mother, sister and female women of colour I know. Striding through life as though</p>

	<p>nothing can put her/them down. Looking at her made me feel PROUD.”</p> <p>“It is a walking icon of the everyday, rather than an idol representing the adulation of one.”</p> <p>“This work is unique and mundane at the same time. It's futuristic for its ability to place a woman of colour amongst the elite and the pedestrian (literally walking). It iconises the Black woman in a new and wonderful way.”</p> <p>“Evokes presence and power. Absolutely delightful representation of Black people. The view not often celebrated in modern history.”</p> <p>“4% of London statues are of women! We need more representation! This one is brilliant.”</p>
Diversity	<p>“It's modern, bright and reflects the diversity and vibrancy of 21st-century London. Time for a splash of colour and fun in these difficult and sombre times!”</p> <p>“Representation of the everywoman who should be celebrated and who should take space in an environment that is often hostile towards her presence.”</p> <p>“It's not the usual image for statues, it challenges ideas of what or who we make statues of.”</p> <p>“It's about equality for all in a time when the dialogue around equality can be divisive.”</p> <p>“Striking!!A woman in full bloom and in motion, representing diversity, inclusion and confidence. A showstopper.”</p>
Striking appearance	<p>“Visually most striking from all angles, brings colour and issues to the front. Like the sense of movement, making the plinth a part of the piece rather than just a presentation structure.”</p> <p>“It is beautiful. Love the colours and I think it will look stunning on the plinth.”</p>

	<p>Also, Black women are hugely under-represented in public art, statues, etc. Long overdue!”</p> <p>“I love the shape, colour joy and beauty of the sculpture and would really like to see it on the Fourth Plinth!”</p> <p>“It’s a beautiful and striking sculpture. It represents the spirit of inclusivity which attracts many to our great capital and the diversity of its inhabitants. It is incredibly well executed and has captured the movement beautifully. It’s a moving piece and deserves to be seen.”</p> <p>“It’s striking and aesthetically pleasing, it delivers a clear message about confidence and acceptance and diversity, and it’s very London.”</p> <p>“Simple, eye catching colours, beautiful from any angle and signifies a modern strong minded woman.”</p> <p>“It is really eye catching and unique - I feel like I would notice it immediately even from far away. It really intriguing and weird and stimulating. it raises lots of interesting questions and thoughts and is very engaging and humorous to look at.”</p> <p>“Vibrant colour with a hint of attitude.”</p> <p>“I love the expressive posture of this sculpture. I like the colour of her dress and matching shoes, and I think on the plinth it will look striking from far and near.”</p> <p>“It’s quirky, big and powerful and will be very striking up on high.”</p>
Timeliness	<p>“I think it encapsulates everything about the modern day woman. It’s a great representation of what it means to be and it reflects on the importance of highlighting the stories of individuals from marginalised backgrounds.”</p>

