

FOURTH PLINTH COMMISSION

ARTIST
INFORMATION PACK



The Fourth Plinth, empty in Trafalgar Square

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Introduction

The Mayor of London's Fourth Plinth Commission is now one of the most highly regarded contemporary public art programmes in the world. The programme has achieved significant national and international attention for its commitment to commissioning the very best contemporary art in one of the world's most visited tourist destinations – Trafalgar Square, London. Approximately 4,000 people an hour go past the square and thousands more spend time in it every day.

Since 1999 a series of temporary artworks have been commissioned specifically for this prestigious location in the heart of London. The artworks have always been provocative and have presented challenging propositions for the role of contemporary art in the centre of our cities.

Each artwork generates high levels of discussion, amongst art professionals and members of the public alike. Discussions are about the climate in which the works are being commissioned, the square in which they are located and the city they come to represent over the period of their exhibition.



Mark Wallinger
Ecce Homo
1999

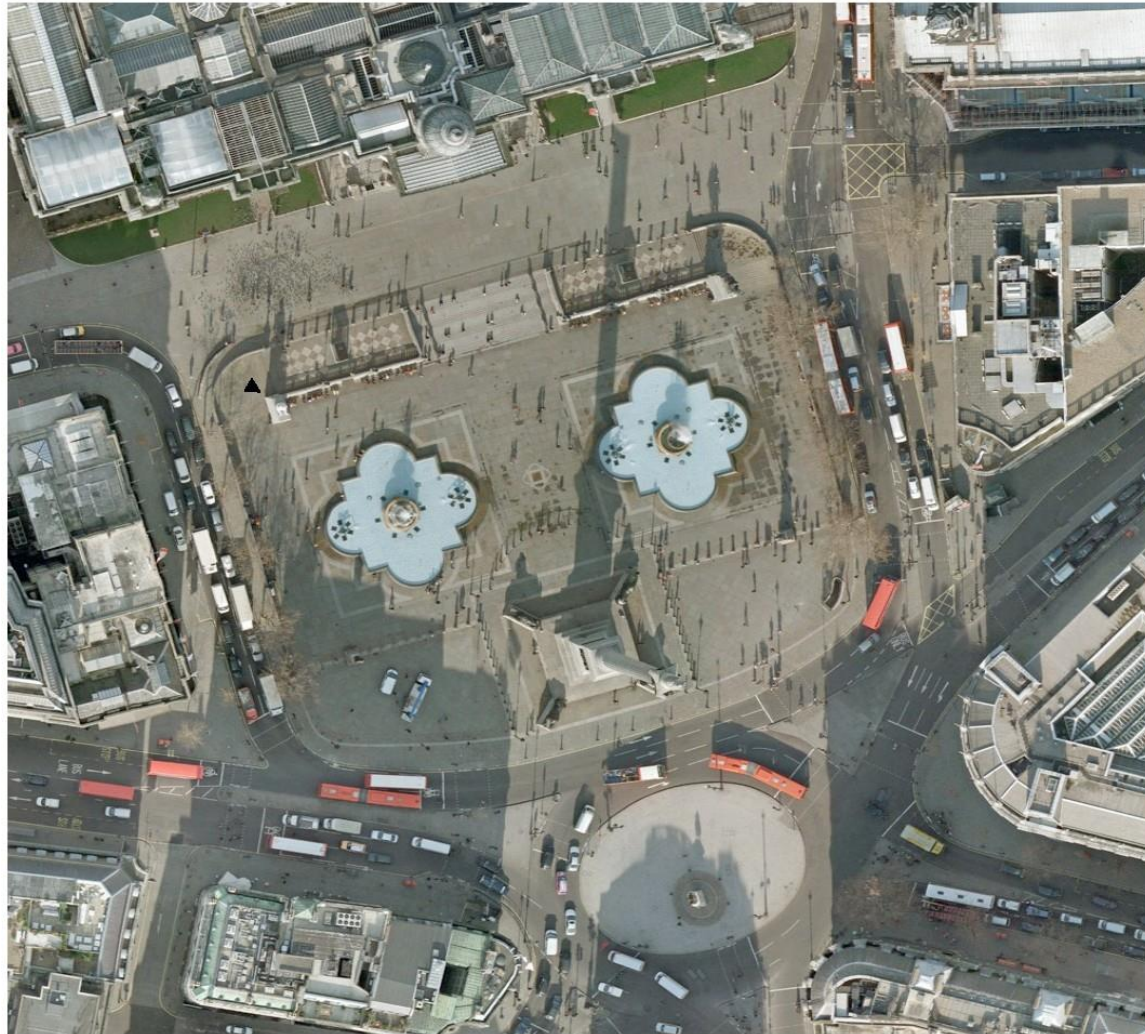
Background of the programme

The Fourth Plinth, located in the north-west corner of Trafalgar Square, was designed by Sir Charles Barry and built in 1841 to display an equestrian statue. Due to insufficient funds the plinth was left empty and remained so until 1998 when The Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA) commissioned a series of three works to be temporarily displayed there.

First commissions

In organising these commissions the RSA hoped to refocus attention on the empty plinth, to raise awareness of public art and to help resolve the plinth's long term future. The sculptures commissioned by the RSA were *Ecce Homo* (1999) by Mark Wallinger, *Regardless of History* (2000) by Bill Woodrow, and *Monument* (2001) by Rachel Whiteread. Prior to the RSA's initiative the plinth attracted little or no attention, but the success of the commissions was indicated by the level of press and media attention, which continues today.

Fourth Plinth



Aerial view of Trafalgar Square

Context

Trafalgar Square has become a symbolic centre for London; a social and historic focus reflecting London's diversity, while maintaining its role as a place of protest and dissent, celebration and informal gathering.

It is a site for cultural and community based events as well as a popular destination for the capital's many visitors.

The Fourth Plinth Commissioning Programme is an important aspect of the Mayor's vision for Trafalgar Square and is accompanied by a significant London-wide Public Programme, including the popular Fourth Plinth Schools Awards



Bill Woodrow
Regardless of History
2000



Rachel Whiteread
Monument
2001



Marc Quinn
Alison Lapper Pregnant
2005



Thomas Schütte
Model for a Hotel
2007

The aim of the project is to:

Commission a series of outstanding works of art of the highest quality.

Act as a focal point for a wider public debate on public art, urban design and civic space in London.

Inspire other areas within London to support and initiate commissions of contemporary art and to raise awareness of existing public art.

Promote Trafalgar Square as a public space for cultural and social engagement.



Antony Gormley
One and Other
2009



Yinka Shonibare
Nelson's Ship in a Bottle
2009

The work should be

Contemporary and site-specific: Referring/responding to the conceptual, historical or formal framework of the Square as the central public space of London; a public space with both national and international significance.

Appropriate: Trafalgar Square contains an important collection of sculptures ranging over three centuries. However, while the plinth was designed for an equestrian bronze, the commission doesn't necessarily need to be a work of object-based sculpture.

Please note:

The Fourth Plinth is a listed structure and mountings for the work must not cause damage to the existing fabric.

Although the commission will only be in place on the plinth for up to 24 months, it is anticipated that it will be sold or publicly displayed after this period.

The object must be made of sufficiently robust materials to withstand open exhibition for the initial exhibition period and beyond in extremes of temperature, direct sunlight, heavy rain, bird deposits, traffic emissions and possible human interference.



Elmgreen & Dragset
Powerless Structures, Fig. 101
2012

Fourth Plinth Commissioning Group

The Fourth Plinth Commissioning Group is a panel of specialist advisors from appointed to guide and monitor the commissions for the plinth in its various stages

Chair

Ekow Eshun, Writer, Broadcaster

Members

Jo Baxendale, Visual Arts, Arts Council England Iwona

Blazwick, Director, Whitechapel Gallery Mick Brundle,

Principal, Arup Associates

Jeremy Deller, Artist

Tamsin Dillon, Curator 14-18 NOW

Grayson Perry, Artist

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

Matthew Slotover, Co-Director, Frieze

Jon Snow, Broadcaster

Justine Simons, Director, Fourth Plinth Commission

The project team

The project will be directed by Justine Simons, Head of Culture at the Mayor's Office, in consultation with the Fourth Plinth Commissioning Group.

It will be organised and co-ordinated by Kirsten Dunne, Senior Cultural Strategy Officer and Fourth Plinth Commission Programme Director

The Selection Process

The selection process takes place over a number of months. There are three stages. At each stage artists are paid a fee.

Stage 1

Long list of artists are invited to submit sketch proposals and register their intent to submit a sketch proposal. The longlist was compiled with the Fourth Plinth Commissioning Group and invited international nominators:

Cecilia Alemani	The Donald R. Mullen, Jr. Director and Chief Curator of High Line Art
Anne Pasternak	Director, Brooklyn Museum
Thelma Golden	Director, Studio Museum Harlem
Beatrix Ruf	Director, Stedelijk Museum, Amsterdam
Andrea Viliani	Director, Museum Madre, Naples
Yusaku Imamura	Director, Tokyo Wonder Site, Tokyo
Cuauhtémoc Medina	Chief Curator, MUAC, Mexico City
Claire Doherty	Director, Situations, Bristol
Francesco Manacorda	Artistic Director, Tate Liverpool
Gavin Wade	Director, Eastside Projects
Fatos Ustek	Art Fund Curator at Fig 2, ICA, London
Omar Kholeif	Manilow Senior Curator at the Museum of Contemporary Art Chicago
Sally Shaw	Head of Programmes, Modern Art Oxford
Melanie Keen	Director, Iniva

Submission requirements

- Sketches providing general appearance of proposal on Fourth Plinth and relationship to surrounding area: no more than 2 sheets, which can be of any size up to A2
- Written statement on concept – maximum 500 words
- Additional visual material or models if desired

Fees

A one-off fee of £1000 will be paid by the GLA to artists for meeting submission requirements for this stage.



Katharina Fritsch
Hahn / Cock
2013

Stage 2

There will be 6 shortlisted artists that will be required to submit a second handover of work.

Submission requirements

Production of a maquette

Written statement on concept – maximum 1,000 words

Budget – production costs, material costs, installation costs etc.

Feasibility study describing nature of materials, fabrication process and method statement

Letter from gallery and / or sponsor underwriting any additional costs over and above the contribution of £140,000 by the GLA. (Please see below section on budget)

Fees

A fee of £6,000 will be paid by the GLA to shortlisted artists for meeting submission requirements for this stage

Stage 3

2 artists will be selected for the commission (one for 2018 and one for 2020)

Fees

A fee of £30,000 will be paid by the GLA in instalments to the artist or artists selected for commission. Appropriate travel and accommodation will also be paid, on prior agreement.

Budget

A sum of £140,000 is available for the materials and production of the commission (Stage 3).

This is the GLA's contribution and is not a budget ceiling for the commission as a whole.

In the event that the commission costs more than £140,000 the GLA may support commissioned artists to seek additional funds if stated in the budget through a combination of public funding, private sponsorship and gallery underwrite. However any additional funds required are entirely the responsibility of the artist.



Hans Haacke
Gift Horse
2015

Timetable (subject to minor changes)

18 December 2015	Closing date for initial ideas
April 2016	Shortlist of artists selected for Stage 2
Oct 2016	Delivery of maquettes & complete feasibility study to the GLA
Nov 2016	Maquette exhibition
Jan 2017	Selection of artists
Feb 2017	Announcement of artists
Mar 2017 – March 2018	Production period of first commissioned artwork
March 2018	Installation of artwork
March 2018	Opening of first commission
March 2020	Opening of second commission

Fourth Plinth Commission Shortlist 2013



Top, left to right: Marcus Coates, 'Unmade Monument' , Ugo Rondinone, 'MOON MASK', David Shrigley , 'Really Good'
Bottom, left to right: Hans Haacke, 'Gift Horse', Liliane Lijn, 'The Dance', Mark Leckey, 'Larger Squat Afar'

Confidentiality

It is essential that all stages of the selection process are kept entirely confidential.

General legal implications

The submission of a sketch shall constitute acceptance and compliance with the terms laid out in this document. By submitting the sketch and/or maquette the artist confirms and warrants that

- (i) the artist has created and owns the sketch and/or maquette and that it is their original work;
- (ii) all copyright, and any other intellectual property rights in the sketch and/or maquette are vested in the artist;
- (iii) they have not assigned, licensed or disposed or otherwise encumbered any of their rights in the sketch and/or maquette; and (iv) they have not infringed the intellectual property rights of any third party in respect of the sketch and/or maquette and will indemnify the GLA against any claims made against the GLA by any third parties in respect of such infringement.

Use of Artists' Work

The artist will grant the GLA an exclusive and perpetual right to exhibit, publish and reproduce any material submitted as part of the selection process, i.e. Stage One and Two. Ownership and copyright of any sketch proposals, statements and/or maquette proposals will remain with the artist. The successful artist or artists will be obliged to sign-up to the Commission and Exhibition Agreement.

Acceptance of Invitation

If you would like to accept this invitation to submit a proposal please write to

Kirsten Dunne
Programme Director, Fourth Plinth Commission
Mayor of London
Culture Team
Greater London Authority
City Hall
The Queen's Walk
London SE1 2AA

Tel: 00 44 (0) 207 983 [REDACTED]
Email: [REDACTED]@london.gov.uk

Appendix: Technical details

Dimensions

See attached drawings * Drawings to be updated in 2018 with minor adjustments

Fixtures

A steel attachment frame has been fixed to the top surface of the plinth. The sculpture can be bolted to the steel frame halfen channel inserts, which provide nominal lateral restraint. Sculpture stability is provided by gravity only.

Load-bearing capacity

No general assessment of the load-bearing capacity of the plinth has been carried out, but previous sculptures provide an indication: Rachel Whiteread's sculpture weighed approximately 10,500 kg, Bill Woodrow's 8,500 kg and Marc Quinn's weighed approximately 13 tonnes.

Power supply

There is a single phase 16 amp power source currently available at the top of the plinth, further details available on request.

Lighting

There are two spotlights available to illuminate the work – one from the National Gallery and the other from Canada House – both neighbours of Trafalgar Square.

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tel 020 77565565 fax 020 17552561

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Appendix: Further background and context

Trafalgar Square lies at the heart of London bringing together the very different experiences of Buckingham Palace, the world famous shopping streets of the West End, the vibrant and night-time life of Leicester Square and Soho, the bookshops and theatres of Charing Cross Road, the street life of Covent Garden, Charing Cross Railway Station (one of the busiest stations in the metropolis) and the Houses of Parliament.

The redesign of Trafalgar Square by Foster and Partners in 2003 allowed the opportunity to easily enter the Square and enjoy its remarkable location and surroundings. The key change to the Square was the pedestrianisation of the north side and the creation of a central staircase through the north wall, directly linking the National Gallery to the square for the first time.

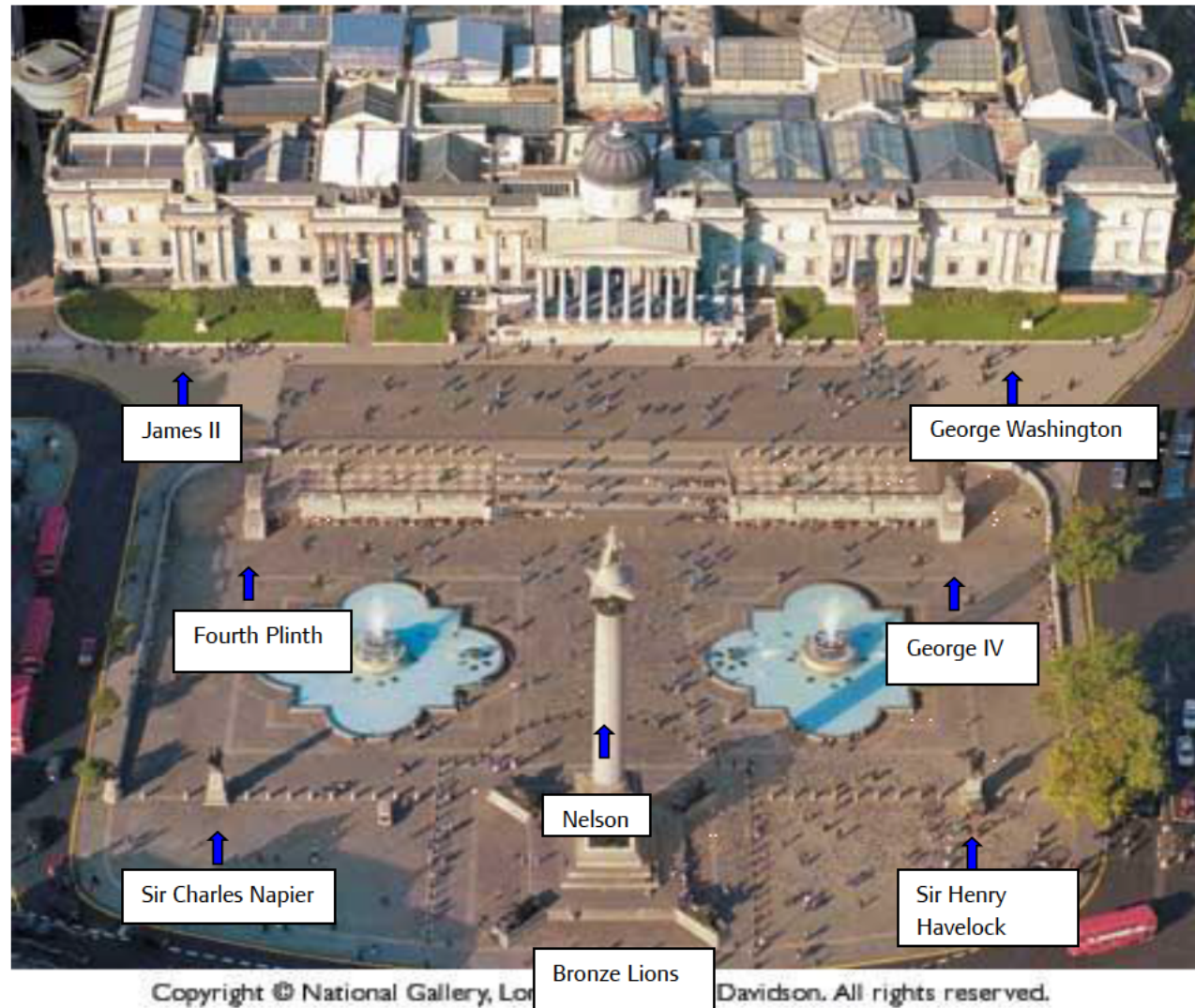
As a result Trafalgar Square has become a symbolic centre for London; a social and historic space reflecting London's diversity, while maintaining its role as a place of protest and dissent, celebration and informal gathering. It is a site for cultural and community based events whilst also a popular destination for the capitals' many visitors.

In 1999 responsibility for Trafalgar Square was transferred to the Mayor of London and the Greater London Authority. The Fourth Plinth Programme is integral to the Mayor's vision for Trafalgar Square and is a focal point for social and cultural activity in the capital.

Following the RSA programme of sculpture and the renewed interest in the plinth, the Government asked Sir John Mortimer QC to set up an independent committee to consider its future. Having examined the public response to the RSA programme and consulted with a wide range of people, the committee unanimously recommended that the plinth should continue to be used for an ongoing series of temporary works of art commissioned from leading national and international artists.

Mayor Ken Livingstone endorsed this recommendation when he took on responsibility for Trafalgar Square in 1999 and a panel of specialist advisors (the Fourth Plinth Commissioning Group) was appointed to guide and monitor a programme of contemporary art commissions.

On 15 September 2005, the first commission, 'Alison Lapper Pregnant' by Marc Quinn was installed on the Fourth Plinth. It was tremendously successful, capturing the public interest as well as global media attention. Thomas Schütte's, 'Model for a Hotel' followed in November 2007 and then in 2009 Antony Gormley's, 'One and Other' was unveiled. Yinka Shonibare MBE's, 'Nelson's Ship in a Bottle' was revealed in May 2010 and was recently de-installed to make room for the newest commission, 'Powerless Structures, Fig. 101' by Elmgreen & Dragset. Katharina Fritsch's, 'Hahn / Cock' was unveiled in 2013 and the 10th commission, Hans Haacke's 'Gift Horse' has been in situ since March 2015.



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Sir Charles Napier (South West Plinth)

- Created by sculptor G.G. Adams. Erected 1855
- Grade II listed

Sir Henry Havelock (South East Plinth)

- Created by sculptor Behens. Erected 1861
- Grade II listed

George IV (North East Plinth)

- Created by Chantrey and T Earle. Erected 1840
- Statue is protected and listed, Grade I. Plinth Grade II listed

Nelson's Column (South side of Square)

- Figure by sculptor Edmund Hodges Bailey. Column created by William Railton. Erected in 1845
- Column made of Devonshire Granite
- 46Mtrs High

Fourth Plinth**Admiral Beatty**

(Bust, North Wall)

- Created by Wheeler and McMillan
- Grade II listed

Admiral Cunningham

(Bust, North Wall)

- Created by Wheeler and McMillan
- Grade II listed

Admiral Jellicoe

(Bust, North Wall)

- Created by Wheeler and McMillan
- Grade II listed

Bronze Dolphins

- Grade II listed
- Located on Fountains