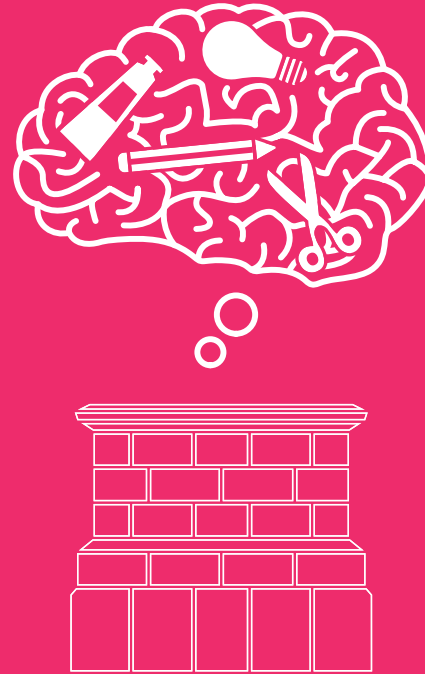


MAYOR OF LONDON



FOURTH PLINTH SCHOOLS AWARDS

TEACHERS RESOURCE

SUPPORTED BY



CONTENTS

INTRODUCTION	3	EXPLORE	23	REFERENCES	30
Resource aims	4	Visit to Trafalgar Square or to see local public art	24	Other well known sculptors with work you can see in London	32
Using the resource	4				
DISCOVER	11	CONNECT	26	Fourth Plinth sculptors 1999-2017	33
Introducing the Fourth Plinth Schools Awards	12	Drawing or modelling initial ideas for the sculpture	27	RESOURCES	36
Putting the awards in context: What is the Fourth Plinth?	12	Presenting the sculpture for the awards	29	R1 – Images and Information about Fourth Plinth sculptures 1999-2015	37
				R2 – Drawing of Fourth Plinth	38
				R3 – Fourth Plinth template	39
				R4 – The empty Fourth Plinth	40



INTRODUCTION

The Fourth Plinth Programme is UK's most talked about contemporary sculpture prize. Funded by the Mayor of London and supported by Arts Council England, it invites world class artists to create new works for display in Trafalgar Square.

Each year, London schools are invited to enter the Fourth Plinth Schools Awards. The awards give children a chance to get involved with public art and offer new views of London.



Fourth Plinth Schools Awards Winner 8-11 Age Group, with Jeremy Deller.

© James O Jenkins.





RESOURCE AIMS

This resource can be used by teachers and students to develop a design drawing, sculpture or model (maquette) for the Fourth Plinth Schools Awards. It helps students research the ideas, methods and approaches artists use to make works for public spaces. This includes the Fourth Plinth and other public spaces in London.

It aims to give students a critical and cultural understanding of the role of art, craft and design in London by looking at the context in which it is made. This includes the local and global environment, London's audiences and the meaning of historical and contemporary public art.

Students are encouraged to watch, record, research, make, present, reflect

upon and assess their own work. They should also give constructive feedback to other students.

USING THE RESOURCE

These lesson plans are designed to be flexible. That means you can include, adapt, or leave out activities – according to what materials/resources you have and how much time/interest there is.

Planning for around four or five sessions is ideal. That's one or two to introduce the subject, and one to visit Trafalgar Square (or another outdoor space) to see, record and discuss public sculpture. Further sessions will deal with learning sculpting techniques like modelling in clay or using modroc plaster bandage, as well as designing, making and problem-solving. Finally, students can review their proposed design.



Thomas Schütte, Model for a Hotel, 2007.
© James O Jenkins.



In line with the National Curriculum for Art, Craft and Design this resource gives KS3 students a chance to:

- ◆ produce creative work, exploring their ideas and recording their experiences
- ◆ develop skills in drawing, sculpture and other art, craft and design techniques
- ◆ research and analyse creative works using the language of art, craft and design
- ◆ learn about artists, craft makers and designers, and understand the historical and cultural development of their art forms
- ◆ learn about the history of London and its art works and apply this knowledge in their own creative work



Fourth Plinth Schools Awards at City Hall. © James O Jenkins



Students will also be able to use words and phrases related to:

- ◆ public sculpture: plinth, monument, statue, bust, memorial
- ◆ environment: site, position, sense of place, location, site specific, scale, viewpoint
- ◆ what is sculpture: visual elements, scale, proportion, composition, form, volume, surface, colour, texture, pattern, detail, materials
- ◆ experiencing artworks: sight, touch, sound, scale, proportion, materials, light
- ◆ sculpture materials: metal, wood, stone, ceramic, plastic, glass, sound, light, water, plasticine, tape, cardboard, recycled materials of all kinds, modroc plaster bandage, wire
- ◆ sculpture techniques: construction, carving, modelling, fabrication, assemblage, mould-making and casting, additive and subtractive processes
- ◆ composition: viewpoint, perspective, shape, pattern, texture, form, proportion, scale, placement
- ◆ audience: personal response, memory, meaning, context
- ◆ evaluation: presentation, personal and public opinion, peer evaluation, review



Elmgreen and Dragset, Powerless Structures, Fig.101.
© Gaultier Deblonde





For practical work you could use:

- ◆ research and recording – drawing materials – pencil, pens, charcoal, found objects or tools, sketchbooks, crayons for surface rubbings, digital tools – camera, sound recorder
- ◆ materials suitable for making a small scale sculpture or maquette – clay (plasticine, air drying or fired), wire, card, soap, stone, wood, metal, scrim
- ◆ found and recycled materials – boxes, cartons, paper plates, cups, card tubes, plastic bottles, wood scraps, building blocks, pipe cleaners, straws, lolly sticks
- ◆ joining materials – sticky tape, sticky pads, glue, thread, wire, cable ties
- ◆ decorating or surface enhancement – paint, stains, inks, varnish or PVA, carving tools



For presentation of a sculpture idea you could use a camera, scanner, computer for drawing, illustration software, digital projector



For research you could use

- ◆ photographs/postcards, maps, plans of local landscapes featuring public artworks, maps and resources about Trafalgar Square see London Curriculum: Art of Walking
- ◆ examples of work by artists who have created public sculpture including their research and preparation. For example, photographic documentation, preparatory sketches, maquettes
- ◆ For named artists see links below Alison Gill's pinterest link
www.pinterest.com/artistsinschool/the-fourth-plinth





It is helpful if students have:

- ◆ looked at art in public spaces and thought about its impact and purpose
- ◆ researched and recorded ideas/ information from first-hand experience
- ◆ looked at and thought about public art in their own area, in or near school
- ◆ used a sketchbook or other visual/ photographic diary to gather and store information
- ◆ used drawing and painting media to explore texture, pattern, colour and composition
- ◆ used three-dimensional materials and techniques to explore volume and surface
- ◆ learned that creating an artwork is a developmental process
- ◆ reflected upon and changed their own work, and discussed their work with others



Katharina Fritsch, Hahn/Cock, 2013. © Gaultier Deblonde





Most students will be able to:

- ◆ explore ideas and collect visual information about artworks in public spaces to help them develop their own work
- ◆ use their knowledge and understanding of materials and processes to produce an artwork, organising and combining ideas and materials to communicate ideas and feelings
- ◆ compare, and comment on, ideas, methods and approaches used in their own and others' work, and relate these to the purpose of the work
- ◆ adapt and improve their work to realise their own intentions

Some students will not have made so much progress and will be able to:

- ◆ collect information for their work; investigate and use visual materials and processes to make work
- ◆ communicate some ideas and feelings about artwork in public spaces
- ◆ comment on similarities and differences between their own and others' work
- ◆ adapt and improve their work

Some students will have progressed further and will be able to:

- ◆ select visual and other information and use this in developing their work
- ◆ manipulate materials and processes to communicate ideas and meanings about artwork in public spaces, matching visual and tactile or sound qualities to their intentions
- ◆ analyse and evaluate ideas, methods and approaches used in their own and others' work, and relate these to the context
- ◆ adapt and refine their work to reflect their own view of its purpose and meaning





This resource can be used as a standalone guide to creating work for the Fourth Plinth Schools Awards. It can also be used alongside other resources the Mayor has commissioned for the London Curriculum at KS3.

There is lots of potential for making cross curricular links by putting the sculpture in the context of English, History and Geography London Curriculum Resources, as well as in Art and Design.

Art and Design: The Art of Walking – Lesson Plans

www.london.gov.uk/sites/default/files/Art%20of%20Walking_Lesson%20Plans.pdf

Art of Walking: Primer with maps of London areas including Trafalgar Square

www.london.gov.uk/sites/default/files/Art%20of%20Walking_Primer.pdf

This resource has information, lesson plans and a map so you can explore Trafalgar Square, its architecture and public art

History: World City

www.london.gov.uk/sites/default/files/World%20City.pdf

English: Tales of the River

www.london.gov.uk/sites/default/files/Tales%20of%20the%20River_0.pdf



DISCOVER





INTRODUCING THE FOURTH PLINTH SCHOOLS AWARDS

www.london.gov.uk/imagination

Tell students they will be designing and/or making a model of a sculpture or drawing for the Fourth Plinth. This should express their views on life in London. Visit: www.london.gov.uk/fourthplinth

PUTTING THE AWARDS IN CONTEXT: WHAT IS THE FOURTH PLINTH?

The Fourth Plinth sits in the north west corner of Trafalgar Square. It is a platform for an ongoing programme of contemporary sculpture commissions. The plinth was originally meant to host an equestrian statue of King William IV. However, it remained empty from 1841

until 1999 when the Royal Society of Arts (RSA) announced that a sequence of three contemporary artworks would be displayed there from 1999-2002. It was so successful, a commission was set up to decide the plinth's future use. The commission decided that the best use of the plinth was to continue to show temporary contemporary art commissions. In 2000 the Mayor of London took over management of Trafalgar Square and created the Fourth Plinth Commission as it stands today.

Read a history of the Fourth Plinth sculptures at: http://en.wikipedia.org/wiki/Fourth_plinth,_Trafalgar_Square



Hans Haacke, Model for Gift Horse, 2014.
© Greater London Authority





DISCUSSION ACTIVITY

A good starting point for discussion is the current sculpture.

DISCUSSION ACTIVITY

Ask students for their views on the sculpture and what kind of impact they think it has on Trafalgar Square, in relation to Londoners, tourists, people who work there, young people. What might the media response be?



PRACTICAL ACTIVITY

Look at the previous Fourth Plinth sculptures:

www.london.gov.uk/fourthplinth/commissions

Ask students to pick one or two sculptures that appeal to them. They should then draw the sculptures and / or record their responses in terms of subject, materials, why they appeal, and finally share their views



Marc Quinn, Alison Lapper Pregnant, 2000.
© Greater London Authority





DISCUSSION ACTIVITY

Discuss with the group what is a plinth? What does it do to any sculpture placed on it? What is its role in the context of public art? How does putting sculpture on a plinth affect both the sculpture and people seeing it? List and share the responses.

Many examples of historical sculpture on plinths can be seen in Trafalgar Square http://Wikipedian/wiki/List_of_public_art_in_the_City_of_Westminster#Charing_Cross_.2F_Trafalgar_Square

Nearby is Maggi Hambling's A conversation with Oscar Wilde. It's not on a plinth
http://en.wikipedia.org/wiki/A_Conversation_with_Oscar_Wilde

Ask what happens when sculpture comes off the plinth? How does this affect the sculpture's relationship with its audience?

For many examples of modern sculpture see:
<http://www.tate.org.uk/art/artworks?gm=1682>



PRACTICAL ACTIVITY

Ask students if they know of any public sculptures in their local area that are on plinths – statues, war memorials, headstones, for example. What effect does this have? Are there any sculptures not on plinths?

Ask them to collect materials relating to these, like photos, sketches, newspaper articles for the next lesson.

USEFUL RESOURCES

R1 Page 39 lists the sculptures on the Fourth Plinth from 1999 to the present with links to images of the works, information about the artists, videos etc

Another useful resource is teacher Alison Gill's Pinterest board
www.pinterest.com/artistinschool/the-fourth-plinth





DISCUSSION ACTIVITY

Show students ways that contemporary artists have responded to urban environments by making public sculpture for a specific site, or for a specific context. Sculpture can be permanent or temporary, architectural, useful, or decorative – or a mix of these.



Jeremy Deller, *Sacrilege*, 2012. © Greater London Authority





EXAMPLES

Antony Gormley

Angel of the North

http://en.wikipedia.org/wiki/Angel_of_the_North

Thomas Heatherwick

Rolling Bridge

www.heatherwick.com/rolling-bridge

Peter Randall Page

Exotic Cargo, a sculpture made by direct carving into stone

www.waymarking.com/waymarks/WMHK6B_Exotic_Cargo_Butlers_Wharf_Shad_Thames_London_UK

Jeremy Deller

Sacrilege

www.jeremydeller.org/Sacrilege/Sacrilege.php

Peter Freeman's light sculptures

www.peterfreeman.co.uk

Ackroyd & Harvey's work uses grass, living plants and other natural materials to communicate about nature and climate change

www.ackroydandharvey.com

Christo and Jeanne-Claude wrap existing objects – buildings – and change them into something different

www.christojeanneclaude.net

Tony Cragg started by using found objects and moved on to fabricating sculpture in many materials. Drawing, as for Christo and many others is very important for the development of his ideas

www.tonycragg.com

Anish Kapoor

ArcelorMittal Orbit, stands in the Olympic Park in Stratford. It is part sculpture, a memorial of the London Olympic Games, part architecture – a viewing tower and looks like a fairground attraction or an industrial installation <http://anishkapoor.com/889/Orbit.html>

Yinka Shonibare

Wind Sculpture

<http://www.howickplace.com/c/sculpture.php>





DISCUSSION ACTIVITY

Ask students to pick some of these works and discuss how they relate to their contexts. Discuss:

- ◆ location, site, position, sense of place – how do the sculptures impact on their surroundings?
- ◆ scale and viewpoint – how the size of the piece in relation to the plinth is important. Mark Wallinger's *Ecce Homo* was life size and appeared very small on the plinth, as did the ordinary people who appeared in Gormley's *One and Other*
- ◆ purpose and meaning – some sculptures are memorials, others appear to be for entertainment and decoration but may have other roles and meanings. For example the fountains in Trafalgar Square appear decorative, but square architect Sir Charles Barry, said they had the added role of preventing large gatherings of people
- ◆ materials can contribute to meaning – Gormley's *Angel of the North* celebrates the ship building industry of the North East and was constructed by men with skills that were used in the industry
- ◆ architectural sculpture – sculpture can be like architecture, it can mark a place, give protection – Thomas Heatherwick's bridge or Peter Freeman's light pieces
- ◆ humour – Jeremy Deller's *Sacrilege* involves humour but is a serious comment about national heritage and contemporary life





Introduce different sculpture techniques and materials

- ◆ modelling uses soft material in an additive process – clay, wax, plasticine
- ◆ carving involves taking material away – stone, wood, soap, polystyrene
- ◆ construction/fabrication involves assembling or joining things together – traditional materials – wood, metal or just about anything in terms of found materials – sticks, paper plates, cardboard, cable ties, tape – for example the welded sections of Angel of the North
- ◆ moulding and casting – the techniques used to produce the large bronze statues in Trafalgar Square – involve filling a space (the mould) with molten or liquid materials – plaster or molten metal. A good example of this is a jelly mould. Antony Gormley covered himself in plaster and scrim to make a mould with which to cast life size figures
- ◆ contemporary sculptors feel free to use any materials – see Deller’s *Sacrilege* an inflatable Stonehenge. These can be permanent or not – the degradation, or failing of materials can sometimes be part of the art work – for example Ackroyd & Harvey’s growing and dying vegetation. Gormley put real people on the Fourth Plinth
- ◆ traditional materials or casting techniques are still used by contemporary sculptors. Artists like Peter Randall Page carve directly in stone and wood. Other sculptors work with fabricating teams to produce bronze or fibreglass sculptures, like Yinka Shonibare’s *Wind Sculpture*.

Examples of 3-dimensional objects in a range of materials and using different techniques are very useful when talking about sculpture materials and processes.





Elmgreen and Dragset, Powerless Structures, Fig.101, Production. © Gaultier Deblonde





DISCUSSION ACTIVITY

Ask students to think about what processes and materials have been used to make the historical sculptures in Trafalgar Square and previous Fourth Plinth works.

Ask them to identify and list what those materials appear to be. How have the materials changed over time?



DISCUSSION ACTIVITY

Ask students what qualities materials used for contemporary public sculpture must have. Consider whether the sculptures are meant to be permanent or temporary.

Artists cited here use light, the cycle of natural growth and decay. Do the materials have to be only visual? What else could they be?

Discuss to what extent the materials affect the impact on the audience.



PRACTICAL ACTIVITY

Students could use pen and wash, or pencil drawing to explore and interpret surface textures of resource objects provided or sculptures and public art in their local environments (see Claes Oldenburg and Christo drawings)

If using clay or modelling materials they could use carving, impressing and modelling to explore the potential for surface decoration

Students could collect a range of found materials – man made or natural for making a sculpture in the class or at home. They could test them for strength, malleability, elasticity etc. They could paint them





DISCUSSION ACTIVITY

Discuss the titles of several of the works you've been looking at like Jeremy Deller's *Sacrilege*, Yinka Shonibare's *Ship in a Bottle*, Antony Gormley's *Angel of the North*.

Consider:

- ◆ what do the titles reveal about the meaning of the works?
- ◆ why is Deller's bouncy castle titled *Sacrilege*?
- ◆ what's the significance of Yinka Shonibare MBE's *Ship in a Bottle* in terms of its position in Trafalgar Square and the history of the Britain?

Shonibare says:

"For me it's a celebration of London's immense ethnic wealth, giving expression to and honouring the many cultures and ethnicities that are still breathing precious wind into the sails of the United Kingdom. A ship in a bottle is an object of wonder. Adults and children are intrigued by its mystery. How can such towering masts and billowing sails fit inside such a commonplace object? With Nelson's *Ship in a Bottle* I want to take this childhood sense of wonder and amplify it to match the monumental scale of Trafalgar Square."



DISCUSSION ACTIVITY

Discuss some of the themes that are raised through a study of the Fourth Plinth sculptures

- ◆ ask students to brainstorm what their own concerns are
- ◆ what are the things they would like to celebrate or criticise about living in London? Do they want to make a personal statement or address a bigger issue?
- ◆ encourage them to discuss in pairs or groups how they would express these ideas on the plinth

Make a list or visual record of the themes that the students come up with. They may all want to say something different through their sculpture or they may decide on a group topic that they can interpret differently





Yinka Shonibare MBE, Nelson's Ship in a Bottle, National Gallery, St Martin the Fields. © James O Jenkins



EXPLORE



If possible, visit Trafalgar Square to see the Fourth Plinth and the other sculptures in the square. This will help students understand the context of the plinth. Students should investigate, record, and respond to what they see. This will help them design and develop an artwork for the plinth.



For a map of Trafalgar square and details on its buildings, monuments and sculptures:

ART OF WALKING – PRIMER

www.london.gov.uk/sites/default/files/Art%20of%20Walking_Primer.pdf

pages 112 to 120

More information can be found at:

http://en.wikipedia.org/wiki/Trafalgar_Square

http://en.wikipedia.org/wiki/List_of_public_art_in_the_City_of_Westminster#Charing_Cross_.2F_Trafalgar_Square



DISCUSSION ACTIVITY

Ask students to record and respond to the Fourth Plinth sculpture and sculptures in the square or in their local environment. This should be through photography, film, sound recording as well as a range of art media – pen and pencil drawing, rubbings, collage.

Ask the students to think about:

- ◆ composition, volume and proportion
- ◆ image, meaning, identity, title and site
- ◆ different viewpoints – above, below and all sides, perspective and relationships between spaces
- ◆ surface decoration, pattern, relief and carved
- ◆ weather conditions, light, shade, sounds and temperatures





PRACTICAL ACTIVITY

They could:

- ◆ make tonal drawings, wash or paper collage techniques to investigate composition, volume and proportion
- ◆ use line drawing in ink, marker pens or pencil to record details of sculptures, focussing on pattern and surface decoration, and the context - scale, viewpoint
- ◆ use viewfinders to isolate and focus on parts of the sculpture
- ◆ make rubbings of textures and surfaces in the locality if not on the sculptures
- ◆ collect reference materials - tourist information, postcards, tickets and ephemera



- ◆ use cameras and recorders to record viewpoints, changing weather conditions, audience reaction and sounds
- ◆ write their personal responses to the works they see – their likes, dislikes, the meanings they read in the works

AFTER THE VISIT

PRACTICAL ACTIVITY

- ◆ Ask the students to assemble their research in a sketch book or as a presentation sheet, selecting from their recordings and ideas to visually demonstrate the impact of what they have seen, weighing the evidence to produce useful resources that will contribute to the development of their final sculptures.



ADDITIONAL RESOURCES:

You'll find Maggi Hambling's A Conversation with Oscar Wilde and Sir George Frampton's Edith Cavell Memorial nearby to compare with sculpture in Trafalgar Square.

http://en.wikipedia.org/wiki/A_Conversation_with_Oscar_Wilde

http://en.wikipedia.org/wiki/Edith_Cavell_Memorial

These are both memorials, but to very different individuals. Researching each and comparing them shows some of the 20th century development in public sculpture.



CONNECT





DRAWING OR MODELLING INITIAL IDEAS FOR THE SCULPTURE

PRACTICAL ACTIVITY

Ask the students to work with their resources, recordings and found materials if they have them, to design a sculpture that addresses one of the themes – personal or public – they've investigated and want to communicate.

Using the template of the plinth supplied with the resource – side, front and 3/4 view (R2) ask the students to draw their initial ideas for the sculpture. They could place these against the projected image of the Fourth Plinth in Trafalgar Square (R4) supplied with the resource.

If working in 3D, students could make up the model plinth in card based on the folding template (R3) supplied with this resource. Students could make a clay or plasticine plinth to support a 3D form on top. They could model the sculptures with plasticine or clay, or assemble them from small found objects and other materials.

Emphasise looking in the round, the importance of volume, space and scale, the need to be aware of all viewpoints and the position of the viewer. Encourage students to use their imagination. Get them to experiment with different materials to work out how the sculpture will stand up or hold together, and use tools or colour for surface texture or decoration.

Explain that these initial drawings and models are only a start and may have to be changed for the final piece. They enable students to experiment with and test the materials they are using and work out their ideas.

When the drawings and models are complete encourage the students to review and modify them where necessary in pairs or in groups.





You'll probably have decided on the medium for the work depending on what's available in school. However, you can introduce different sculpture techniques and materials:

- ◆ modelling employs soft material in an additive process – clay, wax, plaster and scrim (although it sets hard it can be modelled)
- ◆ carving involves taking material away – stone, wood, soap, polystyrene
- ◆ construction/fabrication involves assembling or joining things together – traditional materials – wood, metal or just about anything in terms of found materials – sticks, paper plates, cable ties, like the welded sections of Angel of the North
- ◆ moulding and casting – the techniques used to produce the large bronze statues in Trafalgar Square – involve filling a space with molten or liquid materials – plaster or hot metal. A good example of this is a jelly mould



It may be helpful to show your class suggested techniques and what tools and materials are available. Also you can ask students to bring in collected materials in advance.



PRACTICAL ACTIVITY

- ◆ Ask students to make their sculpture or design working alone, in pairs or in a group
- ◆ Encourage them to think about the title of the work as they go along if it's not yet decided
- ◆ Share and discuss the final pieces together
- ◆ Encourage them to formulate the main message of their piece and why they took the approach that they did



PRESENTING THE SCULPTURE FOR THE AWARDS

- ◆ In order to enter the design or model for the Fourth Plinth Schools Awards you'll have to photograph any 3D submissions and upload them on to the Mayor of London's website.
- ◆ Photograph them against a neutral background
- ◆ Drawings must be scanned for submission, unless they have been done on the computer

To submit your designs complete the form at www.London.gov.uk/enter-schools-awards



REFERENCES





Artists cited in this resource or who have made public sculpture which can be seen, or was temporarily shown, in London include

Antony Gormley

www.antonygormley.com

<http://londonist.com/2014/08/where-to-find-antony-gormley-sculptures-in-london.php>

Anish Kapoor

<http://www.anishkapoor.com>

Thomas Heatherwick

www.heatherwick.com

Jeremy Deller

www.jeremydeller.org

Peter Freeman

www.peterfreeman.co.uk

Peter Randall Page

www.peterrandall-page.com

Ackroyd & Harvey

www.ackroydandharvey.com

Christo and Jeanne-Claude

www.christojeanneclaude.net

Tony Cragg

www.tony-cragg.com





**OTHER WELL KNOWN
SCULPTORS WITH WORK YOU
CAN SEE IN LONDON ARE:**

Henry Moore
www.henry-moore.org

Barbara Hepworth
www.barbarahepworth.org.uk

Fiona Banner
www.fionabanner.com

Gavin Turk
[http://gavinturk.com/artworks/
image/10051](http://gavinturk.com/artworks/image/10051)

Richard Wentworth
www.wharf.co.uk/globe.html

Phyllida Barlow
[www.tate.org.uk/whats-on/tate-
britain/exhibition/tate-britain-
commission-2014-phyllida-barlow](http://www.tate.org.uk/whats-on/tate-britain/exhibition/tate-britain-commission-2014-phyllida-barlow)





**FOURTH PLINTH SCULPTORS
1999-2017**

Mark Wallinger

[www.hauserwirth.com/artists/64/
mark-wallinger/images-clips](http://www.hauserwirth.com/artists/64/mark-wallinger/images-clips)

Bill Woodrow

www.billwoodrow.com

Rachel Whiteread

[www.gagosian.com/artists/rachel-
whiteread](http://www.gagosian.com/artists/rachel-whiteread)

Mark Quinn

www.marcquinn.com

Thomas Schütte

[www.thomas-schuette.de/website_
content.php](http://www.thomas-schuette.de/website_content.php)

Antony Gormley

www.antonygormley.com

Yinka Shonibare

www.yinkashonibaremb.com

Elmgreen and Dragset

www.elmgreen-dragset.com

Katharina Fritsch

[www.whitecube.com/artists/
katharina_fritsch](http://www.whitecube.com/artists/katharina_fritsch)

Hans Haacke

[www.en.wikipedia.org/wiki/Hans_
Haacke](http://www.en.wikipedia.org/wiki/Hans_Haacke)

David Shrigley

www.davidshrigley.com





A Teacher's experience of the Fourth Plinth Schools Award

To see how a teacher and her pupils responded to the challenge of designing sculpture for the Fourth Plinth see

Alison Gill's contributions to GLA and Cass Arts' website and blog
www.london.gov.uk/city-hall/city-hall-blog/2014/02/fourth-plinth-a-springboard-for-school-sculpture

Longer version of Alison's sculpture projects

www.cassart.co.uk/blog/fourth_plinth_schools_awards_2014.htm

Alison Gill's Pinterest board with images of sculptures, Awards entries

www.pinterest.com/artistinschool/the-fourth-plinth/

History of the Fourth Plinth

http://en.wikipedia.org/wiki/Fourth_plinth,_Trafalgar_Square

with links to information about past artists' work for Fourth Plinth





General information about public art and sculpture

List of public art in London

http://en.wikipedia.org/wiki/List_of_public_art_in_London

Public Monument and Sculpture Association

<http://www.pmsa.org.uk/>

Royal British Society of Sculptors

<http://rbs.org.uk/>

NewArtCentre

Roche Court, sculpture park and educational centre

www.sculpture.uk.com

Cass Sculpture Foundation

www.sculpture.org.uk

London galleries with a range of contemporary and historical sculpture

Tate Britain, Tate Modern, Victoria and Albert Museum, Camden Art Centre, Whitechapel Gallery

You can also see examples of public art in parks, town halls and high streets as well as your local museum.

Useful links for visiting London

In line with GLA listings



RESOURCES



R1 – IMAGES AND INFORMATION ABOUT FOURTH PLINTH SCULPTURES 1999-2015



1. Ecce Homo
Mark Wallinger, 1999
[www.youtube.com/
watch?v=i74ME692wx8](http://www.youtube.com/watch?v=i74ME692wx8)

2. Regardless of History
Bill Woodrow, 2000
[www.billwoodrow.com/
dev/sculpture_by_letter.
php?page=2&i=17&sel_letter=r](http://www.billwoodrow.com/dev/sculpture_by_letter.php?page=2&i=17&sel_letter=r)

3. Monument
Rachel Whiteread, 2001
[www.telegraph.co.uk/culture/
culturepicturegalleries/4838785/
Trafalgar-Squares-Fourth-Plinth.
html?image=1](http://www.telegraph.co.uk/culture/culturepicturegalleries/4838785/Trafalgar-Squares-Fourth-Plinth.html?image=1)

4. Alison Lapper Pregnant
Mark Quinn, 2005
[www.london.gov.uk/priorities/arts-
culture/fourth-plinth/commissions/
marc-quinn](http://www.london.gov.uk/priorities/arts-culture/fourth-plinth/commissions/marc-quinn)

5. Model for a Hotel
Thomas Schütte 2007
[www.london.gov.uk/priorities/arts-
culture/fourth-plinth/commissions/
thomas-sch-tte](http://www.london.gov.uk/priorities/arts-culture/fourth-plinth/commissions/thomas-sch-tte)

6. One and Other
Antony Gormley, 2009
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culture/fourth-plinth/commissions/
antony-gormley](http://www.london.gov.uk/priorities/arts-culture/fourth-plinth/commissions/antony-gormley)

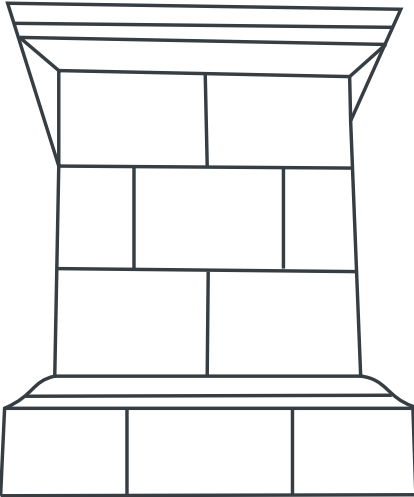
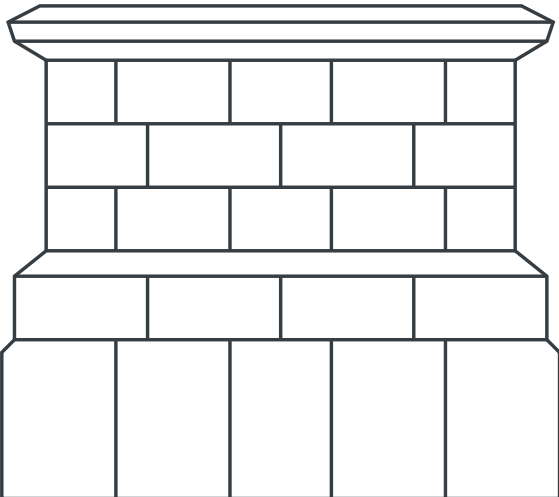
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8. Powerless Structures Fig. 101,
Elmgreen and Dragset, 2012
[www.london.gov.uk/priorities/arts-
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elmgreen-and-dragset](http://www.london.gov.uk/priorities/arts-culture/fourth-plinth/commissions/elmgreen-and-dragset)

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Katharina Frisch, 2013
[www.london.gov.uk/priorities/arts-
culture/fourth-plinth/katharina-
fritsch](http://www.london.gov.uk/priorities/arts-culture/fourth-plinth/katharina-fritsch)

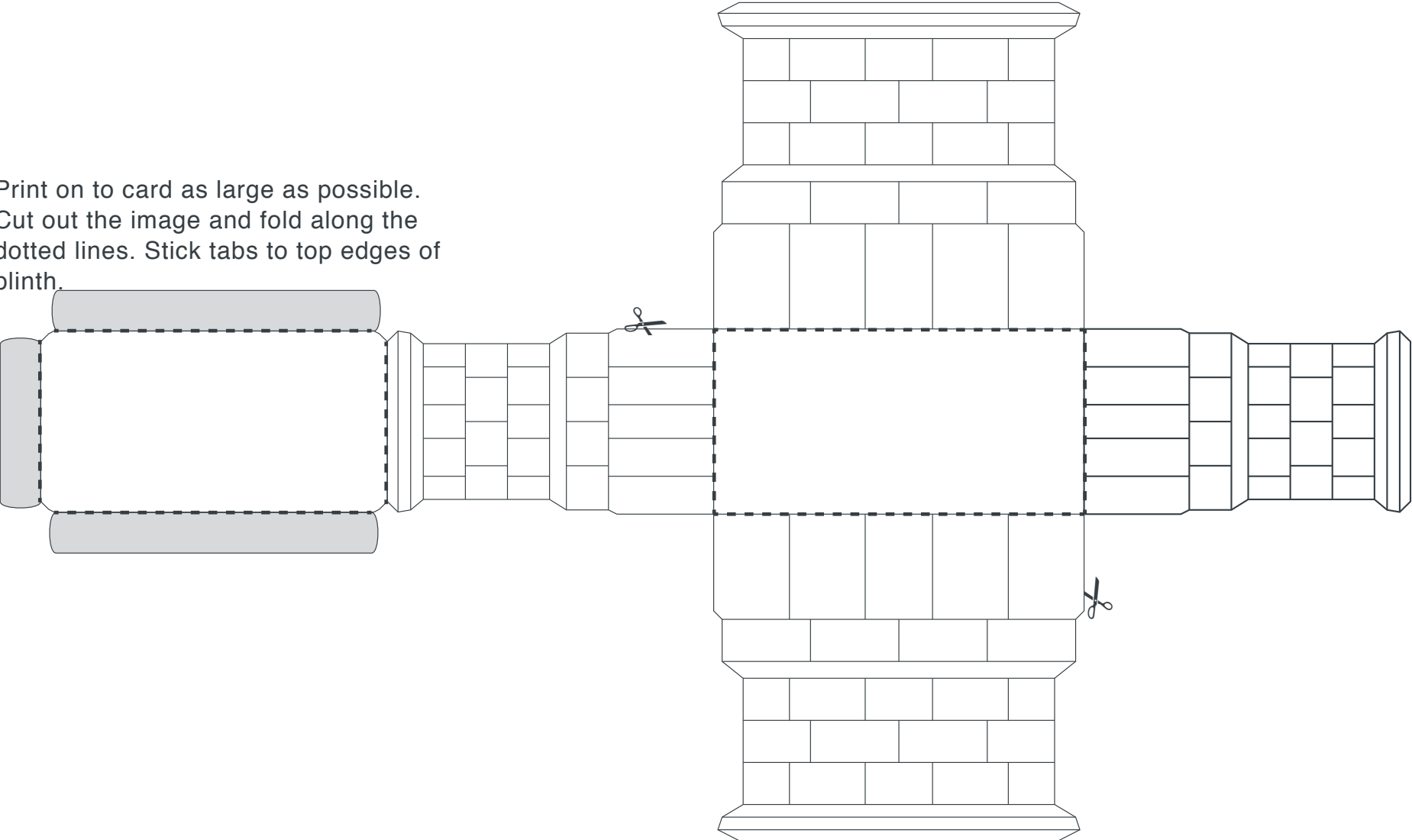


R2 – DRAWING OF FOURTH PLINTH



R3 – FOURTH PLINTH TEMPLATE

Print on to card as large as possible.
Cut out the image and fold along the
dotted lines. Stick tabs to top edges of
plinth.



R4 – THE EMPTY FOURTH PLINTH

