A ‘Parade of Nobodies’?: Antony Gormley’s *One and Other* project

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Dedication

For Freddie Procter. Always here.

Thanks

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ABSTRACT

A 'Parade of Nobodies'?: Antony Gormley's *One and Other* project

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This thesis uses different research methods and sources to investigate Antony Gormley's participatory artwork *One and Other,* 2009. It starts with a discussion of participatory art practice, which provides a backdrop to the main thesis topic. Gormley's *One and Other* is introduced as aspiring to enact a form of direct democracy. However it is noted that aspects of Gormley's artwork limited rather than extended a form of direct democracy. A considered description of *One and Other* is progressed, the result of which is a reconsideration of *One and Other* as a complex artwork with plurality at its centre. The concept of civil society is introduced. Its structuring around private and public realms, as well as its end goals of individual autonomy and voluntary association, make it the ideal context within which to comprehend *One and Other*. This points the way to a reappraisal of *One and Other* and its place within participatory art. In conclusion the thesis asks for *One and Other* to be reconsidered. Despite its manifest defects, *One and Other* was a genuinely interesting artwork in which competing forces and different identities productively developed, together. Even though it seemed an unlikely candidate, *One and Other* has a lot to offer participatory art and those who wish to use this field of art to develop democratic agendas. Ultimately it is the mixed nature of *One and Other*, framed through the multi-faceted nature of civil society, that produces the artwork's democratic effect and not the aspiration to realise an archaic form of direct democracy. Paradoxically *One and Other* did achieve its desire to enable men and women to 'self-realise' and 'self-represent', but the path to this goal was contradictory and imperfect.

Introduction

This thesis investigates the participatory artwork *One and Other*, 2009, by British artist Antony Gormley. It is an investigation not just because the artwork is discussed as part of a research thesis, but also because the thesis establishes new contextual and theoretical ground to understand *One and Other*. A long and considered description of the *One and Other* artwork is one of the main contributions of the thesis. *One and Other* is first examined in terms of the artist's objectives. Gormley had high hopes for his project, which he couched in terms of a popular citizen-orientated project in which the men and women of the UK could gain access to the privileged space of art and politics. Gormley's intention was to open up the category of art so that creativity was not just something reserved for artists. By enabling individuals to publicly stand together in Trafalgar Square, amongst statues of former generals, Gormley hoped to suggest a new political community made not from representatives but from citizens themselves, in what would be a form of direct democracy. *One and Other* wished to create a space where ordinary people could 'self-realise' and 'self-represent'. A central task of the thesis is to ask whether and how these objectives were achieved. How did *One and Other* turn the tables and make art and politics 'for the people'?

The explanation of Gormley's hopes for *One and Other* is followed by a more extensive questioning of the artwork and the artist's claims. Although *One and Other* was a well-intentioned artwork and describable as 'democratic' due to the aspiration that it would enact a citizen-led from of political organisation, did it actually achieve this? After considering Gormley's understanding of *One and Other*, the thesis asks what actually happened during its conception and presentation? By examining and questioning the implicit although at times hidden interests in Gormley's artwork, as well as finding issues with the artwork's specific architecture and design, problems with Gormley's explanation of his own artwork are identified. This leads to the question: if *One and Other* did not progress a citizen-led form of democracy, what did it progress? In fact, rather than progressing one form of political organisation with a corresponding set of values, *One and Other* was actually a wrapper for a number of interests, both conterminous and non-conterminous. However, rather than voiding *One and Other's* democratic status, recognition of the heterogeneous nature of *One and Other* pushes the contextualisation of the artwork onto a different register. Therefore rather than contextualising Gormley's artwork around the notion of a direct form of democracy, the

thesis argues that the concept of civil society provides a more appropriate framework to understand the artwork and, more importantly, to progress its specific democracy claim.

The thesis is structured as follows. The first section, 'Antony Gormley: Contextualising a Practice', traces Gormley's rise to be one of the most important artists in the UK. The next section, 'Gormley: The Democratic Artist?', shows that the artist's practice has grown to regularly involve large combinations of sculpture and audience interaction, often taking place outside of the museum or gallery. This suggests that Gormley is an interesting artist to relate to democracy and the so-called democratisation of art. The section '*One and Other*: The First Introduction' introduces *One and Other* from Gormley's perspective, detailing what the artwork was but most of all what Gormley wanted it to be. In 'Problems with Gormley's Democracy' specific counters to some of Gormley's artistic claims are detailed and found to be present in the artwork itself. The next section, '*One and Other* in the Media', takes stock of the reception of the work, which was largely negative. '*One and Other*: The Second Introduction' initiates an alternative analysis of Gormley's artwork, starting with an in-depth description of what the artwork comprised of and what actually took place during its exhibition. This long description unearths elements of the artwork that were not properly acknowledged by Gormley or the media, and proposes that *One and Other* be addressed differently. The section 'Civil Society' introduces the concept of civil society. Both the concept itself and corresponding elements of *One and Other* are then examined in 'Civil Society and *One and Other*'. The contradictions in *One and Other* are found to be explainable and indeed quite productive when the concept of civil society is used as a means of understanding Gormley's artwork. 'The Pluralising Result of *One and Other*' studies the empirical results produced by the artwork and in the process one of the basic identities or outcomes of a healthy and vibrant civil society. 'Civil Society, Plurality and Art' brings the elements of the thesis together to make larger claims about art and its role in building a specific kind of civil society. Given the findings of the thesis, the conclusion offers tentative future recommendations for participatory art.

The thesis's methodology is mixed. The overarching research approach is to understand *One and Other* as being comprised of many components and to add these components together to establish what they amount to. A defined cross-section of the plinthers (participants on *One and Other's* plinth) has been selected to establish wider facts about the plinther community and the artwork as a whole. Qualitatively the thesis compares

the artwork's components, as well as the plinthers and their plinth hours. It also juxtaposes the artwork as a whole against theoretical discourses, for example participatory art, and the theory of civil society. The aesthetic and political qualities of the artwork are examined using the collection and analysis of the following: media comment, social media activity, plinther interviews, plinth videos, project stakeholder interviews and archival research (at the project producer's offices). Finally, the author participated in *One and Other* and whilst the author's direct experience is not focused on in the thesis it must be said that this privileged view, the critic as participant, positively contributes to building an in-depth account of *One and Other,* which is one of the key objectives of the thesis.

Whilst the majority of the research methods employed are already used in art research, participation by the author is not fully embraced. (Those writing about *One and Other* did not participate on the plinth.) Such an approach may cause anxiety due to the implications of participation impacting the researcher's ability to engender a 'distanced' view. Overall the thesis seeks to show the potential value of the researcher's participation in the art being researched, and to suggest that it does not necessarily negatively impact the researcher's ability to maintain a distanced or 'objective' view. The different views of the artwork by way of the multiple research methods used, as well as the different periods of time considering the artwork (from the author's participation in 2009 to the conclusion of the thesis in 2016), mean that the approach to analysing *One and Other* is both 'up close' and 'distanced'. It is hoped that the thesis's methodology and the thesis as a whole will inform the work of other researchers involved in the research of art, particularly those researching participatory art and the worlds this art may or may not make.

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Fig 1: *The Roof Is On Fire*, 1994, Suzanne Lacy[1]

One and Other happened at a time when participation had become an important theme in contemporary art. Now an established category of art practice, this type of art contains an element of participation or possesses an outward social purpose, sometimes both.[2] For example, the works of Suzanne Lacy, Jeremy Deller and Christoph Schlingensief have taken on a participatory form, either always as a central component of the work or as a more recent development. It is worth mentioning a few of these artists' works to establish the artistic landscape *One and Other* inhabits. *The Roof is On*

[1] Suzanne Lacy, Annice Jacoby & Chris Johnson, "The Roof is on Fire (1993-1994)," digital image, *Suzanne Lacy*, accessed April 20, 2016, http://www.suzannelacy.com/the-oakland-projects/.

[2] Contemporary participatory art has been explored in a number of exhibitions and publications. Some of

[2] Contemporary participatory art has been explored in a number of exhibitions and publications. Some of
these are specifically detailed in the main thesis text, others are not, such as: Claire Bishop, *Participation* (London; Cambridge, Mass: MIT Press, 2006); Claire Doherty, ed., *Contemporary Art: From Studio to Situation* (London: Black Dog Publishing, 2004); Rudolf Frieling, ed., *The Art of Participation* (San Francisco: San Francisco Museum of Modern Art; New York: Thames & Hudson, 2008); Shannon Jackson, *Social Works: Performing Arts, Supporting Publics* (New York: Routledge, 2011); Jessica Morgan & Catherine Wood, eds., *All The World As a Stage* (London: Tate Publishing; New York: Harry N. Abrams, 2007); *Carsten Höller: Test Site* (London: Tate Publishing; New York: Harry N. Abrams, 2006); Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge, Mass: MIT Press, 2002); Lars Bang Larsen, "Social Aesthetics: 11 Examples to Begin With, in Light of Parallel History," *Afterall*, issue 1, 1999, 76-87; Jutta Almendinger, *Notes on Participatory Art: Towards a Manifesto Differentiating It From Open Work, Interactive Art and Relational Art* (Milton Keynes: AuthorHouse, 2010); Kathryn Brown, *Interactive Contemporary Art: Participation in Practice* (London: I. B. Tauris, 2012); Pablo Helguera, *Education For Socially Engaged Art: A Material and Techniques Handbook* (New York: Jorge Pinto Books, 2011); Nato Thompson, ed., *Living As Form: Socially Engaged Art From 1991-2011* (New York: Creative Time Books; Cambridge, Mass and London: MIT Press, 2012).

Fire (see Fig 1), 1994, was a large-scale participatory project by Lacy.[3] Born and still practising in America today, Lacy is arguably one of the earliest participatory artists in art's most recent 'social turn'.[4] On a warm afternoon in Oakland, California, for *The Roof Is On Fire* Lacy invited 220 black secondary school students to become the basis of an artwork. On an open-air roof-top parking lot, the students sat in cars and spoke to each other about issues that were important to them, for example: violence, sex, gender, family and race. *The Roof is On Fire* was advertised as a public performance and around 1000 members of the public visited on the day. The event was filmed and afterwards was made into a television documentary which aired on a local television station.[5] The work involved the invited audience listening to the students and so was formal in that the public audience and students remained separate. Importantly, the project was part of a larger initiative led by Lacy to highlight and rework stereotypes of young black people in California and beyond. This project involved Lacy and a number of other professionals and community members working in schools and in the Oakland community over a ten-year period. *The Roof is On Fire* therefore connected to social work done 'on the ground' to develop the skills of educators, to isolate the key issues, to build communal trust and to come up with projects that positively and collectively contributed to changing public opinion of young black people. The projects that Lacy and co-authors developed in Oakland contributed to further engagement with the issue from different stakeholders, including local government.

[3] For further information on this work and other related works see Lacy's website: "The Roof Is On Fire," Suzanne Lacy, accessed April 16, 2016, http://www.suzannelacy.com/early-works/#/the-oakland-projects/.
[4] Lacy is known for her large-scale participatory works but also her writing and teaching on the subject. For example her book: Suzanne Lacy, *Mapping the Terrain: New Genre Public Art* (Seattle: Bay Press, 1995).
[5] For an online version of the television documentary see: "The Roof Is On Fire," Vimeo video, 51:48, from a documentary broadcast by NBC Bay Area in 1994, posted by Suzanne Lacy, April 5, 2012, accessed April 21, 2016, https://vimeo.com/39865636.

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Fig 2: *It Is What It Is*, 2009, Jeremy Deller[6]

Jeremy Deller's *It Is What It Is* (see Fig 2), 2009, is interesting because it arguably came out of an unsuccessful artwork.[7] Deller's piece, which involved him touring an exploded car from warzone Iraq around the USA and talking to members of the public about it, was originally a proposal for the fourth plinth – like Gormley's *One and Other*.[8] In 2008 Deller unsuccessfully proposed placing an exploded car from Iraq on the fourth plinth. Ultimately unselected, the work made it into a collection of proposals known as 'My Failures', which Deller exhibited as part of *Joy in People*, a retrospective of the artist's work held in 2012 at London's Haywood Gallery.[9] The car was originally brought to Europe by activist Robert Kluijers and subsequently went to Station Museum, Houston, before being acquired by Deller. Deller's idea to tour an exploded car around the USA came from a desire to address war as a social rather than political phenomenon. This meant that the car and the subject of war were offered up for discussion in an unbiased way, without a sense of whether the audience should be for or against the West's recent invasions. The public was invited into Deller's artwork and eventually became the artwork. The tour and the conversations were recorded and the documentation was made into a film exhibited alongside the car itself in subsequent exhibitions. Eventually

[6] E. G. Schempf, "Jeremy Deller's "It Is What It Is: Conversations About Iraq," digital image, *Grand Arts*, accessed April 20, 2016, http://grandarts.com/blog/?p=73.
[7] "It Is What It Is," Jeremy Deller, accessed 16 April, 2016, http://www.jeremydeller.org/ItIsWhatItIs/ItIsWhatItIs_Video.php.
[8] "My Failures," Jeremy Deller, accessed 16 April, 2016, http://www.jeremydeller.org/MyFailures/MyFailures.php. Deller's proposal for the Fourth Plinth Commission was submitted the same year as Gormley's.
[9] Ralph Rugoff, ed., *Jeremy Deller: Joy In People* (London: Hayward Publishing, 2012).

placed into the permanent collection of the Imperial War Museum, London, the car changed from scrap metal, a throwaway item, to a unique contemporary war memorial.[10]

The image originally presented here cannot be made freely available via ORA because of copyright restrictions. The image was originally sourced at: http://www.schlingensief.com/projekt_eng.php?id=t033

Fig 3: *Please Love Austria – First Austrian Coalition Week*, 2000, Christoph Schlingensief[11]

In 2000, the late Austrian theatre director and artist Christoph Schlingensief produced the work *Please Love Austria – First Austrian Coalition Week* (see Fig 3).[12] This involved a shipping container installed in the main square of Vienna being turned into a reality television set housing approximately twelve asylum seekers. Able to view the asylum seekers and their activities via a live online feed, the public was regularly asked to vote for their least favourite asylum seeker. Each morning the two most unpopular asylum seekers were evicted and sent back to their native countries. The winner of the exercise was to be granted asylum by way of a volunteer European spouse and marriage ceremony. Already a spectacular and politically charged project, the work was made more so by signs attached to the container that read, for example, 'foreigners out' and displayed the logo of Austria's right leaning political party, the Freedom Party of Austria (FPÖ). The work occurred at a turbulent time in Austrian and European politics, the FPÖ having recently secured a place in a coalition government. Arguably the project reached its height in an attempt to free the asylum seekers, when a group of protestors stormed the shipping container set, forcing security guards to remove the asylum seekers to the safety of a nearby hotel. Schlingensief's project played on art's ability to

[10] "Baghdad, March 5th 2007," The Imperial War Museum, accessed 16 April, 2016 http://www.iwm.org.uk/collections/item/object/70000413.
[11] David Baltzer, "Please Love Austria - First Austrian Coalition Week," digital image, *Christoph Schlingensief*, accessed April 20, 2016, http://www.schlingensief.com/projekt_eng.php?id=t033.
[12] "Please Love Austria," Christoph Schlingensief, accessed 16 April, 2016, http://www.schlingensief.com/projekt_eng.php?id=t033.

penetrate everyday reality, by tapping into perceived xenophobia and by way of the fact that the public uproar the work generated was based on a performance – the asylum seekers were actually hired actors with defined roles in Schlingensief's play.[13]

Lacy's, Deller's and Schlingensief's artworks exemplify the basic ideas of participatory art.[14] Participatory artists can be said to add new artistic techniques to more traditional ones. These artists develop new sites for the production and exhibition of artworks, often outside of traditional museums and galleries. Although there is still often a single artist behind artworks, the production process for an artwork is shared early on, with the public becoming makers or participants. This approach helped to dissolve the idea that artistic authorship is based solely on the individual artist and it has at times challenged the art market, which is based on the marketing and selling of individual artists and their individualised works. Also important and displayed in the three artworks is the changing nature of artistic consumption. Because of participatory art, the consumption of art has moved towards being about collective and communal experiences and the traditional art viewer, often portrayed as a solitary individual, has at times been replaced by a new art participant. Also important is the changing motivation behind artistic production, which has been contextualised in different ways, but can broadly be said to be art practice attempting to advance social and political issues, in different and contrasting ways. It is important to emphasise that participatory art now amounts to a plethora of artistic practices. There is now a sense that the participant may participate in different ways.

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[13] See Dominik Müller's review of a retrospective on Schlingensief's work held at KW Institute for Contemporary Art, Berlin: Dominik Müller, "Christoph Schlingensief," *Frieze*, February 25, 2014, accessed April 16, 2016, http://www.frieze.com/article/christoph-schlingensief.

[14] It is important to acknowledge that art which incorporates or addresses a participant has not only been described as participatory art. There is a wide-ranging lexicon of terms to characterise this type of art. Frequently used terms include: socially engaged art, politically-engaged art, art activism, interactive art, relational art, engaged art, communal art, social practice, new genre public art (a term related to the work and writing of artist Suzanne Lacy) and agonistic art practice, which is detailed further in the thesis. Why settle on the term participatory art? Participatory art helps describe a key component of the art being written about, the idea of an artwork involving individuals and groups that traditionally were either non-makers or passive receivers of an artwork: spectators. Further to this, the author of the thesis believes it is important to confirm that the art being written about is art rather than for example 'activism' or social 'work'. The reasons for this will become clearer towards the end of the thesis. It is also possible to claim that participation is contained in all of the artworks used to validate the descriptors listed. The reverse is not true, e.g. it is not the case that all the descriptors listed describe an agonistic art. Therefore, participatory art, although not the only way to describe the field, functions sufficiently well as a term, and it is used throughout the thesis.

Clearly the three artworks outlined are different to art in its more traditional or classical incarnations; the three examples are not the production of discrete objects but rather events involving different people and different notions of a public. There are similarities between the three and also differences. Arguably, all three, like participatory art as a whole, propose social change via the shared art experience. This motivation is not divorced from that of the European avant garde of the early 20th century. Then, artists and artist groups attempted to connect art to its direct social context, to make it actively reflective of overarching social relations. Art historian Peter Bürger, writing in 1974, contextualised this period in art history well. Bürger claimed these artists perceived the art of the day, bourgeois art, to be for the preservation of capitalist social relations and in response the avant garde offered an antithesis:

> It is no accident that both Tzara's instructions for the making of a Dadaist poem and Breton's for the writing of automatic texts have the character of recipes. This represents not only a polemical attack on the individual creativity of the artist; the recipe is to be taken quite literally as suggesting a possible activity on the part of the recipient. The automatic texts should be read as guides to individual production. But such production is not to be understood as artistic production, but as part of a liberating life praxis.[15]

As part of such a project art changed from something that was produced and consumed individually, by an individual artist and viewer, to a communal experience that was political. Art moved from something contemplative to something active. It had a new purpose. It had a new usefulness. Art became a central part of a larger political project wishing to reorganise society away from capitalist economy.

In his book *Relational Aesthetics,* 1998, written at a time when participatory art was beginning to gain more attention, curator Nicolas Bourriaud continued the trajectory established by Bürger, by linking the avant garde's motivations with those of contemporary artists working with the participatory form. *Relational Aesthetics* was to an extent an updated version of Bürger's take on the avant garde. In the book Bourriaud linked the utopian aspirations of art in the early 20th century to artistic 'micro-utopias' being made by contemporary artists in the present. However rather than the social revolution desired by the avant garde, contemporary artists focused the end result of their work on local or specific social contexts and goals, hence Bourriaud's use of the term 'micro utopia'. Bourriaud saw these particular artists, artists like Rikrit Tiravanija,

[15] Peter Bürger, "The Negation of the Autonomy of Art by the Avant-garde," in *Participation*, ed. Claire Bishop (London; Cambridge, Massachusetts: The MIT Press, 2006), 51.

as producing relational art, which he described as: 'A set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space.'[16] The overall reference point for Bourriaud and this art was late capitalism's territorialisation of social relations. This was something Bourriaud, along with others, perceived to be a problem and also a reason for such art. Participatory art questioned the inauthentic social bond of the burgeoning experience economy. By using the space of art to develop the social bond, art participants realized their larger alienation from society.

One of the consequences of art being increasingly linked to 'social praxis' has, perhaps obviously, been art being increasingly linked to and contextualised within social and political theory. One example is Grant Kester's proposal for a dialogical aesthetics, motivated in part by the ideas of political theorist Juergen Habermas.[17] Here Kester has focused on the significance of dialogue and communication in art and what it might mean for democracy. One of the tenets of Habermas's work on speech is the degree to which citizens in a democracy can speak and be heard. Habermas proposed something called 'ideal speech' and connected this to the development of democratic citizenship. Unlike Bourriaud, Kester has focused on large communal artworks taking place outside of the gallery or museum, as a way to in part realise Habermas's ideal speech situation. Lacy's *The Roof Is On Fire* can be considered alongside Kester's concept of a dialogical aesthetics.[18] By refocusing the public's attention away from media representations of young black people and by allowing live speech to occur without interruption, Lacy created a situation where young black people could be heard on their terms.

If the avant garde challenged bourgeois society, and relational aesthetics late capitalism, contemporary participatory art has increasingly challenged present day democracy as a questionable system. Artists have asked if Western society actually wants democracy or, more specifically, if it has become possible through art to differentiate democracies and to isolate newly perceived negatives of democracy as it is currently practised. Here art historian Claire Bishop's work has been important. The participatory art she has supported has been that which creates discomfort in the viewer and this has been

[16] Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Presses du reel, 2002), 113.
[17] Grant Kester, *Conversation Pieces: Community and Communication in Modern Art* (Berkeley; London: University of California Press, 2013), 90. See also the more recent: Grant Kester, *The One and The Many: Contemporary Collaborative Art in a Global Context* (Durham: Duke University Press, 2011).
[18] Ibid, 4-5.

contextualised in a specific area of political theory, radical democracy.[19] The premise of radical democracy, in basic terms, is that Western liberal democracy produces majority consensus at the cost of minority positions being heard. Because of this, progressive art should reject situations of consensual agreement, for example those developed in relational aesthetics, and instead should develop situations that rupture social space and in particular expose the exclusionary nature of community. This lays the path for a political art project that recognises democracy as something open and art as a trigger for this opening. Schlingensief's *Please Love Austria* can be read alongside the ideas of Bishop. Schlingensief's artwork did not look to create a harmonious social situation but instead wanted to agitate. Even though it was all an act, the artwork wished to expose what Schlingensief saw as an underlying social issue, xenophobia and the prospect of a political party tough on immigration organizing society around its values. By disturbing and antagonizing, *Please Love Austria* highlighted non-citizens, making them and their cause visible.

As well as being attuned to a specific democracy project, the second issue Bishop has taken up has been participatory art itself. The fact she has done this shows the present-day importance of the category. Bishop has singled out writers like Kester and accused them of prioritising moral criteria for the analysis of art at the cost of aesthetic criteria, something Bishop sees as important to art's specificity.[20] This has also meant questioning earlier participatory art as something easily coopted into party political agendas, effectively ending with the artist recast as a social worker doing work governments should be doing and should take responsibility for.

Despite an extended period of artistic production and criticism, it is unclear where participatory art is now. Even though participatory art claims to challenge the well-oiled cogs of capitalism, in reality does it actually do this? Although often collectively realised, participatory artworks almost always return to a single author. The three artworks in this introduction all now pertain to one name, the individual artist's name. Art schools have made little attempt to develop a communally centred curriculum or a curriculum where individual and collective production is placed side-by-side; instead, curriculums have largely served the interests of the art market by producing theory-

[19] Claire Bishop, "Antagonism and Relational Aesthetics," *October*, 110 (Fall 2004).
[20] Claire Bishop, *Artificial Hells: Participatory Art and The Politics of Spectatorship* (London: Verso, 2012). And: Claire Bishop, "The Social Turn: Collaboration and Its Discontents," *Artforum,* 44 6 (February 2006).

heavy, individualised and, at times, individualistic artists. Artists, including participatory artists, continue to provide material for the advertising industry, which has the objective of increasing profits rather than increasing the engagement and agency of a cross-section of the citizenry. As well established, the contemporary art market is fully integrated into the global capitalist economy. Contemporary art was one of the first economic sectors to fully exploit the unpaid internship employment model which most represented artists simply ignored as something not directly affecting them, even those with participatory practices. Therefore, it can be said that participatory art has increasingly had its basic objectives and premises challenged, as well as developing into an increasingly sophisticated art model with different social and political ends. Participatory art is the art context for Antony Gormley's *One and Other*. Yet *One and Other* has not yet been thought of as capable of critically adding to the field of participatory art. It is therefore an interesting case study, as will become clear.

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Fig 4: *Testing A World View*, 1993, Antony Gormley[21]

Gormley's art career formally commenced in 1981 with a solo exhibition at the Whitechapel Gallery.[22] Although securing such an exhibition was significant for an artist only two years graduated from a postgraduate programme, it took time for Gormley to gain the status he enjoys today. For one, making sculpture was and is expensive and prior to his commercial partnership with White Cube, although from a wealthy background, Gormley did not find it easy to finance his artistic practice. An important moment came with the *Fields* series (see Fig 6), 1989–2003. This was not just important for providing critical recognition and sales, it was a series that would become emblematic of later work on a much larger scale. Made from clay and mostly by hands other than the artist's own, the *Field* works are large, condensed installations of tiny, individually moulded clay figures. Spanning ten years, Gormley's *Field* series is different to the works that more readily bear the artist's signature style. Their design is

[21] Antony Gormley, "Turner Prize 1994 Artists: Antony Gormley," digital image, *Tate*, accessed April 20, 2016, http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1994/turner-prize-1994-artists-antony-gormley.
[22] For a biography of the artist see: "Antony Gormley," *Grove Art Online*, Oxford University Press, December 29, 2003, accessed September 1, 2014, http://www.oxfordartonline.com/subscriber/article/grove/art/T093999.

childish in comparison to the perfect finish of the artist's life-sized and much heavier sculptures. Gormley's first *Field* saw the artist invite approximately one hundred members of the public into his studio. Once at the studio, each individual was directed to produce a clay figure. Today the exhibition of each *Field* consists of a densely packed gallery installation, the *Field* itself usually denying gallery visitors access to the gallery space as the clay figures take over the depth and breadth of the gallery, leaving only a small opening, perhaps a doorway, in which a small group of visitors might gather. These works have been repeated in different locations and in different contexts; for example, in *Asian Field*, 2003, to realise a *Field* work the artist travelled to Guangdong province, China.[23] Gormley is a Turner Prize recipient and although the *Fields* did not win Gormley the prize, the series arguably cemented Gormley's reputation as one of the leading sculptors of his generation. In 1994 Gormley won the Turner Prize with an exhibition that included *Testing a World View* (see Fig 4), 1993, a group of five cast-iron sculptures modelled on the artist's body.[24]

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Fig 5: installation Crosby Beach, *Another Place*, 2005, Antony Gormley[25]

After winning the Turner Prize Gormley's next major art engagement was the much celebrated *Angel of the North*, 1998. In the Newcastle area it is affectionately known as

[23] Richard Riley, *Asian Field = Tu di* (London: British Council, 2003).
[24] The exhibition catalogue: *The Turner Prize 1994* (London: Tate Publishing, 1994).
[25] Sabine Kars, "Another Place by Antony Gormley," digital image, *Pinterest*, accessed April 20, 2016, https://www.pinterest.com/pin/556053885215331432/.

the 'Gateshead Flasher'.[26] By then a celebrated artist, with the opening of *Angel* Gormley was confirmed as a major contributor to UK public life. It is arguably still the most famous public artwork in the UK. After *Angel*, although Gormley continued to make works like *Testing a World View* for display in white cube spaces, he increasingly made bigger works intended for public spaces and indeed for public use. Works started to take over cities rather than just occupy gallery spaces. Most notable here are two works that have been reused in different geographic locations: *Another Place* (see Fig 5) and *Event Horizon*. *Another Place*, 1997, is a work loved by many. Originally installed on the beach in Cuxhaven, Germany, the work is a group of one hundred body-sculptures that, depending on the level of the tide, appear and disappear. After Cuxhaven, the work travelled to Stavanger, Norway, 1998, and then to Crosby Beach, Merseyside, in 2005. Manifested in a similar way to *Another Place*, though this time activated by the built rather than natural environment, *Event Horizon*, 2007, is a group of 27 to 31 body-sculptures installed on the edges of rooftops. In 2007, and to much acclaim, the work was installed along London's Southbank and in 2010 it travelled to New York.

Gormley is one of the most important sculptors of his generation and he continues to regularly exhibit in the UK and internationally.[27] He has also been the subject of a number of monographs by established publishers.[28] There are recurring themes in Gormley's work. One of Gormley's overarching themes is, perhaps obviously, the body and its place in the world. Gormley's sculptures have tended to start with his own body. His sculptures are 'indexical': they do not seek a true likeness of Gormley or others, but rather attempt to materialise a space left behind. They are records of the moulding or casting experience and in a sense are about the inability to capture or represent the human. As the artist sees it, his sculptures are somehow about accessing or comprehending 'the other side of appearance'.[29] Although one might behold a Gormley body-sculpture and feel a sense of absence, in his everyday life Gormley is obsessed by all the action the body contains. He claims that the body is the centre of everything. The

[26] "The Angel of the North," Wikipedia, 20 August, 2014, accessed December 15, 2015, http://en.wikipedia.org/w/index.php?title=Angel_of_the_North&oldid=622012071.
[27] Some other exhibitions of Gormley's work include: *Some of the Facts: Antony Gormley* (St Ives: Tate St Ives, 2001); Richard Sennett, *Making Space* (Gateshead: Hand Books/Baltic Centre for Contemporary Art, 2004).
[28] For example: Martin Caiger-Smith, *Antony Gormley* (London; New York: Tate, 2010); Mark Holborn, *Antony Gormley On Sculpture* (London: Thames & Hudson, 2015); John Hutchinson, *Antony Gormley* (London: Phaidon, 2000); *Antony Gormley: Inside Australia* (London: Thames & Hudson, 2005).
[29] Beeban Kidron, "Antony Gormley: Making Space," television programme, *Channel 4*, November 22, 2009.

body is the start of subjective experience; it is also the body that when put next to another body is a body in common and the start of something communal.[30] The body's ability to host, for example cells or experiences, is one of the reasons Gormley's sculptures invariably appear as containers–the pondering of their internal space is as important as any contemplation of their exteriority and what this might mean. The centrality of the body leads to other artistic themes. One of these is Gormley's interest in Buddhism, which developed during a three-year trip to India and Sri Lanka after university.[31]

[30] "TateShots: Antony Gormley," online video, Tate, August 12, 2008, accessed August 25, 2014, https://www.youtube.com/watch?v=_VBj-gyCcrU.
[31] "Buddhist sculpture: Antony Gormley," British Museum, accessed December 5, 2015, http://www.britishmuseum.org/channel/events/2011/audio_buddhist_sculpture.aspx.

Gormley: The Democratic Artist?

The body, materiality, Buddhism and place are all important artistic themes, but Gormley is also intensely involved in the democratisation of art.[32] This can be understood in more than one way. It is both about Gormley's own artwork incorporating democratic elements but also about how contemporary art over the last 25 years has turned towards democracy as a key reference point. Says Richard Noble: 'There is a lot of talk about the democratisation of the experience of art. Gormley having been successful with the general public for quite a long time is an example of this democratisation.'[33] The recent turn to democracy stems from Gormley's popularity, known by many different publics, as well as the growing importance of participatory art practice and its incorporation of the viewer into the artwork as participant.

Looking closely at Gormley's artworks it is possible to see this democratic impulse. Challenging the distance traditionally conceived between the viewer and the artwork can lead to a process of democratization. *Still Standing*, 2011, at the Hermitage Museum, St Petersburg, Russia, is a good example. As well as exhibiting some of his grouped body-sculptures at the Hermitage, Gormley also raised the floor of the gallery housing classical sculptures, obscuring the sculptures' plinths from view. Although the plinths were still present, the ability to see them was not. The effect was to put viewer and sculpture on the same level. As Gormley has stated: '[t]he museum establishes its authority through the power of labels, of necessary distance.'[34] Closing the gap between viewer and work can be understood as a democratic gesture.

How place is incorporated into Gormley's work also has a democratic effect. One example of this is *Angel of the North* and its popular renaming, as is the public

[32] There are now a number of examples and explorations of the role contemporary art plays in democracy, both as something affected by democracy and as something potentially democratising. For example: Caroline Levine, *Provoking Democracy: Why We Need The Arts* (Malden, Mass: Blackwell, 2007); Diana Boros, *Creative Rebellion For The Twenty-First Century: The Importance of Public and Interactive Art to Political Life in America* (New York: Palgrave Macmillan, 2012); Published to coincide with Bob and Roberta Smith's exhibition at Baltic Contemporary, *Help Build The Ruins of Democracy*, 2005, Bob and Roberta Smith, *Make Your Own Damn Art* (London: Black Dog Publishing, 2005); *Declining Democracy: Rethinking Democracy Between Utopia and Participation* (Cinisello Balsamo: Silvane Editoriale, 2012); also of interest in realtion to the topic is Boris Groys' work, in particular his concept of equal aesthetic rights which gives art one of democracy's basic values, equality, see: Boris Groys, *Art Power* (London; Mass: MIT Press, 2008).

[33] Noble quoted in Wroe, "Leader of the Pack," *The Guardian*, July 25, 2005, accessed August 25, 2014, http://www.theguardian.com/artanddesign/2005/jun/25/art.

[34] Antony Gormley, "Antony Gormley–Body Space and Body Time: Living Sculpture" (lecture presented at the Hermitage Museum, St Petersburg, Russia, August 28, 2011).

installation of grouped body-sculptures. The public installation of grouped body-sculptures is intrinsically about realising art in places that are not difficult to get into; that do not exclude; places where tickets and cloakrooms do not exist and where 'labels' are not necessary. It does not cost anything to go to the beach to view *Another Place*. There is no special protocol to be inducted into when stumbling across *Event Horizon*. *Event Horizon* comes to viewers as they go about their everyday lives. Arguably, Gormley's most recognisable and indeed most cherished works are those that take place outside, works that are open to the public. A work witnessed and taken up by many is a work that may legitimately claim inclusivity.

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Fig 6: *Field For British Isles*, 2009, Antony Gormley[35]

The decision about what or whom to cast has also been democratised during the course of Gormley's career. As Gormley states: 'in the end I knew I had to get away from the idea of being the author, the originator and the subject'.[36] This can be understood as Gormley coming to the realization that he was doing too much; deciding to move away from his own body to then cast other bodies. Both Richard Noble and the writer W.J.T. Mitchell have pinpointed a deeper significance to this move. They see Gormley's

[35] South West News Service, "Watch Your Step! Devon Barn is Invaded by Turner Prize-winning Artist's 40,000-Strong Terracotta Army," digital image, *Daily Mail*, June 10, 2009, accessed April 20, 2016, http://www.dailymail.co.uk/news/article-1192114/Volunteers-gaps-Antony-Gormleys-Turner-Prize-winning-installation-40-000-terracotta-dolls.html.
[36] Gormley quoted in Wroe, "Leader of the Pack." For Gormley in his own words see: *Pressplay: Contemporary Artists in Conversation* (London: Phaidon, 2005).

decision to include others, to make increasingly public and larger groupings of body-sculptures, as exemplary of the artist's work becoming not only communal but about community. Says Noble of the shift, '[t]here is a move from the very contemplative single body, which is about how we inhabit a space, to the larger pieces, which ask how we occupy a social space. The body remains a continuity, but he moved from the individual to the collective body.'[37] Similarly, Mitchell posits that there has been a departure from Gormley's own body to other bodies and that in general there has been a process of 'outreach'.[38] Like Noble identifying Gormley's subject as now collective, certain works themselves journey outwards. Interestingly, even Gormley's famous body-sculptures now expand. Works like *Big Gut*, 2013, no longer resemble Gormley or a realistic human form. Rather, each individual cube that comprises this particular sculpture is a mathematical expansion of an original point – during the modelling process the work literally grows outwards to form its final physical object. Lastly, a sculpture like *Big Gut*, or something of a similar aesthetic, can now be pondered from the inside as well. *Model*, 2012, which seems to have a similar aesthetic to the much smaller *Big Gut*, is a large sculptural installation viewers are able to walk inside.[39]

[37] Noble quoted in Wroe, "Leader of the Pack".
[38] W.J.T Mitchell, "What Sculpture Wants: Placing Antony Gormley," 1995, accessed December 23, 2015, www.antonygormley.com/resources/essay-item/id/105.
[39] The exhibition catalogue: Honey Luard and Shela Sheikh, *Antony Gormley: Model* (London: White Cube, 2013).

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Fig 7: *Horizon Field Hamburg*, 2012, Antony Gormley[40]

In a number of different ways the democratic can be seen as important to the gestation and development of Gormley's practice, which the artist fulfils by challenging hierarchical distancing of the viewer in the museum and gallery space by making artworks public; by inviting the public to make artwork and by reconceptualising an artistic practice around a collective rather than a singular subject. Concern for the democratic can be seen in individual artworks; however, in its most concentrated form, the democratic is present in the last 'type' of artwork, in the large participatory works like *Model*. This is because they not only invite the viewer inside the artwork, but also seem to comment on or even produce a social structure. These works also incorporate and hold together many of the elements already described. For example, Gormley's earlier concern for the collective and communal in the *Fields* series now becomes a part of the actual exhibition in the architectural works. A good example is *Blind Light*, 2007.[41] In *Blind Light* gallery visitors were invited into a ten-metre glass cube containing oscillating ultrasonic humidifiers. The humidifiers created a fog which affected visitors' visibility. The work could be experienced from the inside or viewed as an object from the outside. Such a work was a communal experience, yet because of the lack of visibility and the inside/outside nature of the work, it also commented on the

[40] Henning Rogge, "Horizon Field Hamburg," digital image, *Antony Gormley*, accessed April 20, 2016, http://www.antonygormley.com/news/item/type/news/id/135#p1.
[41] The exhibition catalogue: Anthony Vidler, *Antony Gormley: Blind Light* (London: Southbank Centre/Hayward Publishing, 2007).

dissolution of community too. *Horizon Field Hamburg* (see Fig 7), 2012, was a huge suspended platform visitors climbed onto. Once standing on the platform, they were able to enjoy never-before-seen views from the gallery's skylight windows. As people's body weight on top of the platform made the platform move, visitors deciding to come together as a collective at one physical point could move the platform, feeling and experiencing its vibratory surface, together. In this type of work some of Gormley's earlier concerns are offered to the visitor as an experience rather than a detached sculptural form placed in front of the viewer. Sometimes, for example in *Blind Light*, it is both of these. Importantly, what is significant is that in such work community is no longer just an idea. With such work there has been a leap from the idea of community– for example, the viewer standing in the gallery doorway comprehending a *Field* – to the experience of community, as in *Horizon Field Hamburg*. One can develop Noble's comment and argue that with *Horizon Field Hamburg* a collective subject and object comes to fruition. One of these works, *One and Other*, 2009, will now become central to the chapter.

One and Other: The First Introduction

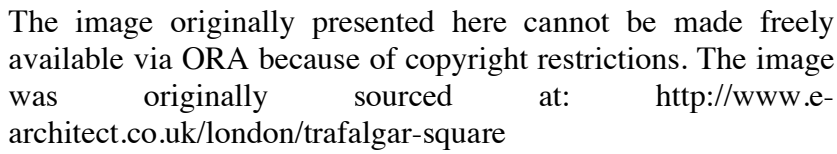


Fig 8: Aerial view of Trafalgar Square, London, the fourth plinth is situated in bottom right-hand corner[42]

One and Other was an artwork commissioned for the fourth plinth in Trafalgar Square (see Fig 8), London. Since 1999, the fourth plinth has been a high-profile exhibition opportunity in contemporary art. The idea first came about partly because of an article written by Prue Leith in the Evening Standard, which proposed that the then-empty fourth plinth be used to showcase the UK's creativity, reserving a proper place for public art in the capital.[43] In 1999 the new Fourth Plinth Commission for Contemporary Art officially opened. Since its opening the fourth plinth has shown the work of many international artists. The first artwork on the plinth was *Ecce Homo*, 1999, by Mark Wallinger. The work was a statue of Jesus Christ purposefully miniaturised in comparison to the huge architectural surroundings of the square and the plinth. Wallinger's sculpture looked vulnerable on top of the plinth. Another memorable work in the fourth plinth series was by artist Rachel Whiteread with an adaptation of her signature style sculptures that model negative architectural space. Whiteread's *Monument*, 2001, was an inverted cast of the plinth placed directly on top of it. Marc

[42] Webbaviation, "Trafalgar Square London: Architecture," digital image, *e-architect*, January 5, 2016, accessed April 20, 2016, http://www.e-architect.co.uk/london/trafalgar-square.
[43] Charlotte Simmonds, "Review - The Fouth Plinth: Contemporary Monument," *The New Statesman*, December 7, 2012, accessed August 25, 2014, http://www.newstatesman.com/cultural-capital/2012/12/review-fourth-plinth-contemporary-monument-0.

Quinn made a cast of the artist Alison Lapper, a Brighton-based artist with an arm disability. The sculpture, *Alison Lapper Pregnant*, 2005, stayed up for approximately two years and inspired much debate.

The plinth showcasing contemporary art occurred alongside the redevelopment of Trafalgar Square, a key project of Ken Livingstone, then London Mayor. In 1996, under direction of the Mayor's office, the architecture practice Foster + Partners started the redevelopment of the square. The redevelopment of the square was part of the overarching Central London Master Plan, a project that would streamline the London pedestrian experience, as well as showcase certain sights in the capital.[44] The key change proposed for the square was to pedestrianize its north side, thus changing its usage by making it fully accessible to the public. Prior to this a roundabout surrounded Nelson's Column and the square. Therefore it was difficult for pedestrians to get a close look at Nelson's Column in what is now of course the middle of the square. It is worth noting that the two developments, the Fourth Plinth Commission and the opening of Trafalgar Square, shared a similar ethos. One of the concrete aims of the square's redevelopment was pedestrianisation: to make the square more accessible to the public. As first heard in Prue Leith's article, art on the fourth plinth was about creating a proper place for public art but also making art public. Both projects were about opening specific sites to the public. Continuing the project today, Ekow Eshun, Chair of the Fourth Plinth Commissioning Group, names public debate as central to the plinth and its artworks.[45] Current London Mayor Boris Johnson has said in relation to the plinth: 'London is the cultural and artistic capital of the world and this is a testament to our sense of freedom and liberty'.[46] Here, as in the original aspirations for the plinth and square, democratic ideals are made pertinent because we, the citizens, are told it is *our* freedom and liberty we are witnessing on the plinth. Overall, both because of its origins and its presentation today, the fourth plinth project is modelled as something democratic, experienced via an artwork. For some, for example Johnson, it is an artwork becoming a marker of democracy. One can argue that today the fourth plinth also carries forward the culture of 'democratisation' that Noble first commented on when writing about Gormley, in 2005.[47] Overall it is not surprising that the Fourth Plinth

[44] "Projects / Trafalgar Square Redevelopment, London, UK, 1996–2003," Foster + Partners, accessed August 25, 2014, http://www.fosterandpartners.com/projects/trafalgar-square-redevelopment/.
[45] "Next on the Fourth Plinth," London Assembly, accessed August 25, 2014, https://www.london.gov.uk/priorities/arts-culture/fourth-plinth/2014-2015-commissions.
[46] "Next on the Fourth Plinth," London Assembly.
[47] Noble quoted in Wroe, "Leader of the Pack".

Commissioning Group welcomed *One and Other*, as its values chimed with the plinth's values, as will become clearer over the course of the thesis.[48]

[48] Gormley explains the democratic intentions of his project: Antony Gormley, "Post-Plinth Interview," by Verusca Calabria, Wellcome Trust, audio file, June 29, 2010, accessed August 28, 2014, http://search.wellcomelibrary.org/iii/encore/record/C__Rb1729489__Spost-plinth__Orightresult__U__X4?lang=eng&suite=cobalt.

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Fig 9: Daytime view, *One and Other*, 2009, Antony Gormley[49]

[49] Matthew Andrews, "One & Other," digital image, *Artichoke*, accessed April 20, 2016, http://www.artichoke.uk.com/events/one_other/.

On 6th July, 2009, Boris Johnson and Antony Gormley inaugurated *One and Other* in a well-attended launch event. In simple terms *One and Other* was a large participatory artwork. The project relied on its male and female participants, which it called 'plinthers', ascending the plinth and becoming living sculptures.[50] The project was open to those resident in the UK. Prospective plinthers first needed to apply for a place on the plinth. 35,000 individuals applied for a place. Out of these 2,400 were given a one-hour slot on top of the plinth. These plinthers were selected at random from the applicant pool but there was a gender quota, so the plinthers were half male and half female, as well as a quota for each UK region, so that the plinther pool represented the whole of the UK. Plinthers were free to do what they wanted whilst on top of the plinth but prior to ascending were reminded of UK law and 'no go' areas like inciting hate speech and carrying or using weapons. Plinthers got off and new plinthers got onto the digger arm and plinth at the same time, every hour, for the duration of the project, which lasted just over twelve weeks. During the project there was always a direct audience for the project in Trafalgar Square. This was most apparent at certain times of the day. There was also a much larger digital audience watching the live stream, viewing one of the 'round-up' programmes on Sky One/Sky Arts or simply accessing footage archived on the project's website. Important to add, a big component of *One and Other* was the project's website which attracted many visitors over the duration of the artwork.[51]

What did the plinthers do after they ascended the plinth?[52] A few plinthers chose to be quiet on the plinth. Many more plinthers chose a charity to support during their hour on the plinth and some went up branded in the charity's logo.[53] As well as raising awareness about a certain issue, plinthers often collected money for the charity either during their plinth hour or in advance. Many plinthers were personal, either referencing their own lives and things that had happened to them or the difficult life of a loved one, perhaps speaking about an illness or specific hardship that person had faced. Many plinthers were political and used their hour to speak of injustices. Many plinthers wanted to entertain. Here some plinthers realised performances: budding thespians arrived with a pre-rehearsed script, for example. Twelve plinthers decided to get naked

[50] *One and Other* participants were either called 'plinthers' or 'plinthians'. Although Artichoke sometimes used the term 'plinthians', the term 'plinthers' to describe project participants was taken up more widely and so is the preferred term in the thesis.
[51] The main project website had 9m hits according to Artichoke's figures: "One and Other," Artichoke, accessed December 23, 2014, http://www.artichoke.uk.com/events/one_other/.
[52] A representative sample of the plinthers is discussed in more detail later in the chapter.
[53] For example Rachel Wardell, the first plinther to ascend the plinth.

on the plinth. Lastly, a handful of plinthers used the plinth to sell a business service. What plinthers eventually decided to do on the plinth and the meaning and value of these plinth hours will be discussed in more detail later in the thesis.

Towards Democracy: Which One?

Having introduced Gormley's artistic practice and given a basic description of *One and Other,* what were Gormley's overall aspirations for his project? As stated by Gormley, two questions were at the forefront of the project: 'How do we democratise the plinth? How do we make something that is for and of the people?'[54] At the forefront of the project were therefore some of the earlier artistic concerns outlined already, the question of community and the creation of a particular type of community. In an online video presentation designed to raise interest in the project, Gormley stated:

> What you do on the plinth is entirely up to you. I'd like to think that that little bit of space, 1.7m wide by 4.5m long, is an open space for an open work that is about the democratisation of art. We know what Trafalgar Square is like. It's full of generals and kings and queens, Nelson and Napier. This is a chance for you and I, people who live on the ground, to have a look at the world from the point of view of art, from the point of view of that elevated frame that in a way we've inherited from the old order. I hope this is about making a new order.[55]

At the end of the project, Gormley reflected: 'We have wrested the idea of community away from the evil machinations of politicians.'[56] Supporting both of these artistic themes was a particular narrative Gormley was committed to. Trafalgar Square was central to this, as for Gormley it embodied the 'old order'.[57] This old order is comprised of the actors and institutions of empire; put simply, representatives. Most of the plinths in the square house and celebrate figures who fought or served as colonial commanders, sometimes both. Gormley used the statues as a specific historical representation planted in the square to refer to the current political class and representative politics more generally, as witnessed in Gormley's comment that the appropriation of the plinth was about, 'wresting the idea of community away from the evil machinations of politicians'.[58] As Gormley explained in his post-plinth interview, *One and Other* used the plinth as a 'dead prop for hierarchy, as a lever to allow for a certain self-realisation.'[59] This self-realisation was to be enacted by the plinthers themselves who were deemed by Gormley to be the 'new order'.[60] Overall, then, a layered set of values

[54] Gormley, "Post-Plinth Interview".
[55] Antony Gormley, "Antony Gormley on the Fourth Plinth," online video, *YouTube*, April 6, 2009, accessed August 25, 2014, https://www.youtube.com/watch?v=0gfbDCi2RIA.
[56] Gormley, "Post-Plinth Interview".
[57] Gormley, "Antony Gormley on the Fouth Plinth".
[58] Gormley, "Post-Plinth Interview".
[59] Gormley, "Post-Plinth Interview".
[60] By new order Gormley meant the plinthers as a new political community opposed to the old order, that is representatives of empire and imperialism but also modern day political representatives. Self-realisation

were embedded in the project and many of these seem to correspond with a particular kind of democracy Gormley was hoping the project would amount to.[61] Following Gormley's own comments, a popular form of democracy seemed to be what was outwardly most important to Gormley and his project. The kind of democracy Gormley was proposing would be something 'of the people', in which individuals would have the opportunity to represent themselves.[62]

Arguably, the democracy Gormley hoped *One and Other* would develop has its origins in Ancient Greece and can be understood as a form of direct democracy. Politics in Ancient Greece was something in which all citizens were potentially active and a pursuit that needed to be positively identified with to achieve success. Politics was something challenging and competitive, says M. I. Finley:

> Meetings of the Assembly were open to every citizen who chose to attend. There he had a direct vote on proposals, which were openly debated, amended if desired, and sometimes initiated; and he voted openly before his fellow citizens. In principle the powers of the Assembly were boundless.[63]

It is therefore possible to differentiate Athens' democracy from a democracy like the UK's.[64] Primarily this is because of the numbers involved and the type of involvement: 'In any decade, something between a fourth and a third of the total citizenry over thirty

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describes the plinthers' experience on-top of the plinth. Freed from their everyday lives, plinthers ascending the plinth realised themselves and their true identity.

[61] Democracy: Political organisation that includes government, a judiciary and a citizenry who all potentially play a role in building, maintaining and directing society. Democracy as a political system brings different actors together to collectively process public goals. It is the potentiality of the different actors in the system that defines the type of democracy that prevails.

[62] Gormley, "Post-Plinth Interview". It should be emphasised that democracy describes many things and that it is therefore necessary to identify the type of democracy that is referred to by any mention of 'democracy'. For example, there is direct or participatory democracy, constitutional democracy, radical democracy (as mentioned) and ocular democracy. This list can be extended. In his preface to *Global Activism: Art and Conflict in the 21st Century*, Peter Weibel acknowledges that we might think of democracies as being located on a spectrum from minimalist to maximalist. Here he pinpoints the level or degree of citizen participation in a democracy, from only sparse voting to regular participation in the democratic process and democratic culture more generally. Just as democracy might be a plural term, Weibel also address the so-called 'crisis in democracy' and the belief that more recently democracy as we know it in the West has failed: 'Since the institutions of representative democracy have not found any effective measures with which to counter the growing inequality and to curb the influence of banks and investors on government and parliament, democracy has evidently lost position in key areas of its constitutional core.' See, Peter Weibel, *Global Activism: Art and Conflict in the 21st Century* (Cambridge, Mass and London: MIT Press; Karlsruhe: ZKM, 2015), 33.

[63] M. I. Finley, *Politics in the Ancient World* (Cambridge: Cambridge University Press, 1991), 71.

[64] The democracy practiced in the UK is of course quite different to that of Ancient Athens. The UK's democracy is representative. Broadly defined as a way of organising politically by voting elected officials into government to represent and advance the views of a citizenry.

would have been Council members'.[65] Assembling became the most esteemed pursuit for a citizen, as political and moral values were debated and produced in the assembly, in public. It was therefore the active public nature of politics and the number of participants involved that made Athens' political culture unique. Of course, to claim the polis was perfect is foolish.[66] However the idea that humans are political and are themselves capable of political lives was a belief that ran through the Greek polis.

Important to citizens' abilities to assemble and debate was a clear divide between the private and the public, each with its associated function and actors. The oikos (home) was a place of bodily needs, where refuelling took place. The agora, on the other hand, had an assembly place that was free from human needs and was public. The Greek city's creation of a specific space for free association has more recently been championed by Hannah Arendt, who referenced it when writing a critique of politics since modernity.[67] For Arendt, the notion of a split between private and public life, as realised in the structure oikos and agora, is important. Here she comments:

> The distinction between a private and a public sphere of life corresponds to the household and the political realms, which have existed as distinct, separate entities at least since the rise of the ancient city-state; but the emergence of the social realm, which is neither private nor public, strictly speaking, is a relatively new phenomenon whose origin coincided with the emergence of the modern age and which found its political form in the nation-state.[68]

Significantly Arendt states that with modernity, man lost his ability to live a political life, when the public/private divide dissolved. In *The Human Condition*, Arendt is critical of modernity and at least in part idealises Ancient Greece's city-states, which were places where action and speech created a 'fiercely agonal spirit', she says.[69] Arendt sensed the freedom brought to citizens' lives within such an environment. The city-state produced a way of life that was free from labour and work and so enabled 'an autonomous and authentically human way of life' to emerge.[70] Like Aristotle, Arendt sees politics as man's fundamental or foundational activity. However, in the modern world these basic principles are challenged by what Arendt terms the rise of the social. Man's ability to pursue a political life through reason and deliberation is lost as the life

[65] Finley, *Politics in the Ancient World*, 74. Councils in Ancient Athens were groups of governing citizens in charge of different public remits.
[66] If citizens' freedom was a component of the polis, so too was non-citizens' restriction – which included the active omission of women and slaves from political activities.
[67] Hannah Arendt, *The Human Condition* (Chicago; London: The University of Chicago Press, 1974).
[68] Arendt, *The Human Condition*, 28.
[69] Ibid, 41.
[70] Ibid, 13.

lived in the polis is superseded by private and economic interests. Rather than inviting difference and enabling citizens to direct and make their lives collectively, 'the new social realm transformed all modern communities into societies of labourers and jobholders; in other words, they became at once centered around the one activity necessary to sustain life.'[71]

Although direct rule by citizens is traceable to Ancient Greece and its political organisation, today such a form of democracy might be more readily described as direct or participatory democracy, rather than Athenian democracy. Like in Athens, direct democracy enables citizens to govern themselves, rather than leaving government to a group of representatives. As Ian Budge states, direct democracy is:

> a regime in which the adult citizens as a whole debate and vote determines the action to be taken. Whether the body of citizens then oversees implementation of their decisions, as in Athens, or leaves administration to an accountable government or bureaucracy, seems immaterial at this level of discussion. What is important is that the policy or action the majority have voted for is carried through.[72]

Direct democracy therefore embodies a belief in the innate political propensity of individuals. This could mean a selection process such as lot is used to form a government because government is not comprised of the few but rather drawn from the citizenry as a whole.[73] Further to these characteristics, the work of government in direct democracy is conducted publically. Even though direct democracy is not regularly practised, today it is widely discussed within democratic theory and beyond, and is often made applicable to specific community settings rather than whole societies, for example, by applying the theory and practical participatory methods to the workplace and its management.[74]

Gormley's aspirations and outward claims for the project incorporated the ideas of direct democracy. This included plinthers 'self-representing' on top of the plinth, as well as a reimagining of the lost public/private divide, as Arendt identified. On the

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[71] Ibid, 46.
[72] Ian Budge, *The New Challenge of Direct Democracy* (Cambridge: Polity, 1996), 35.
[73] The practice of selection by lot was originally used in Ancient Greece, and later in some of the medieval Italian city-states. It allowed those deemed fit enough to govern to be entered into a selection pool from which the head or heads of government were then randomly selected. Particularly in Ancient Greece the small size of the citizenry, around 2000 citizens in Athens, meant that there was a fairly high chance citizens would be selected for a governing position.
[74] On direct democracy in the work place see: Carole Pateman, *Participation and Democratic Theory* (Cambridge: Cambridge University Press, 1970).

plinth plinthers left their private lives to enter a new space of debate and free association. As Gormley noted: 'By allowing people to abstract themselves from their everyday, you are given the opportunity of reflecting upon your own life. The plinth is an escape from the "humdrum" life, a place of freedom and a place to self-represent.'[75] The celebratory statues of generals in Trafalgar Square were incorporated into Gormley's project as important reference points, symbolizing an order Gormley hoped the plinthers would challenge. In the project, the final plinthers were selected by lot from a large pool of applicants. All had an equal chance of eventually making it onto the plinth. The project's website, because it allowed a large number of individuals to interact with the project, attempted to involve as many as possible in the public life *One and Other* wished to develop. Therefore one of the origin points for *One and Other* can be found in classical democracy. In many ways *One and Other* mirrored the political life of the ancient polis and city-states such as ancient Athens. Plinthers' self-representation was like that of free citizens' publically debating in Athens. The private-public split Gormley wished to enact has its roots in the classical split oikos-agora, each with their defined refit. In Athens citizens publically assembled and in doing so they left the home and its activity. In the classical world as well, heroic statues were used to symbolically construct and affirm order. These aspects of *One and Other* locate the project in the classical world and its democracy. *One and Other* attempted to revive this democracy, a type of direct citizen-led rule, in 21st century London.

[75] Gormley, "Post-Plinth Interview."

Problems with Gormley's Democracy

Despite Gormley's intentions there were a number of problems with the idea that *One and Other* successfully realised a form of direct democracy. In reality, aspects of the project's design challenged Gormley's democratic aspirations. *One and Other* intended to keep private and public realms distinct, with the aim of creating a space of shared political freedom. However, although *One and Other* may have produced a public space, it did not take into account that this space would include interests other than those of the plinther group. Although the project effectively advertised the plinth as a space for the development of democracy, a reimagining of the ancient polis, it did not account for nor advertise the challenges to this idea. Contrary to Gormley's wishes, *One and Other* did not only invite plinthers to the plinth but other identities too, for example, the broadcaster Sky. Sky is probably not the most democratic of organisations and Gormley did not adequately grasp the effect these types of invitation would have on the 'free' public space of the plinth he was attempting to formulate and develop.

When some of the other interests within *One and Other* are comprehended, issues arise with the notion that *One and Other* was about plinthers' self realisation as a new democratic form. For example, plinthers were not welcome in project areas situated off the plinth. The organizational and managerial side of the project was reserved for Gormley and project partners, who privately devised, financed and produced it. Media conglomerate Sky invested 1.25 million pounds in *One and Other*.[76] It therefore provided just over half of the funds necessary to realise the project. In return for their investment, Sky used *One and Other* to publicise a new channel, Sky Arts. On this channel Sky aired *One and Other* round-up programmes which featured the 'best of the plinth'. Sky's revenue comes from producing entertainment, so the plinth programmes Sky produced highlighted those plinthers who performed and were entertaining enough to be screened television content.[77] Sky's programmes therefore ignored contemplative plinthers, as these plinthers did not make good television. Sky also provided much of the technology, including the cameras stationed opposite the plinth needed for the online live streaming. Sky's closeness to the project therefore went further than arm's

[76] The author viewed the project's finances and organization documents in person at Artichoke's offices on June 19, 2014.

[77] This is exactly Marcia E. Vetrocq's point, one of the writers of two lengthier reviews of the project. See: Marcia E. Vetrocq, "Who's on Fourth?," *Art in America*, October 1, 2009, accessed February 2, 2015, http://www.artinamericamagazine.com/news-features/news/who-is-on-fourth/; And for the other article: Yannis Stavrakakis, "Challenges of Re-politicisation," *Third Text* 26 (2012).

length financial investment, as Sky provided the actual medium through which the project would be communicated and was also able to edit what was communicated. Sky was therefore one of the key drivers behind the plinth's public signification and the project's overall understanding.

The communications strategy for the project can also be deemed to have inserted interests other than the plinthers' own interests. Artichoke stated in the run up to the project's launch: 'The success of *One and Other* will largely be determined by the success of the communications campaign.'[78] Before *One and Other* opened, the communications team publicised the project around the UK. As part of this potential plinthers could express an interest on the project website. The project's website featured a row of silhouettes depicting different people, presumably British people, as they were found across the UK.[79] Rather than what might be a nondescript crowd in silhouette form, the silhouettes depicted a number of specific individuals. Some of these individuals were arguably not participatory art's usual audience or the kind of audience that may ascend a public open-air plinth, e.g. wheelchair users, pregnant women and older people. The project's use of silhouettes seemed to specifically prioritise accessibility rather than accurately representing the British public in a wide-reaching inclusive way.[80] Arguably it was necessary to 'picture' project participants, to show potential plinthers what could happen on top of the plinth, yet an aspect of the way the website incorporated even hypothetical silhouettes was to curate the plinther group before it had formed. This impacted *One and Other's* desire to be a space of and for self-directed citizens, as regardless of the good intention the project actively spoke to some audience members whilst ignoring others.

Further to this when the project opened the communications team were stationed in the project's Portakabin in Trafalgar Square and from this location notified the press about

[78] "Communications Briefing Document," Artichoke, viewed by author, London, June 19, 2014.
[79] "Home," One and Other, accessed August 28, 2014, http://www.webarchive.org.uk/wayback/archive/20100223121732/http://www.oneandother.co.uk/. See also the branding agency engaged to help communicate and launch the project: "One and Other identity & campaign," COG Design, accessed April 16, 2016, http://cogdesign.com/journal/one-identity-campaign/.
[80] Out of eighteen silhouettes on the project homepage two silhouettes depicted wheelchair users. *One and Other's* silhouettes, if the silhouettes as a group are taken to be representative of the UK, indicated that 11.11% of the population use wheelchairs. However, in reality only approximately 1.21% of the UK population use wheelchairs. The image that publicised the project did not match the reality it was trying to depict. Further to this, out of the 2400 plinthers, only one used a wheelchair to ascend the plinth. The image used on the website to publicise the project not only failed to accurately depict the British public as they actually are but also failed to flow into the project itself, as once the project had finished only one wheelchair user had ascended the plinth.

'interesting' plinthers due to ascend the plinth. The communications team played a key role as gatekeeper to the project, both before it opened, as demonstrated by the silhouettes, and during the project, because the communications team were able to highlight certain plinthers to the media. In fact the plinthers the communications team chose to point out to their media contacts were often the plinthers featured in the press. For example, one day National Portrait Gallery Director Sandy Nairne ascended the plinth as a 'reserve' plinther.[81] He filled a spot another plinther had failed to show up for. Nairne was not chosen by lot. Asking Nairne to fill an empty spot was a curatorial addition supplementing the 'representative' and 'randomly' chosen plinther community. As the communications team communicated to the media the fact the Director of the National Portrait Gallery was about to ascend the plinth Nairne then appeared in various media articles. Overall plinthers who were covered in the press were plinthers who did something. Those with outfits, props or a good story tended to be the plinthers with a public profile. Guided by Artichoke's communication team, the media's recording of the project therefore mapped consensually onto Sky's desire to make *One and Other* entertaining or 'Big Brotheresque'. A plinther getting naked would be like the intimate liaisons so valued on reality television – almost certainly increasing viewing figures. Obviously there needed to be a communications campaign but it must be asked, how did this campaign impact the larger project ideals?

Further to the way plinthers' own interests were challenged or confused by Sky's access to the project and Artichoke's communication strategy, there are other issues. Although Gormley was proposing a plinther democracy, what this would eventually become was limited by the short-term nature of the project. The plinther community did not operate like an assembly or council, as in Ancient Greece. Further to this was the issue of the plinth's architecture, both the object itself and its wider physical context. During the project plinthers commented on how isolated they felt on top of the plinth, that it was impossible for anyone in Trafalgar Square to actually hear them and that the audience at home ended up having the best view of the plinth.[82] It was difficult for plinthers to have a sense of connecting with those watching online, as plinthers couldn't see online viewers and had a limited understanding of where the cameras and microphones were

[81] Sandy Nairne, "Hunter Becomes the Game: My Hour as a Sculpture," *Art Newspaper* 18 (2009): 4.
[82] See David Bennie, "Post-Plinth Interview," by Verusca Calabria, Wellcome Trust, August 2, 2010, accessed August 28, 2014, http://search.wellcomelibrary.org/iii/encore/record/C__Rb2002784?lang=eng. And also: Eric Page, "Post-Plinth Interview," By Verusca Calabria, Wellcome Trust, March 9 2010, accessed 28.08.14, http://search.wellcomelibrary.org/iii/encore/record/C__Rb1730248?lang=eng.

on the plinth. These factors, that had the effect of atomising plinthers, diminished the plinthers' sense that they were participating in public debate, even though plinthers were in the middle of arguably the most public place in London.

In conclusion it is possible to say that *One and Other's* finances, Artichoke's communication of the plinth, extraordinary additions like Nairne and the strange architecture of the plinth itself, problematized *One and Other's* wish to keep public and private realms distinct and to create a space for the free association of citizens. Sky was able to control large parts of the project. Although plinthers were democratically selected, by lot, and could in theory do whatever they wanted on top of the plinth, plinthers and their interests were edited and re-presented according to other interests implicit although at times hidden in the project. The basic architecture of the plinth segregated, muted and isolated plinthers. The sequential nature of the plinth, each plinther ascending one at a time, also challenged the idea that plinthers would actually be freely-associating as a group in the shadow of the Athenian assembly. These aspects of *One and Other* suggest that not only were private commercial interests central to the 'public' plinth, but that plinthers' agency was seriously challenged on top of the plinth. Therefore, rather than recreating a freedom-inducing public realm using the model of direct democracy at the centre of the modern city, *One and Other* ended up mixing the private and the public and potentially curtailing citizens' political life, as Arendt warned.

One and Other in the Media

One and Other was impressive when it came to the media coverage it received. It was regularly in the local, national and even the international media. During the project, 1600 articles and reports were written about the project.[83] Local press tended to celebrate the project. This was particularly true when local newspapers featured local people. In such pieces, individuals from a region or city were featured as representatives of the local area going to London to represent the local community; for example, 'Scots taking over the plinth' was the headline used in the *Herald in Scotland*.[84] *The Manchester Evening News* covered Manchester plinther Ceri Aston.[85] *The Newcastle Journal* ran a piece about North Shields plinther Brenda Bertram.[86] The fact the local press featured local people is not surprising considering these newspapers' local remit. It is true to say however that the local press did not attempt to comment on the overall project, its meaning, deciding whether it was a good idea or not. Instead the local press concentrated on communicating the fact a member of their community was participating in the project.

Unlike the local press, the national media did not celebrate *One and Other*. Journalists for newspapers like the *Guardian* and the *Telegraph* were quick to notice *One and Other*, and they wrote comment pieces the day the project opened. Certain national publications were more supportive of *One and Other* than others. For example, the *Guardian*, published a weekly 'round-up' of plinthers, similar to Sky's programmes, and was active on Twitter using 'Plinth Watch' as a Twitter handle.[87] However, other than this example, most of the pieces published in the national media were critical of *One and Other*.[88] Louise Jury, the arts correspondent for the *Evening Standard*, wrote, even before *One and Other* opened, that 'those mad or exhibitionist enough' should

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[83] Statistical data comes from Artichoke's archives and website: "One and Other," Artichoke.
[84] Deborah Anderson, "Scots Who Are Taking Over Trafalgar Square," *The Herald*, June 15, 2009, accessed August 27, 2014, http://www.heraldscotland.com/harp-at-them-scots-who-are-taking-over-trafalgar-square-1.912569.
[85] Simon Donohue, "One and Other," *The Manchester Evening News*, July 6, 2009.
[86] "One and Other," *Newcastle Journal*, July 6, 2009.
[87] Alex Needham, "The Fourth Plinth: The Story So Far," *The Guardian*, July 7, 2009, accessed August 28, 2014, http://www.theguardian.com/artanddesign/2009/jul/07/fourth-plinth-one-and-other; and 'Plinth Watch' *Twitter*, accessed August 28, 2014, https://twitter.com/PlinthWatch.
[88] As confirmed by Louise Jury writing a round-up of opinion on *One and Other* in the Evening Standard: Louise Jury, "100 Days on the Plinth; as the Last of the Plinthers Quits Trafalgar Square, We Look at 2,400 Hours of Nudity, Drama, Protest–and Banality," *The Evening Standard*, October 14, 2009, accessed August 28, 2014, https://www.questia.com/newspaper/1G1-209619594/100-days-on-the-plinth-as-the-last-of-the-plinthers

express an interest.[89] Later, in the same paper, Simon Jenkins wrote: 'This is gibberish. If the plinth project is art, karaoke is grand opera and *Britain's Got Talent* is Hamlet.'[90] Ben Lewis wrapped up the *Evening Standard's* commentary by describing the project once it had opened as: 'predictable, unoriginal and boring'.[91] In the *Guardian*, columnist Mark Lawson, writing before *One and Other* opened, urged art goers to get back into the gallery: 'Participation has a role in attracting the young to high culture. But doing can never trump viewing.'[92] The irony was that eventually there was only a handful of young people on the plinth.[93] One of the most cited articles was *Guardian* arts writer Charlotte Higgins' piece titled, 'The Birth of Twitter Art'.[94] 'Twitter art' was how Gormley's colleague, Neil MacGregor, Director of the British Museum, had referred to *One and Other* at a speaker event during the project's launch week.[95] The *Daily Mail* was less critical of *One and Other* as an idea and enjoyed the plinthers as a populist symbol temporarily taking down British institutions, including the exclusive art world. Journalist Robert Hardman's piece headlined: '[i]t may be Art, darling. But it's not a patch on Nelson.'[96] The *Mirror* headlined an article, 'Britain's Plinth of Darkness.'[97] Perhaps the most negative remark, directed towards the plinthers themselves, came from the *Telegraph*, which ran a piece by Oxford-educated art historian Alastair Sooke with a headline that described *One and Other* as a 'showcase for a parade of nobodies.'[98]

This almost abusive level of comment, the devaluation of the work in most of the national press was followed by patchy coverage of the project in the art press. There

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[89] Louise Jury, "Volunteers Sought for Trafalgar Square's Fourth Plinth," *The Evening Standard*, February 26, 2009, accessed August 27, 2014, http://www.standard.co.uk/news/volunteers-sought-for-trafalgar-squares-fourth-plinth-6874853.html.
[90] Simon Jenkins, "Nothing More Than a Bad New Year's Eve Celebration," *The Evening Standard*, April 12, 2012, accessed August 27, 2014, http://www.standard.co.uk/news/nothing-more-than-a-bad-new-years-eve-celebration-6794134.html.
[91] Lewis quoted in "Bringing An End to 100 Days on the Plinth," *The Evening Standard*, accessed December 14, 2015, http://www.standard.co.uk/arts/bringing-an-end-to-100-days-on-the-plinth-6752853.html.
[92] Mark Lawson, "The Art of Persuasion," *The Guardian*, February 28, 2009, accessed August 27, 2014, http://www.theguardian.com/commentisfree/2009/feb/28/mark-lawson-art-society.
[93] Plinthers had to be sixteen or over to ascend the plinth.
[94] Charlotte Higgins, "The Birth of Twitter Art," *The Guardian*, July 8, 2009, accessed August 27, 2014, http://www.theguardian.com/commentisfree/2009/jul/08/fourth-plinthy-antony-gormley.
[95] Antony Gormley is a trustee of the British Museum. Neil MacGregor is the Museum's Director.
[96] Robert Hardman, "It May be Art, Darling. But it's Not a Patch on Nelson!," *The Daily Mail*, July 7, 2009, accessed August 27, 2014, http://www.dailymail.co.uk/debate/article-1197994/Not-patch-Nelson.html.
[97] Brian Reade, "Britain's Plinth of Darkness," *The Mirror*, July 9, 2009, accessed August 27, 2014, http://www.mirror.co.uk/news/uk-news/britains-plinth-of-darkness-405428.
[98] Alastair Sooke, "Trafalgar Square's Showcase for a Parade of Artless Nobodies," *The Telegraph*, July 7, 2009, accessed August 27, 2014, http://www.telegraph.co.uk/culture/art/5770705/Trafalgar-Squares-showcase-for-a-parade-of-artless-nobodies.html.

was one negative review of the work in the online version of *Art and America*, by the writer Marcia Vetrocq. There was one editorial text in the art magazine *Art Monthly*, but this amounted to a small review of the project, concluding:

> In reality, the whole project is just another example of the kind of risk-free, health and safety approved, highly administered experience that constitutes most public art today. *One and Other* is a perfect model of such practice, being populist, inclusive and above all participatory - pure New Labour. The real question is not whether *One and Other* can still be considered a work by Gormley but whether such projects are in fact art.[99]

Other journals simply didn't review the project. Most international art journals, such as *Artforum* and *Frieze,* do not like Gormley's work. Such a sweeping remark seems an odd thing to be able to write, but it is largely true. Gormley himself acknowledges the issue: '[t]here has been absolutely no critical interest in my work whatsoever . . . It's interesting to me, because I think I'm conducting quite radical, conceptually tight programmes of articulated experiments about the potential of the space of art.'[100] Supporting Gormley's remark, art journals and magazines do often say negative things about the artist and his work. For example, *Frieze* names Gormley's sculpture 'bombastic humanism'.[101] Widely read at the time, the satirical art blog *Cathedral of Shit* named *One and Other* winner of the prize for, 'Most Ludicrous Use of Production Funds'.[102]

There were also a series of essays commissioned for *One and Other's* catalogue. These essays were written by prominent writers either working in the field of art or a complementary discipline. Some were written before the artwork opened whilst others were written afterwards and able to reflect retrospectively on what had taken place in Trafalgar Square. Whilst these essays are not strictly speaking part of the artwork's reception, as they were specifically commissioned rather than independently written, they do offer insights into *One and Other*. As well as the commissioned essays, the catalogue contained photographs of the work 'in action', images of specific plinthers alongside some of their comments and a complete photographic thumbnail catalogue of the plinthers. The catalogue was designed in seven parts and each essay acts as the start of a chapter. In their essays writers highlighted the democratic nature of the *One and*

[99] Patricia Bickers, "Empty Plinth," *Art Monthly* 329 (2009): 12.
[100] J. J. Charlesworth, "Public Defender: Is Antony Gormley a Public Pleaser?," *Art Review*, 34 (2009): 100-105.
[101] Tom Morton, "Modern British Sculpture," *Frieze*, 138 (2011): 127, accessed August 28, 2014, http://www.frieze.com/issue/review/modern-british-sculpture/.
[102] "Home," Cathedral of Shit, accessed August 28, 2014, https://cathedralofshit.wordpress.com.

Other project. For example, Lee Hall claimed that *One and Other* was clearly a democratic gesture by Gormley, stating that the plinthers, 'will be able to express their own values unbidden by the artist and will be, presumably, often at odds with everything else the square stands for.'[103] Hall assumed that plinthers would be totally free to express themselves on top of the plinth and that plinthers would not be like the resounding visual identity of the square itself, the rulers or commanders of empire. Hans Ulrich Obrist saw *One and Other* and its plinth as a test site for participation. Darian Leader, differently to Hall, saw the plinthers as conduits for other people, those in the square and those at home, for example the family. Comments Leader on the plinthers: 'Rather than instructing the crowd, or telling them what to do–dance, talk, do yoga, etc.–they let themselves be open'.[104] Leader like Hall connected this with democracy and a particular kind of democracy that was about listening rather than speaking. Hugh Brody commented on the fact that to be a viewer of *One and Other* in Trafalgar Square was to be a citizen taking part in a public event. Summing up he said that to properly apprehend Gormley's work is, 'to find an aspect of ourselves that delivers a quite intense encouragement of self and society, both one and other. Which is what powerful art can do.'[105]

Overall, however, the general reception of the project and how the project was identified seemed to centre on a perceived watering down of the category art. If *One and Other* had its way art would no longer be about contemplation, aesthetic beauty, refined taste or quality. This was the trajectory the national media in particular seemed to take. Rejection of *One and Other* was not based on some of the challenges outlined in the previous section; for example, the difficulty plinthers had 'self realising' when on top of the plinth because of certain interests also competing with plinthers' own interests. Yet, perhaps this is the obscured reason why *One and Other* was rejected by the national media, because journalists, whilst not readily communicating it, thought that Sky had successfully taken over the plinth and therefore *One and Other* was just about commercial entertainment rather than being a legitimate art experience. One review of the project supports this thesis. It is an online review on the website for the art

[103] Lee Hall, "One and Other," in *One and Other,* ed. *Antony Gormley* (London: Jonathan Cape, 2010), 57.
[104] Darian Leader, "Being a Part of It," in *One and Other,* ed. *Antony Gormley* (London: Jonathan Cape, 2010), 316.
[105] Hugh Brody, "The Anthropology of Ourselves," in *One and Other,* ed. *Antony Gormley* (London: Jonathan Cape, 2010), 355.

magazine *Art in America*. Art writer Marcia Vetrocq understood *One and Other* as having a commercial end:

> For all the giddy air of an inclusive summer frolic, it's hard to shake the feeling that the Fourth Plinth has been hijacked. What had been conceived as a sort of open source artwork for a specific public context has been cut, packaged and branded to suit corporate interests, promoted as a must-watch, feel-good counterpart to the sort of carpet-bombing coverage TV gives to government scandals and celebrity deaths.[106]

This critique of the project supports the idea that writers writing on the project from a variety of standpoints didn't need to treat *One and Other* seriously, because it was only entertainment, something throwaway and light-hearted.

[106] Marcia E. Vetrocq, "Who's on Fourth?."

One and Other: The Second Introduction

As discussed in the previous section, there are many negative reviews of *One and Other*. Some reviewers did not agree that the project achieved its intended objective to collectively aid plinthers' self-realisation, others more broadly questioned *One and Other's* value, e.g. *One and Other* was thought to be just another mindless reality television production. These comments are not wholly incorrect. Gormley's vision for the plinth was too idealised. This section therefore moves towards a more thorough understanding of Gormley's project, not in terms of the artist's aspirations for it, but by addressing what *One and Other* actually was.

Importantly, and contrary to the claims of the majority of reviews of *One and Other*, Gormley's work was comprised of different things. This is in fact what Yannis Stavrakakis argues, possibly the only writer to properly account for *One and Other* with an extended article on the work.[107] Stavrakakis' article was written three years after the *One and Other* project closed and was published in the academic journal *Third Text*. In his article Stavrakakis addressed Gormley's work in a considered manner. What did Stavrakakis establish? Unlike the majority of media sources, Stavrakakis argued that *One and Other* was complex. This seems a simple point to make but when the majority of reviews concluded that *One and Other* was simplistic, not particularly meaningful or just a commercial exercise, it is unique. How does Stavrakakis come to his conclusion? Rather than seeing *One and Other* as one thing, for example solely producing and serving the interests of sponsor Sky, as Vetrocq claimed in her review, Stavrakakis understands *One and Other* as consisting of many identities. *One and Other* was 'a complex articulation of truth and untruth, conservatism and radicalism', stated Stavrakakis. Therefore, for Stavrakakis, and indeed for this thesis, *One and Other* did not preference one identity.

[107] Stavrakakis, "Challenges of Re-politicisation."

The image originally presented here cannot be made freely available via ORA because of copyright restrictions. The image was originally sourced at: https://www.indymedia.org.uk/en/2009/07/435400.html

Fig 10: Gerry Byrne participating in *One and Other*, 2009, Antony Gormley[108]

[108] Tim Dalinian Jones, "Save Vestas" 4th Plinth Protest, London – Pix-&-Vidz," digital image, *Indymedia*, July 31, 2009, accessed April 20, 2016, https://www.indymedia.org.uk/en/2009/07/435400.html.

Particularly important to Stavrakakis is a single plinther, Gerry Byrne (see Fig 10). Having been made redundant from Vestas, a Danish wind turbine manufacturer, Byrne used the plinth to protest her redundancy and to support the rights of her colleagues and workers' rights in general. *One and Other* and its plinth, says Stavrakakis, 'created a physical and virtual public space hosting and giving ground even to marginal voices that were struggling to be heard'. Stavrakakis describes *One and Other* as ultimately impure, opposed to a politics of re-foundation or rupture as found for example in the thought of Slavok Žižek.[109] He says, 'artistic practices, in their constitutive impurity, can intervene in the public space in a variety of different and conflicting ways, both hegemonic and counter-hegemonic'. Stavrakakis is therefore interested in *One and Other's* specific manifestation of impurity because for him it recognises politics as a constitutive act that is never complete. Impurity adds new identities into the political process which disturbs the political community as it is envisaged at a given moment. For Stavrakakis art is socially progressive because on an on-going basis, it develops new political identities. Therefore Byrne is important for Stavrakakis because she could be classed as a new political subject that *One and Other*, art, has acted as a platform for or has made visible.

Stavrakakis' review helps lay-out the start of an alternative reading of Gormley's project. Something most media reviews of the project failed to grasp, the plinth was not the only component of the *One and Other* project. In fact, *One and Other* was comprised of many components or, as Stavrakakis mentions, many identities. *One and Other's* physical components included the Portakabin in Trafalgar Square, a multipurpose space hosting the Artichoke team, Sky, the Wellcome Trust and plinthers. In it, plinthers arrived for and exited the project. Although not publically accessible, the Portakabin was a project component as much as the plinth was. It was not only a centre for logistical operations but was also where different project stakeholders met and it also acted as the base for documenting the project in a different way to Sky: in the Portakabin each plinther was interviewed for the Wellcome Trust's massive plinther

[109] To clarify the usage of pure and impure in the thesis, pure democracy is not the opposite of impure democracy. It is linked to direct democracy, something that tries to enact the etymological route of the term democracy, hence its 'purity'. It is also an aim of the thesis to reveal Gormley's rather idealistic aspirations and what is an unachievable from of democracy and corresponding form of society. Impure for Stavrakakis does not correspond to a type of democracy. Rather it describes artworks as never being of one identity and capable of containing many, both the minority and the mainstream. Artworks, especially contemporary (and probably participatory) artworks, are impure in the sense they combine identities that do not necessarily come together in other spheres of life or indeed are kept separate in other spheres of life.

archive and also had their picture taken for the project's posthumously produced catalogue.[110] Further to the Portakabin as a distinct component is Trafalgar Square itself. Gormley's aspiration for the *One and Other* project in part rested on a creative juxtaposition of plinthers and square, the former meant to develop into a new citizen-led community, the latter representative of hierarchical political order which the plinthers were meant to challenge. The square's role in the final artwork was important given Gormley's stated objectives.

Critics of the project, focused primarily on the plinth, and failed to discuss *One and Other's* online world. Digital or online project components were both controlled and organic. They included the project's website on which plinthers could post a profile and website visitors could comment, make commitments to watch specific plinthers and also edit archived plinth video.[111] Over the course of the project, the website attracted nine million hits. Online activity eclipsed viewing figures for Sky's *One and Other* television programmes. This demonstrates that the project website was an important component of the overall artwork and that it made a large contribution. As well as the project website, an 'online world' organically developed surpassing the more controlled official website. Here individual plinthers set up their own websites, which communicated their ideas for the plinth and explained how and why they had come up with their plinth hour.[112] As well as personal sites there were Facebook pages and groups, both official and unofficial versions. A number of Twitter accounts were created which were all devoted to the project. 160,270 tweets were sent during the project.[113] Mediation of the project– Sky's programmes, the live plinth stream, media reports and social media activity– meant a wide online discussion occurred across different platforms. Included here are the private communications of project fans who, having met on publically accessible online platforms like the project website, arranged to meet in closed online groups to discuss specific aspects of the project.[114]

[110] Antony Gormley, ed. *One and Other* (London: Jonathan Cape, 2010).
[111] "Home," One and Other.
[112] See for example Jill Gatcum's personal plinther website: Jill Gatcum, "Balloon from the Plinth," Jill Gatcum, accessed November 2, 2015, http://www.balloonfromtheplinth.co.uk.
[113] Availability of the social media activity that occurred around One and other is sparse. Unlike the main project website which was permanently archived by the British Library, the Facebook pages etc were not archived. Further to this, at the time Google's ability to search Twitter feeds was limited and so the vast amount of activity that did occur on platforms like Twitter is not viewable today.
[114] As detailed in an interview the author conducted with *One and Other* website designer, Lee Bryant: Lee Bryant, Interview with author.

Just as *One and Other* was comprised of physical and virtual components, many stakeholders also contributed to the project. Project stakeholders included Gormley and Gormley's studio, the Greater London Authority (GLA), Artichoke, Headshift and the Wellcome Trust. These stakeholders had responsibility for producing an aspect of the project, with the exception of the GLA whose officials primarily championed the project around the London political scene. Artichoke, an arts production agency specialising in large-scale public artworks, was the project's producer.[115] It had responsibility for professionally presenting the project to planners, collaborators and the media. It managed the project's logistics and was also responsible for the day-to-day running of the artwork. The website design company Headshift produced and managed the project website.[116] As mentioned, in the Portakabin the Wellcome Trust interviewed every plinther before they ascended the plinth. Each interview was recorded and then made permanently available as part of the Wellcome Trust's online research library.[117] As already discussed, Sky was the main sponsor of the project and managed the live screening of the plinth on the *One and Other* website. Sky also broadcast programmes on its Sky One and Sky Arts channels. Although these partners were new to the artist, and indeed new to each other, they were chosen because they had the potential to positively influence the project. For example, Gormley came across Headshift, the website designers, when he saw Headshift's work featured in a BBC documentary about participatory culture. Much of Headshift's early work was about devising and implementing online social networks that allowed individuals to 'self-represent'.[118] *One and Other* shared this exact aspiration. Similarly, Artichoke has a history of producing large-scale public events and *One and Other* wanted to be, and was, a large participatory artwork.

Several other stakeholders contributed to the project. These included the events firm Unusual, which helped engineer the netting structure secured halfway up the plinth.[119] JCB provided the diggers to hoist plinthers up onto the plinth. Other stakeholders included public relations agencies like Idea Generation.[120] There was also a semi-

[115] "Home," Artichoke, accessed December 20, 2014, https://artichoke.uk.com.
[116] "Home," Headshift, accessed December 20, 2014, https://www.headshift.com/about/social-business-design/.
[117] "One and Other," Wellcome Trust.
[118] Lee Bryant, Interview with author, Skype, Oxford, August 7, 2014.
[119] "Home," Unusual, accessed December 20, 2014, https://www.unusual.co.uk.
[120] "Home," Idea Generation, accessed December 20, 2014, https://www.ideageneration.co.uk.

realised plan to engage *One and Other* project 'ambassadors'.[121] These were high profile individuals tasked with publicising the project, particularly within and to their social circles. They included people like television presenter Vanessa Feltz and human rights lawyer Shami Chakrabarti. These individuals were chosen for their ability to appeal to sections of the UK population and to encourage a diverse group to apply for a place on the plinth. There was also a large number of project workers deployed on the ground once the project opened. During the project, approximately 55 project staff worked shift-work over a 24/7 period. These included an Event Manager, a Production Manager, Technicians and Communications Assistants. Therefore, as many project component parts can be said to have comprised *One and Other*, when it comes to the people involved, the stakeholders, the project was not only reliant on the plinthers and their activities but also on a whole host of other individuals and groups, some public and some not.

There were a total of 2400 places on the plinth and approximately 35,000 people applied for one of these places. To apply for a place prospective plinthers had to either live in the UK or have a UK residential address to apply from. The gender divide of the 2400 plinthers was approximately half male and half female. No one below the age of sixteen was allowed to apply. One of the project's objectives was to ensure that all UK regions were represented on the plinth. Therefore, the 2400 places on the plinth were systematically divided across each UK region.[122] The number of places a region was allocated depended on a region's population. For example, if you lived in the South East and applied for a place, you were trying to secure one of 334 places. If you lived in Wales it was one of 67 places. The selection of plinthers was done by computer algorithm. Other than the region quotas and a gender quota, once you had applied for a place there was no further selection mechanism and if you got a place it was simply down to luck. Plinthers were selected in four draws. The first two draws happened before the start of the project. The first draw was on 1st June, just over a month before the start of the project. Successful applicants were notified of their place by email and were also reminded closer to their plinth slot. Although the number is unknown, plinthers not showing up was a fairly regular occurrence. When this happened the

[121] Although there are references to ambassadors in project documentation the plan was not fully implemented. It is possible to find references online to the individuals and their ambassador role in *One and Other*, e.g. Vanessa Feltz: "Vanessa Feltz on One and Other," online video, *YouTube*, April 22, 2009, accessed August 2, 2015, https://www.youtube.com/watch?v=wPugC4gXWZw.

[122] The regions were the North West, the North East, Yorkshire, the East Midlands, the West Midlands, the East of England, London, the South East, the South West, Scotland, Northern Ireland and Wales.

ground team in Trafalgar Square went out into the square and the local vicinity to find replacement plinthers, ensuring there were no gaps on the plinth.[123]

Plinthers' cultural contexts varied. For example, some plinthers communicated their national identity on top of the plinth. During the project two plinthers from Scotland chose, separately, to fly the Scottish flag: Simon Rae and Russell Dalgleish.[124] These plinthers and their flag flying separated them from the geographic context of the plinth, London, and also any other plinthers who chose to communicate a different national identity, for example, Joe Madrid. Madrid used the plinth to celebrate his Philippine or 'pinoy' national identity and Usamah Khalid acknowledged his British identity and the fact he was proud to be British.[125] Plinthers came from a variety of professional backgrounds. There were a number of plinthers involved in education. As well as teachers there were also students. Other professional identities communicated on top of the plinth included a musician, a pub landlord, a business owner, an oil salesman, an unemployed person and many others. The plinther community, far from being one type of person, was made up of many different people, each with their own specific background which was communicated to different degrees on top of the plinth.

As part of the thesis a plinther sample was made with the aim of establishing who the plinthers were and what did they do whilst on top of the plinth. Even when there was a review of the project - and there were hardly any as known - plinthers' plinth hours were not acknowledged in any depth and often an image of a plinther was what communicated a plinth hour, a rather reductive analysis of a plinther's public offering. Therefore the sample is made up of 49 plinthers from across the project. Plinthers from each week of the project, as well as each day of the week and each time of day have been researched. Included in the sample are also the first, middle and last pre-plinth

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[123] Two examples of plinthers not applying in advance of the selection waves were Sandy Nairne and Samuel Sedgman.

[124] For Simon Rae's plinth hour see: "Big Travelling Dad," One and Other, accessed November 2, 2015, http://www.webarchive.org.uk/wayback/archive/20100223124445/http://www.oneandother.co.uk/participants/Big_Travelling_Dad. For Russell Dalgleish's plinth hour see: "Russell D," One and Other, accessed November 2, 2015, http://www.webarchive.org.uk/wayback/archive/20100223130412/http://www.oneandother.co.uk/participants/Russell_D.

[125] For Joe Madrid's plinth hour see: "Jiggy Joe," One and Other, accessed November 2, 2015, http://www.webarchive.org.uk/wayback/archive/20100223131608/http://www.oneandother.co.uk/participants/jiggyjoe. For Usamah Khalid's plinth hour see: "Usamah K," One and Other, accessed November 2, 2015, http://www.webarchive.org.uk/wayback/archive/20100223131116/http://www.oneandother.co.uk/participants/Usamah_K.

interviews, as they mark significant stages in the project. This means the sample successfully includes both popular plinth hours, e.g. lunchtime on a Saturday, as well as unpopular plinth hours, e.g. 3am on a Tuesday. The sample represents the entirety of *One and Other*, over three months of different plinthers ascending and descending the plinth. The individual plinth hour, public feedback on the plinth hour and pre-plinth interview have been studied for each plinther in the sample. This amounts to an in-depth investigation and understanding of the plinthers.

Why did plinthers apply? Many plinthers identified with the basic premise of the project: to create a portrait of the UK from the citizens themselves. Plinthers liked what they perceived to be a democratic gesture. Further to this, plinthers identified with and liked Gormley's work. More often than not they had seen Gormley's large-scale public sculptures and related to these personally. Said plinther Bernadette Whelan (see Fig 11), 'I'm a great fan of Antony Gormley's work for the beach (*Another Place*, 1997) and my dog is too–I think he's peed on every one (of the sculptures)'.[126] Some plinthers had quite specific reasons for participating in the project. Reasons given included using the project to support a charity, raising awareness about a particular social issue, remembering a loved one or someone who had died in difficult circumstances, getting over self-confidence issues, simply celebrating one's existence, doing it because a partner or loved one would like it and, equally, doing it because a partner or loved one had secretly entered them into the ballot, wanting to be associated with a Gormley artwork, thinking it was a once-in-a-lifetime opportunity, doing it spontaneously (especially if asked to fill a spare plinth spot on the day), using the plinth to support a professional role or as a publicity opportunity for a new or established business. Therefore, like the make-up of the plinthers, plinthers' motivations for applying to be a part of *One and Other* were diverse.

[126] Bracketed text author's own. Bernadette Whelan, "Pre-plinth Interview," by Michelle Owoo, Wellcome Trust, audio file, August 28, 2009, accessed December 20, 2014, http://film.wellcome.ac.uk:15151/mediaplayer.html?0056-0000-5642-0000-0-0000-0000-0&aud=1. For Whelan's plinth hour see: "Bernadette W," One and Other, accessed November 2, 2015, http://www.webarchive.org.uk/wayback/archive/20100223124205/http://www.oneandother.co.uk/participants/Bernadette_W.

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Fig 11: Bernadette Whelan participating in *One and Other*, 2009, Antony Gormley[127]

Who were the plinthers? When it comes to the plinth and what occurred on top of it, it is difficult to give one reading. Despite the restricted amount of space plinthers had on top of the plinth there were many different plinth hours. Whelan, mentioned already, brought humour and music to the plinth. In her pre-plinth interview she introduced herself: 'Helloooo. My name's Bernadette Whelan and I'm from Liverpool, the best place in the world!'[128] Whelan used the plinth as an opportunity to sing her favourite show tunes. On top of the plinth she was dressed in an evening gown and equipped with a stereo and microphone. Coming from Liverpool she made *One and Other* into a short mini-break, travelling by train with a group of friends and staying overnight in a hotel. Whelan's friends were all at the foot of the plinth as she ascended, and even joined in with some of the songs Whelan sang. The reason and meaning behind Whelan's plinth hour rested on a personal love of show tune music but also Whelan's line of work, singing therapy, which she did to help improve people's lives. Whelan clearly wanted to communicate her fun personality on top of the plinth, which she said was instilled in her at an early age in the foster home she grew up in: 'It was a house full of fun. One time we had four children from Pakistan and they stayed with us for a year.'[129] It was important Whelan's plinth hour was successful, said Whelan: 'I want it to be right. I want to be at my best.'[130]

Plinther Claire Forno communicated when asked about what she would be doing on top of the plinth: 'I'm going to have a good old English holiday. I love my holidays.'[131]

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[127] "SSE Student Bernadette Whelan Conquers the Plinth!," digital image, *Crescendo*, accessed April 20, 2016, http://www.crescendo-uk.com/news/sse-student-bernadette-whelan-conquers-plinth/.
[128] Bernadette Whelan, "Pre-plinth Interview".
[129] Ibid.
[130] Ibid.
[131] Claire Forno, "Pre-plinth Interview," by Tim Owen Jones, Wellcome Trust, audio file, September 9, 2009, accessed November 24, 2015,

Interestingly Forno had heard about Gormley's project on the radio, when listening to the radio drama The Archers, which *One and Other* had rather miraculously appeared on. On top of the plinth Forno dressed in a summer outfit and brought a deck chair to sit on, as well as a bucket and spade. Although Forno's plinth hour was like Whelan's, good fun, there was a more serious message behind it. It was about Forno communicating that she really enjoyed the personal benefit of going away and having a break, but also sharing this time with her family and also, communicating that it was important everyone got the chance to go away on holiday, no matter what their background. Here, as part of her plinth hour, Forno supported the organisation The Family Holiday Association.[132] The Family Holiday Association is a charity that funds days out and short breaks for families from disadvantaged backgrounds or those who simply cannot afford to go away.

David Anthony Gooding, a London-based singer-songwriter, used the plinth primarily as a publicity platform for his music, explaining his reasons for applying: 'I must admit, it's a bit selfish of me. It's a question of publicity.'[133] Gooding plugged his album both in his pre-plinth interview and on his *One and Other* plinther profile. On top of the plinth he also announced his upcoming gigs. His plinth slot was at 1am on Saturday 15th August and he therefore had a spot at a time when Trafalgar Square would be less busy than normal but also a spot where his direct audience would be on nights out and perhaps more willing to stop and listen to some music. However there was also the possibility of nobody stopping to listen and Gooding reflected the two-sided nature of his allocated time slot in his pre-plinth interview: 'I've got a song about London and I'm going to try and convert London to not drinking.'[134] On top of the plinth Gooding armed with guitar sang a number of songs and people did stop to listen. Gooding stayed on the plinth even when the JCB digger came to take him off, as he had not quite finished one of his songs. Gooding used his plinth hour primarily to share his music abilities and sang for the full hour. In his pre-plinth interview however he shared more of his background, for example explaining that his whole family had moved to England

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http://search.wellcomelibrary.org/iii/encore/record/C__Rb1945999__SForno__Orightresult__X6;jsessionid=87A8EFB0A12DB9116401A1DCF9872DE3?lang=eng&suite=cobalt.

[132] "Home," The Family Holiday Association, accessed November 24, 2015, http://www.familyholidayassociation.org.uk.

[133] David Anthony Gooding, "Pre-plinth Interview," by Kate Rowles, Wellcome Trust, audio file, August 8, 2009, accessed November 24, 2015, http://search.wellcomelibrary.org/iii/encore/record/C__Rb1974334__SGooding__Orightresult__U__X6?lang=eng&suite=cobalt

[134] Gooding, "Pre-plinth Interview."

from the West Indies in 1964. He explained that he comes from a large family and that his father had been successful in the West Indies partly because of his 'white skin'.[135] When asked about racism in the UK by pre-plinth interviewer Kate Rowles he reflected the question back: 'I think it's the same as being a woman. Women have been subjugated for a long time.'[136]

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Fig 12: Emma Burns participating in *One and Other*, 2009, Antony Gormley[137]

Emma Burns (see Fig 12) used her plinth hour and indeed the plinth as a live memorial. On top of the plinth she read out the names of those who lost their lives in the Hillsborough football stadium disaster of 1989 where 96 people died due to over-crowding. Burns' plinth hour was used to raise awareness about the incident and to support the organisations that still work on behalf of the families of those who lost their lives, for example Hillsborough Justice Campaign and The Hillsborough Family Support Group.[138] Said Burns: 'It still is a big thing and it needs to be finalised.'[139] What was unique about Burns' live memorial was her wish to remember not just names but

[135] Ibid.
[136] Ibid.
[137] "Fourth Plinth is Finally Empty," digital image, *Times of Malta*, October 15, 2009, accessed April 20, 2016, http://www.timesofmalta.com/articles/view/20091015/world/fourth-plinth-is-finally-empty.277486.
[138] For the Hillsborough Justice Campaign see: "Home," Hillsborough Justice Campaign, accessed November 24, 2015, http://www.contrast.org/hillsborough/. For the Hillsborough Family Support Group see: "Home," Hillsborough Family Support Group, accessed November 24, 2015, http://hfsg.co.uk.
[139] Emma Burns, "Pre-plinth Interview," by Alexandra Donaldson, Wellcome Trust, audio file, October 14, 2009, accessed November 24, 2015, http://search.wellcomelibrary.org/iii/encore/record/C__Rb1967566__Semma%20burns%20one%20and%20other__Orightresult__U__X1?lang=eng&suite=cobalt.

the actual lives of those deceased, 'their passions, wishes and aims'.[140] Equally, though, Burns' plinth hour was about overcoming some of her own fears. In her pre-plinth interview she explained that she had a fear of public speaking. She also shared the fact that she had had cancer at the age of 21 and that had meant she missed a few things. Strong personal drive was also something that came through in her interview. When asked about how her cancer diagnoses affected her Burns replied: 'Not that much. The main thing that upset me was that I had Madonna tickets and the doctor said I couldn't go.'[141]

Nigel Shilton's plinth hour was overtly political. Shilton used the plinth to campaign for environmental awareness and what he saw as both a positive and negative moment in history: 'It's almost 40 years since they managed to photograph the planet and that started the environmental movement as we were able to see it [the planet].'[142] Expressing the view that societies globally had come along way, Shilton also communicated in his pre-plinth interview that there was still a lot to be done: 'Half the population are doing their best and the other half don't give a shit.'[143] Perhaps, like Gooding, there was a clear difference between Shilton's pre-plinth interview and his plinth hour, as each was used in a different way. On top of the plinth Shilton campaigned about the importance of being environmentally aware by inflating a blow-up globe gradually, over the course of his plinth hour. Interestingly Shilton's campaigning was not based on speech but in the image he created on-top of the plinth and the image that would be disseminated online and in the media. Talking about his aims for the plinth Shilton said that on top of the plinth: 'I really don't want to chat because we all know the facts. I just want images. I think images are really important. That's grown since I found out that I was going to take part.'[144]

[140] Ibid.
[141] Ibid.
[142] Nigel Shilton, "Pre-plinth Interview," by Michelle Owoo, Wellcome Trust, audio file, November 10, 2009, accessed November 24, 2015, http://search.wellcomelibrary.org/iii/encore/record/C__Rb1950407__Snigel%20shilton__Orightresult__U__X3?lang=eng&suite=cobalt.
[143] Ibid.
[144] Ibid.

The image originally presented here cannot be made freely available via ORA because of copyright restrictions. The image was originally sourced at: http://www.telegraph.co.uk/culture/culturepicturegalleries/5758367/Living-sculpture-Antony-Gormleys-One-and-Other-Trafalgar-Square-fourth-plinth-project-begins.html

Fig 13: Rachel Wardell participating in *One and Other*, 2009, Antony Gormley[145]

Were all plinth hours successful? Some plinth hours didn't go according to plan or individual plinthers didn't necessarily utilise the plinth in a noticeable way. For example, the first plinther to ascend the plinth, Rachel Wardell (see Fig 13), didn't come across as that 'self-expressive' in her NSPCC branded uniform with her insistence on being, 'just a stay-at-home Mum'.[146] On top of the plinth Wardell didn't look confident or happy. If it hadn't been for the fact that she was the first plinther to ascend the plinth and therefore was always going to receive a lot of media coverage, within the mass of plinthers, Wardell may have never been singled out. However, if there were 'unsuccessful' plinthers there were also those who managed to use the plinth in such a way that they maximised their impact. Benedict Sheehan used four hundred balloons to gradually construct a sculptural tower floating above the plinth that eventually partly obscured the facade of the National Gallery.[147] Sheehan's balloon tower, as well as a floating sculpture, also acted as a digitally encrypted message. Each group of red and

[145] Heathcliff O'Malley, "Living Sculpture: Antony Gormley's One and Other Trafalgar Square Fourth Plinth Project Begins," digital image, *Telegraph*, accessed April 20, 2016, http://www.telegraph.co.uk/culture/culturepicturegalleries/5758367/Living-sculpture-Antony-Gormleys-One-and-Other-Trafalgar-Square-fourth-plinth-project-begins.html.
[146] See: Emma Burns, "Pre-plinth Interview," by Alexandra Donaldson, Wellcome Trust, audio file, October 14, 2009, accessed November 24, 2015, http://search.wellcomelibrary.org/iii/encore/record/C__Rb1967566__Semma%20burns%20one%20and%20other__Orightresult__U__X1?lang=eng&suite=cobalt.
[147] See: "Benedict," One and Other, accessed November 2, 2015, http://www.webarchive.org.uk/wayback/archive/20100223130333/http://www.oneandother.co.uk/participants/Benedict.

green balloons he let float into the air above the plinth represented a letter in binary code form. Viewers were left to decode the sculptural tower, albeit only if they recognised or previously knew about the collection of balloons disseminating binary code. Poetically Sheehan had agreed the message the balloons disseminated in conversation with his daughter prior to his plinth hour. The message was therefore a secret between father and daughter and a future community made from those willing and able to decode what was represented in the balloons.

Overall then, there was not one type of plinth hour but rather different types. There were also many sides or aspects to a plinther's plinth hour. Sometimes personal stories were behind a plinth hour. Sometimes politics emerged, incidentally and on occasion overtly and purposefully, for example in Shilton's plinth hour. Acknowledging the pre-plinth interviews enables a fuller picture of each plinther to emerge. Arguably, the pre-plinth interviews compensated for the reductive aspects of the plinth and the plinth's particularised dissemination. What is interesting about watching and listening to each plinther is that it is difficult to disassociate plinthers' personal or private lives from their more public collective aspirations. Often both are as important as each other.

Although overall the *One and Other* project hoped to platform a new plinther community, like other aspects of the project the plinther community emerging from *One and Other* was not without its problems.[148] A central challenge here was the way *One and Other* mixed notions of community. On the one hand *One and Other* wanted to be a representative picture of the UK. Over time, the entirety of the plinth, all 2400 plinthers, amounted to a sample of UK society at a particular moment in time, in the year 2009. On the other hand was, as mentioned, Gormley's wish to use the plinth to develop a new community. Although in some ways representative of the UK population because of a fairly strict selection quota, this was a future community that would develop over the course of the project. It was therefore impossible to know what this community was

[148] In this thesis, the term 'community' refers to the grouping of plinthers inaugurated by *One and Other*, as well as the community groups that were present inside and outside of the artwork. It also refers to the potential of a future community made by plinther citizens – one of Gormley's wishes was for *One and Other* to be generative. Like the term democracy, community as a term is not singular and can be used to mean different things. Members of a political community may be equal, or not. It is not the case either that community means a corresponding communal approach to life. Further to this, political communities are often exclusionary and involve the distinguishing of an outside to affirm an internal togetherness. Jean Luc Nancy argues for the impossibility of community today, asking if it is really possible to have a 'with' in a world ravaged by war and increasing inequality. See, Jean Luc Nancy, "The Confronted Community," *Postcolonial Studies*, vol. 6, no. 1 (2003).

before the project opened. Embedded within the project brief were in fact two different understandings of community. *One and Other* seemed to be both about picturing current UK society and then also using the space of art to develop a community not yet pictured. This then made it difficult for a coherent and identifiable community to emerge from the plinth.

This dual understanding of community affected the plinthers' plinth hours. Were plinthers to ascend the plinth and stand still, eventually forming into a portrait of the UK? Or were plinthers to ascend the plinth tasked with creating a new world? Were plinthers passive or active participants? *One and Other's* different understandings of community were reflected in the plinth hours themselves. Plinthers used the plinth to speak of the communities they came from and to create new communities. Many plinthers used the plinth to speak of the voluntary associations that comprised their day-to-day lives. Intriguingly here, the plinth's purpose, or what seemed to be the plinth's purpose, was the framing of community. On the plinth, Alan Popplewell demonstrated his first aid skills, the skills he had learnt through membership of St John's Ambulance, a charity specialising in non-emergency first aid services.[149] Popplewell did not focus on recruiting new members to St John's. Neither was he looking to start a new first aid group. In his pre-plinth interview, Popplewell spoke passionately about his involvement in St John's and overall it can be claimed that Popplewell used the *One and Other* project to recognise St John's, the people involved and the way the organisation, upon his retirement, had enabled him to continue his strong sense of civic duty. Tessa Miles, a history teacher from Watford, staged a teddy bears' picnic on top of the plinth.[150] All of the bears used in the picnic had a particular story and came from a specific place. Miles thus created a fictional community on top of the plinth, but also pointed to a real network of places and individuals: her family network. Listening to Miles' pre-plinth interview one learns that the reason one of her bears is named Reg is because at the age of three Miles received that bear from her Uncle Reg.[151] It was off the plinth not on top of it where Popplewell practised his sense of civic duty; indeed, where he 'self-

[149] See: "Alan," One and Other, accessed November 2, 2015, http://www.webarchive.org.uk/wayback/archive/20100223131110/http://www.oneandother.co.uk/participants/Alan.
[150] See: "Tessa Miles," One and Other, accessed November 2, 2015, http://www.webarchive.org.uk/wayback/archive/20100223124212/http://www.oneandother.co.uk/participants/Tessa_Miles.
[151] Tessa Miles, "Pre-plinth Interview," by Kate Rowles, Wellcome Trust, audio file, August 24, 2009, accessed December 21, 2014, http://film.wellcome.ac.uk:15151/mediaplayer.html?0056-0000-5653-0000-0-0000-0000-0&aud=1.

realised'. This is similar to Miles, who used her teddy bears to demonstrate that the community of family was important to her. Both are about something shown on the plinth standing in for a specific community off the plinth.

Another example of community, this time more direct, was plinther Paul Sample who recognised that teenagers and children would have liked to have ascended the plinth, but were not allowed to do so as *One and Other* had a minimum age requirement of 16.[152] Motivated by this exclusionary aspect to *One and Other,* Sample collected poetry and prose from different school children around the country and then read the writings out on top of the plinth. Elliott Rennie, a keen sports enthusiast, focused on the square during his plinth hour.[153] He did not use the microphones and cameras that connected to those watching online or at home. With the London Olympics due to come to London, Rennie orchestrated a 'plinth olympics'. Equipped with his own megaphone the plinth became similar to the umpire's chair at a sports event, a position raised above the crowd that could be used to communicate with and direct participants. Having devised different games on top of the plinth Rennie communicated each game and their rules and encouraged those in the square to participate, which they did in fairly large numbers. Despite the small area granted to each plinther Rennie was able to demonstrate his devised sports on top of the plinth, whilst not falling off. Creating a community of spontaneous participants did not contribute to the political plinther community Gormley had envisaged. It did however amount to a fun, temporary plinth hour and from the height of the plinth a plinther attempting to activate something larger than himself. Rennie's actively communal plinth hour and Popplewell's more illustrative plinth hour about a community off the plinth, demonstrate how *One and Other's* different understandings of community, embedded in the project brief, were eventually practised on the plinth. The different interpretations of community on top of the plinth add further nuance to Gormley's project. On top of the plinth, community meant different things to different people. That *One and Other* allowed that different

[152] For Sample's pre-plinth interview see: Paul Sample, "Pre-plinth Interview," by Alexandra Donaldson, Wellcome Trust, audio file, October 3, 2009, accessed December 20, 2014, http://film.wellcome.ac.uk:15151/mediaplayer.html?0056-0000-6598-0000-0-0000-0000-0&aud=1. For Sample's plinth hour see: "Paul S 2," One and Other, accessed November 2, 2015, http://www.webarchive.org.uk/wayback/archive/20100223123131/http://www.oneandother.co.uk/participants/Paul_S_2.

[153] "Elliott," One and Other, accessed November 18, 2015, http://www.webarchive.org.uk/wayback/archive/20100223124425/http://www.oneandother.co.uk/participants/Elliott.

interpretations of community was a good thing, because it resisted the all-too-easy and problematic end of forcing different plinthers into one pre-conceived group.

The image originally presented here cannot be made freely available via ORA because of copyright restrictions. The image was originally sourced at: http://a-mphotography.typepad.com/blog/2009/09/the-4th-plinth-antony-gormleys-one-other-an-early-start.html

Fig 14: Night view, *One and Other*, 2009, Antony Gormley[154]

[154] "The 4th Plinth - Antony Gormley's One & Other - an early start," digital image, *A&M Photography*, September 11, 2009, accessed April 20, 2016, http://a-mphotography.typepad.com/blog/2009/09/the-4th-plinth-antony-gormleys-one-other-an-early-start.html.

How might some of the other challenges to come out of the project be understood? As well as there being different interpretations of how the plinth might channel community, which impacted *One and Other's* overall ability to coherently make a community of plinthers, the plinth's design did not immediately engender communal expression. As is known, one of the project's perceived negatives was the plinth's atomising and segregating effect. Due to its singular nature – one plinther going up at a time – it actually separated rather than joined plinthers (Fig 14 shows how plinthers were isolated on-top of the plinth, particularly at night). This made plinthers coming together as a community difficult or, at least, particular. The plinth also sometimes stymied plinthers' communication and disabled plinthers' ability to communicate with their audience in the square. Equally, the square and home-based audiences found it difficult if not impossible to communicate with plinthers. Yet, just as these issues can be seen as a fault in the overall project design, especially given the project's original collective premise, in some ways these 'faults' actually benefited the plinthers. How? Paradoxically, the plinth's strange public nature, a kind of half-public, gave each plinther, alone on top of the plinth and not always seen or heard, a degree of privacy. This raises the question, what was the value and role of privacy in *One and Other*? This is a very different line of enquiry compared to the original basis of *One and Other* as something wholly public.

The image originally presented here cannot be made freely available via ORA because of copyright restrictions. The image was originally sourced at: http://www.telegraph.co.uk/culture/culturepicturegalleries/5758367/Living-sculpture-Antony-Gormleys-One-and-Other-Trafalgar-Square-fourth-plinth-project-begins.html?image=3

Fig 15: Jason Clark participating in *One and Other*, 2009, Antony Gormley[155]

[155] Press Association, "Living Sculpture: Antony Gormley's One and Other Trafalgar Square Fourth Plinth Project Begins," digital image, *Telegraph*, accessed April 20, 2016,

Plinthers Samantha Rowley and Jason Clark (see Fig 15) in fact illustrate the private aspects of what was advertised as a very public project.[156] Both plinthers refused what they perceived to be the project's desire to encourage plinthers to be entertaining.[157] Instead of fulfilling what they saw as *One and Other's* convergence with reality television, they chose not to perform 'publically': Clark stood still and simply enjoyed the view and Rowley staged a party for herself. On top of the plinth, Clark could have been sneaking a view from a private balcony and Rowley could have been in an enclosed garden, at a party for one. These plinth hours were different to those of the plinthers who simply failed to communicate or failed to understand the plinth's odd architecture. These were specific refusals to communicate and this refusal to communicate obviously impacted Sky's prerogative to produce entertaining content for its television programmes. At times, privacy incorporated into a plinther's plinth hour became a mechanism that went some way to protecting plinthers from being appropriated by Sky. The degree of authorship and project direction given to Sky was a key criticism of the project made by Vetrocq. However if plinthers could not be heard then, equally, they would be quite redundant as entertaining content for Sky's television programmes. By using their plinth hours in the way that they did, Clark and Rowley acknowledged the limitations of the plinth, limitations that challenged the project's overall premise to platform plinthers' 'self-realisation'. These private aspects to *One and Other* may be seen as an interesting nuance to the overall project and will be contemplated further.

This alternative take on *One and Other* by plinthers themselves is part of the re-investigation of *One and Other* that is at the centre of this thesis. Overall, this section has started to understand *One and Other* in a different way to most reviews of the project. Central to this is an attempt to unpack the artwork and the project's broader

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http://www.telegraph.co.uk/culture/culturepicturegalleries/5758367/Living-sculpture-Antony-Gormleys-One-and-Other-Trafalgar-Square-fourth-plinth-project-begins.html?image=3.

[156] For Rowley's plinth hour see: "Sammy R 1," One and Other, accessed November 2, 2015, http://www.webarchive.org.uk/wayback/archive/20100223130606/http://www.oneandother.co.uk/participants/Sammy_R_1. For Clark's plinth hour see: "Jazzae," One and Other, accessed November 2, 2015, http://www.webarchive.org.uk/wayback/archive/20100223122030/http://www.oneandother.co.uk/participants/Jazzae.

[157] For Rowley's pre-plinth interview see: Samantha Rowley, "Pre-plinth Interview," by Paula Testa. Wellcome Trust, audio file, September 1, 2009. Accessed November 2, 2015, http://film.wellcome.ac.uk:15151/mediaplayer.html?0056-0000-5836-0000-0-0000-0000-0&aud=1. For Clark's see: Jason Clark, "Pre-plinth Interview," By Verusca Calabria. Wellcome Trust, audio file, 06.07.09, accessed December 20, 2014, http://film.wellcome.ac.uk:15151/mediaplayer.html?0056-0000-4469-0000-0-0000-0000-0&aud=1.

context. As can now be established, *One and Other* had many components. It was not just a plinth. It was bound up in physical *and* virtual space. It included different stakeholders, all of whom contributed to the project and affected what it eventually was. Because it was many things, to make an analysis of the project based solely on the plinth, which is what most reviewers did, is a mistake. It is to miss many aspects of *One and Other*. The fact *One and Other* consisted of many components makes it difficult to give one reading of the project. It becomes difficult to conclude that the project was about one thing, e.g. the plinthers and their communal expression or, perhaps, the commercial prerogatives of Sky, as Vetrocq argued. What is possible to conclude is that overall *One and Other* was quite unlike the way most reviewers described it, because rather than being one-dimensional it was complex and plural. *One and Other's* reality also did not fit succinctly with Gormley's project aspirations. Rather than being mainly about the plinthers and their 'self-realisation', *One and Other* was a multi-faceted space made up of different stakeholders and interests. These stakeholders and their interests were part of the *One and Other* artwork, each attempting to develop their interest in the same space.

What does *One and Other's* plurality and complexity mean? How should *One and Other* be contextualised given the new description this thesis has progressed? If it is not 'Twitter art', what is it?[158] Equally, if it is not a contemporary form of direct democracy, what broader theoretical base adequately recognises Gormley's artwork? To advance a fuller and indeed more critical understanding of *One and Other* what is needed is a contextual device that has the ability to recognise many things, and something that not only affirms *One and Other's* complexity and plurality but explains the overall meaning and value of this complexity and plurality. With this in mind the next section introduces the concept of civil society and finds that it is well suited to aiding the contextualisation of Gormley's project in such a way that the artwork as whole can be properly and fairly accounted for.

[158] Higgins, "The Birth of Twitter Art."

Civil Society

Civil society has a long and rich history so giving a simple description of it is difficult. As a concept it can be understood as a series of responses to a problem. Michael Edwards describes the problem as, 'the question of how to live together peacefully reconciling our individual autonomy and collective aspirations.'[159] Similarly, Adam Seligman claims that civil society is, 'the perduring question of how individual interests can be pursued in the social arena'.[160] Civil society is an overarching plan of and for society that tries to resolve the fact that citizens have individual *and* collective needs.

Civil society developed out of historical European revolutions, and the Enlightenment focus on reason and man's autonomy. This new emphasis on man's ability to govern himself and to contribute to the governing of society through reason presented the need for a new model of society. Again Edwards comments, '[t]he dominant theme in this debate was the value of voluntary associations in curbing the power of centralising institutions, protecting pluralism and nurturing constructive social norms, especially ''generalised trust and cooperation''.[161] Scottish philosopher Adam Ferguson was one of the first to contribute to the idea of civil society with his idea of the 'polished society'.[162] Ferguson claimed that, having found their unique interest, in the polished society individuals entered into a larger social structure maintaining their role and therefore contributing to the structure's proper functioning.

Even early on, for example in Ferguson's thought, the individual and their place in the collective was central to civil society and, in a corresponding way, so has been the notion of private and public domains. Importantly civil society's understanding of these domains differs from previous understandings. Whereas the private domain in ancient Greece, the home, was primarily a place to fulfill bodily needs, the private domain in civil society contributes to the founding of individual autonomy, that is the individual's ability to think and reason without coercion. As Seligman says, 'it is the very existence of the private subject that makes civil society possible at all'.[163] The basic contention

[159] Michael Edwards, *Civil Society* (Cambridge: Polity, 2004), 6.
[160] Adam Seligman, *The Idea of Civil Society* (Princeton: Princeton University Press, 1995), 1.
[161] Edwards, *Civil Society*, 7. Pluralism amounts to spreading power across citizen groups, as well as developing citizens' propensity to develop their identities inline with the different identities around them.
[162] Adam Ferguson, "An Essay on the History of Civil Society," in *The Civil Society Reader*, eds. Michael W. Foley and Virgina A. Hodgkinson (Hanover: University Press of New England, 2003), 54.
[163] Seligman, *The Idea of Civil Society*, 5.

here is that individual autonomy cannot develop without privacy. Yet despite this emphasis on the private subject and privacy, civil society is a way of realizing individual interest *through* association. It therefore combines public and private realms by giving each a specific function. In civil society individuals attain their end goals as part of a differentiated network of relations. This encourages trust to develop across a complex web of association and ensures that peaceful co-existence is maintained.

An important point to comprehend is that civil society is not one theory simply applied and re-applied. It has been interpreted differently throughout its development. Public and private domains, as well as individual and collective interest, have been emphasized in different ways. Durkheim emphasized the social individual and the need to create and belong to community.[164] Adam Smith developed the concept of the 'invisible hand', an automatic structuring of the social order and a byproduct of individuals firstly pursuing their own discrete interests, communal or otherwise.[165] Durkheim and Smith provided just two of the models which have in different ways provided a ground for civil society to develop. Posed together they suggest two routes to how civil society's end can and has been achieved.

In the modern world the public and private domains lost their independence, moving closer together, which affected civil society. As mentioned previously, Hannah Arendt explained this transformation as the rise of the social, in which 'professionalization' meant that rather than pursuing authentic individual interest, citizens were forced to adopt all-encompassing professional identities effectively stymying individual autonomy. The reality of this development is reflected today in the ubiquitous first question at social events: What do you do?[166] Of course this question implies that identity *is* what individuals do professionally. Here Seligman has a different explanation, arguing that the quest for citizenship rights forced the individual citizen to develop abstractly, without a social identity.[167] This problem was also addressed by Max Weber and his 'iron cage' concept which described how the development of public rights had the effect of privatizing values.[168] More recently and adding to the discussion

[164] Émile Durkehim, *Sociology and Philosophy* (New York: Free Press, 1974).
[165] Adam Smith, *An Inquiry into the Nature and Causes of the Wealth of Nations* (London, 1892).
[166] Arendt, *The Human Condition*, 46.
[167] Says Seligman, 'the ethical solidarity realized or attained through the universalization of citizenship voids the area of shared public space of any value attributes independent of the individuals inhabiting that space.' Seligman, *The Idea of Civil Society*, 132.
[168] Max Weber, *The Protestant Ethic and the Spirit of Capitalism* (London, 1965).

has been the acutely personal or private being pursued publically or politically. In 1970 Carol Hanisch coined the phrase 'the personal is political', which became a key slogan for 'second-wave' feminists.[169] Today, abortion, an intensely private issue over one's body, the female body, is one of the most fiercely debated public topics. Underlying this example is the basic problem that Arendt, Seligman and Weber individually comment on. The 'abstracting' the modern world has performed on the individual has led to the loss of values and has encouraged a social field to develop that is open to forms of domination. One example with feminism in mind is patriarchy as a dominating force or hierarchical structuring of society.

Civil society's perceived inability to challenge incidences of homogeneity may be the reason some argue that today civil society is not particularly useful. Civil society has been described as the 'chicken soup' of the social sciences,[170] and a 'catch-all concept'.[171] It has therefore been devalued. Having said this, civil society is still referred to and advocated by many. Civil society has been thought to assist the democratic development of former socialist countries. In these new and therefore fragile societies civil society has been seen to develop the relations, solidarity and norms that have contributed to and supported the flourishing of democratic society.[172] Also important to more recent discussions of civil society are the ideas of Arato and Cohen. Their study questions the notion that civil society is peaceful. *Civil Society and Political Theory* emphasized the structural importance of social movements and civil society's true link to democracy.[173] Here contemporary phenomena like the global Occupy movements are interesting because they help illustrate Arato and Cohen's thesis that democratic legitimacy stems from the work and community building of social movements.

Carolyn Elliot's description of civil society as, 'the arena of community meetings and street corner activity, clubs and churches, sabhas and samjas, professional associations and unions, social movements and community action groups' expands the definition of

[169] Carol Hanisch, "The Personal is Political," *Notes from the Second Year: Women's Liberation* (1970), accessed October 13, 2015, http://carolhanisch.org/CHwritings/PIP.html.
[170] Nancy L. Rosenblum and Robert C. Post, ed. *Civil Society and Government* (Princeton; Oxford: Princeton University Press, 2002), 23. 'Chicken soup' refers to the fact civil society might be made from so many things that it is not particularly useful or insightful as a social theory.
[171] Salvador Giner, "Civil Society and its Future," in *Civil Society: Theory, History, Comparison*, ed. *John Hall* (Cambridge: Polity, 1995), 301.
[172] Peter Wagner, ed. *The Languages of Civil Society* (New York; Oxford: Berghahn Books, 2006), 1. And: Sudipta Kaviraj and Sunil Khilnani, *Civil Society: History and Possibilities* (Cambridge: Cambridge University Press, 2001).
[173] Jean L. Cohen and Andrew Arato, *Civil Society and Political Theory* (Cambridge, Mass; London: MIT Press, 1992).

civil society.[174] These small groups focused on self-organising citizens are often developed from the 'grass roots'. Their informality is not a marker of their disorganisation but rather of how they are centred on self-generating active citizenship, the driving force behind a specific social movement, for example. 'Third way' civil society is different because the state is not simply a legal guarantor of civil society but an active participant in it encouraging community and representation. Today civil society can be a combination of both, informal and formal structuring, organised from both above and below. John Keane therefore perceives civil society as,

> an ideal-typical category that both describes and envisages a complex and dynamic ensemble of legally protected non-governmental institutions that tend to be non-violent, self-organizing, self-reflexive, and permanently in tension with each other and with the state institutions that "frame", constrict and enable their activities.[175]

In Keane's description is both the 'ideal' of social movements and the 'typical' functioning of developed NGOs. Here civil society is a space for future association, but also, a set of already developed associations.

Whichever description is emphasised, civil society is a response to the basic problem outlined at the beginning of this section: what social plan will attempt to reconcile individual autonomy and collective needs. Central to this is civil society as a plural and pluralising entity. As Edwards comments, early on the different associations of civil society were thought to protect pluralism. Of course the fact that civil society is a space for many associations and interests automatically means it is plural. The question 'how plural' remains and will be discussed later in the thesis. Keane sheds light on civil society's ability to pluralise:

The members of every past and present civil society – and, by definition, every imaginable civil society of the future – are tangled in self-spun webs of normative meanings. Civil society so conceived contains many and varied, often competing sets of values and valued ways of living that exist side by side, or pass through, each other.[176]

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[174] Carolyn M. Elliot, "Civil Society and Democracy: A Competitive Review Essay," in *Civil Society and Democracy, a Reader*, ed. *Carolyn M. Elliott* (Oxford; New York: Oxford University Press, 2003), 8.
[175] John Keane, *Civil Society: Old Images, New Visions* (Cambridge: Polity, 1998), 6.
[176] John Keane, *Global Civil Society* (Cambridge: Cambridge University Press, 2003), 196.

Here Keane outlines the plural nature of civil society but also its pluralism when he comments on how the values (and interests) constituting civil society 'pass through' one another. What is suggested is that civil society is transformative because there is always the potential for dynamic interaction between civil society's many differences.[177] Keane continues, this time outlining the larger effect of civil society's associations:

> These non-governmental institutions and actors tend to pluralise power and to problematize violence; consequently, their peaceful or "civil" effects are felt everywhere, here and there, far and wide, to and from local areas, through wider regions, to the planetary level itself.[178]

Civil society's end pluralism enables not only many interests to develop but keeps these interests in check, guarding against any one interest totalising another. Although civil society is reliant on the private individual and her development, civil society's developed interconnectedness is also vital. At this point privacy and individual autonomy dovetail with collective aspiration in voluntary association. Whether civil society is envisaged as a social movement wishing to democratise 'undemocratic' society or as a collection of opposites, plurality is the end and the means for civil society. Here *One and Other* can be brought back into the discussion, an artwork that not only helped to understand civil society but also advanced the concept.

[177] Other useful definitions of pluralism include William Connolly's notion of 'deep' and 'multidimensional' pluralism: William Connolly, *A World of Becoming* (Durham; London: Duke University Press, 2011), 83.
[178] Connolly, *A World of Becoming*, 8.

Civil Society and *One and Other*

One and Other can be seen as replicating both the functions and the results of civil society. Like civil society, *One and Other* reflected the well-developed network of associations present in the UK. Many of the plinthers ascending the plinth were already active members of one or more associations. Associations highlighted on top of the plinth included, amongst others: The National Society for the Prevention of Cruelty to Children (NSPCC) (see Fig 13 for plinther Rachel Wardell in her NSPCC outfit), St John's Ambulance, Care International, Family Holiday Association, Hillsborough Family Support Group, Workers' Educational Association (WEA), Save the Children and Oxfam. These are not only well-developed associations but established organisations. The NSPCC for example is a large charity employing over 2000 staff, around 17000 volunteers and operating on a yearly income of approximately £150 million.[179] These established organisations were a particularly visible part of *One of Other*. The fact the UK has a very developed charity network, of which most of the outlined organisations are members, could be why plinthers chose to support these particular organisations and not others. Off the plinth some plinthers were already involved with these organisations, and having gained a spot on the plinth, they identified themselves with one of them.

From first sight these organisations suggest that *One and Other's* link to civil society may have been quite formal and consisted of recognised associations. Perhaps *One and Other* amounted to the display and development of NGO type associations, a civil society of NGOs? Yet, as much as established charities or organisations were present and part of *One and Other*, so too were other types of association. Some of the less well-established associations included: the Justin Campaign (also charitable), Bitsa the Vintage Car (a children's book with an educative and charitable end) and the Museum of Witchcraft (a fairly obscure museum that an individual plinther had started, intending to use the plinth as a publicity platform). These associations, although similar to the established organisations in that they have a charitable or social goal, are smaller, perhaps consisting of only a few individuals and operating on a limited budget. They do not have the big public campaigns that an organisation like Oxfam has and can be described as fairly niche.

[179] "Performance and Plans," NSPCC, accessed October 13, 2015, http://www.nspcc.org.uk/fighting-for-childhood/about-us/performance-plans/.

Further to these types of association were other smaller associations that were particularly personal to plinthers. Plinthers were the primary participants or creators of these associations. Plinther Maureen Webster illustrates this type of association in *One and Other*. On the plinth Webster decided to raise awareness about dwindling bee populations by dressing as a large bee. This environmental and social cause was not attached to an established organisation but instead had primarily come about because Webster and her daughter had recently purchased a beehive for their back garden and had become fascinated by bees.[180] On top of the plinth Webster therefore highlighted two associations: the association of bees at the end of her garden and the association of mother and daughter, the family. Quite different but also a personal form of association was teacher Helen Pemberton's decision to say 'good morning London' in all the languages spoken by pupils at her school.[181] On top of the plinth Pemberton highlighted the temporary association between pupils and teacher through a celebration of language. The personal associations of Webster and Pemberton could recast the established organisations on top of the plinth by making them seem impersonal. However, many plinthers supporting established organisations and their associated causes were personally motivated. For example Alan Popplewell's demonstration of St John's Ambulance first aid on top of the plinth was just as much about Popplewell being intensely civically minded as it was about a keen interest in the shared benefits of good health and safety. It is through volunteering with St John's Ambulance that Popplewell realises his duty and responsibility towards society, something that is central to his identity: 'I've done first aid since school, as part of the Duke of Edinburgh Award.'[182]

Overall there were many types of association highlighted within *One and Other*, both the so-called 'third sector', established organisations like NGOs and charities, but also the associations found within the family or those that develop out of a local community. It was possible to trace across *One and Other* a constellation of associations connecting individuals to shared social spaces like school and the home, as well as shared ideas,

[180] Maureen Webster, "Pre-plinth Interview," by Paula Testa. Wellcome Trust, audio file, July 22. 2009, accessed October 13, 2015, http://film.wellcome.ac.uk:15151/mediaplayer.html?0056-0000-4850-0000-0-0000-0000-0&aud=1.
[181] Helen Pemberton, "Pre-plinth Interview," by Michele Owoo, Wellcome Trust, audio file, July 14, 2009, accessed October 13, 2015, http://search.wellcomelibrary.org/iii/encore/record/C__Rb1947413__Shelen%20pemberton__Orightresult__X3?lang=eng&suite=cobalt.
[182] Alan Popplewell, "Pre-plinth Interview," by Michelle Owoo. Wellcome Trust, audio file, July 14, 2009, accessed December 20, 2014, http://film.wellcome.ac.uk:15151/mediaplayer.html?0056-0000-4661-0000-0-0000-0000-0&aud=1.

like protecting the most vulnerable in society and norms like social responsibility and citizenship. Overwhelmingly plinthers seemed orientated towards the collective good of society, involving themselves in different social causes, sometimes as newcomers and sometimes as veterans of a cause.

Further to the specific display and incorporation of civil society's associations and as mentioned briefly in the previous section was *One and Other's* ability to incorporate privacy. Privacy plays an important role in civil society because it helps to secure individual autonomy and the private subject makes civil society possible in the first instance. Maureen Webster is an interesting example in this regard. From first impressions Webster's plinth hour can be described as fun or even ridiculous: a person dressed-up as a giant cuddly bee in the middle of Trafalgar Square. However, listening to Webster's pre-plinth interview, understanding her motivations and the reason why she dressed up enables a deeper reflection on the meaning of her plinth hour. In her interview Webster talks about her love of bees: 'It's so relaxing . . . just sit there and watch them, little fat legs, all full of pollen and all different colours.'[183] Most importantly Webster's decision to dress up as a bee was generated because of and from the privacy granted by the family unit.[184] It was in a private garden and amongst family members that Webster came up with what she would eventually share on the 'public' plinth.

There are other examples of privacy in *One and Other*. Situated in Trafalgar Square as part of the artwork, *One and Other's* Portakabin was a private space within Gormley's artwork and was also where the Wellcome Trust interviewed each plinther before they ascended the plinth. These interviews provide a valuable insight into the lives of individual plinthers and their relationship to the *One and Other* project.[185] What is significant about the interviews is that they successfully provided each plinther with a way of communicating something of themselves. Adjacent to the 'public' plinth, what was a heavily mediated and problematic space, the 'private' interviews, although also

[183] Webster, "Pre-plinth Interview."
[184] Ibid.
[185] The interviews have been made permanently available online by the Wellcome Trust and exist separately from archived material like the project website, which the British Library has digitally archived. All 2400 plinthers were interviewed before ascending the plinth. Individual interviews lasted anything from seven to twenty-seven minutes. The interviews took place in the project's Portakabin, which was situated on the north side of Trafalgar Square. A number of interviewers were employed during the 100 days of the project, working both day and night. Although there were scripted questions to ask each plinther, other questions were often asked and these tended to refer to the plinther's own life and interests, as they emerged during the course of the interview.

limiting, came closer to realising one of the basic objectives of the artwork: plinthers' 'self-realisation'.[186]

Like the Portakabin, *One and Other's* online world also incorporated elements of privacy. It staged different types of online interaction and supported association characterised by varying degrees of publicness.[187] The closed online groups that organically developed out of the more directly public website are important.[188] These groups were small, specific and by invitation only. They were mainly comprised of a few individuals and had the purpose of discussing an aspect of the work in private. In the specific context of *One and Other*, the closed nature of the online groups supported voluntary interest as, unlike the plinth, the closed online groups were not subject to Sky's mediation. This is not to imply that *One and Other's* online world was a wholly autonomous space. Indeed, such a conclusion risks repeating Gormley's mistake of assuming the democratic nature of the plinth because the plinth is in a public square and has been gifted to the British people. Rather, what seems to be suggested is that there was a value to be found from the sheltering the closed online groups allowed. Arguably, these moments of privacy positively impacted individuals' ability to express themselves, as in the closed groups individuals could meet to pursue an end goal whilst also deciding upon the basic framework for their meeting, e.g. time of meeting, rules of communication, etc. On the plinth, these small details were pre-set and not decided by the plinthers themselves.

It is worth further highlighting Jason Clark's plinth hour, which is useful when contemplating the value of privacy in *One and Other* and the way in which it was possible for plinthers to withhold aspects of themselves when participating in Gormley's project. Again, a pre-plinth interview helps to develop a more nuanced interpretation of a plinth hour.[189] In his interview, Clark explained that he was a nurse. He also said that he believes in society, implying that citizens have a responsibility to contribute to a shared goal and something bigger than themselves. In his interview, Clark, like Popplewell, came across as someone with a strong sense of civic duty.

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[186] Antony Gormley, "Post-Plinth Interview," by Verusca Calabria. Wellcome Trust, audio file, June 29, 2010, accessed August 28, 2014, http://search.wellcomelibrary.org/iii/encore/record/C__Rb1729489__Spost-plinth__Orightresult__U__X4?lang=eng&suite=cobalt.
[187] "Home," One and Other.
[188] These online groups and meetings were discussed in an interview with the website designer, Lee Bryant: Lee Bryant, Interview with author, Skype, Oxford, August 7, 2014.
[189] Jason Clark, "Pre-plinth Interview."

However, at odds with this is Clark's plinth hour. Clark's plinth hour was not illustrative of his civic character. On the contrary, on top of the plinth Clark appeared uncommunicative and not communally orientated. Clark's non-communication could have simply been down to nerves and because he was shy. However, a more sophisticated interpretation is possible. As well as his civic character, also revealed in his pre-plinth interview were Clark's reservations about the *One and Other* project. In it Clark says he is worried about the 'big brother' nature of the plinth and the pressure put on plinthers to entertain. As a response, Clark communicated that whilst on top of the plinth he intended not to entertain the crowd but instead stand and look at the view. This was an activity directed towards his enjoyment and him as a private subject. Whilst this might be considered selfish, if Clark's civic nature is acknowledged, an alternative understanding might be that Clark's plinth hour was directly related to a need for privacy. In the specific context of *One and Other* it was by staying private on top of the plinth that the overarching 'big brother' logic of the project was resisted: not to be entertaining was in fact a critical form of participation in *One and Other*. It was privacy that also allowed *One and Other* to develop into and incorporate some the basic principles of civil society.

As well as developing civil society's structure, *One and Other* also navigated some of the difficulties civil society faces, offering a broader critique of contemporary civil society. Here *One and Other* evoked the centrality of the internet and its culture of public sharing today and incorporated the mixing of private and public realms that marked modernity for Arendt. Whilst this societal attribute has resulted in more opportunities to associate and build certain types of community, such a structure to society has continued to empty the private realm. If one is sceptical of this development, given that privacy contributes to individual autonomy, *One and Other* suggested that privacy is not only vital to civil society but needed. For plinther Clark, Gormley's project seemed to propose a new citizen accustomed to the fact that sometimes to appear publically is to disappear. Here *One and Other* rekindled the private subject of civil society within pockets of privacy appearing and diminishing across the space of the artwork. The moments of privacy staged across *One and Other* demonstrated how even in a world where public and private is confused and 'public' participation is king, privacy is still possible and so is individual autonomy.[190] However this individual

[190] Claire Bishop outlines the basic problem of 'public' participation in an article written in the Guardian to co-inside with the Cultural Olympiad in London: Claire Bishop, "In the Age of the Cultural Olympiad,

autonomy is not modelled on the ancient public free-association of citizens. Obviously the social world and citizenship has changed since Ancient Greece. It might therefore be argued that the quest for individual autonomy today must take into account and navigate the private aspects of the public and, vice versa, the public aspects of the private.[191]

As now known, voluntary association and privacy were both important aspects of *One and Other*. They might be considered two sides of the same coin, the essential structural components of civil society. On one side is voluntary association and communal activity. On the other side is individual autonomy and the private subject. The private subject and her interest develops in civil society and therefore so does plurality. The private subject guarantees plurality and difference. Yet, civil society is not simply structured on individual interest but on shared experience too. Here communal voluntary association meets the private subject so that civil society ultimately develops as something individual and collective. Addressing the entire project, *One and Other* can be deemed a plural entity like civil society because it included and developed individual interest and voluntary association. *One and Other* developed a civil society that was formal and informal or, as Keane suggests, structured from 'above and below'.[192] One interesting aspect of *One and Other* was in developing the structural components of civil society, it became difficult to disassociate individual plinthers' and their private interest from that of their shared public one. Both were important to each plinther and one informed the other. Of course, a successful civil society combines the two, developing citizens who are individual and communal – like in the example of plinther Maureen Webster with her privately originated and eventually shared idea for the plinth.

We're All Public Performers," *The Guardian*, July 23, 2012, accessed February 9, 2015, http://www.theguardian.com/commentisfree/2012/jul/23/cultural-olympiad-public-performers.

[191] Not all of *One and Other* and not all plinthers demonstrated the contemporary relevance of privacy, but parts of the artwork and some plinthers did. For example Jason Clark sacrificed surface popularity in the interest of privacy and individual autonomy. Important to grasp is that this was not a reflection of Clark's atomised insular self but rather his desire and ability to be a responsible citizen: a nurse who believes there is such a thing as society.

[192] John Keane, *Civil Society: Old Images, New Visions*.

The image originally presented here cannot be made freely available via ORA because of copyright restrictions. The image was originally sourced at: http://news.bbc.co.uk/local/manchester/hi/people_and_places/arts_and_culture/newsid_8135000/8135312.stm

Fig 16: *Procession*, 2009, Jeremy Deller[193]

One and Other is not the only artwork to have developed civil society. Jeremy Deller's *Procession (*see Fig 16), 2009, is one other example. As introduced early on in the thesis, Deller is known for his participatory artworks. *Procession* was a large-scale participatory work occurring in Manchester on 5th July, 2009. The work was commissioned as part of the Manchester International Festival and an exhibition of some of the props and objects used in the event was held after the festival at Cornerhouse gallery. For the work Deller selected and curated 23 community groups into a public procession through the streets of Manchester. Prior to the event Deller spent time traveling up to Manchester to research these groups, meeting and selecting the different groups that would eventually participate in the procession. Like Lacy's *The Roof is On Fire*, the Manchester public was invited to watch the procession on the day of the event. Deller said of the event, 'I aimed for it to be a little like living in Britain, annoying, funny and a bit of a mess.'[194] Each group involved in the procession had a specific interest. Some of the groups were easily recognisable as civil society groups, e.g a trade union group. Others were arguably newly formed civil society groups, displayed publically for *Procession*, e.g. a group celebrating the Manchester chip or groups recognising specific Manchester locations, the back of the Toys R Us car park

[193] "In Pictures: The MIF Procession," digital image, *BBC*, July 5, 2009, accessed April 20, 2016, http://news.bbc.co.uk/local/manchester/hi/people_and_places/arts_and_culture/newsid_8135000/8135312.stm.
[194] Jeremy Deller, *Procession* (Manchester: Cornerhouse Publications, 2010), back cover.

and Piccadilly Gardens, for instance. The Toys R Us car park is where young people meet to exhibit their customised cars and Piccadilly Gardens has been an important meeting place for counter-culture youth groups over the years. These locations were chosen by Deller because they have been and still are a platform for community organising, something directly relatable to civil society. Other groups included local school children, local libraries and a group of Big Issue sellers. On the day the groups were represented by their own artworks and creations, on individualised floats and also through trade union style banners. The banners were created by Ed Hall, a trade union banner artist Deller has collaborated with since the artwork *Folk Archive*, 2000-present.

Procession and *One and Other* both occurred in 2009. It is possible to see similar groups participating in each. For example workers and groups associated with trade unions. New civil society groups or communities were also involved in both. These can be understood as normally lacking public visibility, often local and small. Across the two artworks there are similarities between the celebration of the Manchester chip, in *Procession,* and the celebration of British pursuits like tea drinking and taking seaside holidays that occurred in *One and Other*. Both are about celebrating an everyday object or event and more importantly its social significance. Both artworks then engaged different types of civil society group and invited them into a specific event. However, there are also differences to note. The most immediate difference is the fact each work took a different form. *One and Other* was a static event, individual plinthers ascending to a designated fixed space, the plinth, whereas *Procession* involved groups of people moving through public space. The way participants were included and perceived by an audience were also quite different in both works. Arguably, the biggest difference between the two was in the way people and groups became involved. Whereas Gormley did not know who would eventually ascend the plinth, because *One and Other* was open to anyone who wanted to apply and final selection was via ballot, Deller did known who was going to participate as he was ultimate curator of his event. Deller selected and curated those groups he thought fitted into his pre-conceived vision for the event, perhaps even a particular vision of civil society. This is an important point of difference as is in the end it is quite different to have a civil society group freely identify with a platform, than to have one selected and placed onto a platform.

The Pluralising Result of *One and Other*

Ultimately it is what resulted from *One and Other* that makes Gormley's work particularly interesting. This result further links *One and Other* to civil society, by creatively demonstrating civil society's effect. Therefore in the next section *One and Other's* result is discussed and also compared to that of *Procession's*, in turn suggesting how art may develop civil society in different ways.

The image originally presented here cannot be made freely available via ORA because of copyright restrictions. The image was originally sourced at: http://feelinglistless.blogspot.co.uk/2009_08_09_archive.html

Fig 17: Portakabin, *One and Other*, 2009, Antony Gormley[195]

If *One and Other* was plural, what was the result of this plurality? A good place to start answering this question is with the artwork's stakeholders and one in particular, Westminster Council. Amongst other things Westminster Council is the central hub for the planning and management of different public services in the London borough of Westminster. It therefore centralises power across a defined remit. Sitting within the Greater London Authority (GLA), Westminster Council is responsible for all planning in Trafalgar Square and in fact, when asked, rejected the original planning application

[195] Stuart Ian Burns, "There Was a Naked Man on the Fourth Plinth," digital image, *Feeling Listless*, August 13, 2009, accessed April 20, 2016, http://feelinglistless.blogspot.co.uk/2009_08_09_archive.html.

made for the *One and Other* project.[196] The reason Westminster at first rejected the *One and Other* project was perhaps unusually an objection to the project's Portakabin (see Fig 17). Under the instruction of Westminster planners and to successfully pass the planning requirements, the original Portakabin envisaged for *One and Other* had to be modified, going from three storeys to two storeys, and it also had to be painted in a heritage colour so that, as much as possible, it was in keeping with the architecture of the surrounding area. The priority of the planning committee was not to obscure the view through Trafalgar Square, but also, to not invite an object that would be radically different from its immediate surroundings. This has a political result because Trafalgar Square, as Gormley eloquently describes in the thesis for his project, is representative of a particularly hierarchical form of power attached to Britain's imperial past.

The image originally presented here cannot be made freely available via ORA because of copyright restrictions. The image was originally sourced at: http://metro.co.uk/2009/08/12/naked-living-sculpture-takes-the-plinth-331320/

Fig 18: Simon Masterson participating in *One and Other*, 2009, Antony Gormley[197]

A set of incidents occurring during *One and Other* also contributes to establishing what the overall result of Gormley's project was. The incidents revolve around the issue of what was and was not allowed on top of the plinth. Even before the artwork opened it was always expected that a number of plinthers would take their clothes off whilst on top of the plinth. During the project, a total of twelve plinthers did. To purposefully

[196] The author interviewed one of the Westminster planners involved in the *One and Other* project: Toby Cuthbertson, Interview with author, Skype, Oxford, July 3, 2014.
[197] "Naked Living Sculpture Takes The Plinth," digital image, *Metro*, August 12, 2009, accessed April 20, 2016, http://metro.co.uk/2009/08/12/naked-living-sculpture-takes-the-plinth-331320/.

expose oneself in public is an offence under the UK Sexual Offences Act (2003).[198] Therefore, plinthers appearing naked on the plinth, risked being arrested. As *One and Other* proceeded and naked plinthers appeared on the plinth, often without warning, it became apparent that whilst all naked plinthers were essentially performing the same basic act, only some would be classed by the Metropolitan Police as needing to be charged for 'indecent exposure'. For example, at 1am on 12th August plinther Simon Masterson (see Fig 18) took his clothes off but was soon asked to cover up by a Metropolitan police officer.[199] In contrast to this, at 2pm on 30th August, plinther Justin Holwell also took his clothes off and despite receiving a complaint, from an ex-detective, the police decided to let Holwell continue on the plinth uncovered.[200] This indecision caused Artichoke, the project's producers, to intervene. They persuaded the Metropolitan Police to issue an official statement alerting all patrolling police officers in the area that because *One and Other* was art, if it did occur, plinther nudity did not warrant arrest.[201]

Both examples, Westminster Council at first rejecting *One and Other* and the Metropolitan police applying the law sporadically, are overtly political. The colour of a temporary structure and the flashing of skin are not futile, as they connect to the question of who governs public objects. Or, to put it another way, they question to what extent a public object is public. The two examples in fact reveal certain truths about the law and public space and they also directly challenge these truths. Incorporated into *One and Other*, Westminster Council was forced to acknowledge a new type of object, a participatory artwork that was messy, at times non-conformist, that was plural. The difficulty faced when trying to publically advance something plural, even if only a temporary artwork, can be partially traced by way of Westminster planners' prerogative to make *One and Other* look the same, to ask that it fit in. *One and Other* as a new supplementary object in the planning process therefore questioned the limitations of the planning framework, suggesting that it open to new objects. This opening resulted in the production of new public space, in the form of *One and Other*, but also set a precedent for future planning applications.

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[198] "Sexual Offences Act" (London: Parliament Acts, 2003).
[199] "Simon M 1," One and Other, accessed January 25, 2015, http://www.webarchive.org.uk/wayback/archive/20100223123001/http://www.oneandother.co.uk/participants/Simon_M_1.
[200] "Nude Plinth Man Sparks Complaint," *BBC News*, September 2, 2009, accessed January 25, 2015, http://news.bbc.co.uk/1/hi/england/london/8233636.stm.
[201] As confirmed in an interview with Artichoke's director: Helen Marriage, Interview by author, in person, London, June 19, 2014.

Similarly, because nudity in public was suddenly allowed because of *One and Other*, Gormley's project effectively created an opening in the law. *One and Other* changed the law's response to 'indecent exposure', questioning whether it was actually indecent. Although it is important, a new freedom granted to the individual is not the most important result here. One can also ask, because of the recasting of 'indecent exposure', to what extent is the law fixed and if it is malleable how might it develop alternatively in other contexts? Might this discovered malleability question the pre-supposition that the law be and is applied objectively? Both examples, *One and Other* as the production of new public space and as a temporary opening in the law, are evidence that *One and Other* had a result. Each example is much more than the simple incorporation of a lone plinther representing workers' rights. Each example showed how *One and Other's* plurality was not only capable of incorporating different identities into the same space, but that these identities effected each other. The effect, as demonstrated in the two examples just given, was socially progressive in that as part of *One and Other* the representatives of power were challenged and disrupted. This result can be linked back to civil society as something that through plurality intrinsically challenges the centralisation of power.

The two examples given pinpoint the fact that *One and Other* was not a closely contained artwork. *One and Other* occupied many sites. Its main site, at least during its exhibition period, was Trafalgar Square. However it travelled beyond this site. If it is possible to say, it occupied sites outside itself. *One and Other* travelled into overtly political sites, the London Mayor's office and, as just explained, sites for the production and execution of the law, planning departments and the police. Being something bigger than a narrowly defined artwork or exhibition, *One and Other* was able to make some of its ideas resonate widely and one example of this was the practice of using a 'soapbox' for public debate. A soapbox is a medium-sized object placed in a public space and used to elevate a speaker, so they can be seen and heard. Although the plinth was a particularly tall soapbox, it raised citizens off the ground and provided them with a platform on which to share their ideas, like a soapbox. Inspired by the basic idea of a soapbox individuals, after *One and Other* had closed, repeated the soapbox idea elsewhere, in their own communities. There are two known examples of this. *One and Other's* soapbox was replicated and appeared in the context of a school. In her book *Time to Talk*, Jean Gross incidentally details *One and Other's* ability to move beyond

Trafalgar Square and its immediate boundaries and in turn to develop young people's engagement with democracy. Recounting a research trip, she says: 'One school I visited used the idea of Antony Gormley's Trafalgar Square *One and Other* event to set up its own plinth in school, which children and staff used to make a speech about something that the (sic) felt strongly about.'[202] Another example is *Soapbox City* (see Fig 19), a joint project between the Oxford Playhouse and the Pegasus Theatre, both located in the city of Oxford.[203] Inspired by and directly copying the *One and Other* exhibition format, *Soapbox City* was a day-long event in which any individual could speak on a topic of their choice from a soapbox installed on Broad Street, a partially pedestrianized street in the centre of Oxford.

The image originally presented here cannot be made freely available via ORA because of copyright restrictions. The image was originally sourced at: https://www.youtube.com/watch?v=1JN_CjpjIZU

Fig 19: Researchers from the University of Oxford give 'radical ideas' talks as part of *Soapbox City*[204]

One and Other did not only demonstrate 'that something else is possible' but amounted to and inspired actual social practices outside of the space of art and within everyday life, becoming a part of and informing the development of different communities.[205] Reflecting on this, *One and Other's* traveling soapbox has the potential to effect and

[202] Jean Gross, *Time to Talk: Implementing Outstanding Practice in Speech, Language and Communication* (London: Routledge, 2013), 59.
[203] "Soapbox City," Oxford Playhouse, accessed December 20, 2014, http://www.oxfordplayhouse.com/archive/show.aspx?eventid=3192.
[204] "Researchers On a Soapbox in Oxford," still from online video, *YouTube*, May 15, 2015, accessed April 20, 2016, https://www.youtube.com/watch?v=1JN_CjpjIZU.
[205] Stavrakakis, "Challenges of Re-politicisation," 554.

stand in for on-going traditions like Speakers' Corner in London.[206] Speakers' Corner is located in the corner of Hyde Park closest to Marble Arch. Hyde Park is historically associated with protest and civil unrest and Speakers' Corner came about because of a popular fight for the right to speak in public parks, which would later be enshrined in the Parks Regulation Act (1872).[207] Today, every Sunday, individuals still meet at Speakers Corner to share and debate their points of view. However, far from being a place of diverse opinion and deliberation, you are likely to find that the main topic being discussed at Speakers' Corner now is what God can teach contemporary society. Rightly or wrongly Speakers' Corner is used differently today compared to its previous incarnations when it was often the centre of popular uprising with demands. In the past it was also arguably more plural. In contrast to today's Speakers' Corner and its narrow debate subject, *Soapbox City* staged talks and debates on: The Secrets of Success, The Campaign to Close Campsfield Detention Centre, The Anti-Atkins Companionship Diet, Cockroaches: Pets or Pests, Geek is Good, Buddhism, Save Temple Cowley Pool, Hedgehogs and Green Politics, to name only a few of the topics shared on the day.[208] What can be said then is *Soapbox City*, when placed opposite Speakers' Corner today, can be seen as radically plural, more open than Speakers' Corner, which historically has been defined as the most democratic of places. This questions what the markers of democracy are or should be and even suggests that a result of *One and Other* was to encourage a popular redefining of democracy, not through historical markers of democracy, but in new practices starting to be affirmed.

Comprehending what have been broadly classed as *One and Other's* results, there is a larger point to make. Plural *One and Other* ultimately questioned not only democracy as a cultural development, but also as a particularised practice with a defined structure. One interesting parallel to *One and Other* is the UK's political system which has mostly centred on two parties, Labour and the Conservatives. This is especially true when compared to longstanding coalition government such as in Germany or new multi-party systems such as in Spain.[209] Adjacent to the UK's system, Gormley's project seemed to

[206] Jim Huggon, *Speakers' Corner: An Anthology* (London: Kropotkin's Lighthouse Publication on Behalf of the Hyde Park Speakers' Union, 1977).
[207] "An Act for the Regulation of the Royal Parks and Gardens" (London: Parliament Acts, 1896).
[208] "Programme," Oxford Playhouse, accessed December 20, 2014, http://www.oxfordplayhouse.com/downloads/workpacks/opposter-1-final.pdf.
[209] The Liberal Democrats joining the Conservatives in a coalition government in 2010, or the rise of the Scottish Nationalists in the general election of 2015, are recent exceptions in the UK's history of two-party politics, which can be seen even in the architecture of parliament: two sets of benches placed opposite each another.

reflect the burgeoning political reality of the UK, a reality that is in fact not yet fully recognised and arguably at times resisted. *One and Other's* plural identity is valuable for the reasons already outlined but also because the plural space that *One and Other* advanced did not fit into a system, any system, that is binary, as is the two-party system. The UK has a long-established two-party system, but this system is not shared across Europe and is being replaced in certain countries, for example Spain, by systems that actively recognise more than one political party. *One and Other's* broader political value then was to attempt a different collection of identities and overall a different type of structure. *One and Other* questioned and challenged the broader political system in the UK, a system that is insistent on a neat two-party structure even though, as academics Jack Blumenau and Simon Hix state, the UK now consists of many parties.[210] The factual although obscured political plurality of the UK was therefore reflected in *One and Other*. *One and Other's* plurality, its proximity to Westminster, as well as Gormley's own veiled criticism of representative politics, questioned and attempted to start to change the UK's political system.

These results, which persuasively demonstrate *One and Other* as an important political artwork, and continue Stavrakakis' critique by asking what was the effect of putting different identities together, were not repeated in Deller's *Procession*. It is worth asking why. Whereas *One and Other* effectively and productively mixed different interests and identities, *Procession* seemed to segregate interests and identities, arguably on a class basis. Deller is known for his fascination with working class histories and cultures and his motivations for *Procession* seemed to narrowly focus on the cultural production of class-bound groups. Whereas it was possible to perceive the fun *and* serious in Gormley's work, Deller reduced aspects of British culture, however politicized they might be, to an at times voyeuristic frolic or 'day out'. Whilst there is nothing inherently wrong with art being fun and the upside of Deller's intervention was arguably to make certain Manchester groups more visible, the work as a whole and Deller's approach to the participation of specific groups may be classed as reductive and limiting. Although Deller described the event as messy it was in fact the opposite of this. This is confirmed in the neat processional structure of the final event but also by the fact that after the event, material aspects of *Procession*, for example trade union banners, were exhibited in a white cube gallery space, abstracted and placed into an exhibition. This end destination point removed the objects' arguably essential social context. This is similar

[210] Jack Blumenau and Simon Hix, "Britain's Evolving Multi-Party System(s)."

to the exploded car in *It Is What It Is*. Although Deller's motivation here was to serve up a conversation piece in an unbiased way, the exploded car touring to different communities in the US, in doing so Deller erased the original context of the car belonging or being brought over by activist Robert Klujers. There is a case to be made for not allowing contemporary art to become didactic or politically dogmatic, however abstracting an object so that it seamlessly enters the capitalist market place is also problematic.

Unlike *One and Other*, *Procession* didn't seem to bring different identities together. It didn't as Keane has coined, allow for a 'passing through'. Instead, the groups Deller selected were paraded in public and did not develop because of or even away from the art platform they had been given. It would be wrong to claim that all plinthers participating in *One and Other* developed their interest successfully, collectively or otherwise, however Gormley's project did allow interaction between participants, spontaneity and did not privatize project participants in the same way Deller did by using the material residue of *Procession* to realise a separate exhibition in a white cube gallery space. The ultimate beneficiary of such an exhibition is Deller, not the civil society groups that participated in the event. Similar arguments might be levied at Gormley, however the participation realised as part of *One and Other* was less scripted and aspects of the work were collectivizing. For example *One and Other's* website was one of the first websites to be permanently archived and made freely available, forever, as part of the British Museum's digital archiving project.

Civil Society, Plurality and Art

As *One and Other* incorporated *and* travelled it increased its effect. It was more than something that questioned, but instead became something active. Some of the stakeholders involved in *One and Other* were and are powerful contributors to society and the possibility that an artwork could affect their future identity in a politically progressive way is interesting. Yet just as *One and Other* may have been an effective artwork, its effect was curtailed by the fact that it was only temporary and that it was only art. However, there is an important flip side to this limitation which is worth mentioning. Even though to actually become civil society *One and Other* would need to dissolve itself as art, it was *One and Other's* artwork status that not only helped connect *One and Other* to civil society but in turn helped to create a different civil society, a more plural one. How? At this point art and political theory merge. *One and Other* aligned itself with civil society not only because of its characteristics but also because civil society is, amongst other things, a representation of society and representation is one of art's traditional roles. Here Charles Taylor argues that civil society is itself a 'representation', advising that: the 'representation of society in society is necessary to our very existence as human agents in society.'[211] This can be understood as both the fact that humans must represent themselves in the social world, but also that for society to be differentiated from societies past and present, a representation of society must be sketched out as a map. Mapping or picturing civil society enables society to be seen and navigated.

Further to this is the role art, particularly contemporary art, has in culture formation. In 'The Art Effect: Power and Culture in Civil Society', David Joselit asks that art not be seen in terms of discrete objects but rather as an array of institutions and corresponding relations. With reference to the Qatari royal family's recent investment in art and museums, the array of institutions being built in the region and what they connect to globally, Joselit contends that this amounts to 'the literal and aesthetic sense of putting into form new spaces of public interaction.'[212] Art is understood here as an opportunity to extend a nation's cultural global standing, but also, as the creation of new public space which invites, and is a platform for, an array of voices. This is evidenced by the way new museums and venues in Qatar have been precursors to global debates about

[211] Charles Taylor quoted in Seligman, *The Idea of Civil Society*, 142.
[212] David Joselit, "The Art Effect: Power and Culture in Civil Society," *The Cairo Review*, vol 14 (2014).

elites and the marginalisation of the disenfranchised, in the work of Gulf Labor for example.[213] Joselit's point is that prior to art this public conversation was not particularly buoyant. Hence art has an ability to perform civil society and produce situations where the centralisation of power is questioned and challenged, which has always been one of civil society's basic historic objectives.

Art's identity helps progress civil society because art is perceived to be a wholly plural entity, which is something Stavrakakis touches on in his essay. Artist Alena Jelinek states that art is 'the enactment of plurality', 'the kind of plurality that is almost unimaginable until it exists.'[214] This helps to explain *One and Other's* specific plurality as an artwork.[215] The notion that art engenders a form of plurality is not new but is given new relevance because of *One and Other*. Like Jelinek, Simon Sheikh and Joselit have also commented on art's diverse nature. Sheikh has described contemporary art as heterogeneous.[216] Sheikh names art as in fact developing a new public sphere, one centred on oppositional discourse.[217] For Sheikh, art is oppositional and relational. Art is oppositional in that it deals with the marginal and relational in that it is parallel to other public spheres. Its relationality could encourage minorities and minority interests to be recognised by other public spheres, perhaps those majoritarian or mainstream. Sheikh's overall frame for art is political agonism.[218] Sheikh sees art, because it preferences oppositional discourses, as amounting to an agonistic politics. Stavrakakis also references agonism is his contextualisation of *One and Other*. However, there is an issue with agonism that seems to negatively impact Sheikh's claim that art is relational. Indeed, the difference between Sheikh's analysis of art and this thesis's is the question of relationality. This is where this thesis's findings are in fact closer to Joselit's newer

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[213] See Gulf Labor's website: "Home," Gulf Labor, accessed November 13, 2016, http://gulflabor.org.

[214] Alana Jelinek, *This is Not Art: Activism and Other 'Non-Art'* (London: I.B. Tauris & Co Ltd, 2013), 160.

[215] Contrarily, it is possible to conclude that *One and Other* was not particularly plural, but only if the focus is on discrete artwork components. Gormley even comments on this, in his post-plinth interview addressing the fact that the plinthers as a whole were not particularly diverse and that the project had failed to fulfill its intention to reach ethnic groups: 'We probably failed in getting the Senegalese or the Bangladeshi community to think that this was their project.' Antony Gormley, "Post-Plinth Interview". Whilst this might be a valid comment, the area of enquiry of this thesis is much bigger than just the plinther group and is based on an analysis of the entire *One and Other* project, everything it amounted to.

[216] Simon Sheikh, "In the Place of the Public Sphere? Or, the World in Fragments," 2004, accessed October 14, 2015, http://eipcp.net/transversal/0605/sheikh/en. Sheikh's use of the term public sphere can be traced to Habermas and his idea of public deliberation as the foundation for a new public sphere.

[217] This is similar to Stavrakakis' own claim that *One and Other* acknowledged and developed marginal voices.

[218] Agonism is an important term associated with the work of political theorist Chantal Mouffe. Agonism understands political identity as intrinsically competitive and needing to be developed 'agonistically'. As a practice agonism is the public production and navigation of adversarial relations.

'after art' thesis, which sees art's power to now come from an ability to platform heterogeneity and connection.[219] What is limiting about Sheikh's thesis is that the frame of agonism may well explain the broader meaning of oppositional discourses developed in art, but it does not adequately develop a theory of relation. For example, if one were to critically assess Santiago Sierra, an artist thought to exemplify agonism in art, it would be difficult to claim that Sierra's practice has amounted to anything other than a series of shocked faces in white cube gallery spaces around the globe. Even though Sierra has many times used art to perform opposition, often using marginalised groups in his work, his practice has not produced a new political subject and neither has it transformed the economic system that it is perceived cripples many of the individuals incorporated into his so-called critical artworks.[220] *One and Other* progresses the debate by being an artwork centred on plurality and what, following Joselit, seems to be a new-found ability for art to produce a network and a set of corresponding dynamic relationships. The reason why *One and Other* had so many interesting results, that it was capable of opening the Westminster planning framework for example, was because of its relationality. Within *One and Other*, many interests and stakeholders circulated and, more importantly, these interests and stakeholders met, sparred and collaborated; the 'passing through' Keane mentions that is a consequence and end result of civil society.

So where does *One and Other* sit in the field of art? Or where does it potentially sit, for it has not yet been offered a place? As detailed in this thesis's introduction, there is now a sustained history of contemporary participatory art practice. Arguably this most recently started with Nicolas Bourriaud's relational aesthetics and a participatory practice that highlighted and produced the 'social bond' as art. There has been much debate about participatory practice since. Most recently there have been new publications on participatory art practice. These seem to point towards art's increased ability to not only take place outside of a gallery space, which in the early 1990s was a different proposition, but also to take an active seat in fields other than art. Some of the newer critiques link up with Joselit's idea of artistic heterogeneity. Recently Anthony

[219] David Joselit, *After Art* (Princeton; Woodstock: Princeton University Press, 2013).
[220] A similar issue has been recognised by Chantel Mouffe, a key contributor to the theory of agonism, with regards to the Piqueteros group in Argentina. The Piqueteros, although a social movement that successfully overthrew the oppressive Fernando de la Rúa government in Argentina, eventually failed because they had no relay to government, its institutions and practices. Like the case of Sierra's artistic agonism, if opposition has not developed its relationality it amounts to very little. Chantal Mouffe, interviewed by Marcus Miessen, February 1, 2007, accessed January 25, 2015, http://roundtable.kein.org/node/545.

Downey published a survey study titled *Art and Politics*. Amongst other things the book pinpointed the important themes contemporary art focuses on in its art and politics mode. The book commented on the mentioned diversification of art at a systems level. For example, reflecting on Nada Prija's *Aliens Inc* and *Workers Production Line* artworks, Downey says: 'In Prija's work we see an example of artists placing themselves at the heart of labour relations. This is a significant act, in so far as it demonstrates the way in which contemporary art can be both a comment on and a system within such relations.'[221] Similarly Downey also highlights Tania Bruguera's well-known and permanent artwork *Immigrant Movement International*, which he says 'brings the issue of citizenship as something within the state.'[222] Further participatory practices can be highlighted. One example is Jonas Staal's *New World Summit* (*NWS*). As well as being the creation of a series of alternative parliaments each with a distinct theme, *NWS* operates via and because of a developed global network of individuals and groups, from different political backgrounds, cultures and fields. Touching on the basic idea of art becoming more politically effective that Downey, Sheikh and Joselit have helped to advance, it should be recognised that *NWS's* network and networking capability is as important as the content of its parliaments, what would traditionally be seen as the art 'object'. To a certain extent it might even be argued that the *NWS* network is the work.[223] Whether or not this work is an artwork is an interesting question. The answer might confirm Joselit's 'after art' statement.

One and Other and *NWS* do not obviously connect. Gormley is a so-called 'blue-chip' gallery artist; Staal is not. The fact that Staal's artistic practice is political connects to Staal's choice to operate quite differently to most contemporary artists. Whilst *One and Other* was not consciously like Staal's *NWS,* and whilst it was not a permanent structure like Bruguera's *Immigrant Movement International*, it did share and relate to these art

[221] Anthony Downey, *Art and Politics Now* (London: Thames and Hudson, 2014), 54.
[222] Ibid, 64.
[223] Of particularly interest in relation to the notion that today art is about influencing and building a unique network are the following projects: Jonas Staal's *New World Summit*, 2012-now, Renzo Martens' *Institute for Human Activity*, 2010-now, and Ahmet Ögüt's *The Silent University*, 2012-now. Also interesting is the Gulbenkian Foundation's new trajectory studying and implementing what it refers to as 'system change'. Such a trajectory asks art to for example inform government policy and increasingly, to work towards macro social benefit. More information on the projects is available online, projects in the same order as listed: "About," New World Summit, accessed November 14, 2015, http://newworldsummit.eu/about/; "About," Institute for Human Activity, accessed November 14, 2015, http://www.humanactivities.org/about/; "Home," The Silent University, accessed November 14, 2015, http://thesilentuniversity.org; "How can trusts and foundations accelerate systems change? Building collaboration for sustainable cities," Calouste Gulbenkian Foundation UK Branch, accessed November 14, 2015, http://www.gulbenkian.org.uk/news/news/228-How-can-trusts-and-foundations-accelerate-systems-change--Building-collaboration-for-sustainable-cities.html.

practices primarily because it developed a plural network of different stakeholders. The result was *One and Other* being able to be much more than a contained artwork in a designated space. It is participatory practices like Staal's and Bruguera's, those linked to and structured around complex networks, able to open doors to a world inside and outside of art, that make for good albeit not perfect reference points for *One and Other*. *One and Other* seemed to incorporate an ability to highlight a system and be an active part of that system. This was readily witnessed in the way *One and Other* as a far-reaching artwork was critical of the UK's political system *and* impacted it, by pluralising some of its elements.

The image originally presented here cannot be made freely available via ORA because of copyright restrictions. The image was originally sourced at: http://www.theguardian.com/artanddesign/2009/jul/06/fourth-plinth-antony-gormley-trafalgar-square

Fig 20: Stuart Holmes climbing up and over the safety netting just before *One and Other* opens[224]

Although difficult to comprehend, *One and Other* was a dynamic artwork. Gormley's project, in the context of the Fourth Plinth Commission, was original. It was the first (and perhaps even the last) artwork to push the boundaries of the project brief. Other proposals for the plinth, both those shortlisted and those eventually selected, have not envisaged the plinth and the square as a performative space that can be activated. Perhaps the clue that there might always be an alternate reading of *One and Other* available occurred on the first day the plinth opened. The first plinther to ascend the fourth plinth was in fact a renegade plinther, Stuart Holmes (see Fig 20). Holmes

[224] John Stillwell/Press Association, "Fourth Plinth Protester Upsets Antony Gormley Project," digital image, *Guardian*, July 6, 2009, April 20, 2016, http://www.theguardian.com/artanddesign/2009/jul/06/fourth-plinth-antony-gormley-trafalgar-square.

managed to scale the plinth before official first plinther Rachel Wardell. Climbing around and over the safety net he stood on top of the plinth and unfurled a banner supporting a ban on smoking. Holmes was persuaded off the plinth by Gormley, so that Wardell could take her rightful place as 'first plinther'. However the important point is that the first event within the larger event that was *One and Other* was actually a direct challenge to the project and its controlled proposal: a select grouping of individuals placed on top of the fourth plinth. Holmes' scaling of the plinth highlighted those outside of the project's community, those excluded. This is an important fact. Gormley's project opened in dissent.

Conclusion

To review what this thesis has covered, in the first section the background to *One and Other* was outlined, participatory art. Gormley's artistic practice as a whole was discussed. Gormley's practice was deemed increasingly to focus on community and its creation. The theme of democracy was also established as an important reference point, not only because Gormley's artistic practice can be used as an exemplar in the so-called democratisation of art over the last 25 years but also because the artist's increasing desire to stage something communal in art engenders a democratic basis for art production. But rather than direct democracy, it was argued that it might be more appropriate to name Gormley's democracy a pure democracy, an ideal which *One and Other* did not, and perhaps could not, fully realise. A long description of *One and Other* was then given, which demonstrated the need to reconsider *One and Other* as a complex artwork with plurality at its centre. Civil society was found to be an appropriate contextual device enabling *One and Other's* differences and contradictions, and the artworks results, to be understood and accounted for. Art's ability to foreground and develop plurality was also considered as not only intrinsic to *One and Other* but also to art as a discipline, particularly participatory art.

The thesis's findings establish that *One and Other* was an interesting, contradictory and ultimately misunderstood artwork. *One and Other* worked against the grain. For one thing, it developed quite differently to the way Gormley and project partners envisaged. It didn't produce direct democracy. However, by inviting a number of different plinthers and stakeholders, by being open to different identities, it developed into a plural entity and this plurality affected those who participated in it. *One and Other* performed the 'passing through' of civil society. Further to these basic findings, three further points can be made. Firstly, there were a number of aspects to *One and Other* that limited its confluence with civil society. Secondly, *One and Other* reveals a more general point about the participatory art object being difficult to see, which has a knock-on effect on the critical capacity of disciplines like journalism and indeed, art history. Lastly, a broader point can be made about why Gormley's project was publically resisted. The fact the project was ignored and at times actively dismissed is meaningful and is not simply because Gormley has a difficult relationship with the art world and its critics, although this is a part of it.

1. Mentioned already in the thesis's section on civil society is the question of how plural civil society needs to be in order to be effective. One can ask then, was *One and Other* plural enough? Like the artwork itself, the answer to this question is complex. If one assesses the depth of *One and Other's* plurality solely by way of the plinther group, it can be argued that *One and Other* failed to engage a diverse cross-section of the British public. As Gormley himself commented, the plinther group was not particularly culturally diverse. This points to the larger question and problem of who contemporary art is for and who it speaks to. If it is too exclusive, only made for a designated group of citizens, then its ability to be plural is diminished. The fact is contemporary art is an exclusive cultural pursuit and this fact potentially challenges the claim that *One and Other* was plural. It is probably true that *One and Other* could have been better at engaging a larger cross-section of the British public and spending more time working out how this might be accomplished. Had this been accomplished, whether under the objective of a direct democracy or civil society, the democratic value of Gormley's project might have increased.

There are a number of ways *One and Other* could have further supported the development of civil society. They are detailed here primarily to inform future artworks. For the further successful development of plurality the project producers needed to be less in control. A particular issue here was project producer Artichoke's communication of the project, which failed to recognise the value of the more contemplative plinth hours which, had they been recognised, were a possible route to diversifying the plinther group further. Considering the project producers were connected to what the media published, what they thought about the project was important. Gormley would also have needed to recognise the role of privacy and its relation to individual autonomy. His unwillingness to do so is most pronounced in his criticism of certain plinthers wanting to stay private and not wishing to be photographed for the artwork's exhibition catalogue. Said Gormley: 'It completely baffles me how you could sign an agreement and want to take part in a project like this and then decide to go anonymous.'[225] Whilst privacy as it relates to civil society was not necessarily a driver for Gormley, as he wanted to create a form of public direct democracy, Gormley's comment challenges the idea that he wanted plinthers to self-realise and self-represent. If plinthers had to perform in a certain way, to not be obscured from view for example,

[225] Gormley, "Post-Plinth Interview."

could Gormley also claim to be supporting the self-realisation of all plinthers no matter their chosen course. Further to this, more focus on the post-*One and Other* period, particularly when it came to the plinthers, may have helped to further develop *One and Other's* plurality and network into something that could continue to produce interesting results and cross-pollination between stakeholders. A plan for the period after *One and Other* could have cemented further some of the more interesting plinth hours and the different interests, individual and collective, these plinth hours were rooted in.

2. By writing a long description the thesis unravelled the 'not as seen' nature of *One and Other*. Just as a result of *One and Other* was to demonstrate how art's identity may productively meet civil society, it should be said that art to an extent failed *One and Other*. Why? *One and Other* got the go ahead from the commissioners but art writers mostly failed or refused to give it a go. This exposes a number of problems. It is only possible to pursue the potentially productive enveloping of *One and Other* and civil society if *One and Other* is seen. And to see *One and Other* it is necessary to acknowledge complexity, spend time comprehending that complexity and also extend the analysis of art beyond the centre of an artwork: to resist the easily identified singular object. This is important not just so that *One and Other* can be more fully researched, but so that there can be an effective discourse on the relationship between art and democracy. Art historian Alistair Sooke, who was critical of *One and Other*, has argued for the fourth plinth to be more democratic and to include a public vote.[226] This has been done in the name of democracy. If Sooke is for democracy then why did he not see the link between plurality and democracy that *One and Other* advanced? It can be said that the thesis as a whole highlights how the methodology used to access a work has an effect on participatory art's eventual understanding. *One and Other* suggests that for participatory art to be grasped, the methods and approaches art writers and art critics use need to be considered. The point about methodology is not just about participatory art being able to be seen, but is also about which other disciplines will be important to the analysis of art in the future. Art's new mode as heterogeneous network, a time 'after art'?, question the current methods used to comprehend, understand and debate art.

Given that *One and Other* is now hopefully of interest to the field of participatory art the effect of this is to expand the category. The plinthers, in their multiplicity, relate in a

[226] Alistair Sooke, "Why Can't the Public Vote for Fourth Plinth?," *The Telegraph*, September 24, 2013, accessed December 16, 2015, http://www.telegraph.co.uk/culture/art/art-news/10332075/Why-cant-the-public-vote-for-Fourth-Plinth.html.

corresponding way to the contemporary art participant changing over time becoming more sophisticated and also multiple. *One and Other's* plinthers shared a new broader sense of who the participant of contemporary art is and what they may or may not do. As *One and Other* helps to extend, participatory art has developed since Bourriaud's relational aesthetics, moving away from an understanding of participatory art as gaged around the replacement of individual interest with collective interest. In fact individual or private interest, at least in the context of civil society, does not mean collectivism and shared interest cannot develop. *One and Other* therefore helps to disturb and extend what was arguably a reductive proposition and understanding of participatory art's participant.

3. The individual points made over the course of the thesis collectively and productively build a better account of *One and Other*. A theme that arises throughout the thesis is complexity. Of course, if *One and Other* is plural and contradictory, it is also complex. What is *One and Other's* complexity about? *One and Other* at times seemed too complex. Adjacent to the current Speakers' Corner and the House of Commons two-sided two-party debating chamber, *One and Other* and particularly *One and Other's* plurality seemed too complex. This is true when the reality of *One and Other* is paralleled with the media comments on Gormley's project. Regardless of content, the one-liners peddled in the media that referenced *One and Other* were always going to be too short to grasp the contradictory, plural and complex identity of *One and Other*. Listing media headlines on *One and Other*, e.g. 'a parade of nobodies', shows the identity of the media, something inherently biased, rather than the identity of *One and Other*. Therefore *One and Other* may have ultimately been an opportunity to comprehend, acknowledge and travel into complexity. For some it was clearly a missed opportunity. The fact *One and Other* was both not seen and at times reduced to simple often negative statements seems to have been more about an outward resistance to complexity, as seen in parts of society, the UK's two-party political system or a media where political preference is distributed seamlessly amongst only a handful of titles, for example. It must be asked, are we this simple? In answering, the paradox is that the world may be easier to understand because of simplification, however it is not the world. Ultimately, if *One and Other* was for democracy, it was because it was for plurality and complexity.

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