

Jeremy Deller, Fourth Plinth Proposals

Autore:

Jeremy Deller

Born 1966, London; Lives in London

Education:

1991 – 1992

University of Sussex, Brighton

1985 – 1988

Courtauld Institute of Art, London

Forthcoming and Current Exhibitions:

2013

'British Pavilion', Venice Biennale, Venice (Solo, 01/06 – 24/11/2013)

'Sin motivo aparente', CA2M, Madrid (Group, 09/05 – 10/2013)

The Moving Museum, Dubai (Group, 03 – 05/2013)

'Yebisu International Festival for Art and Alternative Visions', Tokyo Metropolitan Museum of Photography, Tokyo (Group, 08/02 – 24/02/2013. Screening of Exodus)

'Joy In People', Contemporary Art Museum, St. Louis (Solo, 01/02 – 28/04/2013)

2012

'Pop Politics : Activism at 33 Revolutions', CA2M, Madrid (Group, 30/11/2012 – 21/04/2013)

Selected Solo Exhibitions:

2012

Gavin Brown's enterprise, New York

Art concept, Paris

'Sacrilege', FIAC, Paris (Esplanade des Invalides)

GFT, Glasgow (Screening of The Bruce Lacey Experience)

'Joy In People', Institute of Contemporary Art, Philadelphia

'The Bruce Lacey Experience', Camden Arts Centre, London (Curated by Jeremy Deller and David Allan Mellor)

'Bats in Space', The White Building, London (Collaboration with Create 12 and Professor Kate Jones (Bat Conservation Trust))

'Sacrilege - www.sacrilege2012.co.uk', Cultural Olympiad, London 2012 Festival, London (Throughout Britain, see www.sacrilege2012.co.uk)

'Joy In People', Wiels Centre for Contemporary Art, Brussels

'Sacrilege', Glasgow Green, Glasgow (Glasgow International Festival of Visual Art 2012)

'A Room for London I Hearts of Darkness', Cultural Olympiad, London 2012 Festival, London

'Joy In People', Hayward Gallery, London

2011

'Jeremy Deller: Manchester Tracks', RISD Museum, Providence (Spalter New Media Gallery)

Bradford 1 Gallery, Bradford (Ways of Looking Festival)

Upstairs at The Modern Institute Osborne Street, Glasgow

2010

'Baghdad, 5 March 2007: A New Display with Jeremy Deller', Imperial War Museum, London (Touring to Imperial War Museum North, Manchester)

'Local Artist', Void, Derry

2009

'It Is What It Is: Conversations About Iraq', The New Museum, New York (Touring to Hammer Museum, Los Angeles and Museum of Contemporary Art, Chicago)

'Procession', Manchester (Manchester International Festival)

2008

'Carte Blanche à Jeremy Deller', Balajo de Tokyo, Paris

'Steam Powered Internet Machine', Turner Contemporary, Margate (With Alan Kane)
2005
'Folk Archive', Barbican Art Gallery Curve, London (With Alan Kane)
'Jeremy Deller', Kunstverein, Munich
'Jeremy Deller: An Injury To One Is An Injury To All', BAWAG FOUNDATION, Vienna
2004
'The Battle of Orgreave Archive - An Injury To One Is An Injury To All', Art Unlimited
2003
'Memory Bucket', Artpace, San Antonio
'This is US', CD produced in association with the centre for curatorial studies, Red Hook
2002
Art:Concept, Paris
'After The Goldrush', CCA Wattis Institute, San Francisco

2001
'Battle of Orgreave', Orgreave, South Yorkshire

2000
'Folk Archive', an ongoing project with Alan Kane investigating UK folk and vernacular art

1999
'Unconvention', Centre for Visual Arts, Cardiff

1998
Art:Concept, Paris

1997
'Acid Brass', an ongoing project and collaboration with the Williams Fairey Brass Band
'The Uses of Literacy', Norwich Gallery, Norwich (Cabinet Gallery, London; CCA, Glasgow)

1996
'At Home', Cabinet Gallery, London
'Migrateurs', Musée d'Art Moderne de la Ville de Paris, Paris

1995
'Ten Day Weekend', The Arches, Glasgow

1994
'Paris Loves Croydon', Poster Studio, London
'The Search for Bez', Art Cologne, Cologne
'Weekenders', Cubitt, London (Curated by Matthew Higgs)

1993
Centre 181 Gallery, London
'Home Alone', Dulwich, London
Void, Derry
Selected Group Exhibitions:

2012
'Pop Politics : Activism at 33 Revolutions', CA2M, Madrid
'AKA PEACE', ICA, London
'Panem et Circenses', 83 Page Street, London
'Britain Creates 2012', Cultural Olympiad, London 2012 Festival, London
'Wide Open School', Hayward Gallery, London (Jeremy Deller with Ed Hall, Banner Making Workshop)
'A Peculiar Form of Fiction', s1 Art Space, Sheffield
'Manifesta 9', Waterschei, Genk, Limburg, Belgium
'The Gospel According To... (part 1)', The Holden Gallery, Manchester School of Art, Manchester

2011
'The Writing On Your Wall', Edinburgh Printmakers (Curated by Rob Tufnell)
'Specters of the Nineties', Marres Centre for Contemporary Art, Maastricht
'September 11', MoMA PS1, New York
'Yes, We Don't', Institute d'Art contemporain, Villeurbanne, France (With Alan Kane)

2010
'Coniston and Torver Christmas Farmers Market and Art Fair', The Coniston Institute, Coniston, Cumbria
'Hareng Saur: Ensor and Contemporary Art', SMAK, Ghent
'Let's Dance', Musée d'art Contemporain du Val-de-Marne, Paris
'São Paulo Biennale', Sao Paolo Biennale, Sao Paolo
'La revanche de l'archive photographique', Centre de la photographie, Geneva
'At Home/Not At Home (From the collection of Martin and Rebecca Eisenberg)', Hessel Museum, Bard College, New York (Curated by Mathew Higgs)
'Bagna Cauda', Art concept, Paris
'The Storyteller', Art Gallery of Ontario, Toronto
'Grand National / Britisk kunst', Vestfossen Kunsthøgskule, Vestfossen
'Languages and Experimentations', MART museum, Rovereto (Curated by G. Verzotti)
'Participation. Politics of Community', Salzburger Kunstverein, Salzburg
'Don't Piss On Me and Tell Me It's Raining', Apexart, New York
'The House of Fairy Tales', Millennium, St Ives, Cornwall

2009

'Dead Air', Frac-Collection Aquitaine, Bordeaux

'Parades and Procession: Here Comes Everybody', London

'We Can Breathe In Space, They Just Don't Want Us to Escape', Altefabrik, Rapperswill-Jona Switzerland (Gebert Stiftung für Kultur)

2008

'Amateurs', CCA Wattis Institute, San Francisco

'Biennale of Sydney 2008', Sydney

'Fourth Plinth', National Gallery, London

'Jeremy Deller and Alan Kane', White Columns, New York

'Martian Museum of Terrestrial Art', Barbican Art Gallery, London

'On Procession', Indianapolis Museum of Art, Indianapolis

'Peter Saville: Accessories to an artwork', Paul Stolper, London

'Reality Check', Statens Museum for Kunst, Copenhagen

'Tales of Time and Space', Folkestone Sculpture Triennial, Folkestone

'Turner Prize: A Retrospective', Mori Art Museum, Tokyo (Touring to Moscow Museum of Modern Art, Moscow)

'Under Influence', Kunsthaus Dresden, Dresden

2007

2nd Moscow Biennale of Contemporary Art, Moscow

Prague Biennale 3, Prague

'Breaking Step', Museum of Contemporary Art, Belgrade

'Centre of the Creative Universe: Liverpool and the Avant-Garde', Tate Liverpool, Liverpool

'Memorial to the Iraq War', ICA, London

'Turner Prize: A Retrospective', Tate Britain, London

2006

'Among The Ash Heaps And Millionaires', Ancient & Modern, London

'East International', Norwich Gallery, Norwich (Selector)

'Folk Archive', New Art Gallery Walsall, Walsall (With Alan Kane)

'How to Improve the World, British Art 1946-2006', Hayward Gallery, London

'Making History: Art and Documentary in Britain from 1929 to Now', Tate Liverpool, Liverpool

'Of Mice and Men', 4th Berlin Biennial for Contemporary Art, Berlin

'PARANOIA', Leeds Art Gallery, Leeds

'Transmission', Villa Arson, Nice

2005

'Dialectics of Hope', 1st Moscow Biennale of Contemporary Art, Moscow

'Faltering Flame', Graves Art Gallery, Sheffield

'Herald St and The Modern Institute present', Gavin Brown's enterprise, New York

'Interstate', Nicole Klagsbrun Gallery, New York

'Once More With Feeling', Reg Vardy Gallery, University of Sunderland

'Populism', Contemporary Art Centre, Vilnius (Produced by NIFCA, Nordic Institute for Contemporary Art)

'The Battle of Orgreave', B.P.S.22 Espace de Creation Contemporaine, Charleroi

'War is Over 1945 - 2005. The Freedom of Art', GAMeC, Bergamo

2004

54th Carnegie International - Carnegie Museum of Art, Carnegie Museum of Art, Pittsburg

Taipei Biennale, Taipei

'Britannia Works', Ileana Tounta Contemporary Art Centre, Athens (Organised by the British Council show)

'Candyland Zoo', Herbert Read Gallery, Canterbury

'Folk Archive', Centre Pompidou, Paris (Screening of Veteran's Day Parade and Memory Bucket)

'Frankfurt City of Culture', Frankfurt (A ballet co-directed by Vivienne Newport and Jo Ann Endicott)

'Manifesta 5', Donostia

'Recall', MOMA, Oxford

'Shh!!!', Victoria and Albert Museum, London

'This Much Is Certain', The Royal College of Art, London

2003

'Don't Hate the Media, Become the Media', Videozartes, Espace Delrue
'Electric Earth', Saint Russian Museum, St. Petersburg (British Council Touring Exhibition)
'Ill Communication', Dundee Contemporary Arts, Dundee
'Micro/Macro: British Art 1996-2002', Kunsthalle Mucsarknok, Budapest
'New Works: 03.3', Artpace, San Antonio
'The 4th Age', Pitti Immagine, Florence
'Utopia Station', Venice Biennale, Venice
'We'll Meet You in the Lobby', Buyuk Londra Oteli, Istanbul

2002

Biennale of Movement and Image, Geneva
Low Gallery, Los Angeles
'Happy Outsiders from London and Scotland', Zacheta Gallery, Warsaw
'Jack, Cynch and XLR', Centre d'Art du Crestet, Vaison La Romaine
'Rock My World', Californian College of Arts and Crafts, Los Angeles
'The Gap Show: Young Critical Art from Great Britain', Museum am Ostwall, Dortmund

2001

'Century City', Tate Modern, London
'City Racing', ICA, London
'Hotel Sub Rosa', Cabinet Gallery, London
'I Love Melancholy: Emotional States in British Art', Southampton City Art Gallery, Southampton
'Pyramids of Mars', Barbican Centre, London
'Record All-Over', mamco, Geneva
'Social Hackers', Centre d'edition contemporaine, Geneva
'Wales: Unauthorised Versions', Zagreb (Curated by Alex Farquharson)

2000

The British Art Show, Edinburgh
New British Art 2000, London
'Democracy!', Royal College of Art, London
'Intelligence', Tate Triennale, London
'Milan', London Orphan Asylum, London (Curated by Gilda Williams)
'Presumed Innocent', CAPC, Bordeaux
'Protest and Survive', Whitechapel, London
'Republic', Grazer Kunstverein, Graz
'Social Hackers', Muv Gallery, Helsinki
'TRANS_ACTIONS', Art
'Transfert', 5th Swiss Exhibition of Sculpture, Bienne
'Village Disco', Cabinet Gallery, London

1999

'Changing the Air', Musee d'art Moderne, Villeneuve d'Ascq
'Crossing', Galerie Rudolfinum, Prague
'Expander 1.0', Jousse seguin, Paris
'NX', Espace des Arts, Chalon

1998

'Salon 3', T-shirt by Jeremy Deller in collaboration with Agnes B, London 'Crossing', Kunsthalle Wien 'Voice Over: Sound and Visi', Musée d'Art Moderne de la Ville de Paris, Paris

1997

'Bring Your Own Walkman', W139, Amsterdam
'Life/Live', Musee de Belem, Portugal
'Lovecraft', CCA, Glasgow (The South London Gallery, London)
'NRXLRTE', Index Gallery, Stockholm

1996

'Co-operators', Southampton City Art Gallery, Southampton
'Kiss This', Focal Point Gallery, Southend
'Poppocultural', South London Gallery, London

'Crash', 263 Cowgate, Edinburgh
'East International', Norwich Gallery, Norwich
'My Darling Cicciolina', Curtain Road, London
'Sex Drugs and Rock and Roll', Phoenix Hotel, San Francisco
'Supastore', Middlesborough Art Gallery
'The Butterfly Ball', Stringfellows Night Club, London
1994
'Imprint 94', Cabinet Gallery, London
'Lost Paradise', The Kunstraum, Vienna
'Shop Group Show', Kunstverein Hamburg, Hamburg
'Supastore 94', Laure Genillard, London
'Trumpf', The Hamburg Metro, Hamburg
1993
City Racing, London
'Instructions', Gio Marconi, Milan
'The Love Show', Daniel Bucholz Gallery, Cologne
Awards/Residencies/Commissions
2010
RSA Albert Medal, Royal Society for the encouragement of Arts, Manufactures and Commerce, for 'Procession',
Manchester 2009
2004
Turner Prize
Curated Projects
2012
Guest Editor - Time Out London
The Bruce Lacey Experience, Camden Arts Centre, London
2011
The Strawberry Thief, The Fine Art Society, London
2009
British Council Collection: My Yard, The Whitechapel Gallery, London (With Alan Kane)
2008
Marlon Brando, Pocahontas and Me, Aspen Art Museum, Aspen
Screenings
2012
'Latitude', Screening of The Bruce Lacey Experience, Henham Park, Southwold, Suffolk

Titolo:

Fourth Plinth Proposals

Anno: 2008

Descrizione del progetto:

Tutti i progetti di Jeremy Deller presentati all'interno di MoRE sono stati inizialmente selezionati ed esposti dall'artista all'interno della mostra monografica retrospettiva *Joy in People*¹, e pubblicati nel relativo catalogo nella sezione intitolata "My Failures (2004-present)": nelle sue stesse parole 'una sezione di lavori che speravo di essere in grado di fare, ma non sono stato in grado di fare'

"These are two ideas I had for the Fourth Plinth in Trafalgar Square. I think the more you try to make art for the Fourth Plinth, the worse it gets. So I didn't approach it as an artist, more as a citizen. One idea, The Spoils of War (Memorial for an Unknown Civilian), was to exhibit a car that had been destroyed in Iraq in the heart of the former British empire, as it were. Trafalgar Square is surrounded by colonial embassies and the site itself explicitly commemorates a battle. My other idea was to display a life-sized statue of David Kelly – the scientist who killed himself after being accused of sharing with journalists his doubts regarding the government's notorious WMD dossier. Kelly paid the ultimate price for his involvement in the scandal – he was humiliated during a televised parliamentary inquiry and was made to feel the full weight of governmental scrutiny. It was a shameful event in British public life."²

L'artista presenta con queste parole le due proposte qui pubblicate, presentate all'interno del grande progetto di arte pubblica collegato al *Fourth Plinth* di Trafalgar Square, a Londra, e mai realizzate. Il "Quarto Plinto" era stato infatti originariamente costruito nella seconda metà del XIX secolo, come basamento per ospitare la statua equestre di Guglielmo IV, ma è sempre rimasto vuoto e per oltre 150 anni è proseguito il dibattito riguardo al suo possibile utilizzo, fino al 1999 quando i primi tre incarichi sono stati assegnati come progetti temporanei e *site specific* ad artisti contemporanei. A seguito del successo riscontrato da questa prima iniziativa è stata composta una commissione di esperti, che vede al suo interno lo stesso Jeremy Deller, per seguire i successivi bandi, inviti e selezione dei progetti: questi hanno stabilito ufficialmente e all'unanimità la definitiva destinazione d'uso del quarto plinto come supporto per installazioni appositamente commissionate di arte contemporanea.

In particolare Jeremy Deller nei due progetti presentati all'interno di MoRE, entrambi risalenti al 2008, ha proposto una visione antimonumentale e fortemente politica, non da

artista ma da cittadino secondo le sue parole, strettamente collegata alla contemporanea situazione del paese coinvolto nella guerra in Iraq.

Una prima proposta consisteva in una statua a dimensione reale di David Kelly, lo scienziato britannico morto apparentemente suicida a seguito delle dichiarazioni rilasciate ai media riguardo ai dubbi di una reale presenza di armi di distruzione di massa in possesso del governo iracheno, e della successiva inchiesta parlamentare.

La seconda proposta, intitolata *The Spoils of War*, prevedeva invece di esporre la carcassa di una macchina distrutta da una bomba in Iraq, portando una traccia della guerra in quello che è stato per secoli il cuore dell'impero britannico e ancora oggi viene riconosciuto universalmente come un luogo dal carattere fortemente monumentale.

Jeremy Deller ha affrontato il tema del coinvolgimento britannico nella guerra in Iraq successivamente anche nel 2009 con *It Is What It Is: Conversations About Iraq*. Questo prevedeva che in diversi luoghi - a partire dal New Museum di New York - fossero messe in scena conversazioni e incontri multidisciplinari sul tema, a fianco di un'installazione consistente nei resti di una macchina distrutta in un attentato avvenuto nel 2007 a Baghdad, lungo Al-Mutanabbi Street. Per tre settimane quindi questo progetto, commissionato da un consorzio tra New Museum, Museum of Contemporary Art di Chicago, e Hammer Museum di Los Angeles, ha viaggiato in tutta America: oggi la macchina è esposta tra le collezioni permanenti dell'Imperial War Museum di Londra mentre sul sito <http://www.conversationsaboutiraq.org/> rimane documentata l'intera esperienza.

Descrizione della documentazione del progetto:

1_ TheSpoilsofWar.jpg (file jpg, 1173 × 1646 pixel, 150 dpi)

The Spoils of War (Memorial for an Unknown Civilian), 2008. Modello di una macchina distrutta su un plinto. Foto James O Jenkins.

2_ DrDavidKelly.jpg (file jpg, 1181 × 886 pixel, 150 dpi)

Dr David Kelly Fourth Plinth Proposal, 2008. Rendering dell'artista della scultura del Dr. David Kelly su un plinto.

Committente e ulteriori informazioni sul progetto originale:

Il committente per il *Fourth Plint* - dopo le prime 3 commissioni volute nel 1998 dalla Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA) - era nel 2008 il Mayor of London attraverso il Fourth Plinth Programme.

La proposta di Jeremy Deller *The Spoils of War* ha fatto parte nel 2008 della selezione di sei progetti - che includeva anche lavori di Tracey Emin, Antony Gormley, Anish Kapoor,

Allora & Calzadilla, Sokari Douglas Camp, Elmgreen & Dragset, Tracey Emin, Katharina Fritsch, Brian Griffiths, Hew Locke, Stefan Gec, Antony Gormley, Anish Kapoor, Sarah Lucas, Mariele Neudecker, Marc Quinn, Thomas Schütte, Yinka Shonibare, Bob & Roberta Smith, Mark Wallinger, Rachel Whiteread and Bill Woodrow.

Jeremy Deller fa parte della Fourth Plinth Commissioning Group, il panel di *specialist advisors* scelto per guidare e monitorare la commissione per il plinto, insieme a Iwona Blazwick, Direttrice della Whitechapel Gallery, Mick Brundle di Arup Associates, Tamsin Dillon, direttore di Art on the Underground, Transport for London, Ekow Eshun, scrittore e presentatore televisivo, Jo Baxendale, Relationship Manager, Visual Art, Arts Council England, Grayson Perry, Artista, Matthew Slotover, Co-direttore di Frieze, Jon Snow, giornalista e presentatore televisivo, e Justine Simons, per la Greater London Authority, che è anche direttrice del progetto.

Motivo di mancata realizzazione:

Fu selezionata dalla commissione e quindi realizzata la proposta di Antony Gormley, One & Other³, secondo la quale 2.400 spettatori hanno occupato il quarto plinto per un'ora ciascuno, per una durata totale del progetto di 100 giorni. La documentazione dell'esperienza è disponibile all'indirizzo <http://www.webarchive.org.uk/ukwa/target/32145446>.

Bibliografia specifica

Joy in people. Jeremy Deller, Hayward Publishing, London, 2012.

Jeremy Deller. *It Is What It Is: Conversations about Iraq*, Creative Time, New York, 2012.

Vesna Krstich *On the Road Again with Jeremy Deller: Conversations About Iraq*, "Art papers magazine". vol. 33, n. 4, 2009, pp. 18-21.

scheda a cura di:

Marco Scotti

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Title:

Fourth Plinth Proposals

Year: 2008

Project review:

all Jeremy Deller projects presented inside MoRE museum were initially chosen by the artist himself, have been exhibited in the monographic retrospective show *Joy in People*⁴, and published in the catalogue section entitled “My Failures (2004-present)”: in his own words ‘a section of works that I wish I’d been able to make but wasn’t able to’.

“These are two ideas I had for the Fourth Plinth in Trafalgar Square. I think the more you try to make art for the Fourth Plinth, the worse it gets. So I didn’t approach it as an artist, more as a citizen. One idea, The Spoils of War (Memorial for an Unknown Civilian), was to exhibit a car that had been destroyed in Iraq in the heart of the former British empire, as it were. Trafalgar Square is surrounded by colonial embassies and the site itself explicitly commemorates a battle. My other idea was to display a life-sized statue of David Kelly – the scientist who killed himself after being accused of sharing with journalists his doubts regarding the government’s notorious WMD dossier. Kelly paid the ultimate price for his involvement in the scandal – he was humiliated during a televised parliamentary inquiry and was made to feel the full weight of governmental scrutiny. It was a shameful event in British public life.”⁵

The artist describes with these words the two proposals published here, presented as part of the great public art project connected to the Fourth Plinth in Trafalgar Square, London and never realized. The "Fourth Plinth" was in fact originally built in the second half of the nineteenth century, as a base to host the equestrian statue of William IV, but has remained empty for over 150 years and the debate about its possible use has continued till 1999, when the first three temporary commissions were assigned to contemporary artists for site-specific projects. Following the success of this first initiative it was decided to form a committee of experts, which comprises Jeremy Deller himself, to follow the subsequent calls, invitations and selection of projects: this committee has officially and unanimously established the final destination use of the fourth plinth as a support for specifically commissioned installations of contemporary art.

In particular, Jeremy Deller in the two projects donated to MoRE, both developed in 2008, proposes an anti-monumental and deeply political vision, working - in his own words - more from the perspective of a citizen than from the one of an artist, closely linked to the contemporary situation of the country involved in the Iraqi war.

A first proposal was the life-size statue of David Kelly, the British scientist found death after his supposed suicide, as a result of statements made to the media about his doubts about a real presence of the weapons of mass destruction held by the Iraqi government, and the subsequent Parliament investigation.

The second proposal, called *The Spoils of War*, proposed to expose the carcass of a car destroyed by a bomb in Iraq, bringing a trace of the war in what has been for centuries the heart of the British Empire and still is universally recognized as a place with a strong monumental character.

Jeremy Deller has addressed the issue of the British involvement in the war in Iraq later in 2009 with the project *It Is What It Is: Conversations About Iraq*. This brought to many places - starting from the New Museum in New York - staged conversations and multidisciplinary meetings on the subject, alongside an installation consisting of the remains of a car destroyed in a bombing in Baghdad in 2007, along Al-Mutanabbi Street. For three weeks this project, commissioned by a consortium of New Museum, Museum of Contemporary Art in Chicago, and Hammer Museum in Los Angeles, has traveled across America: now the car is exposed in the permanent collections of London Imperial War Museum, while the website <http://www.conversationsaboutiraq.org/> preserves and documents the whole experience.

Project materials review:

1_ TheSpoilsofWar.jpg (file jpg, 1173 × 1646 pixel, 150 dpi)

The Spoils of War (Memorial for an Unknown Civilian), 2008. Model of the destroyed car on a plinth. Photo James O Jenkins.

2_ DrDavidKelly.jpg (file jpg, 1181 × 886 pixel, 150 dpi)

Dr David Kelly Fourth Plinth Proposal, 2008. Artist's rendering of Dr David Kelly sculpture on the plinth

Commissioner and other informations about the original project:

The commissioner for the Fourth Plinth - after the first three projects assigned in 1998 by the Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA) - was in 2008 the Mayor of London through the Fourth Plinth Program.

One of Jeremy Deller proposals, *The Spoils of War*, was in 2008 also part of the selection of six projects - which also included works by Tracey Emin, Antony Gormley, Anish Kapoor, Yinka Shonibare and Bob & Roberta Smith - exhibited in the Annenberg Court of the National Gallery, London, from January 8 to March 30, 2008. Jeremy Deller projects have also been selected for the exhibition Fourth Plinth: Contemporary Monument at the ICA in London, which took place from 5 December 2012 to 20 January 2013, together with the proposals of Chris Burden, Allan & Gabrielillo, Gabriel Dawes, Gary Fine, and

Jeremy Deller is part of the Fourth Plinth Commissioning Group, the panel of specialist advisors chosen to guide and monitor the projects for the plinth, together with Iwona Blazwick, Director of the Whitechapel Gallery, Mick Brundle of Arup Associates, Tamsin Dillon, Head of Art on the Underground, Transport for London, Ekow Eshun, writer and television presenter, Jo Baxendale, Relationship Manager, Visual Art, Arts Council England, Grayson Perry, Artist, Matthew Slotover, Co-director of Frieze, Jon Snow, journalist and television presenter, and Justine Simons, for the Greater London Authority, who is also director of the project.

Unrealized project: reason why

Antony Gormley project, *One & Other*⁶, was selected by the committee and then realised. This work consisted in 2400 spectators who occupied the fourth plinth for an hour each, for a total duration of 100 days. A documentation of the experience is available at <http://www.webarchive.org.uk/ukwa/target/32145446>.

Dedicated bibliography:

Joy in people. Jeremy Deller, Hayward Publishing, London, 2012.

Jeremy Deller. *It Is What It Is: Conversations about Iraq*, Creative Time, New York, 2012.

Vesna Krstich *On the Road Again with Jeremy Deller: Conversations About Iraq*, "Art papers magazine". vol. 33, n. 4, 2009, pp. 18-21

Curated by: Marco Scotti

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