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Question 2: Exploring art outside the Gallery space discuss how artists have developed art practice utilising space and or place. Focus on more than one example of practitioners and or thinkers.

Place where artists and the public have a voice, where contemporary art shines spotlight on the issues people have to face. Our freedom of outside artwork.

Exhibit in art museums, for some artists, being one of the greatest honours. Also some reject the popular aesthetics of exhibition and target museums with serious critique. Early rebellion and institutional criticism began in the late 1960s and took many forms against the museum. Some artwork, performances and multimedia projects concentrated on those which can not be presented within museum walls such as environmental constructions or interventions. They gain from outdoor settings that as thousands of people will see the show who would never go to the gallery space. Show art to the community, which does not visit galleries often.

Beautiful ultimate outdoor art experience open to the public. Our freedom and breathing in the fresh air while enjoying art especially now in our post pandemic times and for free. Sculptures in parks, outside galleries, and displays of artworks are big. There are many outdoor spaces in Britain where artists and sculptures have located impressive contemporary collections. Innovative artwork interacts with landscape, with trees , fields, buildings and grounds. Enjoying outdoor art with big names of artists such as Anish Kapoor, Cornelia Parker, Andy Goldsworthy and Anthony Gormley. Site-specific art can be inspired by the landscape or environment to explore. The ultimate open-air art experience. Perhaps an escape from the current situation of pandemic is what outdoor art spaces can offer with the opportunity to see and respond to the environment. Constantly changing light , moving clouds , rain or snow, also just other people walking past made every artwork come alive. It is a lot to appreciate. For example, many memorable artworks occupy the Fourth Plinth in Trafalgar Square, current artist Heather Phillipson *The End* on picture below (Connor, 2020), coming after great artists such as Michael Rakowitz, Yinka Shonibare and Marc Quinn.



Heather Phillipson (2021) *The End*

London's famous Fourth Plinth commissioned many incredible and diverse artists. Heart of London, when meeting up three of the Westminster streets: Strand, Whitehall, and Mall. It is the world's most famous venue for the public, and has become a main tourist attraction. London's deputy mayor for culture and creative industries, Justine Simons, said: "The Fourth Plinth is the world's most famous public art prize and each new sculpture breathes fresh life into our public realm" (Stolworthy ,2020). The Fourth Plinth in London's most historic square has become known around the world for all art critics and brings icon for the city. It was built in Trafalgar Square in 1841 intended to build a statue, but had no funds and the plinth stayed empty for over 150 years. After that time it became the fully accessible venue for a very creative project which we can see even today. One space with fascinating and interesting ideas. Getting to learn more about the artists and the story behind which

are rich in subjects, artist visions and solutions. It is a brilliant opportunity to present artistic vision, be memorable in hundreds of selfies and holiday pictures. Traditional space which creates the illusion of modernity. Amazing thing about outdoor sculptures is that they are objects in space free of material flat backgrounds. Idea is to get the attention of people from a busy life. Open for public feelings and mind from outside and inside. Given opportunity for a personal reflection about surroundings and about ourselves.

First artwork on London's Trafalgar Square Fourth Plinth was hosted in 1999 *EcceHomo* by Mark Wallinger. The sculpture appeared intentionally little and vulnerable on the edge of the plinth which can support much larger weight installations. Human figure with eyes closed, wire on the head and titled hand behind his back contrasting with classical sculptures of famous generals on other plinths. Make those sculptures look foolish, regarding a Wallinger figure almost like a bullied person with visible insecurity. Moment of looking at our destiny. The sculpture captured that moment just before. Like waiting for the judgement before execution symbolises the power. We are the prisoners of political games, people who occupy power and danger of religious orthodoxy. In the "square" of all demonstrations and protests taking place. I think the figure is so alienated and dramatic as a metaphor in situations where people fight with their problems. Sometimes we feel alone, even being between lots of people. This artwork was a huge success. Project allowed people to vote and help to choose the next work to occupy the plinth for about two years. Next one invited to take part was in 2000 *Regardless of History* by Bill Woodrow who intended to give a lesson from the past. In June 2001 we saw Rachel Whiteread's *Monument* transparent raisin cast of the plinth upside-down to create a mirror image (Barber, 2001). The break in London's busy life. Totally different idea

had Marc Quinn in 2005 commissioned to make contemporary sculpture to fill in the space. He placed the torso of his eight-months pregnant artist friend Alison with the title *Alison Lapper Pregnant* (Hubbard, 2020). She was born with no arms and short legs, due to a condition called phocomelia. He challenged ideas of beauty and power. Metaphor for all those who fight with hidden difficulties. Marble sculpture symbolising female heroism stayed there until 2007. The sculpture later became the centrepiece for the 2012 Paralympics opening ceremony. To the grey surroundings in 2007 Thomas Schutte added a lot of colour by creating a very glamorous *Hotel for the Birds*. The 21-storey sculpture is made of plastic sheets and thick glass. Vibrant colours: yellow, green and red, multilayered to reflect the light.

This work of art became a place where all pigeons hangout. It has to be cleaned very often until it is changed for the next artist. Year 2009 was probably the most famous for the plinth. In the project called *One & Other* by Anthony Gormley over 2,400 people from the public take it in turns to stand on the plinth for about an hour, one man even stands naked. This time we didn't see any physical material, no sculpture, just people standing there. Some maybe looks stupid, but included in the project, taking part in the process. Many people go to competitions, but not all bring medals. It was a moment in history worth engaging. Author questioning who we really are? As He said, the project let us realise how small human beings are and where we fit in? (Gormley, 2009). I watched a video interview with the artist and some of the people who took part in it. He also said: "It's about people coming together to do something extraordinary and unpredictable". I think this artist has done a fantastic job, very unique. He gave ordinary people a chance to be extraordinary, be part of something special. Be anonymous and famous at the same time, be on the top, on the plinth. After that we went to a fantasy on the sea, a cultural subject matter. The

first black British artist Yinka Shonibare presented a replica of Nelson's ship. He honoured the many cultures and ethnicities by placing the childhood sense of wonder object. The artwork *Nelson's Ship in a Bottle* 2010-12 reflects on the historical symbolism of the place and has a link to Nelson's column. Author in this review (Searle A. 2010) writes about the sense of "ships in the bottles they're not sailing anywhere, as a symbol of Britain today: a message no one wants to read". Other artists which tried to bring back childhood experiences were Michael Elmgreen and Ingar Dragset decided to celebrate the heroism of growing up, by putting up the bronze figure of a boy on a rocking horse. This sculpture was there from February 2012 till April 2013.

Then we were awakened by another artist. Katharina Fristch's ultramarine blue fibreglass sculpture named *Hahn/Cock* stayed up for 18 months (July 2013-February 2015). Author of the giant rooster says humorously "to have something French in the place that celebrates victory over Napoleon" (Lawson, 2013). Artist works with the surroundings, she has found the best of both attendants and the space. Fritsch said that was a "victory for feminism" he is the female sculptor and as a model is a man, proudly told She changed the role. After the blue bird, a famous space occupied another artwork. From March 2015 till September 2016 *Skeletal Horse* was on the plinth by Hans Haacke. Creation for a tribute, a bit scary skeleton without a rider.

Then something to cheer everybody up. David Shrigley created a massive emoji statue *Really Good* 2017 provoking a happy reaction in people. Or maybe four and a half tonnes of cast iron? (Pelling, 2017). I remember my visit to London that time and I saw a black gigantic statue of a hand in a positive gesture slightly out of proportion that made finger very long. I remember finding a little bit of irony in it,

especially having in my hand a leaflet : *Everything is really good* (Mayor of London, 2016). I was on my way from London's Tate Britain Exhibition, just saw a massive size sculpture of big bottoms holding in men's hands. Very controversial artwork entering for Turner Prize in 2016 *Project for a door* by Anthea Hamilton (Glass, 2016). Thinking with respect about old Masters in Art history contrasting with controversial modern big bum ready to fart. Isn't that everything in modern art is so great? Or is not and it is just our interpretation. That Hamilton's shocking installation deserves a positive thumbs-up, as *Evening Standard* (Thomson, 2016) described in the headline "the artist who may go from bottom to the top". I think that is ironically funny.



Sliwinska,E. (2017) Shrigley *Really Good*

The Invisible Enemy Should Not Exist 2018 Iraqi-American artist Michael Rakowitz (McEwan, 2018) has "recreated an Assyrian winged bull with a human

head, known as a lamassu". The sculpture is made of colourful date syrup cans identified as a symbol of the Iraqi people and the refugees. Reflection about the Iraq War and middle eastern culture. Dealing with the current crisis, destroyed, but with hope to rebuild. Meantime comes a pandemic, which changes everything, delays next projects and "stops" the world for a while. Finally apocalyptic proportion of latest artwork as a site of celebration and protest by Heather Phillipson *The End* (Rix, 2020), which will stay there until 2022. Her work became very relevant now in (past-lockdown) times, even being commissioned much earlier. The title doesn't have the best connotations in our situation when millions of people are dying and artwork saying it is the end. Meaning of Her artwork as She explains has to do with political issues in a state of emergency, also very much connected with environmental danger and climate change issues. It brings possibilities, a new beginning, new hope. It is a call for action, to finish things that are not right, make them right. Make an artistic vision, transform into reality, all experts in construction, engineering and many talented people are needed. Months of preparation, tests and experiments. Site specific sculpture was made specifically thinking about Trafalgar Square, place of festivals and protests. Artists tried to respond to the political situation. Cherry relates to the height of the statues, whipped cream referencing the shape being only like that for a limited period of time, will eventually collapse if exposed to heat for example. The drone camera monitors connections with virtual trips. Made commentary on public and streaming live across the globe. Create direct interaction with the work and public. We are watching and we are being watched. Fourth Plinth project definitely gives an amazing option to present Your art to a much higher range of population than any museum would do. Will get people a lot to talk about. Is it good or bad? Is it a good place to show off contemporary artwork? Artists need to

adapt to the traditional way of display instead of challenging them about what art is really about. Another aspect of critique is, the great serious artist sculptures quickly lose their quality when pigeons take care of it.

One of my favourite artists, which I can not miss for outdoor contemporary art, is Anish Kapoor, born in 1954. In 1991 won the Turner prize. Very ambitious artist famous for his geometric sculptures with reflective surfaces. He is a cultural icon who owns rights for a "black" pigment. Works in his studio everyday. Made the most amazing installations, investigated colours, freedom, death, non-material and non-object and promoted self-reflection. Some really breathtaking artwork, such as *Sky Mirror* which brings down a sky in reflection of circular polished stainless steel massive size sculpture. It is a series of large and medium disks, ovals and other shapes. Modern powerful sculptures are highly polished, many in the public outdoor spaces. Mesmerising endless reflections with strong uplifting appearance. He likes combinations of distortion, illusions of space and reflections. We can find his mirrors in many places of the world. It is one of the most influential artist, a famous sculptor with very unusual ideas, deep questions about ourselves, balancing on the edge.

My personal number one is the most beautiful permanent piece called *Cloud Gate* Chicago Millennium Park. First public artwork in the USA, assembled in 2004-2006.



Kapoor (2006) *Cloud Gate*

I remember the first time I saw it in the movie *Make it Happen* (2008) in one of the dance scenes. This short video (*just dance part 2*, 2008) has a Cloud in the background most of the time. It is a giant bean with mirror-finish made by an Indian artist, who lives in London. Kapoor uses mirrors often in His work. Fantastic shaped artwork called Cloud Gate as most of their surface reflects the sky. This iconic sculpture presents a distorted reflection of everything around and multiple. Geometrical shape “representing the cultural value of the city” (Archana, 2015). This fascinating artwork gave every viewer an unforgettable experience. Very elegant and popular for a tourist as given unique and funny reflection in photographs. Public can interact with this beautiful piece by walking under. Artist said about (Chicago Sun-Times, 2017) He “likes the idea of artwork becoming a public object with public life”. It is an object which constantly changes, every minute gives a different look, playing with the sun lights and cityscape. It is like a polished stainless steel spaceship landing which takes You to a different world. This site-specific expensive piece is made from not traditional material and weighs 110 tonnes. Very glamorous sculpture, which transforms the space. I think it is an invitation for conversations with the public. Help open your mind, communicate and give freedom to a viewer. I like things that are possible to touch, see close or take part somehow, take you for a journey. I think we need more outdoor art. It is so much to adore. It feels closer and better for any interaction and appreciation. Change all surroundings and give so much beauty.

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