My name is Verusca Calabria and I'm here today to interview Ann Jordan on the 27th July 2010 and we're at the Wellcome Trust building in Euston in London. Thank you Ann for agreeing to be interviewed again.

Thank you for inviting me.

That's all right. As you know I'm here really because I want to ask you about your time on the plinth in retrospect, of course, because you had an interview taken before you went on the plinth, but we don't know what it was like once you were on the plinth and what happened afterwards. So just to recap, can you tell me again what you went to do on the plinth?

Well I decided this was an art project for me, and I am an artist, so I was going to do some artwork and I'd already … was doing a some work in Wales and was doing my MA in Fine Art about death, about life and rebirth and also I was involved in doing a something in the public domain and one of my modules I had to do on my course was about public art. So I chose to look at the fourth plinth in Trafalgar Square and at the time I did this module I knew the names of all the artists that might be chosen and what they were going to do but I didn't know who was going to be chosen, so that was fine, did all that and then of course the name was announced and it was Antony Gormley and that they were looking for people and I thought, I've got to do it. I've got to put my name forward, you know, and everybody said, "Oh, you go you know, if anybody's going to do it, you're going to do it." And I'd already got something in mind that I was going to do because it was connected with my work. So I put my name forward and didn't think anything of it and then I got chosen and I thought, "Oh, oh, right, okay! What am I letting myself in for?" It's going to be a world stage; literally, I don't know anybody who lives up in London now. None of my family are up there so there's never going to be anybody to see me and then I discovered it was going to be in the evening and when it was getting dark I thought, "Yes, there are some advantages, but maybe you know some disadvantage because you might not get many people seeing it etc." But then I had decided to do was more conducive, I think, to being a more sort of intimate group of people around who might be observing it so I thought about it and got on the train, came up with a friend and turned up.

You mentioned about being an artist and your interest with death and using wool that you reclaim or find in nature. So why did you decide to work with this material in particular?

When I was doing a BA course… I'm an [?] artist and I used to be a nurse and mid-wife before so I think this all has also fed into my artwork or this idea of caring and wrapping and things like that. I went on a field trip in the west in the Brecon Beacons and we stayed in a youth hostel and I did take a

sketchbook up with me but I didn't do any sketching. I just walked and I made things on site with bits and pieces, rushes, bits of wool and stones, anything I could find at that stage and then that night back in the hostel I found this scrap of paper that was on an old fashioned typewriter. It talked a bit about the history of the place and it said that there was a coffin route that that went over the mountain and this coffin route was 12 miles long and what happened was in about 1810/1820 the price of wool had dropped completely. There were distant landlords, there were what was termed in Wales the Rebecca Riots and the young men left the farms and they walked over the mountains down to the coal mines and a lot of them got killed because there was no health and safety in those days and their bodies got carried back these 12 miles for burial in the villages.

On the mountain itself, it's called the black mountain; there are a lot of Bronze Age funeral Cairns. Now are these are probably, what, 1000, 1500, 2000 years BC? And they're just piles of stones and some of them are really, really big. There's also an interesting fact I found out that there's an act of Parliament in 1667 that said that every corpse, unless it died from the plague, had to be wrapped up in wool blankets and this was to save the wool industry and, of course, sheep farming is still one of the most important industries in that area and the sheep sculpt the landscape and you find lots of lots of odd bit of wool lying around that they shed. At first I started working with this and then I started to develop the whole project and I decided to base it around this coffin route, so I made up a story about a young … and because it's an area with lots of myths and legends, you've got the Physicians of Myddfai who were into homeopathic medicine, they were said to be the sons of the Lady of the Lake who rose up from the lake. Actually that story's one of the basics of the Arthurian legends so, you know, the legends of Arthur we think are very English but in fact they came from Wales.

So lots of things going on in my mind and I wanted to celebrate this history and to commemorate the these people who died in the, you know, because in some ways the whole project was always taking some political actions as well because it was about the decline of the mining industry or it's non-existence now virtually. And also the wool industry is not doing very well, so I wanted to highlight these things and I wanted to sort of commemorate all these people who had died so the project took lots of different strands but the strand which I sort of thought about for the plinth project was this idea of being buried in a shroud of wool. First of all I did a sort of practise of it out on the mountain where I knitted myself into it and then sort of metamorphosed into a new life. When a baby's born one of the first things that happen is that it's wrapped in a blanket and then when you die you're wrapped up in a blanket again so you've got the whole sort of gamut of your life spread out in that. The knitting also is the yarn, is like the thread that runs through your life, and the knitting itself is based on a network. Or the fabric is like a network of stitches and

each network net stitch becomes the metaphor for every connection that you make in your life, whether it's your body making connections within itself, it's you, the way that you interconnect with people, your family and then your friends and then communities. So you know it gets bigger and bigger and it's all in one piece.

The reason why I decided to choose that part of my work, to go for the plinth project, was I wanted, having done my research on what all the other statues were and everything else you know, first of all one of the reasons I applied was that I'm female and there aren't any women in … you know, commemorated at the moment and all the people who are commemorated have had some sort of effect on our history by military decisions, naval or whatever and they almost connect the past with the present because it's through their decisions … is what we are now, or our country is now, and I thought about all those people who weren't commemorated but were all the foot soldiers, you know, who you know people gave the order but the rest of us die, you know, a lot more than the unknown people. So I almost wanted to dedicate the piece to all those people who had laid down their lives for us so that we are what we are now and that's why I knitted myself into this shroud and then I lay down and then I re-emerged and that was continuing on.

Had you done a project like this before?

I'd done one public art project, I think as I mentioned earlier my background as, you know, a nurse, a mid-wife, a mother, wife, carer has influenced my work a lot. When I did my BA, my final piece involved genetics because a lot of my immediate family on my mother's side had all died from breast and ovarian cancer so we probably have the faulty gynaecology and the first person I knew who had both wasn't my Victorian grandmother. And in my final piece she was represented by a Victorian wardrobe which I had restored and then I had riddled the whole back. I drilled into the back completely, it was all riddled, and on the outside it looked perfectly normal but when you opened it there was a mirror and you could see yourself reflected and you think, you know, it's like your skeleton in the wardrobe, you know that expression?

Yes.

And I was uncovering something but did I want to know or didn't I want to know? So that was the sort of side of it and I also did some chairs and one was because my mother had breast cancer, but she was cleared and so her chair because … like a chair is very much allied to the body in its shape and everything else. And we select chairs for people and they take ownership of those chairs and everything else you know, "You can't sit in that chair, that's grandpa's chair." That sort of thing. So I had one that had holes in it but then they were all filled with resin so that they were cleared and then I had one that

was completely riddled. It was so fragile and that was terminal and another chair that was in remission and there were holes in it, but the holes had been temporarily filled with plaster again so they were soft and we didn't know what was going to happen.

So that the sort of first, one of the first, but I did actually do a piece, which became a piece of public art, and it was at the university during my BA and because I'm quite an ambitious person … so big, when it comes to my work, and they took over a building that had to be, it was an old school, and it had been empty for several years and it had to be refurbished and it was going to be the new faculty for art and design. They'd bulldozed a bit and then rebuilt a new bit, but I worked there as an artist in residence because I went to the dean and said, "I think you want an artist down there to record what's happening." "Well, well, I hadn't thought about that, hmm. Well you can do it as your outside project." "Oh, thank you." I got myself kitted up with my steel-catched boots and my hard-hat and went to work with all the contractors and I was the only woman on site, which turned out to be quite useful in the end because I needed some sponsorship. I played off one against the other but what I did with this. It was two, gym block, three storeys and on one end I had an enormous satin red ribbon, it was around Christmas time, and the whole piece was called Transfusion. Now when you give blood in this country, it's a gift and so this was the idea of the big pink red ribbon and then the one tail of the bow went into the top gymnasium and it just went, came through a window and went right across the gymnasium to a door and it was dark inside and this was the body and this was the main artery of the new blood that was going into the building and then it went down the stairs and then it broke up into arteries and arterials and sort of little pools of blood. It was all made from red satin, and it was all quite atmospherically lit and I don't know how many metres of red satin and sound. I had a sound piece in there where I used my sewing machine. I recorded my sewing machine and I played it backwards and forwards and multi-layered it so it sounded as if it was a heart beating in there and the whole idea was that there was this new blood going into the building and it was not just the building was being refurbished but there was new life going into it because you're going to have students and staff and all that so yes they quite liked that. Yes.

Sounds fascinating actually.

Thank you. I've gone off away.

No that's absolutely fine actually because it's interesting to understand your life story in context so thank you.

Yes.

I can't pronounce this Welsh word.

Cwtch cwtch, it means a hug or a cuddle or protection, yes.

And this is the project that you went to do on the top of the Brecon Beacons after being on the plinth?

It was all during the time I was working on it, I was working on it yes because it sort of became almost part of it.

Did going on the plinth influence how you might have done Cwtch?

Not really because I'd sort of thought it through to a certain extent, but it gave me a lot of confidence and, in that respect, yes. I thought because people said to me, "You'll never manage all this because you've got all these public bodies you're working with." Because there are so many of them and they all have a different language, they work on different time lines, they have different priorities and trying to get them all together and I'm sure, you know, people like Antony Gormley he'd understands all this and people have different, say, different people together. So it sort of gave me a lot of confidence, "Yes, I can do it, I've done that on the plinth, I can do that."

You mentioned in the pre-plinth interview that you're interested in the body.

Yes, yes, I think that goes back again to being a nurse and a midwife and caring for the body and so yes, I think it goes back.

In fact that you were in London studying a few years ago, right? And you became a nurse?

Yes.

It was only touched upon in the pre-plinth interview. I was interested in hearing about your full life, not just the artist.

Right, okay, yes, right. Well when I left school, which was probably 1959 or something, there weren't that many opportunities for women, career-wise and there was things like, you know, nursing, teaching, being a social-worker, being a secretary, being a hairdresser, working, that sort of thing. There weren't the opportunities there are now for them and

there is a history of people in the medical profession in my family. My mother had started doing physiotherapy at St. Thomas' but she went out to India with her parents at that stage of her life but one of my aunts who had trained there and she was quite an influence on my life because my parents lived abroad a lot and I used to go and spend … I went to boarding school and I went and spent holidays and things with her, so she'd quite a bit of influence on my life. So I chose to go to St. Thomas' and was there for four years and then I started my midwifery training, so I used to go up to Trafalgar Square, you know, I knew London quite reasonably well.

What happened after the training, did you stay in London?

No, after that I went to Cambridge to midwifery training, or some of it, then I had a few jobs around there, then I went out to Gibraltar to work, was there for 18 months and decided I wanted to be, because I'd only done 'part one midwifery.' It was in two parts in those days, so I came back and did my second part of the midwifery and I did that in Exeter because my parents had retired to Devon by then so it was quite near them. And from there I went to Birmingham and worked as a midwife in the Birmingham Maternity Hospital, big teaching hospital and I met my husband, got married, then we went and lived in Lincolnshire in Boston and had two children. I started to go back working part time when the youngest was about 20 months and then gradually started, you know, increasing my hours so I was working full-time and then I had to retire because I had high blood-pressure and stress because there were a lot of changes going on in the NHS and I was very much running all the anti-natal, well, the outpatients anti-natal and gynaecology and children's outpatients we had there. But what I think was, for me, we introduced pre-natal screening and I was literally thrown into it and I had to do a lot of counseling which I had never really been trained for and I think it sort of, you know, burnt me out a bit, yes.

But I'd always been, you know, I'd always made things even as a kid. I used to, you know, I'd always make things and draw a bit, so when I retired it was an opportunity. I started working textiles and embroidery and stitched textiles so I sort of went down that line and my husband became ill, he had cancer and it was quite a protracted illness, it was five years before he died at home, it was lovely to be a nurse to him, yes. And I've got two sons and they're both married now but one was down in Wales and the other was married to a Welsh girl and one lives near Southampton way, so I decided to move to be nearer one of them

because I couldn't come and visit on a day with Mike being ill for so long and he kept going in and out of hospital, you know. Your life becomes quite narrow and your close friend friends stay close. I almost felt I had to start again and he knew I wanted to go to university because everybody else had got degrees and I wanted a degree so that's one reason why I went to Wales because I spent part of my childhood in Wales so I'm, you know, I've always felt quite comfortable down there.

Which university did you go to?

In Wales? Well, it's now Swansea Metropolitan. Yes.

What was it like to study as a mature student?

Oh, fantastic, recommend it, no it's really, really, really great. There were one or two of us, I was the oldest, I've always been the oldest in the group but it didn't matter. The only thing is you had to be very careful because the others … in discussions and things, because the others didn't always have the confidence or the life experiences and you had to think, "No, you've got to be quiet." But I think what we lacked in some ways, like my computer skills aren't all that brilliant and I can't hammer in a nail straight and things like that, you sort of have gained because of your life experiences and you can think much more laterally.

You mentioned that in the pre-plinth interview actually …

Did I?

You did, you said, that now you can think about topics and things are interesting, it doesn't put you off? You feel confident to tackle things.

Yes.

It was one of the phrases you used and you also mentioned in those days, when you were younger, that you know art for a woman was considered a pastime.

Yes, yes, it was yes, it was yes. My father, I think, would have been a bit horrified if he knew I wanted to be an artist when I left school, after he paid for me to go to school. You know I think, I don't know, mind you he came from a family that was very pro educating women because his sisters, he had four sisters, and they all worked, you know, all had really

good jobs, one was a consultant gynecologist, and one was a school teacher and one was a PA, the head of Burma Oil and one was, oh a headmaster of a public school, sort of PA. So, you know, he believed in education, he really did but I think that he probably didn't think an artist was what he wanted me to do and I always wanted to please my father.

When did you realise you wanted to be an artist?

When did I realise? Well, as I say, I've always been interested and I suppose when I was in London I went to a few galleries and things like the National Gallery and places like that. I had a holiday in Venice and Rome and that sort of really opened the doors but to actually take the steps or, I suppose, after I had sort of retired and I suddenly realised I'd got some time to do what I wanted to do, and I thought, "Yes, go for it." And it was much more open minded and you know I'm not particularly good at the draftsmanship of drawing but there were so many other exciting things going on and I think my tutors were quite surprised how open minded I was, you know. I've had a go at everything, I've had a go at ceramics, performance, textiles and painting, drawing, sculpture, you know and my ideas are quite open as well. I'm sure I'm very lucky because I've also got quite a lot of friends who are a lot younger than me but they don't … I'm just one of them, which is fantastic, absolutely fantastic and I'm also running this, this sort of artist led gallery where we're all volunteers but we support emerging artists.

I was going to ask you about that actually. You're one of the directors, and what's the name of the gallery?

It's called Elysium and that's got a death link to it.

Has it? Explain.

Well, Swansea had been bombed in the war and it's lost a lot of it's sort of historical connections and things and we were offered this little building rent free in this horrible sort of 19 [?] but I suppose post-war building and we thought we [?] a different name and we went and had a look, went to the archives in the library there and looked at all the old plans of the area and things and we found some and we found that there was a mediaeval burial ground in that area and opposite there used to be an old music hall and it is now empty and it was called the Elysuim. Of course Elysium means 'a better place,' you go to a better place so we thought, well let's have our gallery as a 'better place'. You

know we look on the bright side of it, not on the burial you know, so that's why we called it that.

And before we put the recorder on you mentioned that you're currently pushing to get 24 artists in residence there?

No, studios, artist's studios, yes, we moved, we actually had to move out of that premises and we've got another one which is much bigger and it's a rambling building, over three storeys. We want to have 24 artist studios, which would be phenomenal because there are very, very few around and those that there are I think are probably geared for people who are like graphic artists, maybe some textiles but people who don't make a mess. They are going to be very basic, but it doesn't matter if they knock holes in the wall and paint the floor, and things like that, we don't mind that.

How did this gallery come together?

Well, it came together before my time and it was just sort of three people, well two, left art school and they decided we want somewhere to show our work and so it evolved from that but one person is still the original, but others have come on board but it's an evolving sort of make up, people who run it. But three of us at Elysium have been now together for about 4 years and so we're completely … there's one photography, there's John who's a painter, myself and then we have volunteers, other volunteers who come and help us invigilate because we have quite a lot of shows and things. We get a little bit of Arts Council Wales funding but not very much.

So how does it compare being an artist now, and having been a midwife before, for a number of years?

It's very different. I've sort of, thankfully I've moved on, it's a different part of my life completely. I don't miss it because I'm still involved with people, I think that at the end of the day it's being involved with people and also I suppose because I'm now almost nurturing artists because we sort of give them a lot of support and help and everything. There's still that sort of side coming out … in a way you were caring for your patients or your mums or your babies and the dads you now are caring for those younger.

You mentioned your parents living in India for a period of time and that your father was forward thinking when it came to educating. Would you like to tell me parent's names and why they were in India?

Yes. My father comes from a family of engineers, his name was Henry, Henry Marconi Crow and he was a construction engineer and he went into the building and steel works and he actually … Port Talbot which is next to Swansea. He was involved in the construction of that and he's also worked in … they met playing tennis I think because my mother's father was also in steel, iron and steel and this was Middleborough way, so I think my dad must have been working for him I suppose really. I mean they met at a tennis party and my father … as I said, oh, my mother started doing physio and then her parents went to India and I think my dad followed and they got married out there and my, I've got a twin bother. We were born in Calcutta and before the end of the war my mother bought the both of us back home to England on Cheap Side and my father stayed for a couple more years and we were in Port Talbot and then after that we went to Norway and we lived in Oslo for about 18 months and then we lived right near the Arctic Circle a place called [?] a place where they built a steel works. I mean my father then was supposed to go back to another part of India then he came back and worked in this country for a while before retiring, but my mother was a homemaker and looked after us and she was just a housewife, homemaker.

Sounds like you moved around a lot.

Yeah, I did move, so I think in that respect … and that's why I had to go to a boarding school and also it's made me quite independent because you know at the of the day you have to rely on yourself and that actually was what I felt. Very much so when I was on the top of that plinth. It was the most extraordinary feeling because I got really, really cold up there and I felt alone, and I thought, "It's up to you, you've got to get through this." Because at one time I thought, "Oh." I kept seeing the clock, and thinking, "Oh God, I've got another ten more minutes up there," you've got to enjoy it you know, at the end of the day you have to rely on yourself.

What was it like when you came off the plinth, do you remember?

I was freezing cold, and they wrapped me up, no it was great, I felt great, I felt really, really great, I felt I'd really achieved something.

Somebody wanted me to up to work in Drury Lane, a chap I remembered shouted after me, no it was really great and I was taken back and one of the girls said to me, “There’s somebody here that we think you’d like to meet.” And I didn’t know who it was, didn’t know who it was at all, and then they took me up, we went into the Portakbin and of course Antony, so it was super, so he’d seen a bit of it, don’t know how much but he had.

What did he ask you?

Well he wanted to know who I was and where, obviously, I was from, and he had a good old feel of the wool and we talked about the Brecon Beacons and we talked about a place he knew, one of the areas near where it was and he’d been had a holiday and had been walking up there and we talked about his work too a little bit. Yes it was great, really great. We had a cup of tea with him, so it sort of, it was the icing on the cake for me because I’ve always liked his work, you know. I’m not just saying that but I have because of my interest in the body and everything else and the body and the landscape and the spatial sort of complexities in the space and how they relate to each other. So I knew his work because in my degree and everything I had studied it.

Is that when you began to be interested in the body and the environment?

I’ve always like the outdoors and I’ve always loved the countryside and the landscape and everything else. I saw some of his work down at St. Ives, an exhibition in St. Ives and I don’t see the body in the landscape, I see the bodies as part of the landscape now, and I think probably his work certainly influenced me in that respect: you become part of the landscape and you are imbued in the landscape.

What would you say the One & Other project was about?

One & Other project … I think it’s a snap-shot of life in this country now, partly, it’s very, it’s democratic, very, you know because it allowed, it gave opportunities to people which they’d never had before I thought that was just wonderful, I thought that was a wonderful gesture of good will and you know yes, it was … it won’t happen again. I know there was a lot of criticism in the press and things, but I think at the heart of it I thought it was a super one, I mean when I did my original presentation in my before I knew the One & Other was being chosen we had a straw

poll among all the students around the table and his came top because of this it was just, cause art should be for everybody not just for the art educated and it was very democratic.

Again, just to bring it back to the experience [inaudible]

Yes, yes, of course.

You know you were sent a booklet when you were told that were told you had a place encouraging you to construct knowledge in your community that you were going to go up there, for example, contact the local newspaper

Yes, yes.

Or create your own network group. Did you do any of that?

Yes, yes, first of all there was somebody from the university who was another plinther, so between us you know we did quite a bit in the university and everything else so everybody knew and I think we were probably on the university website and everything like that and certainly I … the BBC website, I was on that and the local press, the Western Mail and you know the local one yeah.

And did you use any social networking online?

No, I didn't belong to Facebook or anything then. I do now, and it was also on my website, or it is on my website.

What's your website address?

www.annjordan-art.co.uk

Did you know that there were a couple of groups that were created by the plinthers themselves on Twitter and Facebook as well as, of course, the One & Other website where you had you had you profile?

Yes, I did know about them but I didn't join them because I'm not quite sure about these, I haven't made up my mind, I know I'm on Facebook but I haven't made up my mind completely about these networking sites. Maybe I'm a little bit old fashioned.

Did you make comments at all on other peoples' profile on the One & Other website as you [?] project.

Yes, yes, yes, I did, one or two of them I did, yes and somebody contacted me as well, well somebody who had exhibited in our gallery, she emailed me and we, you know, had that sort of thing going on and everything as well.

Had you known her already or was this a result of the plinth?

I had met her but she was in a group show that we held and then she she's, "Ooh, can you remember me?" and I actually did because her work was very good, so that was nice.

And what was it like to have these comments on your profile, I have a few here, from people that knew you, in fact, do you remember that?

No, no no I can't remember those. Oh now, oh right, now Nell Brown belongs to the spinning group because I had to learn to spin for this project so she's … and oh, and the other one too, she's an artist. Michelle, Sue Griffiths, she was the other plinther who I knew. Tom is … he's an artist who does performance and things; he's in from Cardiff. I don't know who Lilac Bonsai was, I have no idea.

Perhaps it's one of the new people?

Yes, new people. Yes, some of them, yes.

And did you get any comments when you were up there, did you interactivity [?] from the square.

No I didn't want to because I was doing an art performance it was you know … no I didn't I did hear comments, and I did at the end just shout down to a few people right at the end but no, because I had to concentrate.

What did you think of the other plinthers that you might have watched?

Well, I dipped into it now and again, I didn't watch continuously or anything like that and some of them had a rant, some of them highlighted or represented different charities, different things that they worked for, issues and things. Some of them were really fun, some of

them were quite knowledgeable, you got quite a lot of information from, what else? They're just so varied, this was the whole beauty of it, it was just the variation.

And just to look back really, as a whole, what impact do you think the experience has had on you?

It was a momentous experience, yes, it was momentous. It was something I'll never forget. I'm not that bothered if anybody else remembers it or not in lots of ways, well except obviously it's all been recorded and everything. I didn't do it solely for myself. Now I can be, I'm quite good at, you know, I talk to people, I'm not shy at coming forward but I didn't do it to publicise myself particularly, I just wanted to do it to recognise, as I say, like I said earlier on, "Oh, I don't know whether it gave the impression all those people who aren't, haven't got memorials, haven't had statues put up in their names, all those unknown people."

And why would you say you wanted to do that?

Because they're so important, we all dependent on these people, they're our unsung heroes. And I don't think it mattered that it was only there for an hour, because if you look at some of those statues now even I can't remember the name of all of them and why they're there ... but even it's if it's just a moment in time that the other people were remembered, that for me is the essence.

And how about your friends and family what did they think about you going on the plinth?

Well, all my friends thought [?] it was fantastic, you know, and they were quite envious, "Oh, I wouldn't do it, I don't know how you're doing it." You know and that sort of thing, my two boys [?] because I've only got a small family, well then one of them … they watched, "Oh, but mum it was a bit boring." They're not into art particularly, they said, "Ooh, mum as long as you're happy, you do what you want" and all the rest of it. But I think actually they got a sneaking respect for me for doing, for having the balls to go up there and do it. I said, "I won't do it naked because when I did it first on the mountain, I was naked but I wouldn't do it naked for them, I don't think to see their mother up there, that it would have been very nice, so I wore my body stocking.

I saw that actually, I was going to ask you about it, so thanks for reminding me.

Yes, yes.

I thought you had it on to keep you warm as well.

Well, I did as well, yes, I did as well, but because when you arrive in this world you are naked and when you go you are … well no, some people are dressed up but a lot aren't.

Do you think it an impact on them at all?

I think yes, they, you know, they still talk about it and they still … you know I think they're quite proud I did it so that's really nice because I don't get … as I say, the eldest one especially admits that he's a bit of a philistine as far as art is concerned. The youngest one is more artistic but he went to the Tate Modern with his wife and looked around and said, "Couldn't understand any of it, what's it all about?" And all the rest of it. Though I think with modern art you have to conceptualise, you have to engage with it and you have to think about it and that's actually what really surprised me, it's the baby [noise of baby in background] with the night I did my session on the plinth because there were only two people that I knew. Somebody else came, I didn't know until afterwards but I was amazed how they stayed and watched the whole thing on that cold evening. I was really, really … I felt very privileged that they had.

That's fantastic … is there anything else you'd like to add about your time on the plinth or perhaps the interview today?

Hmm … only just what I've just said. I felt the whole thing was a wonderful privilege, I just feel it's sort of, it'll, it's part of hist … of London's history now and nobody's going to take that away.

Thank you very much.

Thank you.