Q: Discuss the representation of military leaders in two works of art. (12 marks)

A: *Napoleon Crossing the Alps* by David is an equestrian portrait of the French leader crossing the Alps to defeat the Austrians and occupy Italy. Napoleon is dressed in the uniform of the First Consul, the government he now rules. He wears a red billowing cape which draws our eye directly to him and suggests power. Napoleon is idealised, his muscular figure evident beneath his fitted uniform. His facial features are symmetrical and based on classical antiquity, linking him with classical leaders and making him appear more physically appealing. He appears bigger than the rearing white horse he sits on, suggesting authority and control. He and the horse fill the composition, giving him prominence and authority. Napoleon is posed with his arm and hand in an ad locutio gesture, linking again to classical antiquity and suggesting that he leads the way to victory. His army in the background also face in that direction, emphasising Napoleons power over them. Names carved in the stone, including Hannibal, Charlemagne and Napoleon’s links him to these great classical leaders. The gaze of Napoleon is directly towards the viewer suggesting confidence and strength of a leader. The colours of the French flag appear throughout the painting, emphasising Napoleon’s nationality and the power of France.

Italian dictator Mussolini is depicted as an all-seeing, knowledgeable leader in Bertelli’s sculpture *Continuous Mussolini* produced in 1933. Mussolini is shown in profile, wearing a helmet, celebrating his role as a military leader. The 360 degrees effect of the work provides a sense of intimidation, suggesting a sense of constant observation from Mussolini. The form is solid and black, resembling a chess piece and therefore conjures ideas of games and military strategy whilst black is associated with the ‘Black Shirts’ who were the Italian fascist party loyal to Mussolini. The sculpture is made from terracotta which is a natural material, from the earth which could be referencing the idea of the dictator’s ability to take land through military force and also making him integral to the land of Italy. Terracotta is sourced easily and is inexpensive meaning that this sculpture could be reproduced and distributed easily, becoming a piece of propaganda, the work used as promotion, exploited by the leader when he was in power. The Futurist style of the work embodies ideas of speed and power. The stylised work therefore shows a silhouette of Mussolini’s head with its strong masculine facial features constantly turning and looking.

Q: Explore how the theme of war has influenced the design of two buildings. At least one of your examples must have been produced from beyond the European tradition.

A: The Golden Fort in Jaisalmer (India) was constructed on the orders of the Prince of Jaisalmer in 1156. This fortification was designed to provide security for traders and merchants who travelled a route through this location. Placed high on a hill, the fort is protected by an outer wall of crenellations. This wall provides shelter for those inside but also gives those defending the fort a means of advantage over attackers. An inner wall provides additional protection for soldiers patrolling the fort. Steep ramparts elevate the fort and act as a defence due to their steep incline. Bastions offer further structural support through their solidity and thickness. Stone was used in the construction of the fort, giving strength and durability to those inside. By placing the fort on a hill the occupants had a view of any approaching attachers. The overall layout of the fortified walls follows the form of the hill.

Libeskind’s *Jewish Museum, Berlin*, completed in 2001 is a building constructed to commemorate the Jewish community who suffered through the Holocaust and WW2. The building is placed in a central location in Berlin, giving it prominence. It is placed beside a neoclassical building which once acted as a seat of German Government but which is now the entrance to the Jewish Museum. Libeskind’s large structure is made of metal and steel in a lightning form. This gives it a harsh, angular appearance, adding to the solemnity of the subject of the Holocaust. The dark grey colour makes it stand out from the nearby buildings and visually links to the machinery of warfare. Exterior windows cut at angles are based on lines from a map Libeskind drew which linked places of Jewish importance in Berlin. The interior is irregular and forces the viewer down dark corridors and dead ends, all of which symbolise the upheaval faced by Jews during WW2. A Holocaust tower, made from concrete and with very little light rises upwards, giving visitors a sense of doom and death. A Garden of Exile outside leads nowhere. This feature is made of tall concrete pillars placed on uneven ground and gives a disorientating and unsteady feeling to those walking there.

Q: Explore How the Theme of War Has Influenced the Design of Two Buildings by Your Specified Architect.

A: *The Imperial War Museum North*, 2001 is a museum dedicated to soldiers and civilians of British origin affected by conflict from WW1 to the present. It is located on the quays in Manchester, this was an area heavily bombed by the Germans during WW2, thus the location is significant to the design of the building. Libeskind uses industrial metals including aluminium and zinc to link the materials to those used in the manufacture of war machinery on these docks during the war. The building is composed of three distinct parts. These are known as the WaterShard, EarthShard and AirShard. Each shard represents where war or conflict would take place. These shards appear hard and angular. Libeskind has based their design on fragments of the globe (Earth) which has been shattered through war. The interior is composed of steep sloping floors, narrow passageways and immersive sounds based on those heard in wars. This transports the viewer/visitor closer to the experience of war. The overall feeling of the interior is one of disorientation which forces the visitor to experience the sounds and images of war first hand. The main entrance is bunker-like and is contained in a soaring tower. The tower gives a sense of awe and spectacle whereas the bunker is confining. Both these feelings are contradictory and overwhelm the visitor.

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Q: Discuss two works of art which relate to places affected by war

Jeremy Deller’s ‘It is what it is’, 2009, is a car that was blown up in a book market in Baghdad, Iraq in 2007. Thirty- five people were killed, and hundreds injured in the attack. The car cannot be interpreted as anything, it does not represent something. It is not an abstracted form or meaningful in relation to anything beyond itself – it is what it is – it represents itself. It is a readymade, a found object. The car becomes a large sculptural form in the context of the gallery environment. It is an interesting object aesthetically with its interplay of mass and void. We feel compelled to walk around the car and view it in the round. To investigate the full extent of the trauma for ourselves. It dominated the exhibition spaces where it was shown. It is an intentionally shocking object to be placed in such a high- profile tourist location. The strong folds of the metal create a crumpled effect reminiscent of paper thrown in the bin. We are drawn in to its imploded form. Line reminds us of the force of an explosion to destroy the original form. Line creates a jagged effect that repels our touch. The natural rust colour of burnt-out metal seems multi-tonal, as though flames have provided a sort of patina. The car’s monochromatic colour unifies the work and focuses our attention on its battered and fried form. The car, an orangey artefact of war juxtaposes starkly with pristine environment of the exhibition spaces it came to rest in after its tour of the US.

Q: Discuss two works of art which commemorates war or participants of war. At least one must be from beyond European tradition

A: The ‘*Kneeling Archer from the Terracotta Army*’ dates to 210BC and is a sculptural representation of a warrior. The first Chinese Emperor Qin Shi Huang commissioned unknown artists to build a huge army for him to rule the afterlife with.The kneeling archer is shown kneeling but alert. He is life-sized, giving a sense of realism to his figure. His eyes are wide open and hands are grasped around a weapon such as a crossbow. The sculpture represents a powerful and brave figure of war and the solid straight kneeling position makes him appear dominant and strong. He has a fearless facial expression which indicates his mental and physical strength as a warrior. He wears armour, including a breastplate for protection and his masculinity is emphasised through his firm grip on the weapon and lack of fear in quite a vulnerable position. Depth is seen in the drapery and the clothing folds and there is also detail on the breastplate, all adding realism. The material is terracotta and sourced from the earth, thus linking these soldiers directly to the land of China and the Emperor they serve. Each figure was given individual details, this kneeling archer’s ethnicity is clearly evident and therefore we link him specifically to China.

Käthe Kollwitz’s ‘*Pietà’ (Mother with Her Dead Son)*, 1939 is a bronze commemorative sculpture showing a depiction of a women holding her son’s body. Kollwitz’s son Peter had died in the First World War and this is a tribute to him. Traditional Pietà representations show Mary cradling a dead Jesus, who is directly presented to the observer and Kollwitz references this theme. However in Kollwitz' Pietà the son is not resting on his mother's knees, but instead is huddled on the ground between her legs. His legs have been drawn up so far that he is totally enclosed by his mother's body symbolising that he is like a child seeking protection in his mother's lap. The use of bronze which is a strong material suggests strength. The nude figure of the son implies vulnerability and this is contrasts with the heavy clothing of the mother who attempts to shelter her son. Kollwitz had previously made a memorial sculpture in 1932, but did not include her fallen son in his and instead decided to only shown the mourning parents, to emphasise the effect war has on parents and therefore she created Pieta to be an intimate and private memorial for both her son and herself in this sculpture. Kollwitz’s ‘Pietà’ is placed directly below an open oculus in the roof of the Neue Wache, exposing it to the elements in order to emphasise that her loss is a constant within her life.

Q: Discuss two works of art which commemorate war or participants of war. You may

choose your examples from painting or sculpture.

‘We’re here because we’re here’ by Jeremy Deller occurred in 2016 and was an event that commemorated the centenary of the Battle of the Somme in 1916. Throughout the 1st July 2016 around 1,600 volunteers, all men, dressed in replica World War I British army uniforms. They appeared in groups at railway stations, shopping centres and other public places. Each volunteer represented an individual, named, soldier who died on the first day of the battle. When approached, they did not speak and instead handed cards to members of the public with the name, age and regiment of the person they represented. Deller described these cards as "like small tombstones”. From time to time, the volunteers would sing the recursive refrain "We’re Here Because We’re Here..." to the tune of Auld Lang Syne, as sung in the trenches before the battle. The event was intended to be a brief event which reminds us of the transience of life and those who died for their country. It contrasts with permanent war memorials and was designed to be participatory rather than static.

*Massacre at Chios* by Delacroix (1824) is a Romantic depiction of Ottoman soldiers slaughtering and enslaving the Greek civilians on the island of Chios. At the time of this work, Greece was under the rule of Turkey. Greeks rose up against this foreign rule and were cut down by Ottoman forces. Delacroix chose a current event to highlight the suffering of the Greeks. We see an Ottoman soldier rearing upwards on a white horse as he cuts down a Greek man and captures a young Greek woman. On the bottom right we see a baby clutch at its dead mother’s breast seeking food. Behind is seated an elderly woman awaiting her death. These three stages of life are all linked to death through war. Delacroix here shows that regardless of age the devastation of war affects everyone. Delacroix adds to the pathos by showing a pair of young lovers embrace before death or enslavement separates them. Delacroix uses red across the painting to link the scene. The costume of the Ottoman and the blood he spills are the same colour, linking him to his actions. His white horse appears terrified of the destruction and this illustrates how detached the Ottoman is from the killing. In this painting Delacroix is trying to elicit our sympathy for the Greeks.

Q: Explore the representation of war in two paintings/2D works.

A: Delacroix’s *Liberty Leading the People*, 1830, oil on canvas depicts the July Revolution of 1830. The scene is set in Paris and shows people of all classes in society being led by an allegorical figure of Liberty. The people are uprising against the rule of Charles X who they considered deeply conservative and was seen as a tyrant by the lower classes. The colours of the French flag (red, white and blue) appear throughout the work. This reminds us of the location and nationality of the people. Liberty is shown in a white dress- indicating purity of spirit. We see red in a sash worn around the waist of a worker, symbolising passion, blood and death- all factors that the Revolutionaries embodied. We see blue in the uniforms of the soldiers- both living and dead who have died for their beliefs. The figures are placed in a pyramid formation with the head of Liberty at the top and the lower points occupied by dead and lower classes. This all shows her importance in this scene. The large scale of the work shows that this is an important subject and that the artist is supporting the cause of the Revolutionaries. Overall this painting suggests that war can be a positive or glorious event for the benefit of everyone.

Picasso’s *Guernica*, 1937, oil on canvas shows the bombing of the Spanish town of Guernica during the Spanish Civil War. Hitler’s Luftwaffe have bombed this town which was populated by Republicans who were fighting against the Nationalists led by Franco. This area of Spain was known for its own culture and dialect and at odds with Franco’s Fascist regime. Aerial bombing killed countless civilians and destroyed the town and Picasso depicts this in particular. The painting is predominantly made of black, white and grey. This indicates a scene with no colour or life and also reminds us that Picasso looked at newspaper photos for inspiration. Forms appear somewhat stylised- we see a simplified woman on the left cradling her dead baby. A face on the right looks into the scene with a shocked expression. These simplified forms give the image a childlike appearance and suggest a loss of innocence for the victims. The composition is made of overlapping geometric forms which imply an explosion or shattered fragments. A bull in the background symbolises Spain and a dead dove on the rear wall represents the destruction of peace. The large scale, like the Delacroix shows the importance of this scene. However Picasso shows war to be destructive and an atrocity and this painting is a tribute to those innocent civilians who suffer during conflicts.