

 **B3 War in Art and Architecture**

**Teachers’ Critical Anthology**

Guidance on how to work with critical texts page 2

General texts relevant to aspects of the theme page 4

Texts relevant to specified artists:

**Specified Painters/2D**

* Eugène Delacroix (1798-1863) page 7

**Specified sculptors/3D**

* Jeremy Deller (1966- ) page 10

**Specified architects:**

* Daniel Libeskind (1946- ) page 13

**Notes for Approaching Critical Texts in A Level Teaching**

Would recommend breaking this down into three stages:

● Comprehension ● Analysis ● Application

**Comprehension**

The first stage of working with the critical texts might be to ensure that students have a grasp of what the text is saying, as well as information about its production, distribution and reception. Teaching might focus on exploring unfamiliar terminology and extracting the text’s point or argument. In terms of contextualising the text, students might explore who has written it, when and where was it published, and who was its intended audience. If information is known about the text’s reception or impact, that might be helpful too. This kind of information will feed into the next stage of critically analysing it.

**Exercise: Summarise the main argument of the text in no more than three sentences.**

**Exercise: Highlight specific areas of the text that you found difficult to understand. Try to unpack why you found them difficult.**

**Exercise: Pick out one sentence that you feel provides a particularly clear indication of the overall argument. Explain why you have chosen this sentence.**

**Analysis**

This second stage is to encourage students to do more than paraphrase the text but to be able to say something about it and to make connections between it and their chosen art work(s). Reflecting critically about the text might be described as refusing to take it at face value, to assume it’s right/accurate/helpful, so exploring the text *as a piece of writing* - **how has it been researched/argued/structured** - might be useful. Getting them to think about **how helpful is the text in understanding the art work(s)** might also be a good starting point, as well as commenting on similarities and differences between them. On a basic level, the ‘formula’ might go something like: both critical text and art work raise questions about/offer perspectives onto gender/race/class/history/painting/landscape/the artist etc [show evidence of how/if they converge] but…. [and then go on to explore the differences between them].

**Exercise: Highlight all of the ways the text attempts to persuade you of its argument. This should include all the evidence cited, including the work(s) of art discussed (*on which elements of the work does it focus?*). You should also think about the text itself, including the language used and the way it is structured.**

**Exercise: Pick out one sentence that you found particularly persuasive. What, specifically, made it stand out?**

**Exercise: Are you persuaded by the argument? If so, why?**

**Exercise: Can you think of anything that would unsettle some of the claims being made? For instance, are there other ways of thinking about or viewing the work(s) of art discussed? What does the author ignore or overlook?**

**Application**

The final stage seeks to ensure the students know how to engage with the text in their own writing. Do they know the difference between paraphrase and quotation, and how each are referenced to avoid plagiarising the author’s words and ideas? Thinking about how they decide **which parts of the text might make an effective quotation could be useful** (i.e. nothing too long, too bland, too obvious etc). Reminding them that it’s important not to use a quotation to make a point but to make a point about a quotation could be helpful, and links back to the previous stage of demonstrating critical engagement with it. Quotations cannot do all the heavy-lifting in the essay.

**When referring to a text in an essay, students should aim to do all of the above:**

* Outline the relevant part of the argument, potentially including a quote
* Highlight what is persuasive/useful about the critical text – how it can help to illuminate the issues being discussed
* Reflect on the particular strengths and weaknesses of the text by looking at what it uses to substantiate its claims and what it ignores

*Guidance notes kindly provided by the Department of Art History, University of Sussex*

**Requirements for inclusion of critical texts from the Specification and Mark Scheme**

*Candidates are only required to refer to their critical texts in the second 925 mark) question of each Theme section. They may, of course, choose to refer to them in the first, shorter question but this is not required for full credit. The selected critical text(s) must cover the breadth of the theme, and allow students to explore insight into all their chosen specified artists (including their selected architect).*

**Level 1: No relevant reference to critical texts**

**Level 2: Some relevant use of view(s) from critical texts**

**Level 3: Competent use of views from critical texts**

**Level 4: Secure integration of view(s) from critical texts**

**Level 5: Insightful integration of view(s) from critical texts.**

**General critical texts relevant to the theme of War in Art and Architecture (or part thereof)**

From: **Meecham, Pam and Sheldon, Julie**, *Modern Art: A Critical Introduction*, Routledge, 2005 Chapter 3 ‘Monuments, modernism and the public space’ p.p 92-93

**The Counter-Monument**

Other memorial monuments to the Jewish people have raised the spectre of remembered loss. It seems that public mourning and the commemoration of the recent past are as problematic as the debate around what form the monument should take. To portray the Holocaust abstractly – the preferred option of Richard Serra’s and the architect Peter Eisenman’s design of a colossal ‘garden’ of stone pillars (in Berlin) – raises issues around the need to mourn or commemorate within a perceived realism. Although many of the memorials to the First World War contain figures, few artists attempting to work with the Holocaust have chosen anthropomorphic monuments, despite hostility of the idea of ‘abstracted’ mourning.

Christian Boltanski’s *Missing House* registers that which was ‘lost’ as an imagined space. The delays in the completion of Rachel Whiteread’s memorial to the Jews, *The Nameless Library*, built on the Judenplatz in Vienna has proved equally labyrinthine in concept and execution. Now constructed, Rachel Whiteread’s work comprises 266 square metres of concrete – a white rectangle. The sides of the structure contain impressions of thousands of books, and embed in the structure are the names of the concentration camps where Jews were interred in the Second World War. Whiteread’s monument The Nameless Library is built close to Or Sarua Synagogue as a memorial to over 65,000 Austrian Jews who died as a result of Nazi persecution. Its position in the Judenplatz is not unproblematic, as the architectural integrity of the original square is broken by the sheer scale of the building. However, it can be argued that, like [Horst] Hoheisel’s negative form monument [*Monument to the Aschrott-Brunnen*, 1987, Kassel], its power lies in its refusal to offer comfort.

The commemoration of specific cultural groups, often sub-cultures or groups outside the dominant class, is a preoccupation of many contemporary artists. Whiteread’s (Untitled) House was a memorial to another community, in this case, the relocated working class population of Bow in the East End of London. The internal spaces of the empty house were filled with light-grey concrete and the exterior walls of the terraced house were removed, leaving a ghostly reminder of the private space of a family home. Never conceived as permanent, House was demolished after a single casting vote by Bow Neighbourhood Councillors, who then ordered its demolition. *(Untitled) House* and *The Nameless Library* can be seen as part of what has been characterised as a melancholic postmodern ‘sense of loss’. In her casts and imprints Whiteread fashions the presence of an absence. The monument to the European Jews ‘lost’ in the Holocaust also bears witness to their loss. Although problematic and a cliché of learning, the debates that fuel the controversy over what constitutes a suitable moment to lost communities are likely to be the lasting legacy.

These examples illustrate a major debate in twentieth-century cultural practice: what kinds of monuments can be built and, more crucially, what forms can they take?

**Mark Godfrey:** Response to *October* questionnaire: In What Ways Have Artists, Academics, and Cultural Institutions Responded to the U.S.-Led Invasion and Occupation of Iraq? *October,* Vol. 123, Winter 2008, pp. 67-70

*(Includes discussion of Steve McQueen’s For Queen and Country)*

The events leading up to the current war - and the war itself - could be characterized, insofar as visual representation is concerned, in terms of spectacular visibility and near invisibility. While September 11 was planned as a visual spectacle, one then replayed on TV screens and pictured on front pages, deaths of American or British soldiers are never pictured, less still the calamities befalling Iraqi citizens. The war is perpetuated in part by keeping some images present in the memory and by consigning others to obscurity and oblivion. Some of the most compelling artistic responses to the war have addressed this dynamic of visibility and invisibility.

On the one hand, artists have found ways to make visible what governments and news corporations prefer to render unseen. In a number of recent installations, Thomas Hirschhorn has papered walls with horrific pictures downloaded from the Web and pushes viewers into constricted spaces to face these images mangled Iraqi and American bodies. Less graphic, but no less powerful images have made their way into Martha Rosler's new series of collages: here again, as her Vietnam-era series *Bringing the War Home*, Rosier takes magazine adverts and interrupts comfortable consumer scenes with shots of the war. Mark Wallinger responded to the British government's attempt to render invisible (in the immediate vicinity of Parliament) the protest placards of Brian Haw by fabricating replica and displaying it in Tate Britain on the border of the exclusion zone circling Westminster. Jeremy Deller, in his contribution to an *Artforum* portfolio on the subject (September 2004), made an economical textual work invoking but not showing a well-known but now rarely printed photograph: that of Donald Rumsfeld shaking Saddam Hussein's hand in 1983.

Other artists have dramatized the problems of the urge to render visible places and cultures involved with the war. In 2003, Marine Hugonnier produced the film *Ariana*, which presents itself as a record of a trip to Afghanistan, a trip motivated by the desire to produce a panoramic film there. According to its fractured narrative, Hugonnier twice attempted to find a pinnacle from which to make a 360-degree panning shot, but in both instances recognized that to do would be to assume a questionable power over the people and landscape surveyed. The film she ended up making is a document of the failure of the film intended to produce. Hugonnier was one of the first artists to travel to the countries targeted in the "war on terror," and the first to recognize that to produce, package, and then display an image of these countries was in some way to align oneself with the ideology of the invading forces.

There have also been responses to the war in Iraq that make visible previously unrecognized links between current and historical conditions. For instance, filming over Ground Zero in his work Muhheakantuck - *Everything Has a Name* (2004), Matthew Buckingham prompted his viewers to consider the attack on the World Trade Center in connection with the much earlier carnage wrought on the same area by Europeans, including Henry Hudson. In his latest series, *For Example: Dix-Huit Leçons Sur La Société Industrielle* (Revision 4) (2005), Christopher Williams raises a less distant memory and tempts viewers to consider the proximity of Cold War historical conditions to contemporary ones.

But what is it to speak of the efficacy of these practices, the last two of which would barely be recognized as even addressing the war? If all have the potential to make their viewers think in more nuanced ways about the war in Iraq, its (non)representation, and its historical connections, few would claim to be able to effect change in government policy. Personally speaking, I have reluctantly accepted this situation, choosing to teach and write about these projects, while holding out little hope for their concrete “efficacy” (this, perhaps, is a result of my “professionalization”). But at times one is struck by the gulf between the ambition and mode of reception of art that addresses the war on Iraq. This summer, I saw Thomas Demand’s new series *Yellowcake* (2007) for the first time. The series concerns the Niger Embassy in Rome, a site connected to documents that George Bush used as a pretext to claim that Iraq was attempting to produce nuclear weapons. The documents turned out to have been faked on paper stolen from the embassy. No pictures of the embassy had been published before: Demand managed to access the building, and created paper models of it which he then photographed. The exhibition was organized in Venice by the Prada Foundation. At the opening, I exited the gallery and emerged onto the canal side. Surrounded by art world friends, with sunset in my eyes, and Prosecco in my hand, to discuss the political sharpness of Demand’s series – the way in which the work involved paper and deception on both a thematic and formal level – seemed absurd. This is neither to slate the artist for showing his work in this context, nor to chastise myself for enjoying an art opening, but to acknowledge that the setting in which critical art is shown can dampen even the prospect of any “efficacy”.[…]

Even more tricky than addressing the deaths in New York and elsewhere is for an artist to make a project about commemoration of "the glorious dead", since historically, commemoration of “the glorious dead” tends to have gone hand-in-hand with hypernationalism and victorious celebration. Steve McQueen’s project *For* Queen and Country is particularly remarkable not just for taking on this subject, but because it addresses and is structured by the dynamic of visibility and invisibility I mentioned before. Working with their families, McQueen has produced uncut sheets of stamps bearing photographs of British soldiers killed in Iraq since the beginning of the war. These stamps are currently displayed in vertical drawers that can be pulled out of a cabinet, each drawer having a recto and a verso McQueen makes visible the faces of the dead (images that tend to be kept invisible by our newspapers), but the cabinet's structure means that these faces remain invisible until the viewer decides to pull each drawer out; each viewer is thus made responsible for deciding whether to make each dead soldier appear. As each sheet of 168 identical, uncut stamps is pulled out, one compares the visible, banal snapshot of smiling, living soldiers with the unseen images of their deaths, of their bereaved families, all the while thinking of the absent images of the invisible dead of Iraq.

As I looked through the cabinet, the first drawers I removed had sheets of stamps o both sides, but then I puled out a drawer to find it blank. No image was visible here, but the space will doubtless be filled in with a new sheet of stamps of yet-to-be-killed soldiers. Visibility and invisibility are also at stake in the fate of the project as a whole. For now it is a sculptural and photographic art work tucked away in a corner of the Imperial War Museum in London, but it is intended that the stamps will cease being prototypes and enter proper circulation, a proposal that has been the subject of political debate. Above each face is a small profile of the Queen, as on all British stamps, the nominal figure for whom the soldiers died. Despite this reminder of “Queen and Country” and of the patriotism that would have inspired each soldier to serve, the project is not in the least bit nationalistic, for whether in the cut girds or on envelopes, the tiny faces appear as so many victims, not as the enlarged heroes of traditional war memories. And yet nothing about the work is disrespectful, nothing mocks the soldiers’ beliefs: families have found it a fitting tribute, and one that would be more potent if the stamps are actually put to use. Many constituencies who actively support the war could respect McQueen’s project, but those who wish to detect opposition might locate in it a simple idea: finding a way to honor the soldiers without inflated nationalist sentiment is also a way to suggest the barbarity of the war that killed them. Perhaps only by representing in this way the deaths of those whom our governments require to serve can artists make opposition to the war more effective.

***Further suggestions with links:***

***Surviving Images: Holocaust Photographs and the Work of Postmemory,*** Marianne Hirsch, 2001, Yale University and The Johns Hopkins University Press

<http://www.lorienovak.com/pdfs/Hirsch_surviving_images.pdf>

***The Artist and the Terrorist, or The Paintable and the Unpaintable: Gerhard Richter and the Baader-Meinhof Group.*** Alex Danchev, Alternatives: Global, Local, Political, Vol. 35, No. 2 (Apr-June 2010), pp. 93-112 Published by: Sage Publications, Inc.

<https://www.jstor.org/stable/40645289?seq=1#page_scan_tab_contents>

**Specified 2D artist: Eugène Delacroix**

**Areti Devetzidis** *Revolution, Death, Transformation and Art: Delacroix’s Scenes from the Massacres at Chios*, 2013, Journal of Modern Greek Studies - Special Issue, pp209-220.

[https://dspace.flinders.edu.au/xmlui/bitstream/handle/2328/26845/Revolution%20Death.pdf?sequence=1](https://dspace.flinders.edu.au/xmlui/bitstream/handle/2328/26845/Revolution%2520Death.pdf?sequence=1)

*Dualities and culture wars*

Delacroix’s personal philosophy in the 1820s was based on a view of the world struggling between opposing moral values; evil versus good, intelligence versus savagery, civilisation versus barbarity. Delacroix’s “...characteristic duality of theoretical procedure [is evident] ... in his ability to appreciate the contrasting virtues of both Ancient and modern art...” (Mras, 1966:62), and to integrate them in the execution of his painting. In the *Scio*, dualities are portrayed in a scenario depicting the consequences of war without reference to glory. On the one hand, in the minds of Europeans, the war represented the struggle between Christianity and Islam, between civilisation and barbarity, between good and evil. Delacroix, commented Haskell, “was embarking on something quite new in art...there were no real precedents for the large-scale painting of contemporary brutalities…”[[1]](#footnote-2) adding, “why the picture proved to be of such overriding importance was that its break with conventional drawing and composition confirmed ... the existence of a new school of French painting which was at once called Romantic and which attracted to it a great many talented young artists. Hanging in the same exhibition”[[2]](#footnote-3)... was Ingres’s ‘Vows of Louis XIII’.

And this made it seem that French painting was divided into two great rival and opposing schools, and that critics, the public, and artists would be forced to choose between them”.[[3]](#footnote-4) Delacroix’s brilliant use of colour, his focus on contour to define form (Wellington, 1995:25), his dynamic drawing, and the emotional content of his painting refer back to Leonardo, Michelangelo, Rubens and the Venetian painters. His great rival Ingres believed that the ancients Greeks and the Romans had already achieved perfection in art and there was no need for artists to look elsewhere. Delacroix’s, use of flamboyant colours and his turbulent composition were considered heretical. Ingres believed that colour appealed only to the uneducated, the vulgar mob.[[4]](#footnote-5) Conversely Delacroix believed that beauty was found in many forms. The conflict between the Rubenistes and Poussinistes, while superficially an argument about technique and visual matters, that is, drawing versus colour, calm versus movement, sharply focused action on a few figures versus scattered crowds — was in essence a struggle between stasis and change. Delacroix’s romanticism drew him to subject matter that expressed the extremes of the human condition, the romantic agony, the darkest extremes of suffering and pain. He was driven by passionate intensity, a burning imagination, and ambition. Like his hero Michelangelo, Delacroix was inclined to dwell on images of dread (Néret, 1999:7). Baudelaire wrote: “his work contains nothing but devastation, massacres, conflagrations; everything bears witness against the eternal and incorrigible barbarity of man. Burnt and smoking cities, slaughtered victims, ravished women, the very children cast beneath the hooves of horses or menaced by the dagger of a distracted mother — this whole body of this painter’s works, I say, is a hymn composed in honour of destiny and irremediable anguish” (Baudelaire, 1964:59). The *Scio* embodies all of Baudelaire’s aforementioned themes. The strongest binary embodied in the *Scio* is the tension between East and West. Philhellenic passion was inflamed by a new crusade, to rescue the Greeks from the Turks, Christians against Moslems, civilisation against barbarity.

In 1838 Delacroix would paint Médée Furieuse, an image of “children ... menaced by the dagger of a distracted mother” (Baudelaire, 1964:59), also a work of universal and eternal significance. The Greek War of Independence was seen as a holy war, yet in the painting Delacroix’s fetish for oriental exoticism dominates, in the sensuous execution of ornaments, weapons, and drapery. By comparing the *Scio* to many works on similar themes from the period however, Haskell shows that Delacroix managed to avoid the pitfalls of his time, particularly its sentimentality and gratuitous voyeurism. His view is that Delacroix’s work reveals a rare genuineness of response to monstrous events, that next to the work of many other artists of the time he exclaims how “nervously ‘modern’ ...[*Scio*] actually was in its own day” [[5]](#footnote-6). In that painting Delacroix depicts pain, suffering, defeat and desolation with the authority and dignity of a religious work by Raphael or Michelangelo. ‘Scenes from the Massacres at Chios’ by Eugène Delacroix, is a symbol of suffering and oppression in the struggle for freedom and self-determination. Death is ubiquitous in the history of modern Greece, and there seems little respite from it even today. The scale of the casualties suffered by Greeks from the War of Independence and in subsequent struggles for sovereignty is staggering, taking into account the Balkan wars of 1912 and 1913, the disastrous campaign in Asia Minor in 1822, the dispossession of around two million Greeks in the process of which many thousands perished from persecution, disease and starvation. It has been argued in this paper, that the personal life of the artist Delacroix, also marked by the deaths and subsequent loss of status and social humiliation of many of his loved ones, coupled with the Romantic zeitgeist of that time, and anti-Islamic sentiment, disposed him to sympathise with the Greek cause. As Jobert points out, “The only event of his time that truly attracted his interest ... was the struggle of the Greeks against the Turks ... his continuing enthusiasm for the Greek struggle never stopped translating itself into his work” (Jobert, 1998:120).

***Liberty Leading the People, 1830,* Painting by Eugene Delacroix,** Simon Lee, Routledge.

During the 1820s, Delacroix sought to establish and then consolidate his career by producing large-scale paintings on literary and contemporary subjects to be shown at the biennial salons. This trend continued when, following the July Revolution, he painted *Liberty Leading the People.*

On July 25, 1830, Charles X signed four proclamations with the intention of crushing liberal opposition and securing an ultraconservative government. These measures, which included the abolition of the freedom of the press, the dissolution of an unfavorable National Assembly, and a new electoral system that favored the aristocracy, were greeted with scorn and anger, and in three days (July 27–29, 1830), the so-called Trois Glorieuses, a coalition of the middle classes and workers, swept him from power and forced his abdication on August 2, 1830. In his place, the constitutional monarch Louis-Philippe, the Duc d’Orleans, was installed.

Although he took no part in the uprising, Delacroix quickly produced a tribute to the heroes of the barricades: *Liberty Leading the People* (also known as *Liberty on the Barricades*). On October 12, 1830, he wrote to his brother Charles, “I have undertaken a modern subject, a barricade, and if I have not fought for my country, at least I will paint for her.” He worked on the canvas from October until early December, eventually signing two of the spars of wood at the right with his name and the date of 1830.

Delacroix showed his Liberty at the salon of 1831 with about thirty-five other drawn and painted commemorations of the Trois Glorieuses and the burials that followed. In the Salon’s catalog it appeared as 28 July: *Liberty Leading the People*, indicating that the action took place during the day of fiercest fighting around the Hotel de Ville. However, the painting was not the action of a partisan of the Revolution; Delacroix wrote to his nephew Charles Verinac, “A simple stroller like myself ran the same risk of stopping a bullet as did the improvised heroes who marched on the enemy with pieces of iron lashed to broom sticks,” a comment by which he clearly disassociated himself from the participants. Alexandre Dumas recalled meeting Delacroix and saw that he was much alarmed by the sight of the unruly, working-class mob. But, as Dumas recounted, memories of his Bonapartist upbringing were stirred by the sight of the tricolor fluttering from Notre Dame, and enthusiasm soon took the place of fear.

*Liberty* was visually striking, capturing the excitement and energy of the event, and was a potent symbol of the struggle for freedom. Silhouetted against a backdrop of cannon smoke, the personification of Liberty is a combination of the real and the ideal, the palpable and the ephemeral. On her head she wears the red cap of liberty, as popularized during the first French Revolution and derived from the ancient Roman Phrygian cap, the emblem of freed slaves. Bare breasted and holding the tricolor in one hand and an infantry musket in the other, she appears as half goddess and half woman of the people. Delacroix’s knowledge of classical art shaped her appearance and she is based partially on the Venus de Milo and on ancient personifications of Victory, though now lacking wings. Such sculptural references did not prevent Liberty from also becoming apparition-like, and she is perhaps the last ecstatic vision of the dying man at her feet. Many stories and poems about the bravery of women emerged in the aftermath of the revolution, and Auguste Le Barbier described Liberty as “a strong woman with powerful breasts.” Numerous other visual sources have been proposed for Liberty, such as Le Barbier the Elder’s painting of Jeanne Hachette (1778) and Pierre-Narcisse Guerin’s mythological paintings *Aurore and Cephale* (1810), and *Iris and Morpheus* (1811). However, Delacroix’s figure of Liberty was primarily the product of his own imagination and, as preliminary drawings show, built on the example of his *Greece Expiring on the Ruins of Missolonghi* (1826).

Liberty is accompanied by figures from all classes of society: a bereted street urchin brandishing a pair of pistols, a whiteshirted, saber-wielding factory worker, and a blue-shirted day laborer from the country who is on his knees. The top-hatted figure has been variously identified as a student, Delacroix himself (which it certainly is not), Delacroix’s friend Frederic Villot, and Etienne Arago, an ardent Republican and director of the Vaudeville Theater with whom Delacroix seems to have had little or no contact. It seems unlikely that this figure is meant to be a known individual, and probably represents an artisan or chief of a workshop rather than someone of the middle classes. The main figures surge forward victorious over the corpses of a Royal Guardsman and a Carbinier. For the dead figures in the foreground Delacroix took his cue from Theodore Gericault’s *Raft of the Medusa* (1819) and Antoine-Jean Gros’s two great works of Napoleonic propaganda, *The Plague House at Jaffa* (1804) and *The Battle of Eylau* (1808). The action is set on the right bank of the River Seine, probably close to the Hotel de Ville, but no precise topography is suggested and Delacroix invented the view of the towers of Notre Dame since no such vista was possible in 1830.

Some critics were unnerved by the sight of the rebellious rabble that Delacroix had depicted, and complained that Liberty was too ugly and common to portray such a lofty ideal, disturbed by the seeming contradiction of a realistic allegorical personification. Others found no such difficulties and concluded that Delacroix was employing artistic license and had created a new idiom: a simultaneous history painting and allegory that had universal significance because he had avoided references to specific locations and actions.

Delacroix saw the arrival of the July Monarchy as a return of the opportunity to paint substantial historical works, subjects that the Bourbon government had denied him. But *Liberty* was not simply a deliberate and perhaps cynical attempt to ingratiate himself with the new regime, and Delacroix invested it with a spirited optimism and belief in the righteous self-determination of the French. However, *Liberty’s* content was too inflammatory for Louis-Philippe and the painting was not purchased by the royal household. Instead, it was bought by the Ministry of the Interior for the modest fee of three thousand francs and Delacroix was awarded the Legion of Honor. The painting entered the Luxembourg Gallery immediately but was displayed only until 1832 and then put into storage for fear of it either inspiring further insurrection or becoming a permanent and divisive reminder of defeat for supporters of the Bourbons. It was again briefly displayed following the 1848 Revolution and entered the Louvre in 1874.

During the last 120 years, Delacroix’s *Liberty* has become intermingled with personifications of the French Republic and ultimately the work has come to embody the authority of the French state. From 1979 until 1994, it was placed on the back of the hundred-franc note, and since 1982 Liberty’s head has appeared on postage stamps.

<http://cw.routledge.com/ref/romanticera/liberty.pdf>

**Specified 3D artist: Jeremy Deller**

Open University Open Learning site 7 minute interview with Deller - has a transcript <http://www.open.edu/openlearn/languages/language-and-creativity/content-section-5.4>

Very introductory, short and accessible, set of ideas about his linguistic and visual strategies both beyond and within the gallery. It isn’t about WAR specifically but about 3 minutes in which he introduces the Spoils of War car and its journey in and out of galleries.

There are many and longer interviews with Deller but this seemed a helpful place to start and with the transcript, it forms a readymade primary Critical Text

Responses to the 2008 4th Plinth proposal: accessible critical debate:

**Jeremy Deller The Spoils of War (**Memorial for an Unknown Civilian)

"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.

<http://www.jeremydeller.org/MyFailures/MyFailures.php>

**Charles Darwent, 13.1 2008 The Independent**
For Trafalgar Square to work as a site for letting off anti-imperialist squibs, it would have to be good at making pro-imperialist ones. If not, the joke falls flat. Jeremy Deller's submission, Spoils of War (Memorial for an unknown civilian) is the most annoying of the new proposals because the most self-satisfied. Playing on the classical tradition of showing military plunder back home, Deller suggests topping the fourth plinth with a burnt-out car from Iraq. How this would be recognisably different from the ones in my south London street is not clear…. <http://www.independent.co.uk/arts-entertainment/art/reviews/fourth-plinth-national-gallery-london-769811.html>

**Jonathan Jones The Guardian**

Jeremy Deller's proposal to put a real car wrecked by a bomb in Iraq on a plinth in Trafalgar Square seems unlikely ever to become a reality. Deller is one of six artists shortlisted to create the next artwork for Trafalgar Square's fourth plinth, and I suspect the least likely to be chosen. A real destroyed car, from a real war, in the middle of London on a public square that commemorates a famous naval victory? A square connected to Whitehall, leading to the prime minister's residence and the houses of parliament? Come on, it's not likely. And yet this is by far the best work of art proposed for the fourth plinth…

<https://www.theguardian.com/artanddesign/jonathanjonesblog/2008/apr/17/weshouldbeholdthespoilsof>

**Alastair Sooke The Telegraph 3.12 2012**

It is tempting, too, to reflect on the decisions of the FPCG, which, in each of three commissioning rounds to date, has offered a shortlist for public consultation, before recommending two winners. To its discredit, the committee has shied away from contentious political works of art such as Jeremy Deller’s The Spoils of War, a bombed-out car from Baghdad. Without doubt, Deller’s serious and moving proposal should have been realised in Trafalgar Square.

<http://www.telegraph.co.uk/culture/art/art-reviews/9719206/Fourth-Plinth-Contemporary-Monument-ICA-review.html>

***It is What it is: Conversations About Iraq***

The Spoils of War was unrealised but the reality of the bombed car was to be part of sustained project It is What it is: Conversations About Iraq which was commissioned and realised in America 2009. Over a six-week period at the New Museum in New York, (February 11–March 22, 2009) British artist Jeremy Deller has invited journalists, Iraqi refugees, soldiers, and scholars to share their memories of the last decade in and out of Iraq. In one-on-one conversations with New Museum visitors, their stories will elucidate the present circumstances in Iraq from many points of view. At the end of March, “It Is What It Is: Conversations About Iraq” will travel across the country from New York to California, with conversations conducted at more than ten public sites along the way. Sergeant Jonathan Harvey, an American veteran of the Iraq War, Esam Pasha, an Iraqi citizen, and Deller will be aboard a specially outfitted RV, along with Nato Thompson, Creative Time Curator, who will document the journey. Expanded versions of “It Is What It Is” will take place at the Hammer Museum, Los Angeles, in April and May of 2009, and at the Museum of Contemporary Art, Chicago, in October and November of 2009.

CRITICAL TEXT: <http://creativetime.org/programs/archive/2009/deller/description.php>

(The website has transcripts of interviews with the key contributors.)

**Peter Watts from New Statesman 28 September 2010**
<http://www.newstatesman.com/art/2010/09/iraq-war-museum-car-deller>

**By Mark Sheerin | 18 August 2010**

(War story: Jeremy Deller talks about his project at the Imperial War Museum London)

Visitors to the Imperial War Museum in Lambeth may be shocked by the imminent arrival of a charred and mangled car that was last driven on a suicide mission in Baghdad.

"There's a central atrium as you come in, which has all the planes and missiles and so on, and it's going to be right dead centre of that, so it's almost the first thing you see when you walk into the museum. It's an incredible statement for the museum to make," says Jeremy Deller.

Deller, an artist not a military historian, acquired the car in a bid to install it on the fourth plinth in Trafalgar Square. He was in 2008 shortlisted for the public art commission, eventually losing out to a less contentious piece by Antony Gormley.

"I wasn't surprised when it wasn't selected, because I was kind of amazed it was shortlisted anyway, because it's such a provocative thing to put on a plinth in the middle of Trafalgar Square, such an ugly, horrible thing really to put on public display."

Nevertheless, it did go on display. Last year Deller took the car to the US, where it spent more than a month at the New Museum, New York, before a three-week road trip saw it towed to Los Angeles. Two Iraq experts and a writer accompanied the vehicle on a series of meetings with the American public, who were keen to talk about the war.

"It also brought up a lot of questions about domestic politics in America, people were talking about what it was like living in the US, what it had been like living in the US during those years in post 9/11 America, and how that had changed the landscape for a lot of people. So it brought up a lot of things," says Deller.

Despite the risks of taking a terrorist weapon to the American heartlands, the artist suggests this show was made for the road.

"When it's in a gallery you always have this problem with people thinking it's an artwork or you're displaying it for art purposes, if you put it like that, whereas when its on the road, you just accept it for what it is, or not accept it for what it is," he adds.

The name given to his stateside project was *It is What it is*. In the Imperial War Museum it will be called Baghdad, 5 March 2007. When proposed for the Fourth Plinth project, it was to be called The Spoils of War. Deller's car has become more straightforward with each new setting.

The London war museum is, for Deller, "the best place it could be." Having killed at least 20 people in 2007, the car will now be set in a non-art context as a testament to the effects of war on civilians. The artist hopes that its new home will continue to spark discussions.

"I think probably the public don't realise that the Imperial War Museum is not a museum that's out to glorify war," he speculates.

"Maybe it was at one point or thought that it could be, but it actually has a different role, so they are taking risks in a way one might not expect.

"When I tell people in America about what's happening to the car they can't believe it. A similar institution in the US would never do this in their eyes. They couldn't see it happening in the US."

Indeed, it might not have happened here so soon, were it not for some degree of artistic intervention. "It's unlikely that the war museum would have got hold of a car and got a car from Iraq if it wasn't for me doing it first for an art gallery and then offering it to them," admits Deller, describing his role as an artist.

"You're just pushing at the edges of things and trying to make something happen – to precipitate something, is the best way of putting it."

Well aware of the difficulties of acquiring spent military hardware, Deller is enthusiastic when asked about the current Fiona Banner installation of fighter jets in Tate Britain: "I really like them, especially the one that's hanging," he says. "It reminds me of a crucifixion, so you're in a church and that's the crucifixion at one end."

But the biggest threat to public art commissions has come from the recent announcement of arts spending cuts, rather than a supposed axis of evil.

"I think it will threaten anyone who works with museums and galleries," says Deller.

"Anyone who works with art in the public realm, in ways that the public can see art easily, that kind of art is going to be threatened because a lot of it's funded centrally."

He also points out: "These conversations aren't just happening in the art world. They’re happening in all different areas of British life."

So it may be timely that his next project celebrates exhuberance, humour and fighting spirit. "It’s the biopic of a wrestler called Adrian Street," the artist explains.

"He’s a British wrestler from Wales. He was a miner and he sort of left the mines and wanted to become a wrestler in London and made this sort of career for himself and now he lives in Florida and still wrestles. It's a film about him and his life."

The first screening will be in Brazil in September. Clearly Deller, now an artist with a major project in a war museum, has a taste for the improbable.

Baghdad, March 5 2007 will be on permanent display at the Imperial War Museum London from September 9 2010.

**Specified Architect: Daniel Libeskind**

**Daniel Libeskind** *‘Daniel Libeskind and the Contemporary Museum: New Jewish Architecture from Berlin to San Francisco’. Rizzoli International Publications, 2008. p63*

When I was invited by the Berlin Senate to participate in the 1988 competition for an extension to accommodate a Jewish department of the Stadtmuseum Berlin, I felt that this was not a program I had to invent, but one in which I was implicated from the beginning, having been born only a few hundred kilometres east of Berlin in Lodz, Poland, and having lost most of my family in the Holocaust. “Between the Lines” is the name I gave the project, because it is about two lines of thinking, organisation, and relationship. One is a straight line, broken into many fragments, the other a tortuous line, continuing indefinitely.

The site was in the old centre of Berlin, which has once again become the centre. The Stadtmuseum was housed in the Baroque Kollegienhaus on Lindenstrasse (1734-35), commissioned by Friedrich Wilhelm I as the first Prussian Court of Justice and renovated in the 1960s as a museum for the City of Berlin. In approaching the site, although it was an actual, physical place, I understood it as an invisible matrix of connections, of entwined relationships between the figures of Germans and the figures of Jews. This idea led to the fourfold structure of the project and which ultimately led to a transformation of the existing museum: the entire complex is known today as the Jewish Museum Berlin.

Considering that the competition was staged a year before the Berlin Wall came down, I felt there was a feature common to both East and West Berlin which bound them together: the relationship of Germans to Jews. Workers, writers, composers, artists, scientists and poets have forged a link between Jewish tradition and German culture. I used this connection to plot an irrational matrix that yielded references to the emblematic image of a compressed and distorted star - the yellow star that was so frequently worn on this very site. The zigzagging form of the distorted star was the first aspect of the project.

I have always been interested in the music of Arnold Schoneberg and, in particular, his Berlin period. In Schoneberg’s greatest work, the opera *Moses and Aaron,* the logic of the libretto could not be completed by the musical score. At the end, Moses doesn’t sing, he merely speaks “Oh Word, thou Word” addressing the absence of the Word. We understand it as text, because when the singing stops, Moses utters the missing Word, the call of the Word, the call of the Deed. With the project for a Jewish museum in berlin, I sought to complete Schoneberg’s opera architecturally. That was the second aspect of the project.

The third aspect was my interest in the names of those who were deported from Berlin during the fatal years of the Holocaust. I asked for, and received from the government in Bonn, two very large volumes called the Gedenkbuch. They contain names, page after page after page of names, dates of birth, dates of deportation, and presumed places where these people were murdered. I looked for the names of the Berliners and where they had died - in Riga, in the Lodz ghetto, in the concentration camps.

The fourth aspect of the project was inspired by Walter Benjamin’s “One-Way Street”, first published in 1928. The “60 Denkbilder”, or “sketches” that figure Benjamin’s urban apocalypse became the basis for the sequence of 60 sections along the zigzagging plan of new museum building, each of which represents one of the “Stations of the Star” described in his text.

The new building is entered through the Kollegienhaus, where just inside the main entrance a void reaches from the roof of the existing Baroque building to the underground. The void contains a stair that descends beneath the existing foundations and connects to the new building above, preserving the contradictory autonomy of both and permanently binding the two together.

The descent leads to three underground axial routes, each of which tells a different story. The first and longest traces a path leading to the Stair of Continuity, then up to and through the exhibition spaces of the museum, emphasising the continuum of history. The second leads out of the building and into the E.T.A. Hoffmann Garden of Exile and Emigration, remembering those who were forced to leave Berlin. The third leads to a dead end - the Holocaust Void. Cutting though the zigzagging plan of the new building is a void space that embodies absence, a straight line whose impenetrability becomes the central focus around which exhibitions are organised. In order to move from one side of the museum to the other, visitors must cross one of the 30 bridges that open onto this void.

The project for the museum posed questions that were relevant not only to architecture, but to all humanity. To this end, I sought to create a new architecture for a time that would reflect a new understanding of history, museums and the relationship between program and architectural space. The work is conceived as a museum for all Berliners, for all citizens - not only those of the present, but those of the future who might find their heritage and hope in this place. With its emphasis on the Jewish dimension of Berlin’s history, the building gives voice to a common fate - to the contradictions of the ordered and disordered, the chosen and not chosen, the vocal and the silent.

1. F. Haskell, “*Chios, the Massacres, and Delacroix”*. In Chios. A Conference at the Homereion in Chios, 1984, ed. J. Boardman and C.E. Vaphopoulos-Richardson. Oxford: 1986. [↑](#footnote-ref-2)
2. The Salon of 1824 was remarkable in the range and variety of exhibits and in the calibre of work on display.

The Massacres of Chios... was the most controversial of all but Delacroix also showed other significant works including the beautiful preparatory study entitled ‘Girl in a Cemetery’, and his famous ‘Tasso in the Madhouse’ and several paintings based on Byron’s poem ‘*The Giaour*’. Delacroix’s greatest rival at the time, Jean-August-Dominique Ingres, showed his ‘Vow of Louis XIII’, to great acclaim. “..next to the works of Ingres and of Delacroix, the exhibits of the English produced the greatest sensation” (Friedlaender 1972:114). [↑](#footnote-ref-3)
3. F. Haskell, “Chios, the Massacres, and Delacroix”, 1986: 350. [↑](#footnote-ref-4)
4. See Friedlaender, David to Delacroix, 1972:3–6. [↑](#footnote-ref-5)
5. Haskell: 1986:357–358. [↑](#footnote-ref-6)