



Art & Design

What and how do we memorialise in a public monument?

This topic focuses on memorials in public spaces, what they memorialise, what they look like and what form they take.

Topic overview

Students will look critically at a range of different memorials before designing and creating a new artwork to commemorate an aspect of the anniversary of 9/11.

The students will be encouraged to question existing orthodoxies around official monuments – why, for example, so many reflect on wars and conflict. They will examine legitimate and non-legitimate acts of memorialising (that is, those sanctioned by the state and those that sit outside of convention). They will reflect on monuments and other artworks that memorialise the non-heroic and the heroism of ordinary people and those that attempt reconciliation. They will also look at the role that different cultures and communities play in shaping art works. In addition, students will learn to analyse the form and function of public monuments and to focus on the materials and media monuments are made of in relation to whom is being memorialised.

The students' work will consist of written and practical portfolios that reflect on the influence of memorials on national identity and personal memory: what we remember and why. Students will also produce practical work in the form of designs, models and digital media for a particular public site or for a work that is fragmentary, participatory and reaches a wide audience.

The topic is divided into different stages rather than individual lessons. This ensures greater flexibility for teachers and takes account of the significant differences that exist in the length of lessons from school to school.

National Curriculum links

Art & Design

In terms of national guidance on KS3 Art & Design and GCSE, this topic will enable students to:

- develop cultural knowledge, understanding and application of art, craft, design and media, and technologies in historical and contemporary contexts, societies and cultures
- work with a broad range of media, materials and techniques, including traditional and new media and technologies, developing confidence, competence, imagination and creativity
- develop competence and increasing independence in refining and developing ideas and proposals, personal outcomes or solutions

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- organise, select and communicate ideas, solutions and responses, and present them in a range of appropriate visual, tactile and/or sensory forms including the use of new technologies
- reflect critically on their own and other people’s work, judging quality, value and meaning.

Key Stage 3

Although this topic is designed for use in KS4, you could adapt some lessons for use at KS3 through careful selection of resources (ensuring that they are accessible to students of this age group), and through providing more precise support to enable the students to engage confidently with some of the issues covered. When designing and creating their own art works, the students could be provided with more guidance in terms of the techniques, media and materials they deploy, and given a clearer direction as to the outcome required.

Northern Ireland, Scotland and Wales

These materials can be easily adapted to fit the different curriculum requirements for Northern Ireland, Scotland and Wales.

Northern Ireland Curriculum

www.nicurriculum.org.uk

Learning and Teaching Scotland – Curriculum for Excellence

www.ltscotland.org.uk/understandingthecurriculum

Welsh Government school curriculum for Wales

<http://wales.gov.uk/topics/educationandskills/schoolshome/curriculuminwales>

Cross-curricular links

There are opportunities through this topic to make links to some of the other subject topics, particularly the following:

- **RE – What really matters in relation to 9/11?**
This focuses on some of the key lessons that can be learnt from 9/11 through exploring the concepts of “conflict”, “forgiveness”, “justice” and “conflict resolution”.
- **History 1 – What made 9/11 so shocking?**
This builds knowledge of what actually happened on 9/11 and begins to explore why the attacks were so significant.
- **History 3 – How has 9/11 shaped your world?**
This focuses on some of the consequences of 9/11, especially in terms of the lives of different people – including the students’ own lives.

In addition, some of the proposed activities help to develop aspects of the following PLTS: creative thinkers, team workers, self-managers and reflective learners.

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Lessons

Stage 1: Why do we build monuments? What form do they frequently take?

Recommended resources

On this website

- **Images of monuments that memorialise warfare** (PowerPoint)

Resources with additional background information

- Meecham, P. and Sheldon, J. (2005) **Modern Art: A Critical Introduction**. London: Routledge. (See Chapter 3: Monuments, modernism and the public space).
- Mitchell, W.J.T. (Ed) (1992) **Art and the Public Sphere**. London: University of Chicago Press.
- Michalski, S. (1998) **Public Monuments: Art in Political Bondage, 1870–1997**. London: Reaktion.
- Levinson, S. (1998) **Written In Stone: Public Monuments in Changing Societies**. Durham: Duke University Press.
- Lippard, L. (1990) **A Different War: Vietnam in Art**. Seattle: Washington Whatcom Museum of History and Art and Real Comet Press.

Ask the students to look at a range of public, permanent monuments that memorialise warfare and conflict from around the world, preferably using conventional, naturalistic monuments up to the end of the 20th century as well as more abstract sculptures. Images of the examples cited below can be found in the resource sheet **Images of monuments that memorialise warfare** (PowerPoint). Other examples can easily be accessed on the web.

Start with national and international examples, such as:

- Charles Sargent Jagger's Royal Artillery Memorial at Hyde Park Corner, London (1921–1925)
- Winged Victory of Samothrace at the Louvre, Paris (190 BC sculpture of the Greek goddess Nike, built as a memorial to a naval battle)
- Monument to the Civilian Victims of the Japanese Occupation in Singapore (1966–1967)
- Maya Lin's Vietnam Veterans Memorial in Washington (1982)
- Monument to the People's Heroes in Tiananmen Square, Beijing, China (1952–1958)

Find local examples of monuments: these are often war memorials that include a roll call of those killed in battle. Are there others? Perhaps equestrian statues to long-dead kings and queens, members of the armed forces or great men, writers or artists.

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From the collected examples, ask the students to discuss how different forms – including scale, colour and materials – are used by the state and the artist to create different meanings. The students should build up a portfolio that includes annotated sketches and images of the various monuments and other artworks they have looked at, with notes that give dates, titles, names of makers, locations, materials and working methods. They should also record their own reflections on these and anything from the class discussions that may help them when they come to designing their own memorials.

Discuss with the students why many of these monuments are so colossal and made in hard, impermeable materials with little colour. Why aren't monuments soft? Why are they permanent? What do they want us to remember? Why do so many appear to memorialise war and conflict? It might be useful to compare the permanent monument to the temporary, roadside tributes of flowers and personal memorabilia such as football scarves and children's toys that appear following a fatal accident or murder. Which mean more?

This session should include practical work on the ways that materials are given symbolic importance. In the West, monuments usually come in sombre shades of grey, brown and black. Is this approach transhistorical/transcultural? It might be useful here to look at Ramingining Artists' The Aboriginal Memorial (1987–1988) as a contrast, which consists of 200 painted hollow logs that are traditionally used in secondary mortuary ceremonies in Arnhem Land.

Using Photoshop, students could be asked to change the colour and scale of a memorial. What is the effect of such changes? How important is location? Again using Photoshop (or cut-and-paste with scissors and photographs), ask the students to change the location of chosen monuments. Which are site-specific? Which can be viewed anywhere? In the West, colour is often a signifier of femininity. Are monuments masculine? Do they belong to a specific cultural tradition? In a multicultural society, is it still possible to build monuments as if we are neutral and all have the same ideas about what should be remembered? If there is a consensus, what form should that remembering take?

Ask the students to discuss in small groups what a society should remember. Who decides? Should artists consult the public or – as in the case of a monument to 9/11 – the families of those killed?

Notes for teachers

It is important to enable students to research a range of memorials. Discuss the language of monuments and the techniques that are traditionally associated with monumental sculpture making, including casting, modelling, armature, plinth, carving, maquette and obelisk. Many memorials are built long after the actual war. This is often a reflection of shifts in society that want more inclusive acknowledgements of the effects of conflict on the whole society rather than just the Armed Forces. Encourage students to debate who should be remembered in conflict situations.

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Stage 2: How and why are subject and form of some monuments changing?**Recommended resources****On this website**

- **Images of more recent memorials** (PowerPoint)

Present the students with images of some more recent memorials such as the National Monument to the Women of World War II in Whitehall, London by John W. Mills (2005), and the Vietnam Women's Memorial in Washington by Glenna Goodacre (1993). These images can be found in the resource sheet **Images of more recent memorials** (PowerPoint).

In small groups, ask the students to consider how these memorials are different from the ones they looked at earlier. Who is represented here and why? How are they depicted in the different memorials? Does this matter?

Go on to consider the difficulties of representation in a figurative monument. For example, how can an artist represent different social and ethnic groups in one monument? Using **Images of more recent memorials** (PowerPoint) get the students to look at the images of the memorial known as the Memorial Gates in London, which commemorates the Armed Forces of the British Empire who served in both World Wars. The memorial was inaugurated in 2002 and takes a much more abstract approach. Ask the students to identify how the contribution of soldiers from all over the world has been commemorated. Why wasn't a figurative memorial used? Ask the students to consider which they prefer – abstract or figurative memorials?

Introduce the students to examples of memorials that are radically different from the ones they have looked at so far, such as Steve McQueen's *Queen and Country*, which is made up of commemorative postage stamps showing images of soldiers killed in the war in Iraq. Emphasise the artist's use of ephemeral materials, the fact that it is a collaborative work with the deceased soldiers' families, and explore the reaction to the proposal by the authorities. Images of this can be found using Google.

Explore with the students the importance of touch and music in the creation of personalised experiences. Using **Images of more recent memorials** (PowerPoint), look again at Maya Lin's Vietnam Veterans Memorial in Washington (different images from the one seen in Stage 1). Ask the students to explain why it is important in relation to touch and the ritual of placing personal remembrances at a site (a particular characteristic of the immediate aftermath of 9/11). How else does it immerse the visitors in the act of remembrance? Compare this to the temporary, roadside tributes of flowers and personal memorabilia such as football scarves and children's toys that appear following a fatal accident or murder.

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Notes for teachers

It is important through the sequence of lessons to provide regular opportunities for the students to build up their portfolios with additional notes, images and sketches as well as their own reflections, as they will need to refer back to these when they come to designing their own memorials.

Stage 3: Designing and creating monuments to the ordinary and the everyday

Recommended resources**On this website**

- **Images of memorials to the heroic and ordinary** (PowerPoint)

Links to other websites

- **Wikipedia – List of tablets on the Memorial to Heroic Self Sacrifice:**
http://en.wikipedia.org/wiki/List_of_tablets_on_the_Memorial_to_Heroic_Self_Sacrifice

The focus here is on looking at and developing ways of memorialising the non-heroic or the heroism of ordinary people (found for instance in the support services during 9/11).

To start, use **Images of memorials to the heroic and ordinary** (PowerPoint) and look through various examples of monuments to ordinary lives with your students. For example, look at G.F. Watts's Monument to Heroic Self-Sacrifice (1900) in Postman's Park, City of London. This is a memorial to ordinary people who died saving the lives of others and might otherwise have been forgotten. The Victorian artist made 155 ceramic memorial tablets that tell the narratives of people's heroic acts that led to their death. Ask the students how Watt memorialised examples of heroism. Ask them to go to the Wikipedia webpage **List of tablets on the Memorial to Heroic Self Sacrifice** and list the types of people and different acts of courage that have been included – they could select a couple of examples that best encapsulate these and include them in their portfolios.

Contrast Watts's monument with Susan Hiller's work – Monument (1980–1981), which is a direct response to Watt's work (a simple search on **Google** will bring up images of this artwork). Her work consists of a park bench, photographs of the original Watts ceramic tiles placed behind it and headphones so that the visitor can listen to the stories of heroic self sacrifice. How does this artwork add a new dimension to Watts's original work? How does it encourage people to interact?

Emphasise that in both examples, it is the narratives that make up the memorial that many people have found so compelling. There are many stories of heroism and ordinary people doing extraordinary things when they are in situations that require it.

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Now look also at Peter Corlett's *Simpson and his Donkey* (1987–1988) at the Australian War Memorial Museum, Canberra. This celebrates the courage and compassion of John Simpson Kirkpatrick, a stretcher bearer in the First World War. Ask the students to research into the story of Kirkpatrick. What made him heroic? Why has he been immortalised in the memorial as opposed to others? Does the memorial encapsulate his heroism and that of others?

Go on to look at examples of the work of Jenny Holzer. What are the typical features of her artworks? How does she engage the public? She uses words and ideas in public places and her themes are often anti-heroic and question violence in all its manifestations. How could a similar approach be used in an artwork to commemorate the heroism of everyday? Would this medium be appropriate?

To avoid memorialising at just a national and militaristic level, artists such as Joseph Beuys made monuments that would be seen across the world and that had change and decay built into them. Ask the students to find out more about Joseph Beuys's environmental works such as *7,000 Oaks* (1982), which can be seen on many streets across the world: a tree (not always an oak) together with the telltale lump of Basalt Rock. What do they think of environmental art? Why has it caused controversy? Would it be appropriate in terms of remembrance? How would governments react to this form of art?

Notes for teachers

It is important through the sequence of lessons to provide regular opportunities for the students to build up their portfolios with additional notes, images and sketches as well as their own reflections, as they will need to refer back to these when they come to designing their own memorials. They should by now have notes and examples that cover a wide range and variety of different types of memorials and artworks and show a clear understanding of the concepts, idea and issues covered.

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Stage 4: How can we memorialise aspects of 9/11?**Recommended resources****On this website**

- **Interactive timeline** (Flash)
- **Factsheet about 9/11** (PDF)
- **Image & film bank** in general

Links to other websites

- **Tribute WTC Visitor Center:** www.tributewtc.org/programs/toolkit.html
- **September 11: Bearing Witness to History:**
<http://americanhistory.si.edu/september11/exhibition/highlights.asp>
- **Hot Air – 5 Heroes To Remember This September 11:**
<http://hotair.com/greenroom/archives/2010/09/11/5-heroes-to-remember-this-september-11>
- **9–11 Heroes:** www.9-11heroes.us
- **9/11 Memorial:** www.911memorial.org

Tell the students that they are going to work collaboratively (in pairs or small groups) to design a monument to ordinary people's heroism on the day of 9/11. This could take the form of a monument for a particular public site in the UK, or in the form of a work that is fragmentary, participatory and potentially reaches a wider audience.

Go on to focus on the events of 9/11. You may wish to start by establishing how much the students actually remember about the events of the day. If you find that they remember very little, it could be worth giving them a brief overview of events. There are plenty of resources on this website that will do this for you – for example the **Interactive timeline** (Flash) of events of 9/11, a **Factsheet about 9/11** (PDF), and various iconic images of the day itself (see the **Image & film bank**).

Explain that a key feature of 9/11 is the acts of courage and heroism carried out by ordinary people on the day – for example, the work of the support services in trying to rescue people from the World Trade Center; and office workers helping others to evacuate the buildings.

Get the students to research some of these stories and tell them that they will use these as the basis for their monument designs. The websites and **Image & film bank** listed in the **Recommended resources** are a good starting point for this.

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Examples of 9/11 heroes include:

- Captain Jay Jonas, a New York fire fighter
- John McLoughlin and Will Jimeno, two New York Port Authority police officers
- Welles Crowther, an office worker in the South Tower of the World Trade Center
- Moira Smith, an NYPD officer
- Tom Burnett, who was a passenger on United Airlines Flight 93
- Special Agent Leonard Hatton, veteran of the Marine Corps and volunteer fire fighter
- Ronald Bucca, a New York fire marshal
- William Rodriguez, an office worker in the North Tower of the World Trade Center

Some of these people survived 9/11 while others did not; inclusion of their stories in any memorial would therefore have to be handled sensitively and take into account the feelings of their relatives.

The students should now be ready to design their artworks. Remind them of the different types of memorials they have looked at and ask them to go through the information and images they have collected in their portfolios. Get them to decide whether to design a monument for a particular public site in the UK, or a work that is fragmentary, participatory and potentially reaches a wider audience.

Ask them to focus on what and who is being remembered, why, for whom, how they might deal with the issue of reconciliation, and what other sensitivities might be associated with a work of this sort. Should they involve the wider community in the design of their artwork – relatives of the victims; the local community if the memorial is to be located in a permanent location? How might it reflect the feelings of different religious, ethnic and cultural groups within society? How will the artwork enable others to share in the remembrance of 9/11?

They should think about the form their artwork will take – whether it is figurative or abstract, and how they might use symbolism and references to specific events, stories or people associated with 9/11. What media might they use? What materials and colours would be most appropriate? Is there any scope for using digital media? Will their artworks be permanent or temporary? Will their monuments incorporate personalised experiences through touch and music or through the possibility of the work being added to by other people (other students in different parts of the world perhaps), so that the work is in constant progress and change?

The students' completed artworks could be in the form of designs, models and if they choose, digital and interactive media. You should provide opportunities for the students to exhibit their artworks to the rest of the class, to share explanations about why they have chosen particular approaches, and to analyse and evaluate each others' work.

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Stage 5: In what other ways has 9/11 been memorialised?
Recommended resources
On this website

- **Images of 9/11 memorials** (PowerPoint)

Links to other websites

- **The Guardian – The future of Ground Zero:**
www.guardian.co.uk/world/video/2009/sep/11/ground-zero-september-11-memorial
- **9/11 Memorial:** www.911memorial.org
- **The Guardian – London 9/11 sculpture shelved after opposition from UK victims' families:** www.guardian.co.uk/world/2011/mar/08/september-11-london-sculpture-on-hold

This is a newspaper article on why the plan to erect a permanent artwork commemorating 9/11 in central London has been put on hold.

Show the class the photographs and video clip of two monuments at the site of the World Trade Center in New York. The images can be found in the **Images of 9/11 memorials** (PowerPoint). The first is the Tribute in Light and the second is called Reflecting Absence. The former was set up very soon after the attacks on the Twin Towers and the latter was inaugurated on the tenth anniversary of 9/11. **The future of Ground Zero** video clip (see **Recommended resources**) should be used to give the students a better sense of its scale and features.

Ask the students in small groups to list the links and continuities with some of the earlier permanent other memorials in terms of materials and scale. They could also use the **9/11 Memorial** website (see **Recommended resources**) in addition to the images and video clip to help them. Most of the earlier monuments are figurative. What is different about the Tribute in Light? How well does it symbolise 9/11? One of the features of the design of the Reflecting Absence memorial is that it is immersive. Ask the students to pick out the features that might make visitors to this memorial feel that they are part of an act remembrance. Why do they think this approach was taken? Finally, ask the students to compare these two memorials with their own designs. Given the chance, would they alter their designs in any way?

To round off this topic, provide the students with an image of the 9/11 artwork that has been erected in the UK – see **Images of 9/11 memorials** (PowerPoint). Ask them to repeat the earlier exercise and explain how the artwork has been designed to commemorate the tenth anniversary of 9/11. How does it compare to their own designs and the memorials in New York?

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Show them a copy of the Guardian newspaper article (see **Recommended resources**) about the controversy surrounding its planned location. Ask them to explain why some people objected to the permanent erection of this artwork on this Central London site. How would they respond to objections of this sort?

Notes for teachers

Provide the opportunity for the students to complete their portfolios and to reflect on the nature and purpose of public memorials and artworks, what these tell us about how and what we remember as individuals and communities.

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