

Herbert Art Gallery & Museum, Coventry

# CAUGHT IN THE CROSSFIRE

ARTISTIC RESPONSES TO CONFLICT, PEACE AND RECONCILIATION

25 JANUARY - 7 JULY 2013

---

EXHIBITION FEATURES ARTWORKS BY  
TERRY ATKINSON BANKSY JONATHAN BARNBROOK  
BOB BARRON IAN BERRY BLEK LE RAT MUIRHEAD BONE  
IFTIKHAR DADI NANCY DAVENPORT ANTHONY DAVIES  
THOMAS GALLER ORI GERSHT BITA GHEZELAYAGH  
SIOBHÁN HAPASKA PETER HOWSON AL JOHNSON  
ROSS JONES ROSIE KAY DANCE COMPANY JOHN KEANE  
PETER KENNARD KENNARDPHILLIPPS ERIC KENNINGTON  
LAURA KNIGHT LANGLANDS & BELL NALINI MALANI  
RAYMOND MASON LOCKY MORRIS SIMON NORFOLK  
CORNELIA PARKER MICHAEL PEEL JAMAL PENJWENY  
MATTHEW PICTON JOHN PIPER WILLIAM ROBERTS  
PAUL SEAWRIGHT GRAHAM SUTHERLAND WAR BOUTIQUE

---

A COLLECTION OF ARTICLES TO  
ACCOMPANY THE EXHIBITION

## CAUGHT IN THE CROSSFIRE: ARTISTIC RESPONSES TO CONFLICT, PEACE AND RECONCILIATION

NICOLA GAULD, CO-CURATOR

*Caught in the Crossfire* explores how artists have responded to the brutality of war and to the desire for peace and reconciliation. The exhibition offers a broad survey of the Herbert Art Gallery & Museum's collection as developed through the HLF Collecting Cultures scheme, and situates historical and contemporary work together in order to examine key themes. The obvious starting point for the exhibition was Coventry and the tragic events that occurred there during the Second World War; indeed, the reason for the Herbert to develop its collection in this way was the city's direct experience of the damage and destruction that war could wreak but also the city's response to the bombing, which showed us that hope and forgiveness could emerge from a desperate situation and that reconciliation is possible. In the opening section, **Blitzed City**, alongside John Piper's iconic work, *Interior of Coventry Cathedral, November 15th, 1940*, is *Coventry*, a newly-commissioned piece by Matthew Picton, a companion to his earlier work *Dresden 1945*, also on display. Both works have been made from the burnt remnants of musical scores, Richard Wagner's *The Ring of the Nibelung* symbolising the destruction of city and culture, and Benjamin Britten's *War Requiem*, which was specially written for the consecration of the new Coventry Cathedral.

In contrast to events that took place in Coventry, the experiences of soldiers, civilians and artists at the **Front Line** was a theme that emerged strongly in the early stages of development. A range of works using different media allows us to explore the impact of conflict on those directly involved. *Shellburst* by William Roberts and *Soldier* by Eric Kennington are particularly strong examples of the Herbert's historical collection. Roberts and Kennington were both soldiers turned artists: Roberts was a gunner in the Royal Artillery; Kennington enlisted in the 13th (Kensington) Battalion, London Regiment. Both men fought on the Western Front during the First World War and became official war artists towards the end of the conflict. More recently, John Keane was commissioned by the Imperial War



Museum to cover the 1990 Gulf War and his *Scenes on the Road to Hell (V)* depicts the new reality of conflict in the late 20th century, as images of battle and the casualties of war appeared with increasing frequency on television in our living rooms. The official war artists scheme that

began during the First World War continues today. By enabling artists to enter war zones we can gain a different perspective on events, the artist offering a distinct form of direct response to war that complements, and challenges, the presence of rolling news channels. Alongside fine art representations of the front line is Rosie Kay's *5 SOLDIERS*, originally a full-length dance theatre production which has been filmed in a shortened version for the web. The piece explores the physical impact of war on the bodies of soldiers and involved Kay training with the 4th Battalion the Rifles. There is also a reinterpretation of familiar images in the work of Bob Barron and Banksy, both of whom use Nick Ut's iconic photograph taken during the Vietnam War to comment on the gruesome impact of conflict upon innocent

victims and, in Banksy's case, to criticise the cultural and political dominance of the US.

The artistic fascination with machines and body armour is the subject of a later section, the **Machines of War**, where again the historical appears alongside the contemporary. Cornelia Parker's smoothed-down sculpture, *Embryo Firearms*, is displayed alongside Muirhead Bone's *Armoured Tank*, a lithograph of the machine first used in the battle of the Somme, and witnessed by Bone in his role as official war artist. Along with the presence of big machinery and lethal weapons, the wearing of uniform can potentially turn people into machines of war, and many of the contemporary works actively engage with conflicts of the past, bringing current conflicts into wider context. The most explicit example of this is a textile piece borrowed for the exhibition, War Boutique's *The Great Game*, a multi-layered, complex work that explores the evolution of British military uniform from the Army's first forays into Afghanistan in the 19th century to its most recent. The impact of a military presence in Afghanistan is also explored in a prayer rug which appropriates images of war machinery alongside more abstract designs. Afghan rugs traditionally featured abstract and geometric designs but this changed in the late 1970s when motifs relating to the Soviet invasion of the country began to appear. Rugs and small mats are now produced specifically for the export market and heavily incorporate images of war. The unease felt by artists around weaponry is expressed in subversive ways: guns with female names made from lipstick-coloured fabric, rustic material used to make talismanic garments, and dustbin lids utilised as a method of defence all comment on the troubling and changing nature of weapons and armour used in conflict.

The **Lines of Division** drawn up as a consequence of conflict are epitomised by *Bloodlines* by Iftikhar Dadi and Nalini Malani (a work that also links to reconciliation as the artists, from Pakistan and India respectively, collaborated to produce the work), *Exodus* by Ross Jones, and Peter Howson's harrowing *Snow Road*. The section is further strengthened by a selection of loans: Paul Seawright's *Walls, Belfast (Gates in Grid)* and Anthony Davies's *Playing Soldiers* and *Buggy Bound* address the impact of separation in Northern Ireland, both on the physical landscape but also on the behaviour of children growing up in a tense and violent environment; Simon Norfolk's



photograph of the *Israeli Sniper Wall* at Gilo, a suburb of Jerusalem, further explores the contested physical division of land. It is Howson's painting, however, that is possibly one of the most moving and emotionally-tense works included in the exhibition. Howson, who had spent a short time as an infantry soldier before leaving to enrol at Glasgow School of Art, was the official war artist for the Bosnian War. Although he went there in 1993, he did not personally witness many incidents and much of the work he subsequently produced was based on witness accounts and statements. *Snow Road*, with its bleak landscape and ghostly figures, deals with the policy of ethnic cleansing that occurred during this conflict and the forcible removing of people from their homes (2.2 million people were displaced). It is difficult to look at this painting for long, and even more so when many of us can vividly remember these events taking place. There is a feeling of anguish when we confront this work, and possibly shame, that this happened in our lifetimes. Indeed, one of the many things war shows us is just how far we fall from our own standards.



John Keane, *Scenes on the Road to Hell (V)*, 1991. Reproduced by permission of the artist and Flowers Gallery, London.

Peter Howson, *Snow Road*, 1995. Reproduced by permission of the artist and Flowers Gallery, London.

Iftikhar Dadi and Nalini Malani, *Bloodlines*, (detail) 1997. Reproduced by permission of the artists.



As part of the Collecting Cultures project, the Herbert acquired work by the artist Peter Kennard and by kennardphillipps, a collaboration between Kennard and Cat Picton Phillipps. **Protest** features kennardphillipps's *Award Portfolio*, a highly significant work created in response to Tony Blair's decision to support the US-led invasion of Iraq in 2003. A fax from Radiohead musician Thom Yorke included in the portfolio offers an especially poignant reminder as we contemplate conflict through the 20th and 21st centuries: 'it is as if we have learned nothing'. Alongside are some powerful examples of street art, its naturally subversive spirit offering a perfect place for the expression of resistance and agitation. Banksy's *CND Soldiers* took on extra resonance after it became part of Brian Haw's protest camp outside the Houses of Parliament (later recreated by the artist Mark Wallinger). In developing the exhibition, it was clear from the outset that this section was extremely important and the power of the artist to voice the anger of the people, to attract attention, to subvert and attack, and to hold politicians to account in visual ways that resonate in the mind for a long time afterwards offers a counterpoint to images of conflict, suggesting that art can, in the words of Peter Kennard, be part of a 'social movement for change'.

## ...AN EXPLORATION OF IMAGES OF HOPE AND RECONCILIATION.

**Protest** also features a special section which focuses on the work of kennardphillipps made in response to the invasion and occupation of Iraq.

Towards the end of the exhibition is an exploration of images of hope and reconciliation. **Aftermath** finds light in the bleakest and darkest of situations, as Coventry had done in the 1940s. The section emphasises the possibility of peace, and will hopefully encourage visitors to find out more about conflicts around the world, and to perhaps put pressure on politicians to find alternatives to resorting to conflict. This was the most challenging section in some ways, which reveals much about the political situation we find ourselves in today. Artists tend to address this subject less frequently, and this is perhaps due to the restricted or limited iconography available, which often reverts to clichéd images of doves and hearts. Nonetheless, there were extremely positive images of hope to draw on – the mix of races and ethnicities in a Northern Irish classroom, the excitement of children in spite of a backdrop of bomb-damaged buildings, the release of

Nelson Mandela and his subsequent rise to president, the appearance of everyday signs of life as it returns to some sort of normality. Notions of memory seem particularly important here and we want viewers to think about both remembering and forgetting. While reconciliation often requires people to acknowledge and remember the past before moving on, what if we had a day of forgetting to replace days of remembrance, where we forgot our anger, division and difference? Which offers the best way forward to securing peace?

**Caught in the Crossfire** aims to make people confront and contemplate the often brutal imagery of conflict and the terrible destruction it can cause, but also to show that art can be used for protest, and that ultimately the aftermath can be peaceful, former enemies can begin to live alongside one another, and reconciliation is possible. The exhibition is not an attempt to discuss one specific conflict, neither does it try to discuss all conflicts, but it is an exploration of the ways artists respond to particular events around them, at particular points in history, and to explore some fundamental issues – the impact of war at home, abroad, upon soldier and civilian, the presence of voices of resistance and dissent, and the potential for reconciliation. As Cat Picton Phillipps remarks in an interview, 'war can never lead to peace'; **Caught in the Crossfire** shows images of war that reveal how much work goes into obtaining peace and what we need to do to restore it once war has broken out.

NG

## CONFLICT, PEACE AND RECONCILIATION COLLECTIONS AT THE HERBERT ART GALLERY & MUSEUM MARTIN ROBERTS, SENIOR CURATOR, HERBERT ART GALLERY & MUSEUM

**Caught in the Crossfire** represents the culmination of a project begun by the Herbert and Wolverhampton Art Gallery in 2008 to build collections on the themes of conflict, peace and reconciliation. The project was funded by a grant from the HLF Collecting Cultures fund.

### HISTORICAL BACKGROUND

For the Herbert the project built on previous work around the themes, most notably the creation of a permanent Peace and Reconciliation gallery as part of a major capital

volunteers came to Coventry with *Aktion Sühnezeichen* (Operation Reconciliation). They rebuilt part of the Cathedral, creating an international centre for foreign volunteers. Coventry Cathedral

with former enemies. This historical background and continuing activity make Coventry a highly appropriate place for a collection on these themes.

### EXISTING COLLECTIONS

The story was to some degree already reflected in the Herbert's collections and had become more important to the museum as a result of the Peace and Reconciliation gallery and the programme of associated work. One of the most notable items in the collection is the painting by John Piper of the ruins of Coventry Cathedral the day after the Blitz. Piper, an official war artist, arrived in the city on the morning of 15 November 1940 and obtained permission to work in the ruins, where the fires were still burning. The painting is now an iconic piece for the museum and the city. The collections also include works by other official war artists, such as Graham Sutherland, Laura Knight and Eric Kennington, depicting scenes from both world wars. A more contemporary work which tackles an aspect of these themes is Cornelia Parker's *Embryo Firearms*. This piece is made up of two Colt 45 guns removed from the manufacturing process before the firing mechanism was fitted. They are thus rendered harmless, but are still a powerful symbol of the capacity for violence.

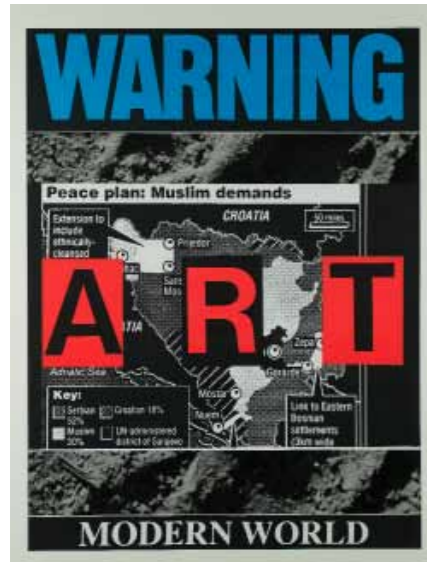
## ...THE CITY BECAME AN INTERNATIONAL SYMBOL OF THE DESTRUCTION CAUSED BY AIR ATTACK...

redevelopment completed in October 2008. The gallery tells the story of Coventry's role in promoting peace and reconciliation. This grew out of its experiences during the Second World War, when the city was badly bombed and the Cathedral was destroyed in the Blitz of 14 November 1940. As a result the city became an international symbol of the destruction caused by air attack and particularly the suffering of civilians. Just a few weeks after the Blitz the Cathedral Provost, Richard Howard, made a speech from the ruins calling for forgiveness for those who had carried out the attack. This was the beginning of the Cathedral's work in peace and reconciliation which continues today.

After the war, Coventry actively developed links with other cities which had suffered similar destruction, including those in former enemy countries, such as Dresden and Kiel. In 1961 young German

later launched an appeal to send young British volunteers to Dresden, where they rebuilt part of the Church Hospital which had been destroyed by Allied bombing. Also in 1961 the Lord Mayor of Coventry organised a peace conference for the mayors of all Coventry's twin cities. Together they appealed for an end to the nuclear arms race and a move towards reconciliation. Other agencies have since joined the process, including Coventry University which runs a Peace and Reconciliation Studies course, while grassroots organisations such as Peace House and many individuals have worked actively to promote peace and reconciliation at the local level.

Since the Second World War the city has been a symbol for the destruction of war and the suffering of civilians, but it also stands for what can be achieved in terms of forgiveness and reconciliation



Some of these works were incorporated into the displays in the Peace and Reconciliation gallery, alongside social history objects, photographs, film and oral history. When the gallery opened it also contained a number of exhibits on loan from other museums. In addition to items from museums in Dresden and Warsaw, two of Coventry's twin cities, there were paintings from the Imperial War Museum. The Herbert's ambition was to build a strong collection of its own to replace these items when the loan periods expired and also to do justice to the significance of this history to the city.

The Collecting Cultures funding stream offered an opportunity to do this. The Herbert and Wolverhampton Art Gallery already had experience of working together to explore themes of conflict and peace, so it seemed natural for the two organisations to make a joint application. In May 2008 we learned that our application for Collecting Cultures funding had been successful and that we had been awarded the maximum grant available. The project officer for the Herbert was Natalie Heidari pour, who led on the acquisition of artworks and delivery of project outcomes. A community panel, including representatives from local peace organisations, was established to

## THE HERBERT'S AMBITION WAS TO BUILD A STRONG COLLECTION OF ITS OWN

advise on the project and Angela Weight, formerly of the Imperial War Museum, was appointed as a consultant to work with both organisations to identify potential acquisitions.

Whereas Wolverhampton wanted to build a collection related to specific conflicts in Northern Ireland and the Middle East, the Herbert aimed to create a broad survey collection reflecting conflicts around the world from the Second World War onwards, together with peace and anti-war movements.

### NEW ACQUISITIONS

The first purchase made by the Herbert as part of the project was *Belsen Head* by Raymond Mason. This powerful sculpture is a response to images from Nazi concentration camps released at the end of the Second World War. The head seems to scream in pain or protest and represents a universal and timeless depiction of suffering caused by conflict, which is a strong thread running through the Herbert's collection. This thread also finds expression in Peter Howson's *Snow Road*, which seems to distil the experiences of civilians everywhere caught up in conflict. The sense of pain, fear and bewilderment is captured powerfully in this work

from a seminal period in the artist's career. Ross Jones' *Exodus* takes a very different approach to the issue of civilians affected by conflict. The work has a calm, restrained feel and uses large areas of clear white space to create an arresting image with a strong emotional impact.

John Keane's painting *Scenes on the Road to Hell (V)* depicts the violence of conflict, but also comments on the role of the media in modern warfare, in which graphic and often shocking images of death and destruction are beamed into every living room, becoming so familiar as almost to lose their impact. This is another sub-theme within the collection. Michael Peel also comments on the media portrayal of conflict, using images from newspapers and television news which he manipulates and combines with text. One of the Herbert's most significant acquisitions is a body of work by Peter Kennard, a key figure in the development of anti-war or protest art in this country. The collection acquired by the Herbert includes a portfolio of Kennard's most recognisable photomontage work from the 1970s to the 1990s, together with examples of his more recent work with Cat Picton Phillipps as kennardphillipps, such as the *Award Portfolio*, made in 2003 in response to the invasion of Iraq.



Al Johnson's *Roaring Girls*, a series of guns and shells based on real weapons but stitched from scarlet textiles and bearing female names, considers the involvement of women in warfare. *United Nations*, by Langlands & Bell is one of a group of sculptures made by the artists during 1990-91 in the run-up to the First Gulf War. The emblem of the organisation is shown literally under pressure from the events that form the context in which the work was made.

One of the landmark outcomes of the project is the co-acquisition by the Herbert, Wolverhampton Art Gallery and the Arts Council Collection of two major film works by Jane and Louise Wilson, *Proton*, *Unify*, *Energy*, *Blizzard* and *Unfolding the Aryan Papers*. This is the first time that the Arts Council Collection has co-acquired with a regional gallery.

Throughout the project it has proved more challenging to find works which overtly reference peace and reconciliation, rather than conflict and its effects. However, this

is implicit in several of the works. The companion pieces *Coventry* and *Dresden 1945*, by Matthew Picton, highlight the shared experiences of the two cities in the Second World War and the cooperation and friendship which developed between them in the post-war years. *Bloodlines* was created by Pakistani



artist Iftikhar Dadi and Indian artist Nalini Malani in 1997, to mark the 50th anniversary of the partition of India. Using gold, crimson and blue sequins the panels map the Radcliffe lines, which defined the borders of the newly created Pakistan. The fact that this piece was created by artists from either side of the divide working together is a strong statement about the importance of reconciliation.

Photography features prominently in the collection, most notably through the work of Ori Gersht and

Jamal Penjweny. Both artists have first-hand experience of living with conflict, having grown up through wars in Israel and the Iran-Iraq War respectively. There is a strong underlying message of hope, as life continues in the aftermath of conflict.

### LEGACY

Collecting Cultures funding, together with significant grants from the Art Fund, V&A Purchase Grant Fund, Contemporary Art Society and the Henry Moore Foundation, has enabled the Herbert to create an important and unique collection. **Caught in the Crossfire**, curated jointly by the Herbert and freelance curator Nicola Gauld, brings together for the first time all the works acquired by the Herbert since 2008, alongside works previously collected and loans from other galleries and individuals. After the exhibition the pieces acquired through the

Collecting Cultures project will be incorporated into the museum's permanent displays. The themes of conflict, peace and reconciliation will remain a key strand in the Herbert's collection and programme in the future, creating an important legacy for the city.

MR

Michael Morpurgo, *War Horse*, 1982  
Isabel Pin, *When I Grow Up, I Will Win the Nobel Peace Prize*, 2006  
Nikolai Popov, *Why?*, 1998  
Vladimir Radunsky, *What Does Peace Feel Like?*, 2004  
Shaun Tan, *The Arrival*, 2006  
Jeanne Willis and Tony Ross, *Shhhl*, 2004

## LIST OF EXHIBITS

### BLITZED CITY 'THERE IS NO TOWN LEFT', LETTER WRITTEN ON 18 NOVEMBER 1940

Muirhead Bone (1876-1953)  
RUINS OF COVENTRY CATHEDRAL  
1944  
Pastel, charcoal, watercolour and ink on paper  
Collection of the Herbert Art Gallery & Museum  
Presented by the National Art Collections Fund, 1946

Laura Knight (1877-1970)  
BARRAGE BALLOON WORKERS AT COVENTRY  
1942  
Charcoal pencil on paper  
Collection of the Herbert Art Gallery & Museum

Matthew Picton (born 1960)  
COVENTRY  
2012  
Burnt paper and mixed media  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Henry Moore Foundation

Matthew Picton (born 1960)  
DRESDEN 1945  
2010  
Burnt paper and mixed media  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Art Fund

John Piper (1903-92)  
INTERIOR OF COVENTRY CATHEDRAL, NOVEMBER 15TH, 1940  
1940  
Oil on canvas  
Collection of the Herbert Art Gallery & Museum  
Gift from the War Artists' Advisory Committee, 1947

### FRONT LINE 'IT COULD BE SAID THAT TODAY'S WORLD IS PERMANENTLY NIGHTMARISH', BOB BARRON, ARTIST

Banksy  
NAPALM  
2004  
Screenprint  
Private collection

Barnbrook Design  
AS LONG AS WE KNOW WHAT WE'RE FIGHTING FOR  
1992  
Giclée print  
On loan courtesy of Barnbrook Design

Bob Barron (born 1945)  
SUBURBAN SUMMER EVENINGS  
1980-86  
Acrylic on canvas  
On loan from WAVE Wolverhampton Art Gallery

Blek Le Rat  
DESERT STORM  
2007  
Spray paint on canvas  
Private collection

Thomas Galler (born 1970)  
UNTITLED (SUNSETS SERIES)  
2011  
C-Prints  
On loan from the artist

Peter Howson (born 1958)  
UNTITLED (ARMY DRAWING)  
1984  
Pastel and charcoal on paper  
Collection of the Herbert Art Gallery & Museum  
Donated from the Danielle and Howard Harrison Collection, 2005

Rosie Kay Dance Company in collaboration with  
Louis Price and Rebel Uncut  
5 SOLDIERS: THE BODY IS THE FRONTLINE  
2010  
Film  
On loan from Rosie Kay Dance Company

John Keane (born 1954)  
SCENES ON THE ROAD TO HELL (V)  
1991  
PVA paint on paper  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Heritage Lottery Fund

Eric Kennington (1888-1960)  
SOLDIER  
1919  
Charcoal on paper  
Collection of the Herbert Art Gallery & Museum

Raymond Mason (1922-2010)  
BELSEN HEAD  
1945  
Hoptonwood stone  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Art Fund, Heritage Lottery Fund, V&A Purchase Grant Fund

William Roberts (1895-1980)  
SHELL BURST  
1919  
Watercolour, pencil and ink on paper  
Collection of the Herbert Art Gallery & Museum

Graham Sutherland (1903-80)  
HILLS ABOVE BOMB STORAGE CAVES PIERCED BY BOMBS  
1944  
Watercolour, pencil and ink on paper  
Collection of the Herbert Art Gallery & Museum  
Presented by HM Government, per War Artists' Advisory Committee, 1947

### MACHINES OF WAR 'A GRIM AND DAUNTING ENGINE OF WAR', CHARLES MONTAGUE, JOURNALIST

Anonymous  
WOVEN AFGHAN WAR RUG  
Early 1980s  
Wool  
On loan from the British Museum, gift of Graham Gower

Terry Atkinson (born 1939)  
PRODUCT. 15-INCH HOWITZER, MADE BY COVENTRY ORDNANCE COMPANY IN GLASGOW  
1977  
Chalk, charcoal and pencil on paper  
Collection of the Herbert Art Gallery & Museum

Muirhead Bone (1876-1953)  
ARMOURED TANK  
1916-18  
Lithograph, ink on paper  
Collection of the Herbert Art Gallery & Museum  
Presented by HM Government, per National War Savings Campaign, 1918

Bitu Ghezelayagh (born 1966)  
CLOAK FROM FELT MEMORIES SERIES  
2008-09  
Felt, silk and metal  
On loan from the British Museum

Al Johnson (born 1952)  
BETTY MARK 1  
1998-99  
Polyester satin over wooden frame  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Heritage Lottery Fund

Al Johnson (born 1952)  
BETTY MARK 2  
1998-99  
Slub silk over wooden frame  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Heritage Lottery Fund

Al Johnson (born 1952)  
SADIE  
1998-99  
Polyester velvet over wooden frame  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Heritage Lottery Fund

Lucky Morris (born 1960)  
AN BHEARNA BHAOIL, GAP OF DANGER  
1988  
Burnt bin lids, tar  
On loan from WAVE Wolverhampton Art Gallery

Cornelia Parker (born 1956)  
EMBRYO FIREARMS  
1995  
Coit 45 guns in earliest stages of production  
Collection of the Herbert Art Gallery & Museum  
Presented by the Contemporary Art Society, 2000

War Boutique  
THE GREAT GAME  
2011  
Textile and mixed media  
On loan courtesy of the artist and Andipa Gallery

### LINES OF DIVISION 'WAR SHAPES AND DESIGNS OUR SOCIETY', SIMON NORFOLK, ARTIST

Iftekhar Dadi (born 1961) and Nalini Malani (born 1946)  
BLOODLINES  
1997  
Sequins and fabric on board  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Art Fund, Heritage Lottery Fund

Anthony Davies (born 1947)  
BUGGY BOUND  
1992  
Linocut and monoprint  
On loan from WAVE Wolverhampton Art Gallery

Anthony Davies (born 1947)  
PLAYING SOLDIERS  
1992  
Linocut and monoprint  
On loan from WAVE Wolverhampton Art Gallery

Peter Howson (born 1958)  
SNOW ROAD  
1995  
Oil on canvas  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Heritage Lottery Fund

Ross Jones (born 1983)  
EXODUS  
2008  
Pencil on paper  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Art Fund, V&A Purchase Grant Fund

Simon Norfolk (born 1963)  
ISRAELI SNIPER WALL, PART OF ISRAEL/PALESTINE: MNEMOSYNE SERIES  
2007  
C-print  
On loan courtesy of the artist and Michael Hoppen Gallery

Paul Seawright (born 1965)  
WALLS, BELFAST (GATES IN GRID)  
1997  
Lightjet C Type print on aluminium  
On loan from WAVE Wolverhampton Art Gallery

### PROTEST 'WE HAVE A CLEAR OBLIGATION, WHICH IS TO RESIST'. HAROLD PINTER, SPEECH MADE IN THE HOUSE OF COMMONS, 21 JANUARY 2003

Banksy  
BOMB HUGGER  
2002  
Spray paint on canvas  
Private collection

Banksy  
CND SOLDIERS  
2005  
Screenprint  
Private collection

Nancy Davenport (born 1965)  
LIBRARY  
2004  
C-print  
On loan from the Mead Gallery, University of Warwick

Peter Kennard (born 1949)  
UNTITLED  
1985  
Photomontage  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Heritage Lottery Fund, Art Fund

kennardphillipps  
AWARD PORTFOLIO, Nos 1, 2, 3, 8, 10 and 13  
2003  
Pigment prints on 308gm cotton rag paper  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Heritage Lottery Fund, Art Fund

kennardphillipps  
PHOTO-OP  
2005  
Pigment ink on 308gm cotton rag paper  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Heritage Lottery Fund, Art Fund

kennardphillipps  
PLACARDS  
2002-10  
Pigment ink on card, wood, cement  
Collection of the artists

kennardphillipps  
PRESIDENTIAL SEAL  
2006  
Pigment ink, PVA on acid free paper on newspaper  
Collection of the artists

kennardphillipps  
RED CROSS  
2006  
Pigment ink, oil, PVA on acid free paper on newspaper  
Collection of the artists

kennardphillipps  
SOLDIER #1  
2006  
Pigment ink, oil, plaster, PVA on acid free paper on newspaper  
Collection of the artists

kennardphillipps  
THE WAR YOU DON'T SEE  
2010  
Pigment ink, PVA on paper with UVLS topcoat  
Collection of the artists

Langlands & Bell  
UNITED NATIONS  
1990  
Glass, MDF and paint  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Art Fund, Heritage Lottery Fund, V&A Purchase Grant Fund

Michael Peel (born 1940)  
WAR GRAVES  
1991  
Screenprint  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Heritage Lottery Fund

Michael Peel (born 1940)  
WARNING  
1996  
Screenprint  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Heritage Lottery Fund

### AFTERMATH 'TRUE RECONCILIATION DOES NOT CONSIST IN MERELY FORGETTING THE PAST', NELSON MANDELA

Barnbrook Design  
THE DAY OF FORGETTING  
2004  
Print  
On loan courtesy of Barnbrook Design

Ian Berry (born 1934)  
MANDELA SPEAKING BEFORE THE ELECTION  
1994  
Photograph  
On loan courtesy of Ian Berry and Magnum Photos

Ian Berry (born 1934)  
USE THE BALLOT  
1994  
Photograph  
On loan courtesy of Ian Berry and Magnum Photos

Ori Gersht (born 1967)  
AFTERWARS: UNTITLED  
1999  
C-print mounted on aluminium  
Collection of the Herbert Art Gallery & Museum  
Acquisition supported by Heritage Lottery Fund, V&A Purchase Grant Fund

Siobhán Hapaska (born 1965)  
CEASE FIRING ON ALL FRONTS  
2003  
Lightjet print on Fuji Crystal paper  
On loan from WAVE Wolverhampton Art Gallery

Simon Norfolk (born 1963)  
FORMER TEAHOUSE IN A PARK NEXT TO THE AFGHAN EXHIBITION OF ECONOMIC AND SOCIAL ACHIEVEMENTS IN THE SHAH SHAHID DISTRICT OF KABUL  
2001  
C-print  
On loan from WAVE Wolverhampton Art Gallery

Jamal Penjweny (born 1981)  
IRAQ IS FLYING, Nos 3, 7 and 9  
2006-09  
Lambda prints  
Collection of the Herbert Art Gallery & Museum

Herbert Art Gallery & Museum, Coventry

# CAUGHT IN THE CROSSFIRE

ARTISTIC RESPONSES TO CONFLICT, PEACE AND RECONCILIATION

**25 JANUARY - 7 JULY 2013**

**THE VIEWS EXPRESSED IN THIS PUBLICATION ARE THOSE OF THE INDIVIDUAL CONTRIBUTORS.  
THEY DO NOT NECESSARILY REPRESENT THE VIEWS OF THE COVENTRY HERITAGE AND ARTS TRUST.**

---

**JORDAN WELL  
COVENTRY  
CV1 5QP  
T: 024 7683 2386  
W: [WWW.THEHERBERT.ORG](http://WWW.THEHERBERT.ORG)**

---

The Herbert Art Gallery & Museum operates through a unique partnership of the following organisations:



Supported by  
**The National Lottery®**  
through the Heritage Lottery Fund



**DCMS/WOLFSON  
FOUNDATION**  
Museums & Galleries Improvement Fund

Coventry Heritage & Arts Trust Ltd. Registered charity number 1124704