Topic Guide

B3: War in art and architecture

A level History of Art

Pearson Edexcel Level 3 Advanced GCE in History of Art (9HT0)

GCE History of Art 2022 – Topic Guide

B3: War in art and architecture

(This guide has been updated for September 2022. The specification remains the definitive source of information for this qualification.)

Contents

Course outcomes

- Students will be able to discuss and explore the artistic, contextual, ethical and social issues raised by artists and architects' involvement with the narratives of war, with reference to specific examples.

- They will examine these works of art and architecture in their own right, by means of formal analysis, a detailed exploration of the relevant developments in materials, techniques and processes and the stylistic influences appropriate in each case.

- Students will also explore the conceptual links between the works and the context of their production by exploring the cultural, social, technological and political factors at play.

- This understanding will be further developed by consideration of the use, meaning and impact of these artworks both in their era of production and in subsequent eras. Students will need to consider location and display as well as the motives and impacts of their commissioning (where appropriate).

- Students will need to have detailed knowledge of one specified painter, sculptor and architect. This knowledge should span at least two relevant works and consider the artist's personal proximity to, or experience of, war.

- Students will be expected to build coherent debates around the key issues of War in art and architecture and to integrate and evaluate the arguments of named critics relevant to the topic and/or their selected specified artists.

- This study is expected to span wars in different parts of the globe across different eras and all students must explore the full Scope of works (as listed on page 15 of the specification) with specific examples both before and after 1850 and within and beyond the European tradition.

Selecting your key works for study

1   First, select your specified painter (Delacroix, Goya, Picasso or Dix), sculptor (Canova, Moore, Holzer or Deller) and architect (de Mondion, Schinkel, Lutyens or Libeskind). Make sure one has produced work pre 1850 and one post 1850. The third may have produced work at any time. (Once you have selected your key artists from these lists, you are not obliged to include any works by the others, although you may choose to do so if you wish.)

2   For **each of these**, you will need to find **two** relevant works (and may not repeat any work used in any other Theme or Period). You will also need to source at least one critical text for the whole Theme or – and this may be easier – one critical text for each of your selected specified artists, or indeed for individual works. You will find it useful to look at the Scope of works grid to make the most effective decisions on key works.

3   Put these works into your Scope of works grid (exemplar and blank grid attached at the end of this document.)

4   For the study of War in art and architecture, you must have **at least one** work pre-1850 **and** one work **post-1850** in each of the following categories**:**

(a) War or Revolution in 2D works

(b) Leaders in 2D or 3D works

(c) Participants in 2D or 3D works

(d) Places affected by war in 2D or 3D works

(e) Memorials in 2D or 3D works

(f) Defensive or commemorative architectural works

All three Themes have the same number of categories and require the same minimum number of key works (12) meaning that each Theme is equal in terms of work load and criteria.

5   Now select one painting/2D work, one sculpture/3D work and one building from the list of works from beyond the European tradition on page 14 of the specification. Add these to your Scope of Works grid: you need at least one example in each of the twelve categories on this grid. However, you will want to look at more than one work of art in some or all categories in order to build a better debate and develop your students' understanding of the key issues and developments.

6   Now you have a free choice to select your remaining works to complete your Scope of works grid (as long as you don't reuse anything from another Theme or Period).

7   Once you have a completed Scope of works grid, you are ready to think about delivery and teaching. See the Getting Started Guide with sample outline Scheme of Work and Calendar for suggestions on how to organise your teaching. Of course, these are only suggestions. The full Scope of works and Key Topics (found on page 13 of the Specification) must be covered.

Subjects, forms and styles	Works to be studied
Scope of works	(a) War or revolution in 2D works (pre- and post-1850).
	(b) Leaders in 2D or 3D works (pre- and post-1850).
	(c) Participants in 2D or 3D works (pre- and post-1850).
	(d) Places affected by war in 2D or 3D works (pre- and post-1850).
	(e) Memorials in 2D or 3D works (pre- and post-1850).
	(f) Defensive or commemorative architectural works (pre- and post-1850).

Key topics	What students need to learn
1 Art historical terms and concepts	(a) Relevant terminology for 2D, 3D and architecture.
	(b) Formal elements, styles and their effects or contributions to meaning.
	(c) Concepts relevant to the theme: international and civil war (including revolutions), propaganda, resistance and protest; heroism and martyrdom, commemoration, loss, absence.
2 Cultural, social, technological and political factors	(a) How the works were influenced by the work of earlier or contemporary artists/architects.
	(b) How the works were shaped by social, political and technological contexts.
	(c) How works by the **chosen specified artists and architect** were influenced by conflict in their own era.
3 Developments in materials, techniques and processes	(a) Materials, techniques and processes in the Western and non-Western 2D and 3D works.
	(b) The relationship between materials and meaning in the 3D works.
	(c) Use of materials, techniques and processes in response to conflict in the Western and non-Western architectural works.
4 Ways in which art has been used and interpreted by past and present societies	(a) Practical and aesthetic functions of the 2D, 3D and architectural works.
	(b) Detailed knowledge and understanding of at least one critical text that discusses the **chosen specified artists and architect**: their works, contribution and influences.
	(c) Motives for, and role of, patronage in the 2D, 3D and architectural commissioned works.
	(d) Significance of original location and display choices in the 2D and 3D works.
	(e) Significance of choice of location and setting in the architectural works.
	(f) Impact of subsequent environments and settings of the 2D/3D and architectural works on audiences.

Some selected works by specified artists with possible categories for Scope of works

Choose one from each category. One artist must have worked pre-1850 and one post-1850. The other may have worked at any time.

Specified Painters

Eugene Delacroix
1. War or revolution in 2D: *Liberty leading the People* 1830
2. Participants in 2D or 3D works: *The Massacre at Chios* 1824

Francisco Goya
1. War or revolution in 2D: *Third of May*, 1808 1814
2. Participants in 2D or 3D works: *They do not want to, The Disasters of War* 1810

Pablo Picasso
1. War or revolution in 2D: *Guernica* 1937
2. Participants in 2D or 3D works: *Massacre in Korea* 1951

Otto Dix
1. War or revolution in 2D: *War triptych* 1929-32
2. Participants in 2D or 3D works: *Stormtroopers advancing under gas* 1924

Specified Sculptors

Antonio Canova
1. Leaders in 2D or 3D: *Napoleon as Mars the Peacemaker* 1802
2. Memorials in 2D or 3D: *Monument to Admiral Angelo Emo* 1795

Henry Moore
1. Participants in 2D or 3D: *Falling Warrior* 1956 (Tate)
2. Participants in 2D or 3D: *Warrior with shield* 1953

Jenny Holzer
1. Places affected by war: *For New York City* 2004
2. Participants in 2D or 3D: *Lustmord* 1996

Jeremy Deller
1. Participants in 2D or 3D: *We are here because we are here* 2016
2. Places affected by war in 2D or 3D: *It is what it is* 2009

Specified Architects

François de Mondion
1. Defensive or commemorative architecture: *Fort Manoel* 1723-33
2. Defensive or commemorative architecture: *Cannon's Gate* 1721

Karl Friedrich Schinkel
1. Defensive or commemorative architecture: *The New Guardhouse* 1816
2. Defensive or commemorative architecture: *Prussian National Monument for the Liberation Wars* 1818-26

Edwin Lutyens
1. Defensive or commemorative architecture: *Thiepval Memorial to the Missing of the Somme* 1928-32
2. Defensive or commemorative architecture: *Arch of Remembrance*, Leicester 1923

Daniel Libeskind
1. Defensive or commemorative architecture: *Imperial War Museum North,* Manchester 2001
2. Defensive or commemorative architecture: *Jewish Museum*, Berlin 2001

Assessment

Paper 1 is a **three hour** assessment divided into two sections – Section A: Visual Analysis; and Section B: Themes (two themes to be selected by the teacher).

Students are expected to spend the first hour on Section A: Visual Analysis (3 x 20 minute responses – each worth 12 marks.) All questions in this section are compulsory. For these questions, only AO2 and AO3 are tested. There are no marks available for knowledge and understanding of the contexts of art (AO1).

Students are then advised to spend **one hour on each of their two selected Themes**. They will answer two compulsory questions on each Theme. These questions have two parts, which are unequally weighted: one has 12 marks and the other 25 marks. Students are therefore advised to spend 20 minutes on the shorter 12 mark question. This is the same as the time and value allocation of Section A questions. The longer 25 mark question has a suggested time allocation of 40 minutes.

The 25 mark questions will always ask candidates to refer to two or more specific examples and to create and explore an analysis and/or argument.

- The shorter (12 mark) question will require an exploration of two works of a type, genre or by specified artist/architect. Questions may focus on any element of the Key Topics as listed on page 11.

- The longer (25 mark) question is synoptic and will therefore require students to respond to a prompt with an evidenced argument and personal opinion. They will be expected to refer to evidence from more than one Key Topic or category from the Scope of works. Students must also engage with their knowledge of relevant critical texts in order to support or counter their argument in this question. For this question in particular, discussion in class of the kind of issues listed below will encourage students to engage with the ideas of the theme and to build confidence in the production of articulate, detailed responses.

In both cases, assessment and marks will be allocated using all three assessment objectives. The standards required for each level are clearly set out in the mark schemes in Examination Materials available here.

While the indicative content given at this initial stage is merely an illustration of the type of material a student might draw on, the mark schemes are set for the duration of the specification and these are the key passages for teacher and student preparation. In each case, the expectations for each of the Assessment Objectives have been clearly laid out in an evenly graduated mark range. It is expected that the full range of marks will be used.

Some questions about Identities in art and architecture

(*Dictionary definition of 'war': A state of armed conflict between different countries or different groups within a country*.)

The questions that follow are intended to stimulate and frame a debate. Clearly, not all questions or issues will be relevant to all the works selected. Examination questions will only be asked on the Scope of works and Key Topics as listed on the specification. Therefore, the specification is the main point of reference, and the additional questions that follow are intended only to provide material for thought and discussion in the interest of building a coherent, cohesive and exciting investigation of the Theme. Teachers must check their chosen key works against the Scope of Work as outlined in the specification (pages 14–15).

Questions that might apply to works of any category in the Scope of works:

- Can art ever achieve anything in war?
- Can art be a weapon?
- Does art need to build sympathy or take a clearly visible stance?
- What is the role of the commissioned war artist? Which governments or countries used them and how effective were they?
- How close to action do 'war artists' get?
- Who are the unofficial war recorders and is this a different role?
- Is there such a thing as a 'just war' and what is meant by the term?
- Can art about war be cathartic? If so, for whom?
- How/where has art been used to change opinions – and whose opinions?
- What about the people affected by war? How might this be shown?
- Has the role of the war artist been usurped by the photojournalist?
- If war is seen 24/7 on our TVs, can art offer a fresh view?
- Is the media's portrayal morally right / justified or just censored? Should images be sensational?
- How have attitudes and responses to artworks about war changed as the events have become more distant?
- Is there no place for triumph in today's world?
- Why was so little consideration given to the victims of early wars?
- What are our modern-day crusades?
- How is war shown in different cultures?
- What are the symbols of war?
- Who are the 'gods' of war – today and yesterday?
- What are the symbols of peace?
- Do we have a right to talk about war as young people? Or old people? Or anyone?

a. War or revolution in 2D works

- Whose battle? What? Where? When? Between whom? Why?
- Is the reference to a specific event or a more general response?

- What happened in the war and how does this correlate to what is shown in the image?
- How have weapons been portrayed?
- What do propaganda and protest mean here?
- How close to the event was the work produced?
- What similarities and differences can you find in images of war produced across time and place?
- What is the relationship between the artist and the war depicted?

b. Leaders in 2D or 3D works

- What makes a good war leader? How could this be shown in art?
- What is/was the relationship between the artist and the leader?
- What is/was the relationship between the leader and his/her people/troops?
- Who commissioned the work and why was it produced?
- How realistic or idealised is the work?
- How closely does it adhere to the conventions of portraiture?
- What references are made (if any) to the wider society or groups that the leader leads?
- What do propaganda and protest mean here?
- When was the work produced? For who/where?

c. Participants in 2D or 3D works

- Who are the participants in war?
- What are the roles of soldiers, civilians, translators, logistics, media, etc? How have these changed over time?
- What are the roles of men and women in war and how have these changed across time and place?
- How have these roles changed in different parts of the globe?
- How have the participants been presented? What perspective do we see? Why is this?
- Are the participants heroes, martyrs, winners, losers, protestors, advocates?
- What is the relationship between the artist and the events/people s/he depicts?
- What similarities and differences can you find over time and place? How do you account for this?

d. Places affected by war in 2D works

- Where is the place? Is it a specific town or city or environment (eg: bunker or trench)?
- How has this place been changed or marked by the war? Did it pass through it directly?
- Or was it that the people from this place were affected?
- Were these people civilians or soldiers?
- What time of day, season or point within the story of the place and the war is shown?

e. Memorials in 2D or 3D works

- How does a memorial work?
- What are the most important considerations in the creation of a war memorial? The place, people, events or artistic creation?
- Can a memorial also be modern? How important is freedom of expression?
- What are war memorials made out from, and how?
- How does the site relate to the story and the meaning or effect of the memorial?
- How is loss and absence remembered in a visual medium?
- How important is the nationality or identity of the artist in the creation of a memorial?
- What similarities and differences can you find in memorials produced across time and place?

f. Defensive or commemorative architectural works

- Is military architecture purely functional?
- Why were these structures built? What is the relationship between the national and local interest?
- Whose land is being defended/attacked?
- Should military architecture be conserved?
- What is the role of commemorative architecture?

Critical texts to support Theme study

Students are required to enhance their understanding of the debates around the theme of B3: War in art and architecture by studying relevant critical texts. These texts, or extracts from these texts, should explore the ideas, positions and contributions of named critics. The named critics may be critics, writers, philosophers, historians or art historians working at any time. Their writings need to be explored for their opinions and judgements so that students can support or challenge an argument with reference to the views of others. Therefore, sources of factual knowledge or content are not advisable here.

The requirement for 'named critics' means that students may refer to their arguments by the name by a summary of their key concept or ideas, or by a short quotation as best fits their line of argument. Clearly, it is always important that the named critics selected by teachers should be available in the public domain so that the references made by students can be verified by examiners.

Teachers and students need to explore **at least one critical text** in support of each Theme. These texts must include critical views around **both of their selected specified artists and their selected specified architect**. Several texts can be used to cover this. Further texts can be used for individual works from the Scope of works and Key topics.

Some teachers might choose to select their works by their chosen specified artists and architects first, and then to source contemporary or subsequent criticism around each that explores aspects of the works relevant to the wider debate.

There are some collections of criticism that may be useful to teachers for multiple Themes and Periods. These include Fernie's *Art History and its Methods* (Phaidon, 2008); Gaiger and Wood's *Art of the Twentieth Century: A Reader* (Yale University Press, 2003) as well as their three-part series *Art in Theory* (Blackwell, 2003) and Hatt & Klonk's *Art History: A Critical Introduction to its Methods* (Manchester University Press, 1988). Freedberg's *The Power of Images* (1991) is also rich.

The exploration of architectural theory in general might be achieved through an investigation of some writings of the classic texts in this field: Vitruvius *De Architectura* (c.15 BCE), Alberti *On the Art of Building* (1452), Perrault *Ordonnance for the Five Kinds of Columns* (1683), Semper *The four elements of architecture* (1851), Ruskin *The Seven Lamps of Architecture* (1849) or Pevsner *An Outline of European Architecture* (1942), all of which are out of copyright and available online. Students would not need to read the text in its entirety, but to engage with key concepts and to consider how their selected works fitted or challenged the opinions contained therein.

In the discussion of War in art and architecture, candidates might explore the views presented by Susan Sontag in *Regarding the Pain of Others* on, for instance, issues regarding proximity, memory and manipulation in war images. These ideas might be useful in exploring and discussing works by any of the four specified painters. Equally, her comments on objectification and dehumanisation add an interesting perspective to discussions of the four specified sculptors. However, as her text does not touch on architectural issues, a further extract would be required for this element to ensure that all students had sufficient material for all possible questions in the examination. Other relevant texts might include Laura Brandon's *Art and War* (2007) and Toby Clark's *Art and Propaganda in the 20th Century* (1997).

Alternatively, one could look at a range of criticism, drawing different positions and opinions from each. For instance, Lewis Mumford's 1970 text *The Pentagon of Power* might illustrate a discussion of war with his references to 'megamachines' and 'servounits', as could Muschamp's article for the New York Times 'Balancing Reason and Emotion in the Twin Towers Void' (6 February 2003) encompassing the idea of 'perpetual war for perpetual peace'. Kamin's commentaries in *Terror and*

Wonder: Architecture in a Tumultuous Age (2010) offers a modern perspective, that nonetheless offers debate that could be explored retrospectively in older structures. Viollet-le-Duc's *Military Architecture* (1879) or *Annals of a Fortress* provide supporting material for those studying forts and defensive architecture, while Lawrence Vale's *Architecture, Power and National Identity* (2008) covers more triumphalist architecture.

Resources for B3: War in art and architecture

- Baig; *Mighty Maharajahs: Forts and Palaces of India*, Thames & Hudson, 2012
- Bevan, R; *The Destruction of Memory: Architecture at War*, Reaktion, 2016
- Bevan, S; *Art from Contemporary Conflict*, IWM, 2015
- Brandon, L; *Art and War*, IB Tauris, 2009
- Clark, T; *Art and Propaganda in the Twentieth Century,* Abrams, 1997
- Clark, TJ; *The Sight of Death: An Experiment in Art Writing*, Yale University Press, 2006
- Fox, J; *British Art and the First World War*, Cambridge, 2015
- George, J; *War Srtists in Afghanistan*, ACC Editions, 2016
- Gioseffi, *Women on War: Essential Voices for the Nuclear Age*, Simon & Schuster, 1988
- *Henry Moore: War and Utility*, IWM, 2006
- Kennard; *Unofficial War Artist*, IWM, 2015
- Libeskind, D; *Inspiration and Process in Architecture*, Moleskine, 2015
- Malvern, S; *Modern Art, Britain and the Great War*, Paul Mellon, 2004
- Orwell, G; *All Art is Propaganda*, Mariner Books, 2009
- Segal, J; *Art and Politics: Between Purity and Propaganda*, Amsterdam University Press, 2016
- Sudjic, D; *The Edifice Complex: The Architecture of Power*, Penguin, 2011
- Susan Sontag *Regarding the Pain of Others*, Penguin, 2003
- *War Art*, IWM, 2017
- Whitner, C; *Kathe Kollwitz and the Women of War*, Yale University Press, 2016
- www.khanacademy.org/partner-content/tate/conflict-contradiction/art-and-conflict/a/capturing-conflict-through-art
- www.warscapes.com

First hand learning and museum education

Our UK galleries have a huge wealth of resources that can be accessed online via the links given below, although clearly this list is just a starting point. Many of these have extensive outreach programmes and students are strongly encouraged to see works at first hand either individually or as a class. We have deliberately selected the specified artists and freedom of choice around key works in UK collections so that all teachers may coordinate their choice of key works with those that are on public display in their vicinity.

- Ashmolean Museum, Oxford: www.ashmolean.org
- Baltic Centre for Contemporary Art: www.balticmill.com
- Birmingham Museum & Art Gallery: www.birminghammuseums.org.uk/bmag
- Brighton Museums: www.brightonmuseums.org.uk
- Bristol Museum & Art Gallery: www.bristolmuseums.org.uk

B3: War in art and architecture

- Burrell Collection: www.glasgowmuseums.org
- Ferens Art Gallery: www.hullcc.gov.uk/museums
- Fitzwilliam Museum, Cambridge: www.fitzmuseum.cam.ac.uk
- Harewood House: www.harewood.org
- IWM: www.iwm.org.uk
- Leeds Art Gallery: www.leeds.gov.uk/artgallery
- Manchester Art Gallery: www.manchesterartgallery.org
- Museum of Liverpool: www.liverpoolmuseums.org.uk/mol
- National Museum, Cardiff: www.museum.wales
- Scottish National Galleries: www.nationalgalleries.org
- The Courtauld Gallery, London: www.courtauld.ac.uk
- The Hepworth, Wakefield: www.hepworthwakefield.org
- The National Gallery, London: www.nationalgallery.org.uk
- The National Portrait Gallery, London: www.npg.org.uk
- The Royal Collection, London: www.rmg.co.uk
- The Tate, www.tate.org
- The Wallace Collection, London: www.wallacecollection.org
- The Whitworth: www.Manchester.ac.uk/whitworth
- Turner Contemporary: www.turnercontemporary.org
- Ulster Museum: www.nmni.com/um
- V&A: www.vam.co.uk
- Walker Art Gallery: www.liverpoolmuseums.org.uk/walker
- Yorkshire Sculpture Park: www.ysp.co.uk

Internationally, further resources are available from museums and galleries around the world. Some initial suggestions are given here in a very short list:

- Metropolitan Museum of Art, New York: www.metmuseum.org
- The Louvre, Paris: www.louvre.fr
- Kunsthistoriches Museum, Vienna: www.khm.at
- National Gallery of Art, Washington DC: www.nga.gov
- The Pompidou Centre, Paris: www.centrepompidou.fr
- Museum of Modern Art, New York: www.moma.org
- The Prado, Madrid: www.museodelprado.es
- Alte Nationalgalerie, Berlin: www.smb.museum
- Rijksmuseum, Amsterdam: www.rijksmuseum.nl

The digital and film resources available for Art History continue to grow rapidly. Again, initial suggestions would include:

- www.smarthistory.org.uk
- www.khanacademy,org
- Open University Open Access podcasts: www.openartsarchive.org/open-arts-objects
- Web Gallery of Art: www.wga.hu
- www.artcyclopedia.com
- www.arthistory.about.com
- www.artlex.com
- www.bubl.ac.uk

- www.artuk.org
- www.academia.edu
- 'Great Artists with Tim Marlow', Seventh Art
- Simon Schama 'The Power of Art', BBC Series
- Annenberg Learner 'Art Through Time: A Global View'
- BBC Four 'A History of Art in Three Colours'
- Art UK: www.artuk.org

B3: War in art and architecture: sample key works

Scope of works	Pre 1850	Post 1850
War or revolution in 2D	Goya *What Courage, The Disasters of War* Goya *Third of May 1808*	Picasso *Guernica*
Leaders in 2D or 3D	David *Napoleon Crossing the Alps*	Bertelli *Mussolini*
Participants in 2D or 3D	Kneeling Archer *Terracotta Army*	Deller *We Are Here Because We Are Here*
Places affected by war in 2D or 3D	*Night Attack on the Sanjo Palace Japan*	Deller *It Is What It Is*
Memorials in 2D or 3D	Trajan's Column, Rome	Whiteread *The Nameless Library*, Vienna
Architecture	Golden Fort, Jaisalmer	Libeskind *National Holocaust Monument*, Ottowa, Canada Libeskind *Imperial War Museum North*, Manchester

Blank grid for your completion

(You need at least one work in each box.)

Scope of works	Pre 1850	Post 1850
War or revolution in 2D		
Leaders in 2D or 3D		
Participants in 2D or 3D		
Places affected by war in 2D or 3D		
Memorials in 2D or 3D		
Architecture		

Key: Six works in red are by a specified artist/architect (two by each: selected from lists on page 12)

Three works in green are by artists from beyond the European tradition (selected from lists on page 12)

Remaining works in black are free choice until all blocks of the grid are completed. Therefore, you must cover at least 12 works in this Theme.

War: a longer list of possible works

Scope of works	Pre 1850	Post 1850
War or revolution in 2D	Altdorfer *The Battle of Alexander at Issus* 1529 Sadler *The Battle of Waterloo* 1815 Duncan *Nemesis Destroying the Chinese Junks in Anson's Bay* 1843 Le Brun *Alexander's Battle with Porus of India* 1673 Rubens *The Consequences of War* 1638 Trumbull *Battle of Bunker Hill* 1775 Uccello *Battle of San Romano* c.1438-40 Velázquez *The Surrender of Breda* 1634	Butler *The Remnants of an Army* 1879 Dali *The Face of War* 1940 Deineka *The Defence of Sevastopol* 1942 Golub *Vietnam II* 1973 Kiefer *The Battle of Hermann* 1980 Marc *Fighting Forms* 1914 Kollwitz *War* 1923 Lichtenstein *Wham* 1963 Quinn *The Creation of History* 2014 Richter *September* 2005 Rivera *The Arsenal* 1928 Rousseau *War* 1893 Russolo *The Revolt* 1912 Spero *The War Series* 1966 Twombly *Lepanto* 2001
Leaders in 2D or 3D	Augustus of Prima Porta c.20 BCE Canova *Napoleon as Mars the Peacemaker* 1806 David *Napoleon Crossing the Alps* 1801 *Equestrian Sculpture of Marcus Aurelius*, 161–180 CE	Bertelli *Mussolini* 1933 Cattelan *Him* 2001 Joy *The Death of General Gordon, Khartoum 1885* 1893 Ford *General Gordon Riding a Camel* 1891

B3: War in art and architecture

	Reynolds *Captain John Foote* 1761 The Alexander Mosaic, Pompeii c.100 BCE West *The Death of General Wolfe* 1770	Kennard *Photo Op* 2003 Sutherland *Portrait of Churchill* 1954 Leutze *Washington crossing the Delaware* 1851 Ismailovich *Portrait of Lenin* 1924 Saint Gaudens *Sherman Monument* 1902 Warhol *Che Guevara* 1968
Participants in 2D or 3D	Bayeux Tapestry – The Battle of Hastings c. 1070 David *Oath of the Horatii* 1784 Delacroix *Liberty Leading the People* 1830 *Elephant Armour*, Leeds, 1600 Gericault *The Charging Chasseur* 1816 Goya *Third of May 1808* 1814 Haniwa Warrior in keiko armour, (Tokyo) 6th century Kneeling Archer, Terracotta Army, 210 BCE Warriors from the Temple of Aphaia II, 500 BCE	Albert Adams *Iraq: Abu Ghraib* 2006 Dix *War triptych* 1929-32 Eigen *Fündstucke Kosovo* 2000 El Salahi *The Inevitable* 1984 Holzer *War Paintings 2015* Jananne Al-Ani *Gulf War Work* 1991 Kirchner *Self Portrait as a Soldier* 1915 Kitson *Royal Marines 42 Command Post* 1982 Kollwitz *Peasants War* 1902–1908 Leon Golub *Mercenaries IV* 1980 McQueen *Queen and Country* 2006 Moore *Warrior with Shield* 1953 Moore *Shelterers in the Tube* 1941 Picasso *Massacre in Korea* 1951 Sargent *Gassed* 1916 Self *The Nuclear Victim* 1966 Spero *Torture of Women* 1976

Places affected by war in 2D or 3D	*Night Attack on the Sanjo Palace* 13th century	Deller *It Is What It Is* 2009
		Dix *Meal Time in the Trenches*, 1924
	Delacroix *Massacre at Chios* 1824	Joreige *Objects of War* 2000
	Girodet *The Revolt of Cairo* 1810	Kennard *The Haywain with Cruise Missiles* 1980
		Khalili *Landscape of Darkness 6/f3.5* 2010
		Manet *The Battle of Kearsarge* 1864
		Maruki *Fire/Hiroshima Panels* 1950
		Nash *The Menin Road* 1919
		Picasso *Guernica* 1937
		Selman *Haris vs America* 2016
		Severini *Armoured Train* 1915
Memorials in 2D or 3D	*Ara Pacis*, Rome, 13 BCE	Abakanowicz *Girls* 1992
	Column of Marcus Aurelius c.180 CE	Brancusi *Targu Jiu* 1924
	Rainault *Nelson's Column* 1839	Holzer *It Takes a While Before You Can Step Over Inert Bodies...* 1989
	Trajan's Column, Rome 113 CE	Jagger *Royal Artillery Memorial* 1925
	Verrocchio *Colleoni Monument* 1480	Kienholz *Portable War Memorial* 1968
		Kollwitz *Mother With Her Dead Son* 1937
		LeWitt *Black Form: Dedicated to the Missing Jews* 1985
		Lin *Vietnam Veterans Memorial* 1981
		Rodin *Burghers of Calais* 1884-9
		Whiteread *Holocaust Memorial* 2000
		Zivkovic *Battle of Sutjeska Memorial Monument* 1971

B3: War in art and architecture

Defensive or commemorative architecture		
	Arch of Constantine 315 CE	Arad & Walker *9/11 Memorial* 2006
	Arch of Titus 82 CE	Bénard & Santacilia *Monument to the Revolution*, Mexico 1897– 1938
	Battle Abbey c1080	
	Chalgrin Arc de Triomphe 1806	Blomfield *The Menin Gate* 1923– 1927
	De Mondion Fort Manoel 1723	Libeskind *Imperial War Museum North* 2002
	De Mondion Mdina Gate and Tower 1725	Libeskind *National Holocaust Monument* 2014-17
	Red Fort Delhi, 1639	Lutyens *Arch of Remembrance* 1923-5
	Schinkel Prussian National Monument 1821	Lutyens *Thiepval* 1928–1932
	Schinkel The New Guardhouse 1816	Pingusson *Memorial to the Martyrs of the Deportation* 1962
	The Colosseum, Rome 80 CE	Tange *Hiroshima Peace Museum* 1955
	The Parthenon, Athens 447 BCE	
	Tower of London 1078	