

# **Baptist Coelho**

## **Selected Photographs**

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[www.baptistcoelho.com](http://www.baptistcoelho.com) (*under construction*)

Selected Press <http://baptistcoelho.com/press.php>

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then please copy and paste it into your browser*

*Updated: June 2020*

## **Artist Statement**

Multi-layered aspects of people and places form the foundation of my practice that extend beyond the studio. My focus has been to articulate unspoken stories and to conjure meaning from psychological and physical disruptions caused by war. Through a process of archival and ethnographic research, and engagement with military and civilian personnel, I investigate issues surrounding conflict, war (and war museums), conscription, heroism, emotion, fear, the body and gender. A key focus of my practice brings together research from personal conversations and institutional knowledge to reveal how the history of war and conflict affects and relates to everyday life. The Siachen Glacier conflict between India and Pakistan; and India's contribution to the two World Wars are at the core of my practice, amongst other geographies.

The narratives of war are not linear, but instead form intricate trajectories. Over the last decade I have tried to deconstruct these crucial and complex layers by approaching them from various positions. This requires an exhaustive process of investigation, questioning, collaboration and interpretation that generates critical and ambiguous outcomes that question and confront established histories and power structures. Like an excavator, I move back and forth in time retrieving traces of the past and documenting the present across various geographies. My artworks probe beyond the surface to complicate, counter and rethink oral histories, facts, memory and its loss. Through meticulous observations of found objects, languages, translations, random thoughts, imagined stories and strategically archived narratives. I develop varied interpretations. My interdisciplinary projects use diverse media including installation, sculpture, video, sound, photography, collage and performance.

*- June 2020*

## Artist Biography

In 2006, Baptist Coelho received his Masters of Arts from the Birmingham Institute of Art & Design (BIAD), UK. He was awarded the Sovereign Asian Art Prize, Hong Kong (2016); Façade Video Award, Bulgaria (2011); Promising Artist Award, India (2007); among others. Solo Exhibitions include, JSLH Art Gallery, Sonipat (2019); Somerset House, London (2016); Goethe-Zentrum, Hyderabad (2015); Project 88, Mumbai (2015, 2009); Ladakh Arts and Media Organization (LAMO), Leh (2015); Pump House Gallery, London (2012); Grand Palais, Bern (2009); among others.

Baptist has performed live at Stamford Arts Centre, Singapore (2019); SH Ervin Gallery, Sydney (2019); Centre Pompidou, Paris (2018); New Art Exchange, Nottingham (2018), among others. His works have been exhibited at Villa Radet, Paris (2019); Botanic Garden of the Moscow State University, Russia (2016); Arab-Jewish Culture Center, Haifa (2015); Museo de la Ciudad, Cuernavaca (2013); CASS Sculpture Foundation, Goodwood (2012); Zacheta National Art Gallery, Warsaw (2011); Gwangju Museum of Art, South Korea (2010); among others. Baptist's videos have been screened at the Centre Pompidou, Paris (2018); Torrance Art Museum, Los Angeles (2016); Jönköpings Läns Museum, Sweden (2013); The Film Society of Lincoln Center, New York (2013); MAXXI, Rome (2011); MAC, Lyon (2011); HEART - Herring Museum of Contemporary Art, Denmark (2010); MuVIM, Valencia (2009); among others.

Baptist has done artist residencies at NTU CCA Singapore (2019); Cité Internationale des Arts, Paris (2019); Artspace, Sydney (2019); Leverhulme Artist-in-Residence at the Department of War Studies, King's College London, UK (2015-16); Delfina Foundation, London (2011); PROGR, Bern (2009); among others. The artist was awarded various grants from institutions in India, Australia, UK and Europe. Baptist has conducted many community workshops, artist talks, panel discussions across Asia, UAE, South Africa, Australia, UK and Europe. Baptist is represented by Project 88, Mumbai and his works are in public and private collections. The artist lives and works in Mumbai, India.

- June 2020

**Resume** PDF link: <http://baptistcoelho.com/fileupload/files/BaptistCoelho-Resume.pdf>

>> *If the weblink does not open by clicking on it, then please copy and paste it into your browser*

**Press (Selected)**



PDF link: [http://baptistcoelho.com/download\\_files/59\\_BCoelho\\_Marg\\_2015.pdf](http://baptistcoelho.com/download_files/59_BCoelho_Marg_2015.pdf)

>> If the weblink does not open by clicking on it, then please copy and paste it into your browser

## **Siachen Glacier Conflict**

## **Siachen Glacier Conflict, 2007-2020**

Since 1984, India and Pakistan have been zealously guarding their territories on the Siachen Glacier. This endless conflict, over the ownership of the glacier, has been fought at an altitude of 17,000 feet which makes it the coldest battlefield on earth, with temperatures reaching around -60° Celsius. In 2007, Baptist Coelho began researching the conflict about the Siachen Glacier and developed a large body of work in various media which has been exhibited in solo and group exhibitions worldwide. These artworks reveal the paradox of heroism when confronted by brutal cold and the perils of an uncertain terrain.

In 2009, Baptist presented a solo exhibition, “**You can’t afford to have emotions out there...**” at the Visual Arts Gallery, Delhi and Project 88, Mumbai. The exhibition focused on the life of the soldier not as a machine of war but as a man with vulnerabilities who serves up to three months on the glacier. In 2015, the artist presented another solo exhibition, **thread by thread** at the Goethe-Zentrum, Hyderabad and the Ladakh Arts and Media Organization (LAMO), Leh. This exhibition drew its inspiration from the various fabrics used by the Siachen soldiers. Continuing in 2016, Baptist developed the project to include archives about the glacier before it became a conflict zone in 1984. From this research, Baptist developed a large installation for his solo exhibition, **Traces of War** at Somerset House, London. Baptist's recent research is about the Ladakhi porters who assist the Indian soldiers and officers posted on the glacier. A selection of photographs developed from this research was part of his solo exhibition, **Body-Automaton** at JSLH Gallery, Sonipat. This project continues to grow as developing research unfolds.

- *Davide Allison*

**Tsering Puntsog & Stanzin Padma #1, 2019**

Digital print on archival paper

Print dimensions inches: width 43 X length 28.5 or  
centimetres: width 109 X length 72.5

Archival Paper: Hahemühle Photo Rag, 308 gsm, acid-free

Printer: Canon Pro 560 with Lucia Pigment Inks

The photograph examines the relationship and camaraderie between a Ladakhi father and his son, both of whom are Siachen porters.

- *Davide Allison*



Digital print

**Tsering Puntsog #1, 2019**

Digital print on archival paper

Print dimensions inches: width 43 X length 28.5 or  
centimetres: width 109 X length 72.5

Archival Paper: Hahemühle Photo Rag, 308 gsm, acid-free

Printer: Canon Pro 560 with Lucia Pigment Inks

The photograph explores the complex relationship and dependency that Ladakhi porters have with the military, while dealing with extreme weather conditions of the Siachen Glacier.

- *Davide Allison*



Digital print

**Stanzin Padma #1, 2019**

Digital print on archival paper

Print dimensions inches: width 43 X length 28.5 or  
centimetres: width 109 X length 72.5

Archival Paper: Hahemühle Photo Rag, 308 gsm, acid-free

Printer: Canon Pro 560 with Lucia Pigment Inks

The photograph alludes to a response by a Ladakhi porter toward the certificates of bravery received from the state for his service on the Siachen Glacier.

- *Davide Allison*



Digital print

© BC

**Stanzin Padma #2, 2019**

Digital print on archival paper

Print dimensions inches: width 43 X length 28.5 or  
centimetres: width 109 X length 72.5

Archival Paper: Hahemühle Photo Rag, 308 gsm, acid-free

Printer: Canon Pro 560 with Lucia Pigment Inks

The work explores, limbo and uncertainty experienced by  
a porter when confronted with the state awards received  
for his services on the Siachen Glacier.

- *Davide Allison*



Digital print

## **Attempts to contain, 2015**

10 digital prints on archival paper

Print dimensions inches: 2 (width 30 X length 20),  
2 (width 16 X length 20), 3 (width 18 X length 12),  
1 (width 12 X length 8), 1 (width 12 X length 15),  
1 (width 15 X length 12)

Print dimensions centimetres: 2 (width 76.2 X length 50.8),  
2 (width 40.6 X length 50.8), 3 (width 45.7 X  
length 30.4), 1 (width 30.4 X length 20.3), 1 (width  
30.4 X length 38.1), 1 (width 38.1 X length 30.4)

Archival Paper: Hahemühle Photo Rag, 308 gsm,  
acid-free

Display dimensions: variable

**Attempts to contain**, explores how the body responds to the physical and psychological need to protect by forming a mesh of interlocking body parts. The work takes its starting point from the artist's audio/video, "**Beneath it all... I am human...**", 2009, where a Siachen soldier's clothing is mysteriously removed layer by layer to finally reveal the skin. The soldier's body can be safeguarded by sophisticated clothing manufactured to endure extreme temperatures and to withstand illnesses such as, Hypothermia, High Altitude Pulmonary Oedema, to name a few. However, beneath these fabrics there exists the vulnerable inner-layer of the human body. The artist broadens his investigation by asking; 'How does one shield the body from a mental state, when these protective layers of clothing are removed?'

**Attempts to contain**, is a series of photographs of varied dimensions layered in tandem. Here, the artist illustrates the trajectory of various attempts at weaving and intertwining the human body in order to provide its own layer of protection. The work draws similarities to the act of weaving, which involves interlinking the warp: a set of vertical threads with the weft: a set of horizontal threads to form fabric. Creating textiles is a fundamental human interaction and one of the oldest surviving crafts.

This work begins to explore the corporeality of the Siachen soldier's body when confronted with the intricate relations of the psyche; where fingers, toes, hands, legs and other parts desperately attempt to weave and interlock; forming its own composition of twisted and tense shapes. This interaction between the warp and weft of mind and body implies a deeper psychological understanding; where the soldier seeks his own personal resolve; often unconsciously weaving a mesh that would psychologically hold, protect and contain.

- *Davide Allison*

In 2016, **Attempts to contain**, was awarded the Sovereign Asian Art Prize by The Sovereign Art Foundation, Hong Kong. More details here:

<http://www.baptistcoelho.com/fileupload/files/BCoelho-2016SovereignAsianArtPrize-HongKong-Artwork.pdf>



View

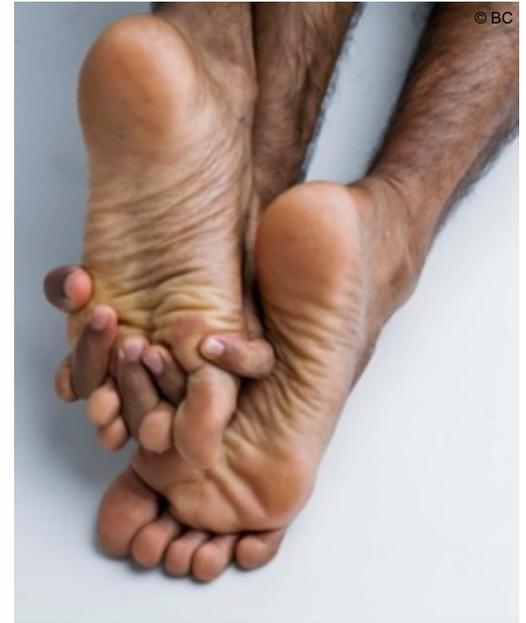
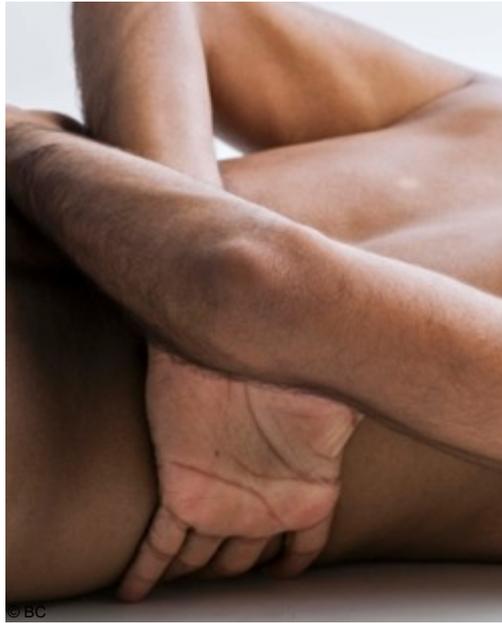
Photos: Project 88, Mumbai



Digital prints



Digital prints





Digital prints

**“Altitude Sickness, Frostbite, Chilblains, Arterial Hypertension, Deep Vein Thrombosis, Snow-blindness, Hypothermia, High Altitude Pulmonary Oedema, High Altitude Cerebral Oedema...”, 2009**

Digital print on archival paper

Print dimensions inches: width 43 X length 32.2 or  
centimetres: width 109.2 X length 81.7

Archival Paper: Epson Premium Semi Matt, 260 gsm

Printer: Epson Stylus Pro 11880

**“Altitude Sickness, Frostbite, Chilblains, Arterial Hypertension, Deep Vein Thrombosis, Snow-blindness, Hypothermia, High Altitude Pulmonary Oedema, High Altitude Cerebral Oedema...”,** refers to the fatal illnesses that might befall soldiers during their posting on the Siachen Glacier. These illnesses contrast sharply with the bandages which have been abandoned in the snow. The discarded white fabric is camouflaged against the harsh reality of the cold and unforgiving environment. This work reflects on the casualties of conflict and how the memory of a soldier’s pain are easily forgotten.

*- Davide Allison*



Digital print

**"I'm not sure if I will return..."**, 2009

Digital print on archival paper

Print dimensions inches: width 43 X length 32.2 or  
centimetres: width 109.2 X length 81.7

Archival Paper: Epson Premium Semi Matt, 260 gsm

Printer: Epson Stylus Pro 11880

In the life of every fearless soldier there comes a time when he faces the uncertainties regarding his own life. **"I'm not sure if I will return..."**, reflects on a soldier's thoughts concerning the return to his family. The construction material used in the fabrication of the army shelter is in stark contrast to the hand which appears from a small window. Doubts about survival can weaken a soldier's resolve to continue the fight and yet at times the thought of family gives him hope and strength to survive; to move past fear itself and accomplish heroic acts.  
*- Davide Allison*



© Baptist Coelho

Digital print

**"Sixty-five days more to go...", 2009**

Digital print on archival paper

Print dimensions inches: width 43 X length 32.2 or  
centimetres: width 109.2 X length 81.7

Archival Paper: Epson Premium Semi Matt, 260 gsm

Printer: Epson Stylus Pro 11880

The notion of time for a soldier becomes distorted during his 90 days of service with his battalion on the Siachen Glacier. The brutal temperatures of -60 degrees Celsius, along with inhabitable living conditions, take their toll on a soldier's state of mind. Even though he counts each passing day of his survival, he also awaits his return to home and normality. **"Sixty-five days more to go..."**, reflects on the soldier's will to survive and his detachment from this cold, unsympathetic, place.

*- Davide Allison*



© Baptist Coelho

Digital print

**"If only I could see my children..."**, 2009

Digital print on archival paper

Print dimensions inches: width 23.5 X length 17.6 or  
centimetres: width 59.6 X length 44.7

Archival Paper: Epson Premium Semi Matt, 260 gsm

Printer: Epson Stylus Pro 11880

Our basic instinct to bond with our loved ones is one of the most powerful motivations in life.

Soldiers, who are left isolated on the battlefield, are consumed by this loss of personal contact.

**"If only I could see my children..."** highlights this fundamental connection with family and how it becomes an enduring symbol of life and hope.

- *Daivde Allison*



Digital print

**(un)identified #1, 2009**

Digital print on archival paper

Print dimensions inches: width 23.5 X length 17.6 or  
centimetres: width 59.6 X length 44.7

Archival Paper: Epson Premium Semi Matt, 260 gsm

Printer: Epson Stylus Pro 11880

**(un)identified #1** is part of a multi-disciplinary series which focuses on varied occurrences and personal objects which have been abandoned. These stories and objects mysteriously resurface within our subconscious and on the hostile terrain of the Siachen Glacier.

- *Davide Allison*



Digital print

**(un)identified #2, 2009**

Digital print on archival paper

Print dimensions inches: width 43 X length 32.2 or  
centimetres: width 109.2 X length 81.7

Archival Paper: Epson Premium Semi Matt, 260 gsm

Printer: Epson Stylus Pro 11880

**(un)identified #2** is part of a multi-disciplinary series which focuses on varied occurrences and personal objects which have been abandoned. These stories and objects mysteriously resurface within our subconscious and on the hostile terrain of the Siachen Glacier.

- *Davide Allison*

© Baptist Coelho



Digital print

## **India and World Wars One & Two**

## **India and World Wars One & Two, 2011-2020**

“One million one hundred thousand Indian soldiers served in the First World War, 60,000 died, 9200 were decorated for their valour, yet they are the forgotten heroes of the horrific bloodshed that eventually led to the defeat of Germany. Yet the memory of this crucial contribution of manpower, transport and money finds no place in the Eurocentric histories of the First World War”  
- Mark Tully in David Omissi's. *Indian Voices of the Great War: Soldiers' Letters, 1914-18.*

“Two-and-a-half million men from undivided India served the British during the Second World War. Their experiences have been little remembered, neither in the UK where a Euro/US-centric memory of the war dominates, nor in modern South Asia where nationalist histories of independence from the British Empire have prevailed”  
- Divya Gupta, *Institute of English Studies, University of London.*

Since 2011, Baptist Coelho has been researching the contribution of Indian soldiers in the two World Wars. His field work spans across Asia, UK, Europe and Australia from which he has developed artworks in various media which have been exhibited worldwide.

- Davide Allison

**You, me and them, 2019**

Digital print on archival paper

Print dimensions inches: width 43 X height 32.5 or  
centimetres: width 109.2 X height 82.5

Archival Paper: Hahemühle Photo Rag, 308 gsm, acid-free

Printer: Canon Pro 560 with Lucia Pigment Inks

**You, me and them**, investigates the correlation of ideologies and expectations that existed between the soldiers of the British Indian Army, the civilians, and the British Empire during the two World Wars. The photograph draws reference to the act of washing another's feet which is representative of a cross-cultural act demonstrating humility, respect and service. In contrast to the act of chivalry, the soldier and the state also represent forces of brutality and authority.

The correlation between civilian, soldier and state brings to the forefront the expectations and understandings that may or may not exist between them. These inter-relationships are often not clearly defined and marred by underlying agendas and motivations. The photograph also alludes to a broader political strategy of how the British forces mobilized their colonial troops through patriotism during the World Wars.

- *Davide Allison*



© BC

Digital print

**Camouflage #1, 2018**

Digital print on archival paper

Print dimensions inches: width 24 X length 16 or  
centimetres: width 60.9 X length 40.6

Archival Paper: Hahemühle Photo Rag, 308 gsm, acid-free

Printer: Canon Pro 560 with Lucia Pigment Inks

Display dimensions: variable



Digital print

**Camouflage #2, 2018**

Digital print on archival paper

Print dimensions inches: width 24 X length 16 or  
centimetres: width 60.9 X length 40.6

Archival Paper: Hahemühle Photo Rag, 308 gsm, acid-free

Printer: Canon Pro 560 with Lucia Pigment Inks

Display dimensions: variable



Digital print

**Camouflage #3, 2018**

Digital print on archival paper

Print dimensions inches: width 24 X length 16 or  
centimetres: width 60.9 X length 40.6

Archival Paper: Hahemühle Photo Rag, 308 gsm, acid-free

Printer: Canon Pro 560 with Lucia Pigment Inks

Display dimensions: variable



Digital print

**Camouflage #4, 2018**

Digital print on archival paper

Print dimensions inches: width 24 X length 16 or  
centimetres: width 60.9 X length 40.6

Archival Paper: Hahemühle Photo Rag, 308 gsm, acid-free

Printer: Canon Pro 560 with Lucia Pigment Inks

Display dimensions: variable



Digital print

**Avenue des Champs-Élysées, 2012-13**

Digital print on archival paper

Print dimensions inches: width 16.5 X length 11.6  
or centimetres: width 42 X length 29.7

Archival Paper: Hahemühle Photo Rag, 188 gsm, acid-free

Printer: Epson Stylus Pro 11880

**Avenue des Champs-Élysées** is a photograph taken on Bastille Day; a national event presided over by the President of France and foreign dignitaries. While previously held elsewhere within Paris, it was first hosted along the Champs-Élysées\* on the 14<sup>th</sup> of July, 1915 and has continued as an annual event.

Amidst tight security and vigilance, spectators gather behind a metal barricade to observe and cheer the spectacle which displays the country's munitions and military force. The sensate experience of the parade brings to question the contemporary meaning and intention of hosting a military parade as part of a national event in France, or other such similar demonstrations around the world. This event is in stark contrast to the original focus of Bastille Day which was celebrated as a feast, before France became militarized in 1880.

Paradoxically, military parades are designed to create a sense of national pride and civil protection but on the other hand one can feel intimidated by the force of these armaments which evoke an aggressive and foreboding atmosphere. The photograph reflects the transitory nature of the parade; leaving many spectators to further question what may or may not have existed.

**Avenue des Champs-Élysées** was developed while Baptist was Artist-in-Residence at the Centre International d' Accueil et d' Echanges des Récollets in Paris, 2012.

\*In the 17<sup>th</sup> century, the avenue was originally fields and market gardens and has gone through several transformations; including the name which was changed to Champs-Élysées in 1709. During the 18<sup>th</sup> century it became a fashionable venue and even today it is one of the principal tourist destinations; lined with luxury shops and cafés. The avenue runs for 1.91 kilometers, in the northwest district of Paris and ends at the Arc de Triomphe.

-  *Davide Allison*



© Baptist Coelho

Digital print

## **Eight Pauses, 2011-12**

8 digital prints on archival paper and video

Single print dimensions inches: width 13.3 X length 10 or centimetres: width 33.7 X length 25.4

Archival Paper: Hahemühle Photo Rag, 188 gsm, acid-free

Printer: Epson Stylus Pro 11880

Approximate display dimensions inches: width 148.9 X length 23.6 X depth 11.2 or centimetres: width 378.3 X length 60 X depth 28.5

Video running time: 5 minutes 21 seconds

Video extract: <https://vimeo.com/69145112>

Complete video: <https://vimeo.com/69144209>  
(Please request password)

*>> If the weblink does not open by clicking on it, then please copy and paste it into your browser*

**Eight Pauses**, is an artwork of eight photographs and a video. These photos take their starting point from a map created by the Wandsworth Heritage Service at Battersea Library entitled “Where the Bombs Fell in Battersea Park” which depicts the locations of where World War Two bombs fell between 1939 and 1945. Discovering this map was part of the research that the artist conducted while looking at the local history of the London Borough of Wandsworth and Battersea Park during World Wars. The map indicated the number of bombs that fell around Wandsworth and depicted eight sites where bombs had fallen in Battersea Park.

While discovering the past the artist explored the present day Battersea Park to create a dialogue with the memories of war and more specifically the presence of soldiers. The eight photographs document a soldier in the stand at ease position at the eight different locations where the bombs had fallen in the park. The memories of the bombings and the landscape may have changed with time but the presence of a soldier in the present day brought memories and landscape to life. The video consists of the handwritten random thoughts collected from various people who observed the soldier in the ‘stand at ease’ position in the park.

In the photographs, the artist wears camouflage combat gear which was once used by a British soldier. The act of wearing this British gear became a symbolic gesture and references the complex role and contributions that Indian allied soldiers played alongside the British during the World Wars. In observance, soldiers also present an image of bravery, honour and being of service which contrasts with realities of death and violence associated with their role. The occurrences of the soldier in the park are ominous and questions whether his presence as a memory is actually concealed or revealed. In the context of this work, camouflage provokes various reactions such as fear, aggression and disdain from passersby. Yet the army uniform not only allows the soldier to integrate with the background but also allows him to become anonymous. This act of camouflage suggests the idea of illusion and concealment which in itself generates diverse trains of thought.

**Eight Pauses**, offers a moment to contemplate the conflict and contradiction that often surrounds the presence of a soldier and poses questions concerning the apparent randomness of military events in a given place and their historical reference in the present day. **Eight Pauses**, was developed from a performance entitled “**Why is he here?**”, 2011, where the artist explored people’s reaction to a soldier in uniform as he walked and paused through Battersea Park. The artwork was developed during Baptist Coelho’s Artist-in-Residence, at Delfina Foundation, London, 2011-12. The residency was in partnership with the Creative India Foundation, Hyderabad and in collaboration with Pump House Gallery, London.

- *Davide Allison*



View

Photos: Pump House Gallery, London



Digital prints



Digital prints



**Stand at ease, 2012**

1 digital print on archival paper and a pair of leather boots

Print dimensions inches: width 9.4 X length 6 or

centimetres: width 24.1 X length 15.4

Archival Paper: Hahemühle Photo Rag, 188 gsm, acid-free

Printer: Epson Stylus Pro 11880

Approximate display dimensions inches: width 19.6 X

length 37.4 X depth 13.7 or centimetres: width 50 X length

95 X depth 35

**Stand at ease** is an artwork which consists of leather boots placed below a black and white photograph depicting the artist's hands, placed one over the other. The photograph and shoes are positioned in such a manner as to represent a soldier in a relaxed posture; as opposed to standing at/in attention.

Part of the artwork is installed facing the wall and eliminates the presence of a full body. This allows the viewer to dwell on the anonymity and isolation of the soldier; while the blank wall signifies a void or barrier. The army combat boots which are part of the artwork was once used by a British soldier. The act of wearing this British gear became a symbolic gesture and references the complex role and contributions that Indian allied soldiers played alongside the British during the World Wars.

The notion of being at 'ease' is in contrast to the rigid discipline that often defines a soldier's existence. The artwork reflects on the military expression "standing at ease" and questions the ease that a soldier feels within the strict regime of the army.

The artwork was developed from the work, **Eight Pauses**, 2011-12, a set of eight photographs which show the artist dressed as a soldier standing at ease in Battersea Park, London. **Stand at ease**, was developed during Baptist Coelho's Artist-in-Residence, at Delfina Foundation, London, 2011-12. The residency was in partnership with the Creative India Foundation, Hyderabad and in collaboration with Pump House Gallery, London.

- *Davide Allison*



View

Photos: Project 88, Mumbai



Digital print, view & details

## **The Body**

**Let Go (Kovalam - Kerala), 2007**

Digital print on archival paper

Print dimensions inches: width 10 X length 7.4  
or centimetres: width 25.4 X length 18.7

Archival Paper: Cotton Rag, 308 gsm, acid-free

Printer: Epson Stylus Pro 9800

**Let Go (Kovalam - Kerala)**, is a photo composed from the artist's examination of self. Through the act of observing daily intimate experiences, Coelho is able to create a narrative, where the viewer becomes the voyeur. Here one witnesses a private moment where a young man is juxtaposed to an empty bed of imaginary space. The voyeur attests to the artist's inner world of body, mind and spirit. While inner emotions have been contained, we are invited to question the cause or motivation of this letting go.

*- Davide Allison*

©Baptist Coelho



Digital print

**I Loved You (Kovalam - Kerala), 2007**

Digital print on archival paper

Print dimensions inches: width 10 X length 7.4  
or centimetres: width 25.4 X length 18.7

Archival Paper: Cotton Rag, 308 gsm, acid-free

Printer: Epson Stylus Pro 9800

**I Loved You (Kovalam - Kerala)**, is a photo composed from the artist's examination of self. Through the act of observing daily intimate experiences, Coelho is able to create a narrative from the physical and psychological space that surrounds him. The fragmented space and bodies imply a sense of separation which engages the viewer to reflect on what must have transpired during this contemplation about love.

- *Davide Allison*



Digital print

**Protection (Kovalam - Kerala), 2007**

Digital print on archival paper

Print dimensions inches: width 10 X length 7.5 or  
centimetres: width 25.4 X length 19

Archival Paper: Cotton Rag, 308 gsm, acid-free

Printer: Printer: Canon Pro 560 with Lucia Pigment Inks



© Baptist Coelho

Digital print

**Backside (Kovalam - Kerala), 2007**

Digital print on archival paper

Print dimensions inches: width 10 X length 6.5  
or centimetres: width 25.4 X length 16.5

Archival Paper: Cotton Rag, 308 gsm, acid-free

Printer: Epson Stylus Pro 9800

**Backside (Kovalam - Kerala)**, is a photo composed from the artist's examination of self. Through the act of observing daily intimate experiences, Coelho is able to create a narrative between body, mind and spirit. By juxtaposing a gesture of the body beside a wood paneled wall, the artist illustrates not only a physical tension but also a psychological one. During a moment of solitude, the voyeur is drawn into the experience and is confronted with an image absorbed with contrasts of texture and light.

*- Davide Allison*

© Baptist Coelho



Digital print

**Monogamy (Kovalam - Kerala), 2007**

Digital print on archival paper

Print dimensions inches: width 10 X length 7.5  
or centimetres: width 25.4 X length 19

Archival Paper: Cotton Rag, 308 gsm, acid-free

Printer: Epson Stylus Pro 9800

**Monogamy (Kovalam - Kerala)**, is a photo composed from the artist's examination of self. Through the act of observing daily intimate experiences and gestures, Coelho is able to create a narrative from the physical and psychological space. The viewer becomes the voyeur and witnesses a moment of solitary contemplation. Here, a young man is immersed into a domestic setting where the bed has become a metaphor to examine public perceptions regarding the privacy of a monogamous commitment.

*- Davide Allison*

©Baptist Coelho



Digital print

**Hairy (Kovalam - Kerala), 2007**

Shot on negative film and digitally printed on archival paper

Print dimensions inches: width 11 X length 7.5  
or centimetres: width 27.9 X length 19

Archival Paper: Cotton Rag, 308 gsm, acid-free

Printer: Epson Stylus Pro 9800

**Hairy (Kovalam - Kerala)** is a photo comprised from the artist's examination of self. Through the act of observation, Coelho creates a narrative exploring his experiences of how the body is perceived. The image explores the gesture of being barefoot which has importance in traditional Hindu culture throughout India. By placing his hairy feet and legs within a fertile landscape, Coelho focuses on the primordial relationship between human body and earth.

- *Davide Allison*

© Baptist Coelho



Digital print

**Together (Kovalam - Kerala), 2007**

Digital print on archival paper

Print dimensions inches: width 10 X length 7.5 or  
centimetres: width 25.4 X length 19

Archival Paper: Hahemühle Photo Rag, 308 gsm, acid-free

Printer: Printer: Canon Pro 560 with Lucia Pigment Inks



Digital print

© Baptist Coelho

**My(self) (Kovalam - Kerala), 2007**

Digital print on archival paper

Print dimensions inches: width 10 X length 7.5 or  
centimetres: width 25.4 X length 19

Archival Paper: Hahemühle Photo Rag, 308 gsm, acid-free

Printer: Printer: Canon Pro 560 with Lucia Pigment Inks



© Baptist Coelho

Digital print

**“Action of the air, intention of the artist”, 2006**

8 digital prints on archival paper

Single print dimensions inches: width 11.6 X length 16.5  
or centimetres: width 29.4 X length 41.9

Archival Paper: Cotton Rag, 308 gsm, acid-free

Printer: Epson Stylus Pro 9800

Display dimensions inches: width 93.5 X length 16.5  
or centimetres: width 237.4 X length 41.9

Video recording: <https://vimeo.com/68987994>

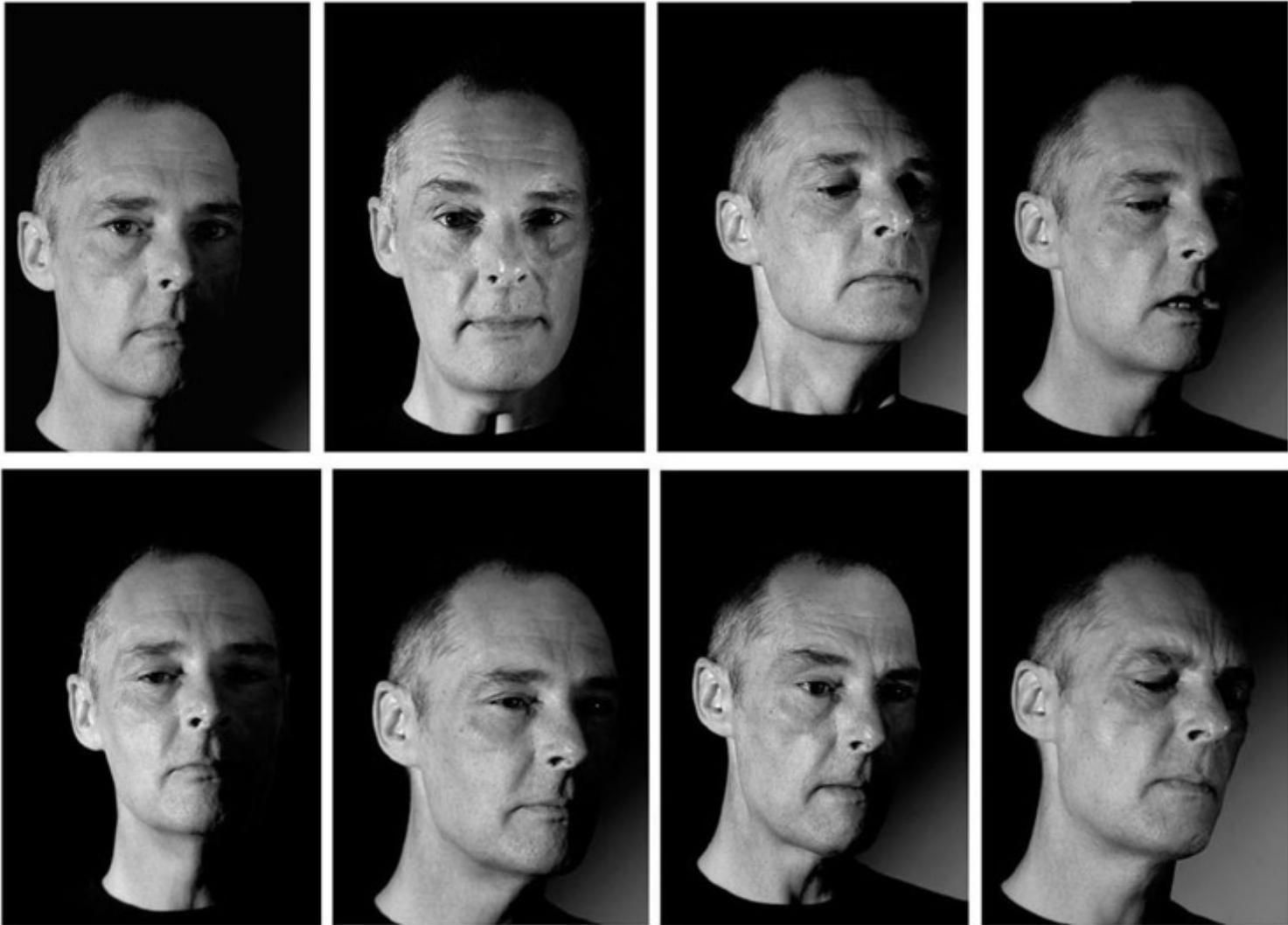
In **“Action of the air, intention of the artist”**, we observe the detail and subtle idiosyncrasies of the human face. This series of facial expressions conveys the emotive state of an individual and his interaction with the air that surrounds him.

These sculptural, facial, reactions, which have been captured in these photographs, are short-lived yet tangible. The eight digital prints in this series depict various facial expressions interacting with a variety of conditions; from left to right they are: normal at rest, breathless, inhaling, exhaling, hot air, cold air, perfume and foul odour.

- *Davide Allison*



View



Digital prints

**CitySpace**

## **Neighbour, 2007-09**

There is a fine line between the definition of public and private space in our urban environments. **Neighbour**, explores the vantage point of personal space and how one is confronted with the ever-changing perspectives about neighbourhoods.

In developing cities, the experience of public space encroaching on what has been deemed private becomes commonplace. With increased density and unplanned development, inhabitants are compelled to live in congested spaces, making what is public and private indefinable. Windows, which often provided expansive vistas, now become informal gateways into another neighbour's private space. Privacy becomes a precious commodity which only the privileged few can afford.

This work-in-progress will continue to be realized in various neighbourhoods throughout India and around the world. Through the juxtaposition of urban images and experiences, the growing concern between the use of public and private space is reflected.

*- Davide Allison*

**Neighbour** was initiated in 2007 and includes:

**Neighbour #1 (Mumbai - Goregoan East), 2007**

**Neighbour #2 (Mumbai - Malad West), 2007**

**Neighbour #3 (Mumbai - Grant Road East), 2009**

**Neighbour #1 (Mumbai - Goregoan East), 2007**

Aluminium, glass and digital print on archival paper

Print dimensions inches: width 24 X length 34.25 or  
centimetres: width 60.9 X length 86.9

Archival Paper: Epson Premium Semi Matt, 260 gsm

Printer: Epson Stylus Pro 11880

Display dimensions inches: width 24 X length 34.25 X depth 5 or  
centimetres: width 60.9 X length 86.9 X depth 12.7



View



Digital print



Views



**Neighbour #2 (Mumbai - Malad West), 2007**

Aluminium, glass and digital print on archival paper

Print dimensions inches: width 26 X length 35.5 or  
centimetres: width 66 X length 90.1

Archival Paper: Epson Enhanced Matt, 192 gsm

Printer: Epson Stylus Pro 9800

Display dimensions inches: width 26 X length 35.5 X depth 5 or  
centimetres: width 66 X length 90.1 X depth 12.7



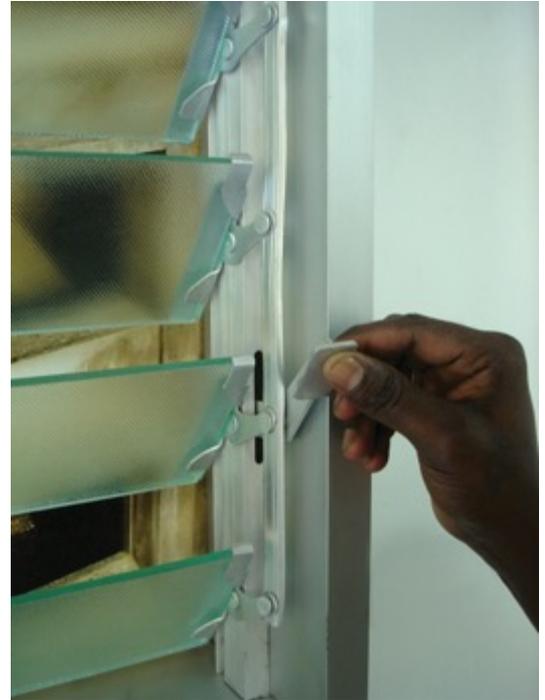
View



Digital print



View & detail



**Neighbour #3 (Mumbai - Grant Road East), 2009**

Aluminium, glass and digital print on archival paper

Print dimensions inches: width 24 X length 35.5 or  
centimetres: width 60.9 X length 90.1

Archival Paper: Epson Premium Semi Matt, 260 gsm

Printer: Epson Stylus Pro 11880

Display dimensions inches: width 24 X length 35.5 X depth 5 or  
centimetres: width 60.9 X length 90.1 X depth 12.7



View



Digital print



View & detail



## **View, 2006-08**

**View** is an on-going series of artworks, each composed of six images including an audio soundtrack. Photographed in various locations throughout India and around the world, this project explores the tenuous relationship between urban space and its residents. Busy streets, jostling pedestrians and noisy modes of transportation amalgamate into a confused array of man and machine; all competing for the same space. These congested places reflect the changes occurring in our neighbourhoods and exemplify how rapid and poorly planned urbanization has affected us.

The aerial vantage point explored in these photographs encourages the viewer to see a different perspective; where a familiar sight could become a breathtaking vista. The six images of each location represent the 'Six Degrees of Separation' and reflect on the connection that may exist between diverse groups of people living in these over-populated spaces. While taking these photographs, a cacophony of ambient sound was recorded so that viewers can experience these installations through all their senses.

- *Davide Allison*

**View** was initiated in 2006 and includes:

**View #1 (Birmingham - Bull Ring), 2006**

**View #2 (Mumbai - Grant Road East), 2007**

**View #3 (Mumbai - Santacruz West), 2007**

**View #4 (Mumbai - Malad West), 2007**

**View #5 (Agra - Taj Mahal), 2007**

**View #6 (Aurangabad - Ellora Caves), 2007**

**View #7 (Ladakh - Leh), 2008**

**View #1 (Birmingham - Bull Ring), 2006**

6 digital prints on archival paper and audio

Single print dimensions inches: width 8.2 X length 11  
or centimetres: width 21 X length 28

Archival Paper: Epson Enhanced Matt, 192 gsm

Printer: Epson Stylus Pro 9800

Approximate display dimensions inches: width 54.3 X length 11.8  
or centimetres: width 138 X length 30

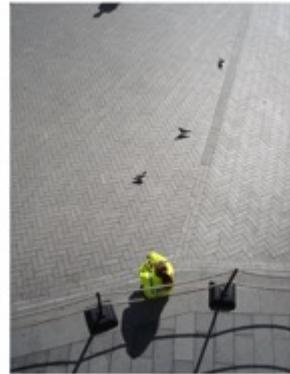
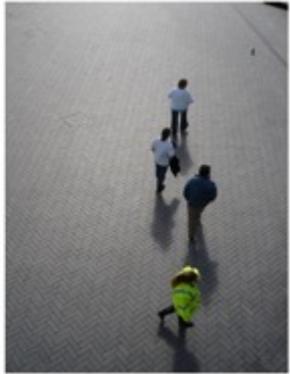
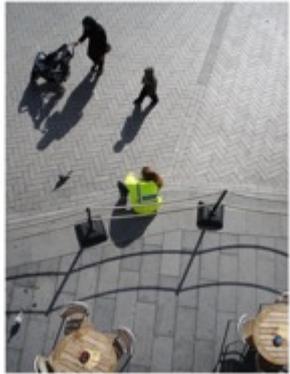
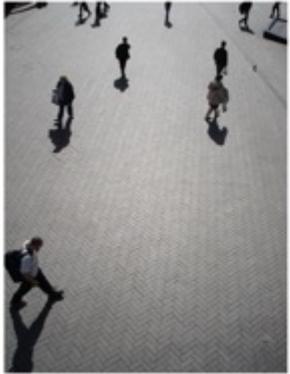
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Audio extract: <https://vimeo.com/69092465>

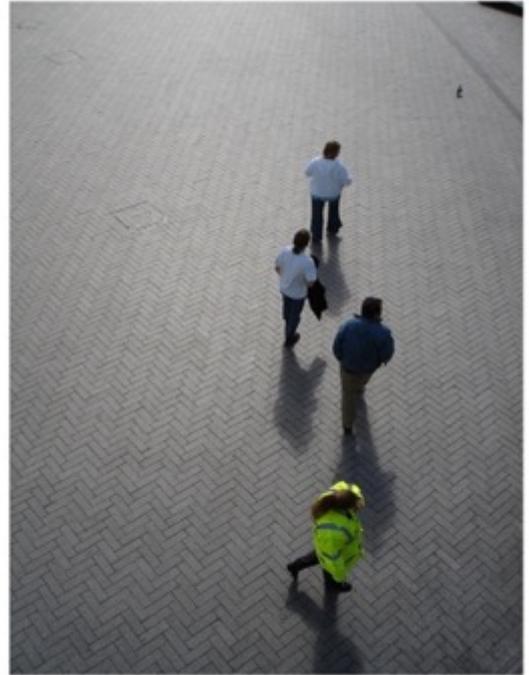
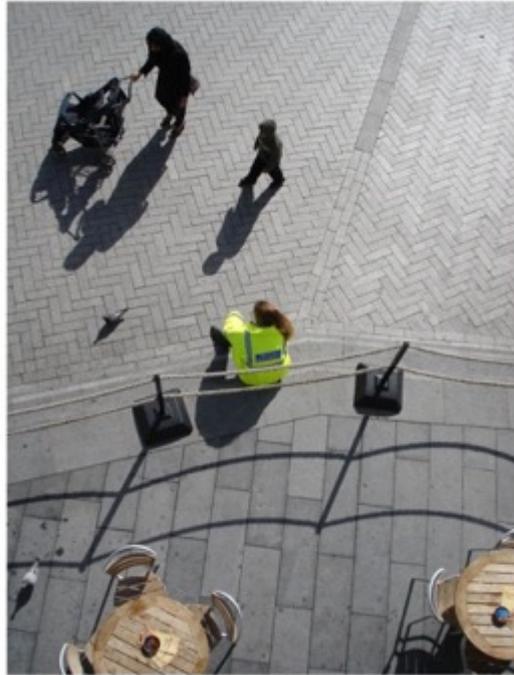
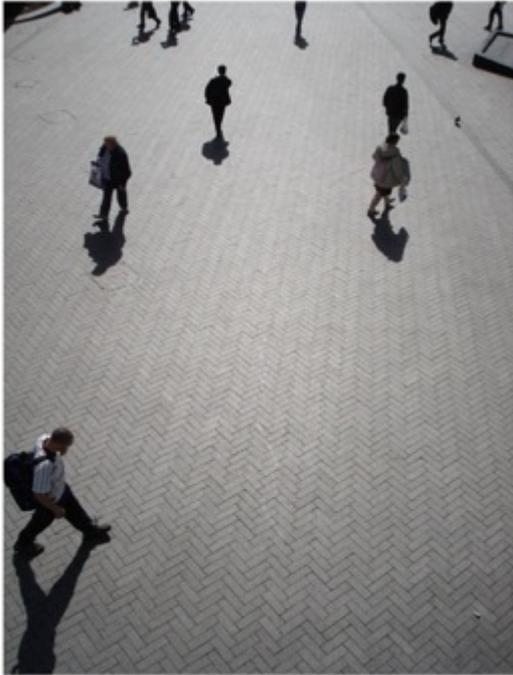
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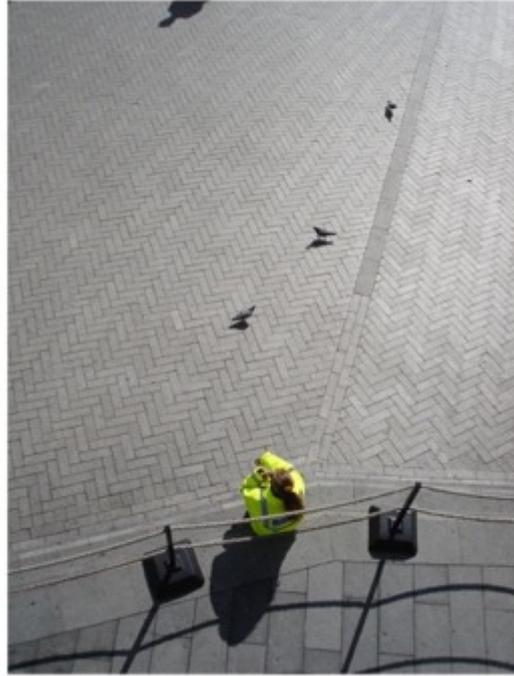
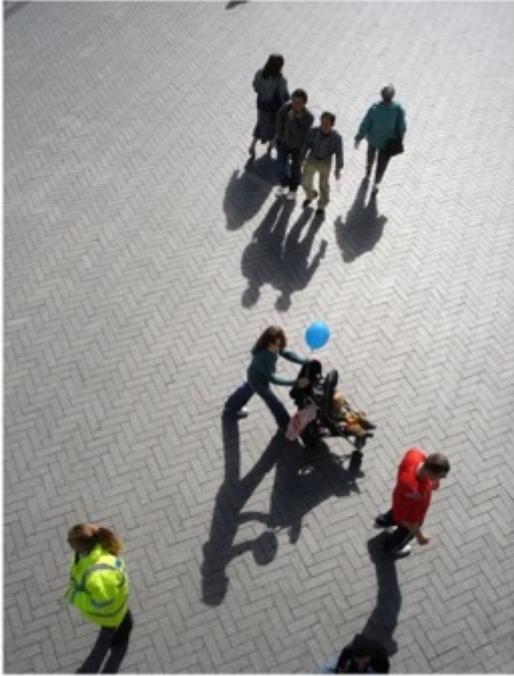
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and paste it into your browser*



View



Digital prints



Digital prints

**View #2 (Mumbai - Grant Road East), 2007**

6 digital prints on archival paper and audio

Single print dimensions inches: width 8.2 X length 11  
or centimetres: width 21 X length 28

Archival Paper: Epson Enhanced Matt, 192 gsm

Printer: Epson Stylus Pro 9800

Approximate display dimensions inches: width 54.3 X length 11.8  
or centimetres: width 138 X length 30

Audio running time: 6 minutes loop

Audio extract: <https://vimeo.com/69098101>

Complete audio: <https://vimeo.com/69097344>

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View



Digital prints



Digital prints

**View #3 (Mumbai - Santacruz West), 2007**

6 digital prints on archival paper and audio

Single print dimensions inches: width 8.2 X length 11  
or centimetres: width 21 X length 28

Archival Paper: Epson Enhanced Matt, 192 gsm

Printer: Epson Stylus Pro 9800

Approximate display dimensions inches: width 54.3 X length 11.8  
or centimetres: width 138 X length 30

Audio running time: 6 minutes loop

Audio extract: <https://vimeo.com/69099433>

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and paste it into your browser*



View



Digital prints



Digital prints

**View #4 (Mumbai - Malad West), 2007**

6 digital prints on archival paper and audio

Single print dimensions inches: width 11 X length 8.2  
or centimetres: width 28 X length 21

Archival Paper: Epson Enhanced Matt, 192 gsm

Printer: Epson Stylus Pro 9800

Approximate display dimensions inches: width 54.3 X length 11.8  
or centimetres: width 180 X length 23

Audio running time: 6 minutes loop

Audio extract: <https://vimeo.com/69105686>

Complete audio: <https://vimeo.com/69104304>

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View



Digital prints



Digital prints

**View #5 (Agra - Taj Mahal), 2007**

6 digital prints on archival paper and audio

Single print dimensions inches: width 8.2 X length 11  
or centimetres: width 21 X length 28

Archival Paper: Epson Enhanced Matt, 192 gsm

Printer: Epson Stylus Pro 9800

Approximate display dimensions inches: width 54.3 X length 11.8  
or centimetres: width 138 X length 30

Audio running time: 6 minutes loop

Audio extract: <https://vimeo.com/69106685>

Complete audio: <https://vimeo.com/69105784>

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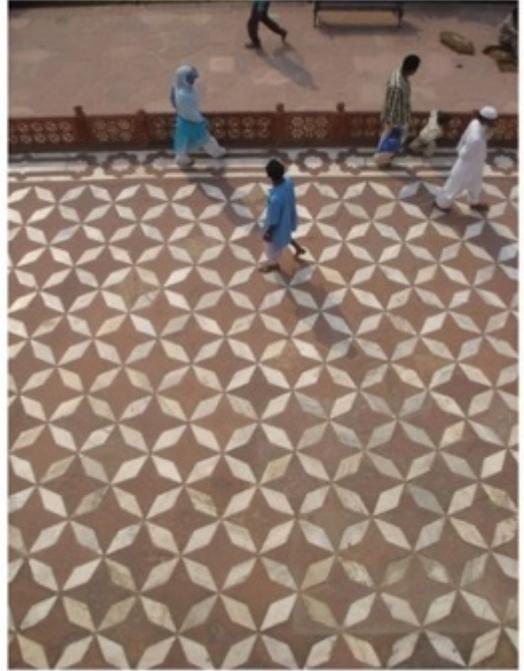
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and paste it into your browser*



View



Digital prints



Digital prints

**View #6 (Aurangabad - Ellora Caves), 2007**

6 digital prints on archival paper and audio

Single print dimensions inches: width 8.2 X length 11  
or centimetres: width 21 X length 28

Archival Paper: Epson Enhanced Matt, 192 gsm

Printer: Epson Stylus Pro 9800

Approximate display dimensions inches: width 54.3 X length 11.8  
or centimetres: width 138 X length 30

Audio running time: 6 minutes loop

Audio extract: <https://vimeo.com/69108090>

Complete audio: <https://vimeo.com/69107309>

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View



Digital prints



Digital prints

**View #7 (Ladakh - Leh), 2008**

6 digital prints on archival paper and audio

Single print dimensions inches: width 8.2 X length 11  
or centimetres: width 21 X length 28

Archival Paper: Epson Enhanced Matt, 192 gsm

Printer: Epson Stylus Pro 9800

Approximate display dimensions inches: width 54.3 X length 11.8  
or centimetres: width 138 X length 30

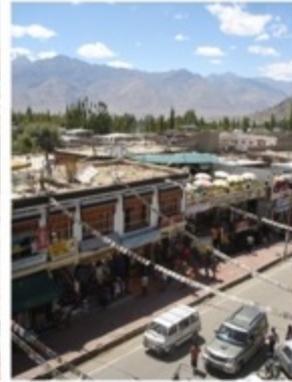
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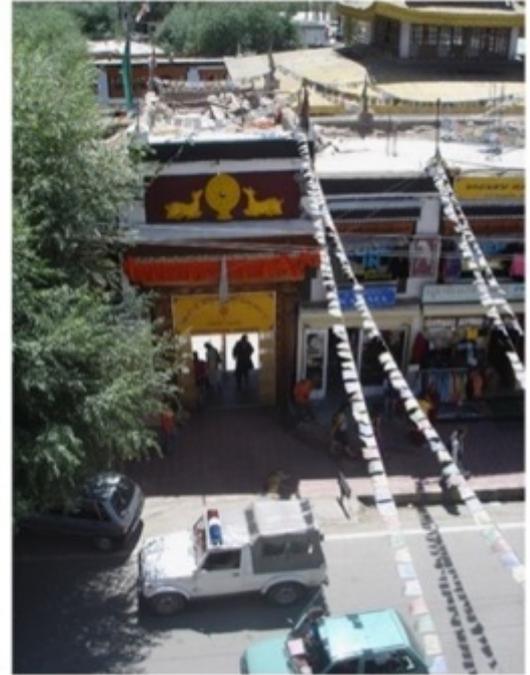
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View



Digital prints



Digital prints