

Baptist Coelho

Nadia Kaabi-Linke

Social States

(Two Person Solo Exhibition)

Curator George Unsworth

15 March - 20 April 2012

Pump House Gallery, London, UK

Supported by the Delfina Foundation, London
in partnership with Creative India Foundation,
Mumbai and in collaboration with Pump House
Gallery, London

www.baptistcoelho.com

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Updated: September 2017

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Exhibition Invite

DELFINA FOUNDATION AND PUMP HOUSE GALLERY

SOCIAL STATES: BAPTIST COELHO AND NADIA KAABI-LINKE

OPENING RECEPTION 14 MARCH 2012 18:00—20:30

www.delfinafoundation.com

Delfina Foundation is delighted to invite you to the opening reception of *Social States* at the Pump House gallery in Battersea Park. The duo-exhibition showcases new works by resident artists Baptist Coelho and Nadia Kaabi-Linke.

Arist tour and talk 14 March 2012 at 18:00, followed by an opening reception at 18:30 until 20:30

RSVP rsp@delfinafoundation.com

Address Pump House Gallery
Battersea Park, London, SW11 4NJ

Monthly Do at PHG 18 March 11:00—15:00 led by one of the exhibiting artists Baptist Coelho

Exhibition dates 15 March—20 May 2012
Wednesday—Sunday, 11am—4pm

In partnership with Pump House Gallery and The Creative India Foundation.

Baptist Coelho (Mumbai, India) and Nadia Kaabi-Linke (born in Tunisia, lives and works in Berlin) were invited into residence at Delfina Foundation in partnership with The Creative India Foundation to respond to the environment surrounding the Pump House Gallery and engage with the people in the local borough of Wandsworth.

Coelho and Kaabi-Linke investigated how we communicate individual and historic experiences of social conflict. The resulting sculptures and installations have been developed through close personal encounters with individual participants. Coelho's work engages in our perception of the military and events specific to World War II, whilst Kaabi-Linke explores the marks and scars of domestic abuse.

Social States reflects the depth of engagement and exploration in the practices of these two international artists during their residencies. Their contemporary and international approach to social engagement continues to develop and translate complex scenarios and historical events, as well as transforming private and personal perceptions of society.

Social States is curated in collaboration with George Unsworth and supported by Arts Council England and Sula Wines.

DELFINA
FOUNDATION

pumphousegallery



Invite

Exhibition Note

Delfina Foundation, in partnership with Pump House Gallery and The Creative India Foundation, are delighted to announce an exhibition of new work by Baptist Coelho and Nadia Kaabi-Linke, curated in collaboration with George Unsworth.

Baptist Coelho (Mumbai, India) and Nadia Kaabi-Linke (born in Tunisia, lives and works in Berlin) were awarded 12 week residencies at Delfina Foundation. During their stay they were invited to respond to the environment surrounding the Pump House Gallery and to explore its social and physical landscape through engaging with the people in the local borough of Wandsworth. This research served as the starting point for new work presented as part of this exhibition.

During their residencies, Coelho and Kaabi-Linke investigated how we communicate individual and historic experiences of social conflict. The resulting sculptures and installations have been developed through close personal encounters with individual participants. Coelho's work engages in our perception of the military and events specific to World War II, whilst Kaabi-Linke explores the marks and scars of domestic abuse. The enormous breadth of these themes allows for reflection on the ways in which we approach and understand psychological experiences.

Through the exploration of the history and geography of Battersea Park, Baptist Coelho has developed work related to the park's significance during World War II. In particular, Coelho produced work at the specific sites where bombs fell, utilising both the physical sites as well as the incident report forms that were published and stored within local archives. Coelho explores the role of the park as a collective resource made available to the public through the provision of allotments, and its function as a support structure for the war campaign. This history has informed a series of performative acts in the park during which Coelho would interact with members of the public whilst dressed as a British soldier. These interactions evolved into a series of installations where Coelho draws on conflicting representations of the soldier as both an individual as well as a symbol of force and authority, to gather responses, recollections and ephemera that comprise his artworks.

Nadia Kaabi-Linke will premiere the first works from her ongoing project Impunities. During the residency, Kaabi-Linke worked in close collaboration with several shelter organisations to make visible acts of physical and psychological domestic violence. Impunities presents a series of glass panes that have suspended within them the impressions of scars obtained through acts of domestic abuse, a form of violence commonly hidden behind a wall of silence, and often unreported to the authorities. Kaabi-Linke has used forensic processes to present these physical and emotional scars, creating an archive of latent crimes.

Social States reflects the depth of engagement and exploration in the practices of these two international artists during their residencies. Their contemporary and international approach to social engagement continues to develop and translate complex scenarios and historical events, as well as transforming private and personal perceptions of society.

The exhibition is supported by Arts Council England and Sula Wines.

Artworks Images and Notes (Selected Works)

“What have I done to you?”, 2011

Display #1 (Battersea Park - London), 2011-12

“Why is he here?”, 2011

Eight Pauses, 2011-12

Stand at ease, 2012

“I thought I had forgotten about it...”, 2011-12

“What have I done to you?”, 2011

Washing feet in the Pump House
Gallery, London

Audio/video running time:

4 minutes 31 seconds loop

Schedule

19.11.2011 - 12:00 to 15:00

26.11.2011 - 13:00 to 15:00

27.11.2011 - 13:00 to 16:00

04.12.2011 - 12:00 to 15:00

Audio/video recording:

<https://vimeo.com/69141196>

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“What have I done to you?”, is a performance where the artist dressed in the complete attire of a British soldier and washed and wiped the feet of each participant who entered the space, maintaining complete silence through the duration. The participants noted down their random thoughts and filled in other personal information.

The act of washing another’s feet is representative of a cross-cultural human attribute of doing service or showing respect. In India, elder’s feet are touched in reverence; youngsters or those less experienced symbolically bow down to the greater knowledge of someone older and ask for blessings. The feet are considered the most unclean part of the body, therefore in many religious spaces one must wash feet prior to entering. Washing someone’s feet is then the ultimate demonstration of love and service. The title of the work refers to Jesus’s words to his twelve disciples on the eve of his capture and crucifixion. He washed each one’s feet, (including his betrayer’s) and urged them to do the same to others. The notion of unconditional service and compassion connects back to what a soldier’s duty is considered to be – in war they act almost anonymously for the benefit of the larger society. Ironically, they are ‘washing’ the results of political turmoil created by individuals and institutions of power.

The significance of the work lies in the subtle nuances that go beyond the periphery of the actual act of washing the feet. That the person washing the feet is dressed as a soldier constructs a series of undetermined reactions on the part of the participants; the anonymity of the person, and his apparent silence might register fear, doubt, amusement, questioning or even mirth. Through the act, the control of the proceedings alternates between the washer and the washed; the latter finding him/herself at the most vulnerable when his/her feet are completely immersed and being touched by a stranger. The performance raises ongoing questions about the dynamics between the private and public; between dominance and subservience; between the self and the other.



Recording still



Recording stills



Display #1 (Battersea Park - London), 2011-12

Installation with 29 glass bottles, water, soap water, 29 towels, 28 notes on paper, 2 enamel basins, 3 enamel jugs, 1 soap, 1 porcelain saucer, various soldier gear, MDF shelves, metal brackets and video

Approximate installation dimensions: L 254 X
B 263 centimeters

Video running time: 7 minutes 4 seconds loop

Video extract: <https://vimeo.com/69142155>

Complete video: <https://vimeo.com/69141944>
(Please request password)

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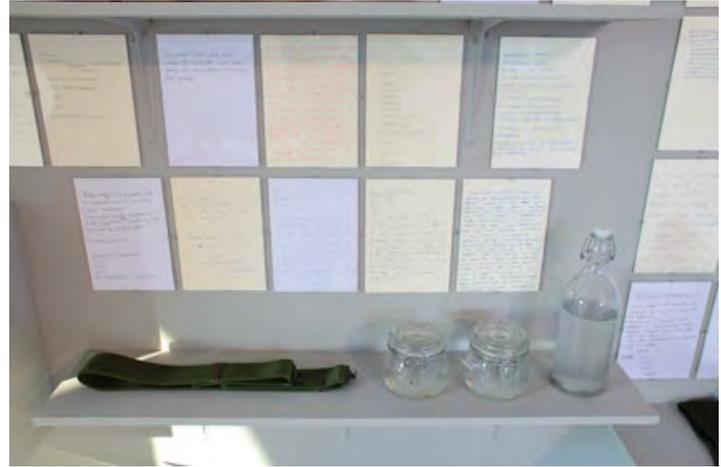
The work displayed the material aftermath of the act of ‘washing of feet’ from **“What have I done to you?”**, 2011. The arrangement resembled a museum setting, consisting of glass jars filled with the washing water, soiled towels and notes containing the random thoughts and personal details of each participant. Also included were used enamel jugs, soap, and various army gear neatly placed on shelves. A monitor showing a video of swirling unclean water completed the display.

The display consciously projects the notion of a museum; where objects are detached from their original surroundings and provided with politically correct information tags. On Baptist’s visits to the war museums in the UK, he reasoned the nature of documentation is such that it might just as easily conceal information as reveal it. The clinically manufactured vitrines bestow upon the objects a sense of unreality, perceived and presented as a particular set of people thought right. Significantly, generations of viewers take away with them what they consider facts. The notion of the everyday reinterpretation of historical details, and again, the constant overlapping of myth with reality becomes the basis of the display. The monitor, displaying a video of swirling water – dotted with randomly moving bits of grime and foam - refers again to the process of historical recollection and its continual disruption and disturbance over time.

Display #1 (Battersea Park – London) conveys obliquely satirical meanings. On the one hand, placing an object in a museum raises its value historically and materially. Here however, the objects are either throw-away items, or commonplace ones. By the act of placing them in pristine cabinets, the artist is masking their reality and camouflaging their origins for the viewer to perceive it as different.



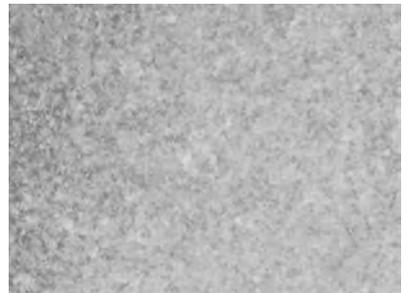
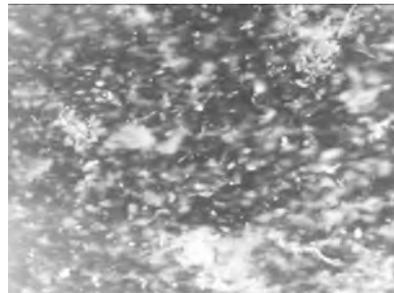
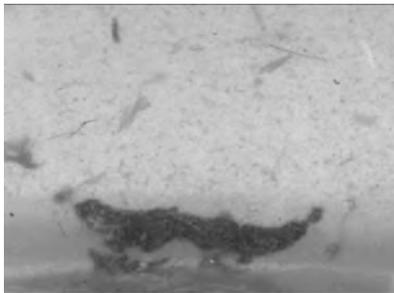
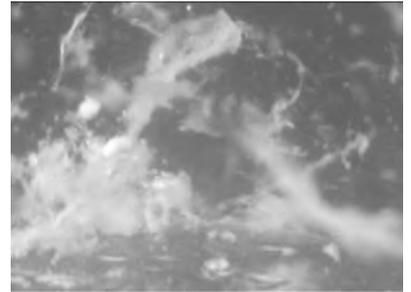
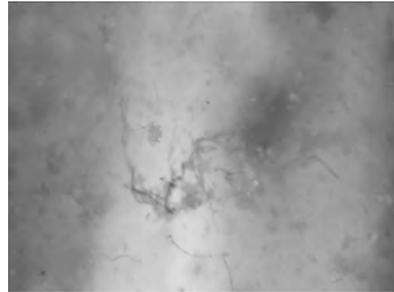
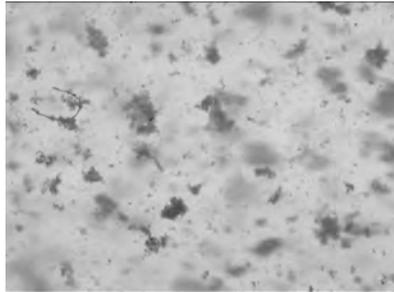
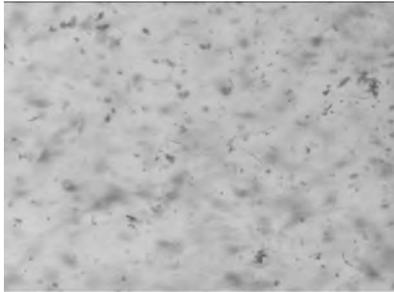
Installation view



Installation view & details



Installation detail



DVD stills

“Why is he here?”, 2011

Walking and pausing in
Battersea Park, London

Audio/video running time:
6 minutes 54 seconds loop

Schedule

23.11.2011 - 14:00 to 15:30

26.11.2011 - 11:45 to 13:15

09.12.2011 - 11:30 to 14:00

Audio/video recording:

<https://vimeo.com/69139938>

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please copy and paste it into
your browser*

“Why is he here?”, is a performance where the artist dressed as a soldier and walked around the park, pausing at the eight positions where bombs were supposed to have fallen during WW II. An associate moved along at a discreet distance, asking onlookers to record their random thoughts at the sight of a soldier. They were also asked to record personal details like name, date, time, location and approximate temperature. When standing, the artist was in the ‘stand at ease’ position, reflecting a less rigid aspect or someone who is perhaps off-duty. The performance was also a means to navigate a space that was once a bombing site, but in the current day disconnected from its past.

A finding of a map on a research visit to the Wansdworth Museum in London introduced the artist to the fact that 8 bombs had fallen within the Battersea Park. The memories of those bombings have been erased in time and the physical changes to the landscape meticulously renovated. **“Why is he here?”** is a literal reference to the immediate query that follows the appearance of someone unexpected.

To prepare for the part, Baptist procured authentic Army Combat Clothing from the British Military Surplus Stores in Essex, UK. These were clothes once used by a soldier in the British Army. He had a ‘crew-cut’ and had discussions with an ex-military officer to familiarise himself with the poise and body language of a soldier. He also consulted a theatre actor to overcome inhibitions associated with moving around in public dressed in camouflage.

The Army Combat clothing here acts as a catalyst in inspiring response, thought and participation. The nature of the camouflage is such that in a way it helps the artist to be anonymous; and on the other invites reaction and speculation.

To some, the artist’s appearance as a soldier (in a site with a physical memory of the War) was a masquerade, to others, an intrusion, and to yet more, a sight to jerk the memory. The recording of their thoughts was a way in which to link the past and present, and to communicate the experience of the activity to those who are indirectly connected to it by way of reading the random records of text.



Recording still



Recording stills

Eight Pauses, 2011-12

Installation with 8 digital prints on archival paper and video

Single print dimensions: L 10 X B 13.3 inches or L 25.4 X B 33.8 centimeters

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

Printer: Epson Stylus Pro 11880

Approximate installation dimensions: L 378.3 X B 60 X D 28.5 centimeters

Video running time: 5 minutes
21 seconds loop

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 installation 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 II 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 War I and II. 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 promotes 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. **Eight Pauses**, was developed during Baptist Coelho’s Artist-in-Residence, 2011-12 at the Delfina Foundation, London, which was in partnership with the Creative India Foundation, Mumbai, and in collaboration with Pump House Gallery, London.

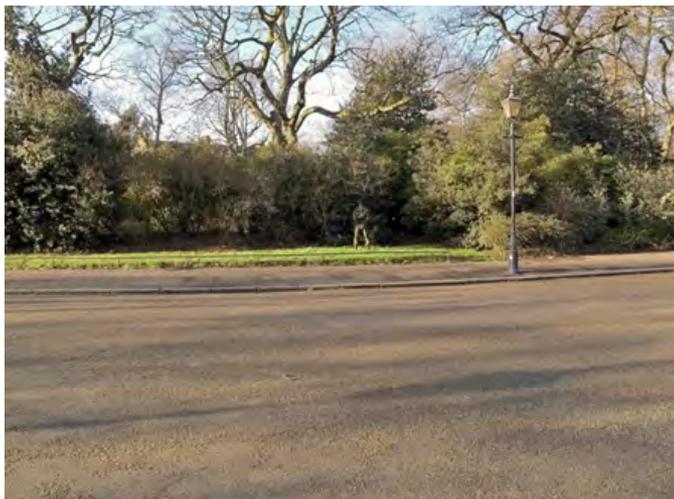
- Davide Allison



Installation view



Digital printsΩ



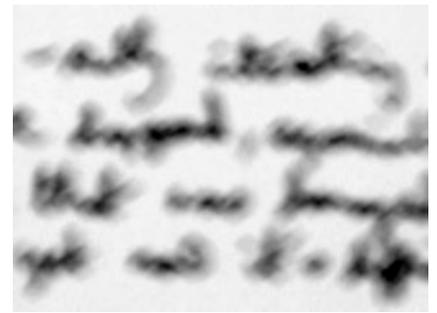
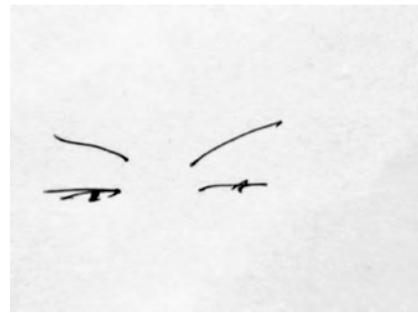
Digital prints



Installation view

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COLD.
 Bold, striking, brave,
 stupid?

DVD stills

Stand at ease, 2012

Installation with 1 photograph on archival paper and pair of leather boots

Print dimensions: L 24.1 X B 15.4 centimeters

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

Printer: Epson Stylus Pro 11880

Approximate installation dimensions:
L 50 X H 95 X D 35 centimeters

Stand at ease is an installation 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 installation 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 installation 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, 2011-12 at the Delfina Foundation, London, which was in partnership with the Creative India Foundation, Mumbai, and in collaboration with Pump House Gallery, London.

- *Davide Allison*



Installation view



Digital print, installation views & detail

“I thought I had forgotten about it...”,
2011-2012

Raster engraving on oak veneered
medium-density fibreboard (MDF) and
wooden table

Dimensions: L 183 x B 76 x H 77
centimeters

“I thought I had forgotten about it...”, juxtaposes official documentation of events with personal recollections of an individual. The oral history here is presented as etched text upon a wooden tabletop, a memoir of the time when the person had to hide under a table as a measure of safety against bombings. The work consists of a wooden table with raster engraving done on oak veneered MDF. Arranged along with the table are completed ‘Incident Report’ forms, documents with set templates that were filled in by wardens on the occurrence of a war disaster.

The work grew out of a meeting with an individual who had experienced World War II, and remembered and shared his traumatic experiences. Though the person remains anonymous, his memories form the basis of the work, engraved on wood in the template of an ‘incident report’ and taking the form of a wooden table, a direct reference to the act of sheltering under a table in the time of bombings, something the protagonist recalled vividly. The questioning of what is lost or forgotten and what is recorded from personal experiences continues in the artist work in “I thought I had forgotten about it...”.

In the process of researching various archives the artist came across ‘Incident Reports’ at the Wandsworth Heritage Service at the Battersea Library in London. These documents were filled by war-wardens who recorded in them, incidents as they happened. These incident reports were constructed on predetermined parameters, and therefore had to accommodate the specific details of diverse events of attacks, destruction, rescue or deaths within a similar format. They were in a sense, designed for regular use and to maintain a sense of objectivity in the reports.

In placing official templates of incident reports together with secondary records of personal memories, the artist was questioning and exploring the complexities of recording history, and the visible distinction that is sometimes seen between supposedly objective documentation and that which is subjective and combined with emotional and psychological memory. The authenticity of both is open to discussion, though commonly official reports are considered the greater truth because of being ‘officially’ authorized.



View

A.R.P./M.2.

Message Form for Use at Report Centres.

(For "IN" Messages. For the text of messages other than reports of Air Raid Damage only the "Remarks" space should be used.)

Date:—	Time at which reception of message was completed	Initials of Receiving Operator
4.2.41	04-51	A.H.
AIR RAID DAMAGE	Designation of Reporting Agent (e.g., Warden's Sector No. 72)	
Position of occurrence:—		
*Type of bombs.	H.E.	<u>Incendiary</u> Poison Gas
Casualties:—Approx. No. <u>NIL</u> Whether any trapped under wreckage		
Fire. If reported, write word "FIRE" <u>YES.</u>		
*Damage to Mains:—Water <u>NIL</u> Coal Gas Overhead Electric Cables Sewers		
Names of any roads blocked <u>NIL</u>		
Position of any unexploded bombs <u>NIL</u>		
Time of occurrence (approx.):— <u>04.27</u>		
Services already on the spot or coming:— <u>A.F.S.</u>		
Remarks:		
I. BOMBS, in BATTERSEA PARK, ALEXANDER AVENUE, I through Roof of 1 ALEXANDER AVENUE		
(Hole in roof. No appreciable damage)		
		Serial No. of Occurrence <u>780</u>

* Delete those NOT reported.

Incident form (original)

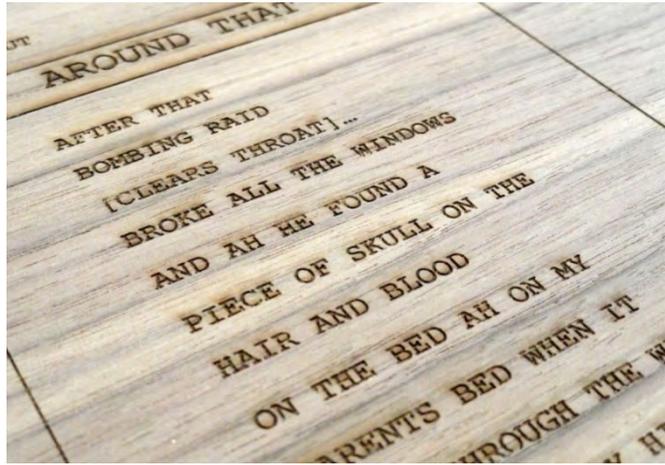
Absolute Terror That's Because You Feel There

KNOWER, 50

Was urm... I didn't know what was going on. When you're two you don't do you the adults and all they were absolutely terrified and screaming as

Well so that	Was dramatic but yeah... yeah... I suppose it's embarrassing	So... yeah... but it's erm you know...
I MEAN ER BECAUSE AS I say I have forgotten about, but it er it must have been there.		
Its till in my mind, terrible		
Isn't it. [blows his	Nose]...	Nasty dreams Once a long
Time ago er by er Treating them As though they were entertainment as I went		
Through a series of dreams, where I was being		
Chased by er monsters and er	Giant insects.	It was oh, must have been Before
When I was about something		
Between fifteen and twenty, I suppose		
And ah... I don't think so no well its		
Possible I suppose yeah... yeah... yeah... no... yeah...		
I don't think		
		So of it yeah... well this
Before they er they you know		

Detail



Details

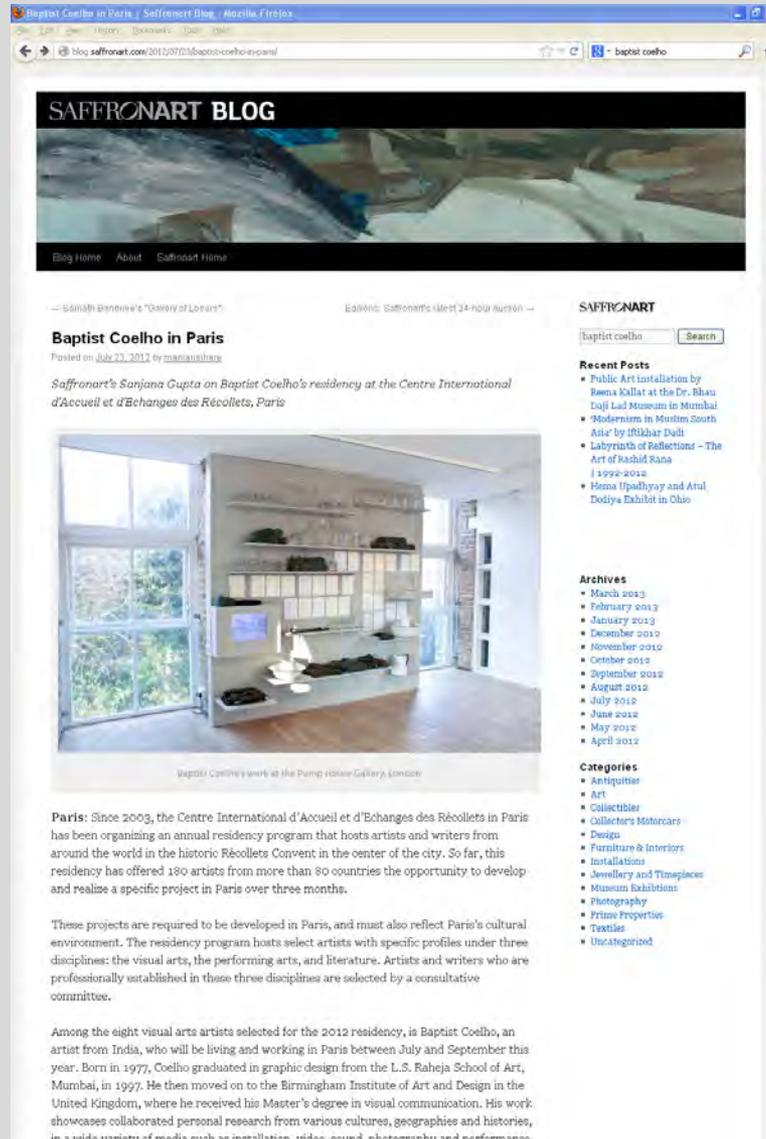
Press

Saffronart

Weekend Notes

e-flux

'Baptist Coelho in Paris' by Sanjana Gupta, Saffronart (India, 23 Jul 2012)



SAFFRONART BLOG

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— Sarah Benerie's "Dance of Lotus" — Edited: Saffronart's latest 24-hour auction —

Baptist Coelho in Paris

Posted on July 23, 2012 by mamanshah

Saffronart's Sanjana Gupta on Baptist Coelho's residency at the Centre International d'Accueil et d'Echanges des Récollets, Paris



Baptist Coelho's work at the Pump House Gallery, London

Paris: Since 2003, the Centre International d'Accueil et d'Echanges des Récollets in Paris has been organizing an annual residency program that hosts artists and writers from around the world in the historic Récollets Convent in the center of the city. So far, this residency has offered 180 artists from more than 80 countries the opportunity to develop and realize a specific project in Paris over three months.

These projects are required to be developed in Paris, and must also reflect Paris's cultural environment. The residency program hosts select artists with specific profiles under three disciplines: the visual arts, the performing arts, and literature. Artists and writers who are professionally established in these three disciplines are selected by a consultative committee.

Among the eight visual arts artists selected for the 2012 residency, is Baptist Coelho, an artist from India, who will be living and working in Paris between July and September this year. Born in 1977, Coelho graduated in graphic design from the L.S. Raheja School of Art, Mumbai, in 1997. He then moved on to the Birmingham Institute of Art and Design in the United Kingdom, where he received his Master's degree in visual communication. His work showcases collaborated personal research from various cultures, geographies and histories, in a wide variety of media such as installation, video, sound, photography and performance.

SAFFRONART

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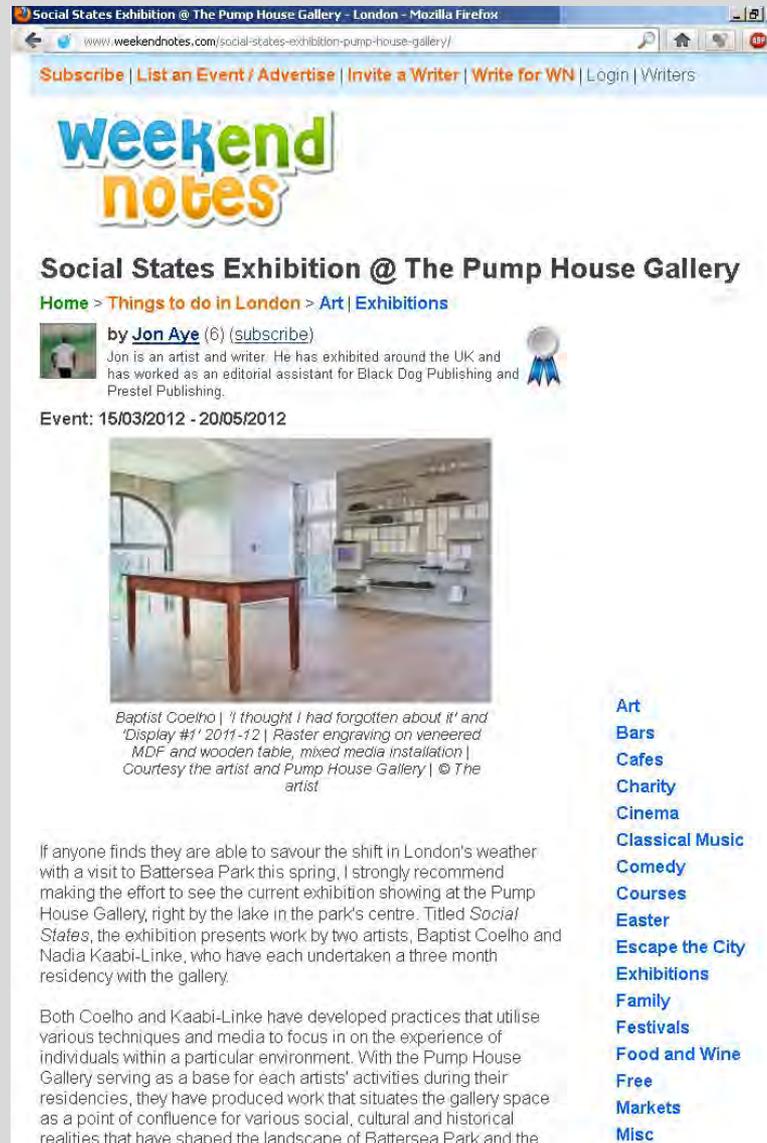
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PDF link: http://baptistcoelho.com/download_files/47_BCoelho_Saffronart_2012.pdf

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'Social States Exhibition @ The Pump House Gallery' by Jon Aye, Weekend Notes (UK, Apr 2012)



The screenshot shows a Mozilla Firefox browser window with the URL www.weekendnotes.com/social-states-exhibition-pump-house-gallery/. The page features the 'Weekend Notes' logo and navigation links: 'Subscribe', 'List an Event / Advertise', 'Invite a Writer', 'Write for WN', 'Login', and 'Writers'. The main heading is 'Social States Exhibition @ The Pump House Gallery'. Below it, a breadcrumb trail reads 'Home > Things to do in London > Art | Exhibitions'. The author is identified as 'Jon Aye (6) (subscribe)', with a bio stating he is an artist and writer who has exhibited around the UK and worked as an editorial assistant for Black Dog Publishing and Prestel Publishing. The event dates are '15/03/2012 - 20/05/2012'. A photograph shows a wooden table in a gallery space. The caption reads: 'Baptist Coelho | *'I thought I had forgotten about it' and 'Display #1' 2011-12 | Raster engraving on veneered MDF and wooden table, mixed media installation | Courtesy the artist and Pump House Gallery | © The artist*'. A sidebar on the right lists various categories: Art, Bars, Cafes, Charity, Cinema, Classical Music, Comedy, Courses, Easter, Escape the City, Exhibitions, Family, Festivals, Food and Wine, Free, Markets, and Misc. The main text includes a recommendation to visit Battersea Park and a paragraph about the artists' practices.

PDF link: http://baptistcoelho.com/download_files/45_BCoelho_WeekendNotes_2012.pdf

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'Social States', e-flux (USA, Mar 2016)

Social States at Pump House Gallery | e-flux - Mozilla Firefox

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Delfina Foundation



Top: Baptist Coelho, *Eight Pauses* 2011–12. Installation with 8 photographs on archival paper and video. Courtesy the artist and Pump House Gallery. Photo taken by Dan Well.
Bottom: Nadia Kaabi-Linke, *wordless*, 2012. Twenty-six glass panel installation (each panel 22.5 x 16.5 x 1 cm). Courtesy the artist, Green Cardamom and Pump House Gallery. Photo taken by Dan Well.

Delfina Foundation announces Social States at Pump House Gallery

Social States: Baptist Coelho and Nadia Kaabi-Linke
15 March–20 May 2012 (Wednesday–Sunday, 11–16)

Pump House Gallery
Bathnasa Park
London, SW11 4NU
www.delfinafoundation.com

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Delfina Foundation, in partnership with Pump House Gallery and The Casati India Foundation, are delighted to announce an exhibition of new works by resident artists Baptist Coelho and Nadia Kaabi-Linke.

Coelho (born and works in Mumbai, India) and Kaabi-Linke (born in Turana, born and works in Berlin) were awarded 12-week residencies at Delfina Foundation in London. During their residencies, Coelho and Kaabi-Linke investigated how we communicate individual and historic experiences of social conflict. The resulting sculptures and installations have been developed through close personal encounters with individual participants. Coelho's work engages in our perception of the military and events specific to World War II, whilst Kaabi-Linke explores the marks and scars of domestic abuse. Together, their works reflect a depth of engagement and exploration in translating complex issues. By delving into the psychology and the history of violence and trauma, *Social States* offers alternative forms of personal reconciliation.

Social States is curated in collaboration with George Unsworth with the generous support from The Creative India Foundation and Arts Council England.

About the artists

Baptist Coelho (b. 1977, India) frequently merges personal research with collaborations from various cultures, geographies and histories. His work begins to take the form of human-shaped media-landscapes which often contend with history, the environment, conflict, emotion and randomness. As part of his practice, Coelho incorporates installation, video, sound, photography, found objects, site-specific works and public art projects. He lives and works in Mumbai, India. Exhibitions include Grand Palais, Bern (2009), Project 88, Mumbai (2009), Contemporary Art Centre, Lithuania (2011–12), Gwangju Museum of Art, South Korea (2010) and Devi Art Foundation, India (2008).

Nadia Kaabi-Linke was born in 1978 in Tunis to a Ukrainian mother and Tunisian father. Her installations, objects and pictorial works are embedded in urban contexts, intertwined with memory and geographically and politically constructed identities. Kaabi-Linke is represented by Green Cardamom, London and Lavinie Shabibi Dubai. She held her first major solo show *Tatort* at Galerie Christian Hessep, Berlin in 2010. She has participated in international group exhibitions which include *Drawn from Life*, Green Cardamom (2009–10) and *Abuse! Hell Art Gallery*, Kentville, UK (2011), *Shi Sharjeh Biennial 2009*, *The Return of a Dove*, the first Day Arab, *wordless*, installation of exhibition of the 6th Venice

More from Delfina Foundation

Social States at Pump House Gallery
Delfina Foundation

14 Proper Nouns with Hassan Khan and Nida Ghouse
Delfina Foundation

PDF link: http://baptistcoelho.com/download_files/70_BCoelho_HansIndia_2015.pdf

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Exhibition Views



Artwork: **Eight Pauses**

Exhibition view



Artwork: "I thought I had forgotten about it..."

Exhibition view



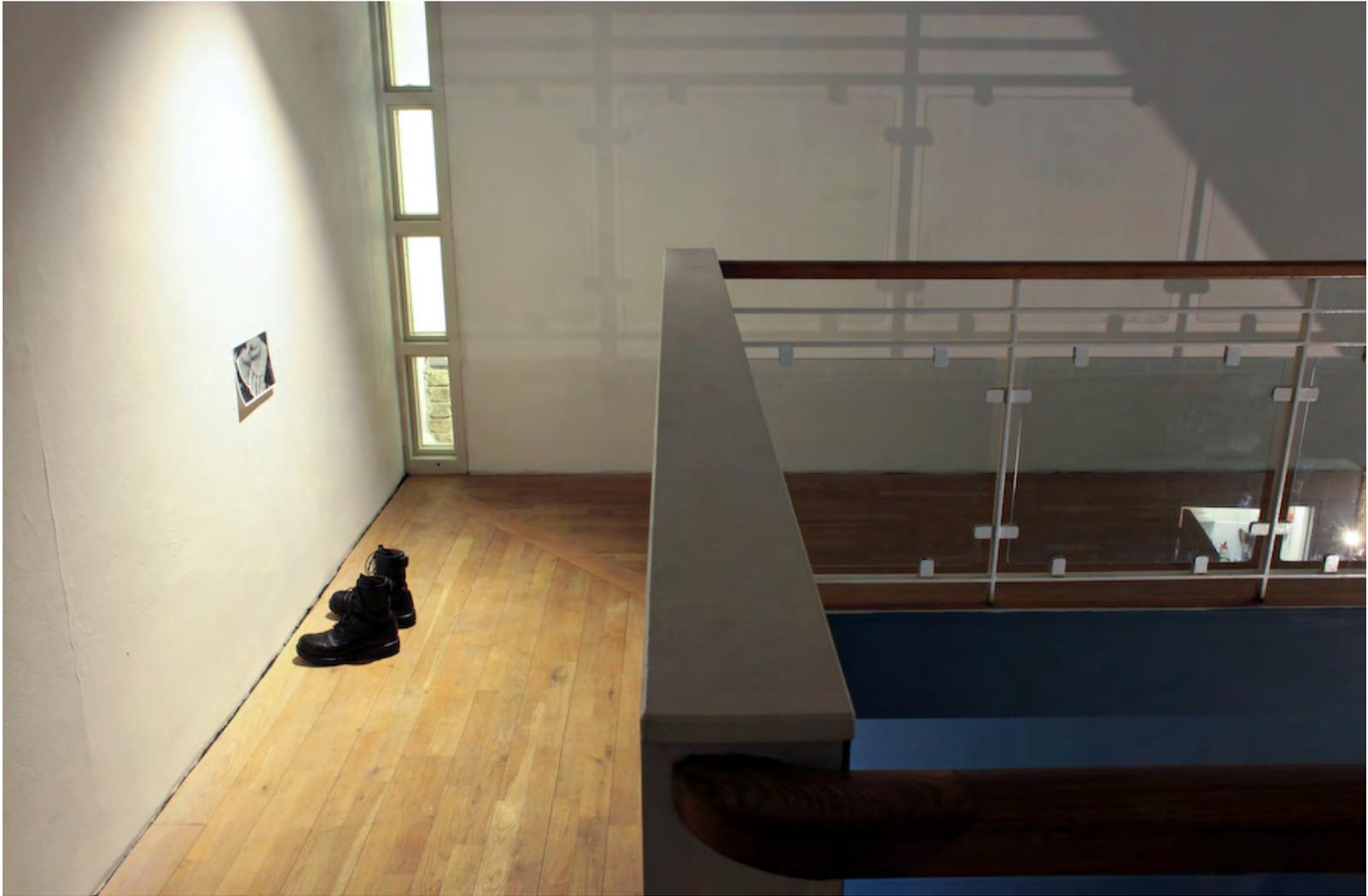
Artworks left to right: "I thought I had forgotten about it...", Display #1 (Battersea Park - London)

Exhibition view



Artwork: **Display #1 (Battersea Park - London)**

Exhibition view



Artwork: **Stand at ease**

Exhibition view



Nadia Kaabi-Linke

Exhibition view

Exhibition Catalogue (Selected Pages)

pumphousegallery

Exhibition Guide for:

Social States

Baptist Coelho & Nadia Kaabi-Linke

15 March - 20 May 2012

In Partnership with:

Delfina Foundation and Creative India Foundation

Cover

Selected pages PDF link: <http://baptistcoelho.com/fileupload/files/BCoelho-SocialSates-Catalogue-SelectedPages.pdf>

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For this exhibition **Social States**, Delfina Foundation and the Pump House Gallery, in partnership with The Creative India Foundation, invited two artists to London to develop new artworks. Although every artistic practice and every artwork aims to display a unique and original insight into society, they are always bound together through a shared commitment to achieve this result. In this sense understanding what is shared between artists can offer insights into their artwork whilst at the same time helping to recognise and reconcile the differences they expose.

Nadia Kaabi-Linke and Baptist Coelho arrived in London in October 2011. Both artists had been selected for residencies of three months with Delfina Foundation based upon having established artistic practices that can be described as socially engaged, or participatory. The artists displayed an exceptional history of making artworks in response to their surroundings, engaging the public in the processes of making their artwork as well as creating physical relationships with the public through their use of specific locations and the methods of their artwork's exhibition. The works made by each artist exhibited here at the Pump House Gallery can be observed in a variety of different ways. From the perspective of the shared experiences of the artists, or the shared situations of the gallery space and Delfina Foundation; to the different forms of social engagement both artist has explored with the public, and the alternative experiences, journeys and collaborations each artist has generated in creating their artwork. What has transpired over this period of time has been a continuous arrangement of identifying social conflicts, interactions and resolutions. Amongst the

wide variety of differing responses Coelho's and Kaabi-Linke's artwork will undoubtedly generate there is also an opportunity to recognise the shared social situations that define our relationships with society and how it is portrayed historically.

The title of the exhibition is therefore one that deliberately sits open to interpretation. **Social States** can imply a personal, individual and psychological relationship. It can be associated with the many different states a single individual can occupy, historically, mentally, physically. It also alludes to forms of state apparatus, forms of governance and ideology. The large all encompassing systems and institutions of which we are a part, that define our social consciousness, and with which we can take issue, struggle against and overturn. The social state of the artist is exceptional in how it can collaborate with groups and individuals to reinterpret deeply personal experiences, whilst challenging the imposed systems and methods of their interpretation. Throughout this exhibition both Baptist Coelho and Nadia Kaabi-Linke continuously move us from personal perceptions or experiences to the contradictions and antagonisms of a larger societal and historical situation. **Baptist Coelho** has achieved this through an exploration of the public's perception of the military, the soldier, and the recording of historical events. Coelho has utilised performative actions at specific sites in Battersea Park to explore the individual conditions of being a soldier whilst at the same time exploring the conditions that surround a soldier's loss of autonomy and their perception as a representation of state ideology, security and force. **Nadia Kaabi-Linke**, during her time in residency with the Delfina

Foundation, has collaborated with people who have experienced domestic violence. Working intimately and sensitively with their individual experiences, Kaabi-Linke's artwork presents a collective societal failure; a deep, socially complex, and often imperceptible, form of conflict. Both artists make work that confronts the psychology of experience, of violence and of reconciliation and healing over time. In doing so these artworks move us between different interpretations of varied and overlapping social states. Between the public and the individual, between personal relationships and their rendering in history.



Baptist Coelho, *Stand at ease*, 2011-12,
detail of installation consisting of photograph and leather boots

On the ground floor of the Pump House Gallery **Baptist Coelho** has installed the artwork ***Eight Pauses***. Comprising of eight photographs

and a video, *Eight Pauses* is the outcome of a series of performative actions Coelho conducted in Battersea Park. Coelho began researching the history of Battersea Park at the start of his residency at Delfina Foundation, with the generous support of The Creative India Foundation, and soon began to explore the park's historical significance during the Second World War. *Eight Pauses*, as well as Coelho's other artworks produced during his residency, continue his interest in the nature and identity of the soldier. This theme has been prevalent in Coelho's practice since his 2009 project *You can't afford to have emotions out there...* conducted in the area of the Siachen Glacier in India, one of the most remote battlegrounds in the world. For *Eight Pauses* Coelho worked in the locality of the Pump House Gallery to locate the sites where bombs fell during the war. Dressed in military uniform, and camouflaged amid the greenery of Battersea Park, Coelho is seen in the "Stand at Ease" pose at each of these sites. Passers-by who spotted him were encouraged to record their thoughts upon witnessing his presence in the park. Displaying both the written thoughts of passers-by alongside photo-documentation of himself in the park Coelho introduces unique perceptions of the soldier, drawing out the contradictions that occur in their identification. Both familiar, offering security, and often invisible to the public, the soldier is also at the same time impersonal and indicative of massive potential force and violence. Coelho creates an alternative historical connection to these sites of extreme violence and destruction. By tying together these once random locations *Eight Pauses* offers a moment to contemplate the contradictions that surround the presence of a soldier and poses questions concerning the apparent randomness of military events and their

historical representation.

Alternative portrayals of the soldier and the history of violent military events are visible throughout Coelho's works and installations over three floors of the Pump House Gallery. On the top floor of the gallery sits the lone artwork, *Stand at ease* whilst on the first floor two of Coelho's artworks have been installed. **Display #1 (Battersea Park, London)**, the outcome of another series of performative actions, and ***I thought I had forgotten about it...***, the performative actions that comprise *Display #1 (Battersea Park, London)* took place inside the Pump House Gallery. Visitors were invited into a quiet, private environment where Coelho, again dressed as a soldier, and impersonating a soldier's movements, would wash the feet of each visitor. Alongside the objects and ephemera associated with the washing process, such as the water, the towels, the enamel basin and the soap, visitors were invited to write their thoughts as he was washing their feet. Displayed here and mimicking a form of museological display, the combination of objects and media create a historical assortment of different types of information. Full of conflicting personal responses from each of the participants the scenario created by Coelho's performative actions questions the methods and processes through which individual stories and artefacts from historical events are interpreted and presented. The monitor shows a video of swirling water filled with the motion of the soap and the dirt & grime collected by the process of washing people's feet. The apparently random movements of the dirt refers again to the process of historical recollection and its continual disruption and disturbance over time.

This questioning of what is lost or forgotten and what is recorded from personal experiences continues in the artwork *I thought I had forgotten about it...* In discussing and researching the history of London's bombing during the Second World War one specific individual from the Battersea area spoke to Coelho about how he came to terms with the memory of a highly traumatic experience. As a young child the man recalls hiding underneath a table as bombs fell and struck the neighbouring buildings of his family home. The personal memories, the story of the violence and the random fortune of survival, are in stark contrast to the efficient and bureaucratic method of documenting the bombings, as seen in the incident report forms written at the time these events took place. Four of these forms have been kindly loaned to the artist for display in the exhibition and Coelho has applied their style and format to the table-top of the artwork he has created. Using words and sentences on its surface Coelho presents an extract from the traumatic story that was recalled to him. Coelho merges these widely differing formats used to document history, and utilises the object of the memory, the table, to again shift the past into new forms of recollection and recording.

Nadia Kaabi-Linke worked during her residency in London, with the support of Delfina Foundation and Wandsworth Council, to meet and collaborate with victims of domestic violence. Kaabi-Linke's artwork ***Impunities*** is an ongoing, international art project, an expanding project, with installations of an archive created from her meeting with people from different countries and cities around the world. This installation at the Pump House Gallery forms the first chapter of the

another enters into view. The combined effect is one that highlights the ongoing struggle to address a form of violence that is both difficult to detect and difficult to offer justice and reconciliation to the victims. In society it is often the case that only one surface at a time is visible, a facade that obscures and hides from view the multiple layers and complexities that both comprise its appearance and present it as reality. By reducing these complexities and filtering the information being communicated Kaabi-Linke's archive generates a unified, clear and transparent surface on which to present the most complex social events and experiences. In this state the broader and more profound issues are able to be addressed. In the case of *Impunities* it becomes clear that domestic violence is a global issue, affecting every society and every culture.

The artworks in **Social States** offer a broad platform on which to consider and contemplate individual events and actions. Both artists share social and political inclinations through the manner in which they engage in close interpersonal research and collaborations. As a consequence the artworks made engage psychologically with the unique history of events and provide an identity and a face for their effective representation. In the case of Baptist Coelho this process can be summed up by his artwork *Stand at ease*. Alone at the top of the gallery the artwork presents Coelho's own personal efforts taken to understand the conditions of being a soldier, to the extent of training with former military personnel to best attain an accurate representation of a soldier's movements and physical attitude. Harder to represent through movement and physicality is the anonymous and personal characteristics and identities of each and every individual

soldier. Coelho's understated photograph, placed above a pair of boots that face into the wall, capture this struggle in representation between a person, a soldier and the state. A similar conflict underpins Nadia Kaabi-Linke's *Impunities* in presenting both individual acts of violence whilst demonstrating the hidden societal problems in attaining any justice. In numbering each pane in the installation, the passing of time, both through the continued failure to attain justice and in the reparative processes of healing, creates a latent archive of crimes. By archiving these crimes Kaabi-Linke makes visible the conflicts created by these events and the difficulties in achieving a form of resolution.

Text by George Unsworth, who assisted the artists in realising their exhibition.

ARTWORKS

Ground floor:

Baptist Coelho
Eight Pauses

2011-12

Installation with 8 photographs on archival paper and video

Single print dimensions: L 25.4 X B 33.8 centimeters

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

Printer: Epson Stylus Pro 11880

Approximate installation dimensions: L 378.3 X B 60 X D 28.5 centimeters

Video running time: 05 minutes 21 seconds loop

First floor:

I thought I had forgotten about it...

2011-2012

Raster engraving on veneered MDF and wooden table

Dimensions: L 183 x B 76 X H 77 centimeters

"Why am I here?"

“Why am I here?”

Interactive workshop with 06 individuals at
Pump House Gallery, London, UK, 2012

Camouflage is a method of concealment that allows an otherwise noticeable animal, soldier, or object, to become invisible by blending with the surrounding environment. **“Why am I here?”**, is an interactive workshop that explores an alternative process of camouflage. During this workshop, a two-dimensional background was developed to conceal the participant. Each person used a photograph of themselves to create an environment that camouflaged them. This workshop was developed from Coelho’s installation entitled, **Eight Pauses**, 2012, which consisted of eight photographs and a video. **“Why am I here?”**, was first initiated during Baptist Coelho’s Artist-in-Residence, 2011-12 at the Delfina Foundation, London, which was in partnership with the Creative India Foundation, Mumbai, and in collaboration with Pump House Gallery, London.

- Davide Allison



Participants developing their artworks



Participants developing their artworks



Participant



Participant's artwork



Participant



Participant's artwork

Exhibition Walkthrough



Exhibition walkthrough



Exhibition walkthrough

Exhibition Preview



Exhibition preview



Exhibition preview

About

Baptist Coelho

Delfina Foundation

Creative India Foundation

Pump House Gallery

Baptist Coelho

Baptist Coelho received his Masters of Arts from Birmingham Institute of Art & Design - BIAD, UK (2006). He was awarded the 'Sovereign Asian Art Prize' (2016) by The Sovereign Art Foundation, Hong Kong; 'Façade Video Award' (2011) by Art Today Association, Plovdiv-Bulgaria; 'Promising Artist Award' (2007) by Art India & India Habitat Centre, Delhi-India and 'Johnson Prize Fund' (2006) by BIAD, UK. Solo Exhibitions include, Goethe-Zentrum, Hyderabad-India (2015); Project 88, Mumbai-India (2015); Ladakh Arts and Media Organization in Leh-India (2015); Pump House Gallery, London-UK (2012); Grand Palais, Bern-Switzerland (2009); Project 88, Mumbai-India (2009); Visual Arts Gallery, Delhi-India (2009) and BIAD, UK (2006). He has exhibited internationally in museums, galleries and film screenings. Coelho has participated in various artist residencies; as well as conducted workshops, artist talks and panel discussions in Asia, UAE, Europe and South Africa. The artist lives and works in Mumbai, India. www.baptistcoelho.com

Delfina Foundation

Delfina Foundation is an independent, non-profit foundation dedicated to facilitating artistic exchange and developing creative practice through residencies, partnerships and public programming. Founded in 2007, we promote artistic exchange and experimentation. We create opportunities for emerging and established artists, curators and writers to reflect on what they do, position their practice within relevant global discourse, create career-defining research and commissions, and network with colleagues. In January 2014, Delfina Foundation expanded into an adjacent building at 31 Catherine Place in central London, becoming London's largest provider of international residencies. Delfina Foundation is a non-political and non-grant-making foundation. <http://delfinafoundation.com>

Creative India Foundation

The Creative India Foundation was founded in August 2010 to promote awareness of Indian art and culture and enhance its appreciation throughout the world. As its first initiative, The Creative India Foundation has undertaken the task of enhancing the presence of Indian sculptors globally. Although India has one of the world's oldest sculptural traditions, opportunities for contemporary public display and exhibitions of outdoor sculpture are limited. The Creative India Foundation has been creating opportunities for Indian sculptors to explore and push their creative horizons internationally as part of residency programs, exhibitions, and sculpture festivals.

Pump House Gallery

Pump House Gallery, situated beside a lake in Battersea Park, provides a welcoming space for audiences to see, participate and engage in contemporary art. Supporting high quality artistic activity that provides audiences with different perspectives on how, where and why we live the way we do is at the heart of Pump House Gallery's programme. Presenting work both in the gallery and off site, Pump House Gallery provides its audiences with a range of experiences and activities that unpack challenging, thought-provoking, contemporary issues. Pump House Gallery is managed by Enable Leisure & Culture on behalf of Wandsworth Council.

<http://pumphousegallery.org.uk>

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