An aerial photograph of a circular stone fortification, possibly a bunker or a small town, built on a hillside. The fortification is made of light-colored stone blocks and has a central structure that looks like a small building or a well. The surrounding area is covered in dense green vegetation. The overall tone is sepia or muted green.

AN EXHIBITION ON THE EVERYDAY OF WAR

TRACES OF WAR
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Jananne Al-Ani | Baptist Coelho | Shaun Gladwell

Curated and Edited by
Cécile Bourne-Farrell and Vivienne Jabri

Traces of War,
An Exhibition, 2016

Artists:
Jananne Al-Ani
Baptist Coelho
Shaun Gladwell

Curators:
Cécile Bourne-Farrell and Vivienne Jabri

Inigo Rooms, Somerset House East,
King's College London

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Traces of War,
An Exhibition, 2016

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Contents

Acknowledgements	3
Essay 1: ‘Traces of War: An Exhibition on the Everyday of War’, <i>Cécile Bourne-Farrell and Vivienne Jabri</i>	6
Essay 2: ‘The Aerial View in Jananne Al-Ani’s Work’, <i>Vivienne Jabri</i>	13
Interview: Cécile Bourne-Farrell and Jananne Al-Ani	18
Images	25
Essay 3: ‘ <i>Con razón o sin ella</i> : Baptist Coelho and aesthetic adventure in violence’, <i>Pablo de Orellana</i>	41
Essay 4: ‘ Who are you, and what are you doing here?: Intersubjectivity and the Phantom Subjective Image in Shaun Gladwell’s war art works’, <i>Kit Messham-Muir</i>	47
Biographies: Artists, Curators and Authors	54
Legends: Artworks	57
About: The Department of War Studies and Cultural Programming at King’s College London	60

Traces of War, An Exhibition on the Everyday of War *Cécile Bourne-Farrell and Vivienne Jabri*

Traces of War was born out of a conversation between us, Cécile Bourne-Farrell, an independent curator, and Vivienne Jabri, Professor of International Politics in the Department of War Studies at King's College London, relating the world of contemporary art and research on war and conflict. Core to the conversation was the idea that the resources of both worlds could work together to reveal the quotidian aspect of war in all its deep-rootedness in the human condition.

The concept of 'traces' is much used in relation to war, and most predominantly in the contexts of trauma and memory (see, for example, Sweet, 1990; Winter, 1995; Igarashi, 2000; Jabri, 2007 and 2013; Yosef, 2011; and Butcher, 2013) and landscapes (see, for example, Hauser, 2007; Hesse, 2014). There are also travel sites that enable visitors to trace their memories of conflict and war (see for example, www.traces.org; or TracesOfWar.com, the latter enabling applicants to 'plan your own battlefield tour along WW1 and WW2 museums, monuments, cemeteries and other sites of interest in and outside Europe'). Jacques Derrida (1976) uses the concept of 'trace' in relation to his method of deconstruction to invoke an absent presence in the relationship between 'writing' and 'speech'.

Our exhibition traces the ways in which war leaves its imprint, variously on bodies, memories that are shared generation after generation, landscapes that reveal layer upon layer of sedimented wars and the memories that persist. Such imprints might be thought of as traces, and these have a tendency to re-emerge, revealing an unforgotten

past, of wars, occupations, the movement of populations, and those smaller signs of lives disrupted, household objects left behind or photographs unearthed to tell their own stories. We carry history with us, in traces of memory that emerge every now and then, usually unexpectedly, to disrupt and interrupt our everyday. The injuries that war inflicts are somehow captured by these traces so that there can never be a wiping out of history or of culpability. Even language carries with it the imprint of war when words are limited to commands or when they intend to injure and demean.

Art in all its forms has always responded to the all too human condition of war; one could say leaving their traces upon histories and narrations of war. Our exhibition reimagines war beyond its exceptionality, locating it in spaces where it would be least expected. At the same time, the art works reveal the sheer power of the everyday, as life itself in its most ordinary makes its presence felt in the most dangerous locations of war.

Artists from Goya to Dix variously and differently reveal the horrors of war and its imprint upon the body and the body politic, as if we might easily contrast the peace of the everyday with the destructive exceptionalism of war. However, the everyday also has a capacity to make its imprint on war, and this is shown most strongly in, for example, Mona Hatoum's steel installation, *Grater Divide* (2002), where an everyday object, such as a kitchen utensil, acquires a menacing, frightening presence. Powerful renditions of war and its impact also emerge from war photographers; Robert Capa, Gerda Taro, Don McCullin, to name but a few. All make a contribution to our understanding of war, how they interpret the particular event, and how the viewer, or indeed the witness, interprets. There is an active process of construction involved on both sides.

Images of war pervade our public spaces, from national monuments that glorify the past to contemporary media representations of conflicts to exhibitions in gallery spaces and museums that seek to capture art's contribution to the visual rendition of war. The paradox in this all-pervasive presence is that war is perceived as being at some distance removed from the everyday and the routine, the peace of a civic order within as compared to the dangerous world outside. Such easy dichotomies; the inside and outside, the domestic and the international, and the self and other, are at once challenged and paradoxically reinforced when war is brought into the gallery and museum space. War remains a distant occurrence, one that afflicts other disorderly societies, but we can nevertheless experience its effects, be reminded of its place in the history of western modernity.

War is never an isolated occurrence, simply a continuation of policy through other means, as perhaps the most quoted theorist of war, Clausewitz, would have it. The

temporality of war might, according to this understanding, be defined in terms of exceptionality, its devastations confined and limited in time so that there can be another future, a moment to come that we might distinguish. H.G. Wells referred to the First World War as the 'war to end all wars' and the war artist Paul Nash titles one of his works, 'We are making a new world'. Such teleological understandings permeate western liberal political thought, represented by Enlightenment philosophers like Immanuel Kant, whose 'Perpetual Peace' assumes a human capacity to move beyond war, to design structures of governance that render war obsolete. For Kant and his contemporaries, this idea of a moving beyond war was conceived in the framework of a philosophy of history, a civilizational discourse that would render war rationally undesirable, a choice for tyrants and not for republics based on rights (see for example, Doyle, 1997; and cf Jabri, 2007).

Seen from the vantage point of the colonized, this narrative is exposed for the historic violence that it unleashed against the world beyond Europe. Far from the extraction of war from the terrain of a civic order, that very order seemed to have been possible through the violent dispossession of others, the mobilization of a newly realized industrial base for a war machine that held the world in its reach. The model of violence perpetrated against the colonized could only be brought home if perfected and institutionalized, hidden from view. Fanon (1967) reminds us of the violence of colonialism and empire, its permeation not just directed against the corporeality and psychology of the colonized, but in the very landscapes and cityscapes of locations occupied. Crucially in Fanon, we witness the phenomenology of violence, its penetration of the everyday and the routine of experience, in a racialised language directed at Europe's 'other' (Jabri, 2013).

Just as war leaves its imprint on the body and the body politic so too does empire, and the proximity of both in contemporary lived experience is exposed in the art works presented in the exhibition, *Traces of War*. The concept of 'exposure' suggests an 'uncovering' or a 'revealing' of something hidden from view, the traces or the remainders of war and its violence, variously on bodies, language, the comportment of returning and injured soldiers, memories that persist, landscapes and monuments, cityscapes the design of which can only be products of violent exclusions, texts that testify to unfathomable atrocity. From the 'surgical strikes' of the first Gulf War to the 'shock and awe' tactics of the second, the prevailing discourse was of a victimless war, a war that, to use Baudrillard (1995), 'did not take place'.

We see exposure in the work of Iraqi-born artist Jananne Al-Ani, in her series of photographs and video installations, *Shadow Sites I and II*, made in the Middle East, and her new work produced for *Traces of War, Black Powder Peninsular*. Using aerial photography and film made possible through the use of drones and helicopters

flying over the Kent landscape, we see revealed the ruined remains of a gun powder factory and those of what used to be the Anglo-Iranian oil company, all in the midst of an everyday landscape of farms and sewageworks. The machinery and economy of empire and its violent dispossessions is here brought home to its origins, in the traces left behind on an all-telling landscape. In making use of a technology historically used in drawing the topography of landscapes, in surveillance operations, and in aerial bombing, Al-Ani's *Aesthetics of Disappearance: A Land Without People* exposes discourses and practices that rendered and continue to render territories peopleless, devoid of history and therefore subjectivity. The archaeology that Al-Ani enacts takes us to a place wherein formations of empire and war are mutually present and mutually reinforcing. Al-Ani's method is, through an innovative and creative editing of her aerial views, enacting literally a 'boring' or 'drilling' into the ground to reveal its histories and traces. The viewer experiences the density of the work, of time and space compressed, histories connected, from the Kentish landscape to the Middle East.

Absence and presence, distance and proximity, the co-presence of past and present, are all elements of a distorted temporality and spatiality that is the hallmark of war conceived in its everydayness. To capture the distortions of time and space in relation to war is a conceptual and methodological challenge in that the assumed distinctions and boundaries are no longer un-problematically present. The concept of the 'trace' or 'traces' in the plural suggests an objective material presence that can be revealed, or exposed. At the same time, the concept is suggestive of a profound absence, of lives lived, uninjured bodies and minds, uninterrupted relationships and communities. There is a negativity to the concept suggestive, to borrow from Theodor Adorno (1998), the uncapturable excess that nevertheless allows us, through the works exhibited, to engage with absence and presence at one and the same time.

Just as research on the everyday aspect of war has to be interdisciplinary so too the exhibition reveals the multiple means by which the artists bring their methods to the gallery space. The position of the artist as a researcher is evident in Jananne Al-Ani, Baptist Coelho, and Shaun Gladwell in the sense that their methodologies are based on a certain sense of investigation. In the case of Shaun Gladwell, it is based on his fascination with and deconstructive use of technology. This performative tension is apparent in one of his works, *Double Viewfinder*, where the object on view is both the human subject and the technology that seeks to capture the soldiers' lived experience in zones of war. In Gladwell, war's imprint emerges too in the hidden spaces of the mind. In *AR 15 Field Strip*, the viewer is not only immersed into the private, claustrophobic, darkened space of a veteran, but views the rituals of memory, trauma, and efforts at a healing process

Mumbai-based artist, Baptist Coelho, Leverhulme Artist in Residence in the Department of War Studies at King's College London, reveals the shadows and traces of war in language, on bodies, on objects and landscapes. Once again we see the proximity of war and empire in the context of the 2003 Iraq war revealed in his installation *Blueys*. The microcosm of power in the context of late modern modes of colonial warfare is contained in the 'language card', distributed by the Pentagon to invading troops on the ground to enable what came to be known as 'human-centred warfare'. Communications with the population were seen to be crucial for an occupation force that had destroyed the entirety of Iraq's infrastructure. Close scrutiny of the words and phrases included on the language card and their translation into Arabic and phonetics reveals their command structure, the instrumentality of war. It is as if the materiality of the language card contains within it the sovereign power that determines the distribution of bodies, their movement, and comportment at checkpoints designed to control the population. For Michel Foucault, late modern wars target populations; sovereign power enacted in the space of governmentality (see, Foucault, 1978; and cf, Butler, 2004; Jabri, 2007). Yet those 'governed' through war are also the invaders, and we see juxtaposed in this installation the private language of emotional exchanges between a father sent to the warfront and his family 'back home'.

What narratives are told, the interpretations brought and revealed, the intertextual spaces created through these works are complex dynamics that above all involve articulations of subjectivity. From the moment Jananne left Iraq with her family in 1980, her work has been influenced by that country's experience of war and its representations in the western media. Where these simplify and dehistoricise, enacting what Al-Ani sees as the negation of the land and its peoples, Al-Ani reveals the deep history of these wars and their origins. She also positions herself within the everyday of her life in the UK, where she discovers the connections to the historic wars of intervention only an hour's drive from central London.

In previous works focusing on the military Baptist Coelho captures the 'accessories', the material expressions of war, conflict and violence. He employs the use of residual material such as found objects to engage the viewer into the narrative, providing interactive space to reflect on their own surroundings and predicaments. He incorporates various media such as installation, video, photography, performance, found objects, site-specific work and public-art projects. Exploring these stories and ideas from various geographical backgrounds over the last six years it has become apparent that the materials of the everyday permeate and somehow transform the temporality of war. The detail of bodies, fabrics, objects, are here connected with the lives of early explorers and their narratives of survival. Much like historical writings on the experience of soldiers in the trenches, Coelho reveals his own compassion and

connection to the lives he portrays here.

Coelho's subject may be defined as 'anti-heroic', engaging with the lived experience of the soldier and the conditions of lives lived in remote places. *Mountain Lassitude* is an installation of photographs, books, texts, objects and video, capturing narratives from past and present. The space of the vitrine is itself somehow deconstructed so that its contents spill over onto the ground just as we might imagine the soldier's rucksack spilling its contents on the surrounding snow. Coelho's attention to the microcosm of detail presents him not simply as a 'storyteller', but one who can capture the individual narrative of the injured soldier with the spectre of the state and its symbolism. Baptist Coelho's critical intervention in *Mountain Lassitude* is particularly seen in his evocation of Ghandi's spinning wheel, the Chakhra, through a line drawing of the soldier's missing fingers over-laid with the ever present gauze. Ultimately, it is the gauze and its fragments that contain the trace of war, but so too does the soldier's body, and the imprint of the medal the state confers to its injured heroes.

Shaun Gladwell's installation, *Mark Gladwell Vietnam 1967/Shaun Gladwell Afghanistan 2009*, captures the background influences he draws upon in his work. Coming from a family of soldiers, Shaun Gladwell himself chose a different path, yet finds himself again in a zone of war, but as the designated official war artist in Afghanistan. Two different contexts, but the juxtaposing of the father-son relationship with the continuities of empire are displayed in parallel form in the shared space of the vitrine. Yet the personal is also here, the lived experience of soldiers grappling with the everyday and its routines in the midst of exceptional spaces. It is the transcendence of time and context that is so telling here; the photographs of the father seem to have a remarkable resemblance to those of the son.

The works included in this exhibition are not records of war nor are they direct representations of war's imprint on the everyday. To capture the traces that war leaves in the everyday in the form of a photograph or a video installation will always involve both interpretation and construction, and it is the distance between the so-called 'real' and its rendition in the gallery space that allows for the criticality of the works and their interpretative potentialities. Articulations of subjectivity on the part of the artist are reflected not just in the content of the work but the form that the work takes. Far from being a dualism, form and content come to be mutually constitutive, generative of a particular rendering of a body photographed, movement filmed, words on a page captured, or a landscape the violent topography of which is only revealed through the aerial view shaped and reshaped.

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▲ Entrance to the exhibition, Somerset House East, King's College London

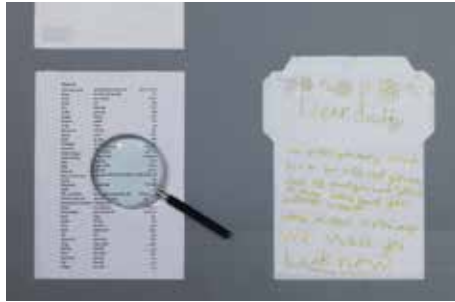
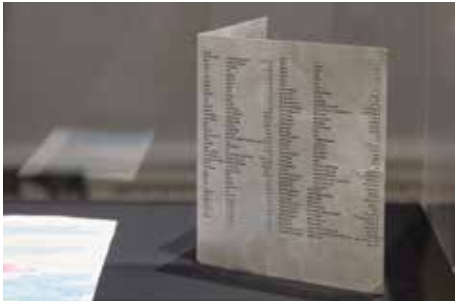


Baptist Coelho



▲ *Mountain Lassitude*, (Installation details)

◀ *Nowhere but here*, (detail)



▲ *Blueys*, (Installation details)



▲ *"Altitude Sickness, Frostbite, Chilblains, Arterial Hypertension, Deep Vein Thrombosis, Snow-blindness, Hypothermia, High Altitude Pulmonary Oedema, High Altitude Cerebral Oedema..."*; (Digital print)

▲ *"Beneath it all... I am human..."*; (DVD stills)



▲ *Attempts to contain*, (Exhibition view)

Con razón o sin ella: Baptist Coelho and aesthetic adventures in violence

Pablo de Orellana

What does an enemy look like? *Con razón o sin ella* ('With or without reason') is the second of Goya's *Disasters of War* etchings. It depicts the indiscriminate killing of civilians by uniformed soldiers and is a perfect example of how art can effortlessly retrieve the aesthetics and subjectivity of violence. Two centuries after Goya, *Traces of War* demonstrates that art has an ever more vital role to play in understanding conflict. Through aesthetic interplay and experimentation, art can retrieve how difference is built, revealing the finer detail behind the drama of how politics can separate two brothers and make them enemies. Aesthetic manifestations of violence are crucial in the constitution of political subjectivity, yet remain a challenge for analysis.

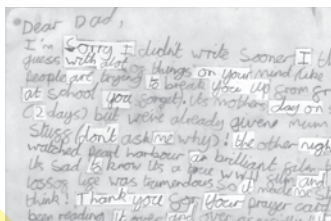
Conflict does not only find expression in moments of emergency, conflict and battle, but also in the mundane, daily and routine. The destruction of ancient monuments such as the Buddhas of Bamiyan is an example of the aesthetic imposition of a specific subjectivity upon older narratives - the aesthetic demonstration of violence and power. Art has a striking capacity to retrieve and explore essential subjects in politics. Such subjects, like the image of the human body, can otherwise remain abstracted from technological, strategic and scientific conceptualisations of war that cannot account for its aesthetic disciplining. It is high time that we scholars of International Relations admit

that we lack the tools to analyse some of the more fluid and subjective expressions of politics, particularly words and images. The solution advocated by an increasing body of theorists and analysts of international affairs involves finding common cause with those experienced in analysing the power of words and images in the arts.

Art allows for exceptional insights into the world of political violence. This short intervention looks at how, as demonstrated in *Traces of War* and the work of Baptist Coelho in particular, art delivers two vital insights into the subjectivity of violence, insights of great intellectual and scholarly relevance. Firstly, I explore how art can retrieve and isolate specific conditions of violence. In other words, how art can isolate from otherwise normalised contexts the ideational items and dynamics vital to produce the subjectivity necessary for violence. Secondly, I look at how the works in this exhibition operate an archaeology of violence that retrieves the means by which images participate in constituting the subjectivity of violence. Art can crack open that subjectivity, showing how it operates to constitute violence, identity, space, and time.

Retrieving and evidencing conditions of violence

When considering the ideational and aesthetic adventures that turn a man into soldier, a father into the enemy, into the 'Other', one piece stands out in particular. *Blueys*, 2016, uses aesthetic tools to retrieve and document a practice of identity violence that is otherwise deeply hidden in the chaos of a myriad other practices of war. The installation consists of an English-Arabic vocabulary card issued to British soldiers in Iraq, a video and a set of letters exchanged between a British soldier and his family - the letters sent home by frontline soldiers are colloquially known as 'blueys' because of their colour. The video depicts a version of the Language Card where English words commonly used by the British family in their letters are listed alongside their Arabic translation. The audio features desert sounds only interrupted by military radio signals, the sound of a pen on paper and a keyboard. In the installation Baptist Coelho covers the blueys with 'veils' that, through cut-outs, only allow the viewer to read words



Blueys, (Details)

General		مسافر الأجنبي
American Camp	moo-askar al amree-can	مسافر الأمريكان
Boots	boe-dha' [or] jezabah	حذاء
Camp	moo-askar	مسافر
Child	sift	مخاض
City	madenna	مدينة
Coffee	qah-wah	قهوة
Danger	Khatar	خطر
Daytime	nahaar	نهار
A day	yoom	يوم
Excuse me	'af-wan	عذرا
Family	a-hill	عائلة
Food	ta'-nam	طعام
Good/Bad	Jay'id / sayy'e	جيد / سيئ
Good-bye	maa' ass sa-tamah	مع السلامة

that also featured in the English-Arabic vocabulary card. This installation opens several avenues, visual as well as linguistic,

for the viewer to enter a world of words, language, communication and interaction that are ultimately revealed to be yet another site of violence.

The vocabulary card imposes severe limitations on the extent to which a British soldier can communicate with an Iraqi civilian. By covering the blueys with veils that only permit the same set of words, Coelho has found a way to impose the same communicative limits upon exchanges between a soldier and his family. The results (as seen in p. 42) are visually spectacular and have exceptional analytical consequences. By showing us how vocabulary limitation essentially changes and destroys communication between the soldier and his family, the artist performs an act of ideational violence upon that communication. Conversely, the same act reveals how the vocabulary card and its limitations routinely impose the same ideational violence onto communication between British soldiers and Iraqi civilians. Contrast between the acceptability of such limits when talking to Iraqi civilians and the nonsensical results of applying the same restrictions to family communication reveals an unexpected and probably unintended act of linguistic violence. *Blueys* lays bare a subjective politics where the Iraqi subject can be dealt with very few words, far fewer than are clearly necessary to communicate with the soldier's child. This linguistic divide reveals precious material for political analysis: it is an act of violence to Iraqi civilians that has most likely gone unnoticed despite being so vital in constituting the relationship between soldiers and civilians.

In this work the political analyst can clearly see that the humble vocabulary card constitutes a crucial limit condition for the ideational, identity and ontological existence of both civilian and soldier. The visual intervention of the 'veils' is the critical act by the artist that reveals subjectivity. By transferring and maximising the same limitation onto a context that usually has none, the artist has shown the subjective extent, the risks, and power of that limitation. This is a war of words, a conflict that exists in language and is only revealed by a recontextualising exercise that demonstrates the power of linguistic limitation by applying it elsewhere. How this was achieved speaks of how art unexpectedly comes to both mirror and help political science, for the tools deployed by Coelho in this installation are purely visual. Firstly, we have the vocabulary card, its contents emphasised through the aesthetics of a video montage. Then Coelho shows us the original blueys with communications to the soldier's family, some of which are covered by the 'veils', which mediate communication just as the vocabulary card does by only showing the words that are permitted. The art installation delivers these three to the viewer, aesthetically isolating them from one another. In so doing, the piece maximises contrast between them, rendering it obvious: an open invitation to

critical analysis. This is 'freeplay', the mechanism through which a viewer's capacity for recognition is activated by visual elements, shapes, and materials. These visual tokens induce the spectator to a reasoning that deviates from a given truth or common expectation, thus critically destabilising and subverting common links between signifier and signified. This is how aesthetic freeplay fruitfully engages with political analysis.

Art as archaeology of violence

Traces of War additionally demonstrates that artistic approaches have the capacity to dismantle the way through which aesthetics constitute some of the ideas of conflict. From an analytical perspective, these artistic practices are archaeological. Just as archaeology locates objects in temporal and spatial contexts to reveal more about the history of an entire site, art can locate the role of an aesthetic instance in ideational contexts and explore relations between them. Goya's etchings *The Disasters of War* clearly show that the artist understood the aesthetic codes that denote friend from foe. When in Plate 3 of that collection we find the beastly face usually reserved for abusive French soldiers transplanted onto an axe-wielding civilian we learn something else: violence is everyone's demon, as is its injustice. By changing the context inhabited by aesthetic expression, perverting it, or indeed recovering it when lost, a work of art can explore how exactly an image wields the power to constitute social, institutional, national and violent identities including 'civilian', 'our boys', or the 'enemy'.

Furthermore, the deconstruction and redeployment of aesthetic language necessary for this exercise reveals the politicisation of that language of images.

Coelho's work denotes commitment to a method that systematically dismantles the accoutrements of war. In the above section I have discussed how *Blueys* retrieves the way language limits and constitutes the identities and potential for communication of those that fight, but Coelho also delves into how a person becomes the tool of state violence. In *Nowhere but here*, 2015, (see p. 31) we see the aftermath of a parachute's own memory –it now hangs as an amorphous testament to its very fabric that, in texture and visual language, remembers its previous users. The installation is a large soft sculpture made of Siachen soldiers' thermal clothing stitched together to form the canopy of a parachute. The work explores an abandoned parachute as a metaphor for conflict and is developed from the installation "*We waited for days but no sign of hope...*"; 2009 The nylon cords and metal rings attached to the canopy connect to a supply box carrying life-sustaining supplies. Though its camouflage colouring and shape it retains some memories of its use as military equipment, its formal existence

as fabric it returns us to the constructedness of war and its material elements. "*Beneath it all... I am human*", 2009, (see p. 34) is even more explicit in this task.

The clothing and equipment that make a Siachen soldier are slowly taken off layer by layer, powerfully demonstrating that there is a human beneath and, most interestingly for us scholars of conflict, that the violence of the state as embodied in its military is itself a construction. Coelho shows us how delicate this construction is, how it depends on the aesthetics of clothing, the fragile loyalty of symbols, training practices, books, letters, all of which ultimately fall away.

Mountain Lassitude takes this archaeological exploration to the intersection of the state with the body of the soldier. (see p. 32) This installation is an ambitious effort to aesthetically deconstruct and explore the political, military, and political experience of the Siachen Glacier, a contested high-altitude location along the Indian-Pakistani border disputed since 1984 and which remains militarised. Created for this exhibition and a key part of its intellectual journey, the installation is arranged into a large vitrine with four glass doors, some of which are locked while others remain open, displaying a variety of objects and documentation. The majority act as testimonials, visual tokens of the efforts necessary to survive the extreme cold as well as more commonplace medical and military gear. The selection of objects and their visual insertion into the installation is heavily mediated by the author, who effectively guides us through a journey of military experience in the extreme cold. The visual trajectory is further mediated by the materiality of original objects contrasting with photographs of other items, drawings, and copies of documents. Rolls of white gauze bandages punctuate the installation, returning the viewer to human vulnerability, the threat of frostbite, and altitude sickness. Coelho's aesthetic deconstruction shows that military might is constituted by the efforts necessary to preserve soldiers as much as by war.

Politics is responsible for the expressions of sovereignty that take violence to the frozen mountains. This is expounded through the superposition of three narratives on the political and excruciatingly physical meaning of the glacier. The first is markedly geographical and scientific, visually documented through the 1908 publication *Mountain Sickness and its Probable Causes* by Tom George Longstaff and archival photographs of the glacier taken by Longstaff in the early 20th Century loaned from the Royal Geographic Society, London. The second is military, told through objects and the testimony given to the artist by a Siachen officer who suffered from frostbite while posted at the glacier 2002-2003. The third is the 2011 guide book *How to Avoid Being Killed in a War Zone* by Rosie Garthwaite opened on a page discussing frostbite.

The items are mixed throughout the cabinets and the two books have sections cut out and pasted into one another, highlighting contrast and making differences evident. Returning to analysis of international relations through the gaze of the artist, Coelho's *Mountain Lassitude*, 2016, has interesting revelations to make. The emptiness of the glacier when first explored forces the viewer to realise that today soldiers are sent there for the sole purpose of guarding the border. The soldiers are deconstructed, revealing beings that embody state violence and sovereignty, and yet remain vulnerable to cold and injury. Visually signposted by rolls of bandages and military medals for service at the Glacier, this reflection brings home that the state sacrifices human flesh to reify its presence. As Coelho reveals, in the end even the cold is politically unequal and constructed: a geographical adventure for a British explorer in 1910; frostbite and lassitude for the soldiers; an expense payable in human flesh for states claiming and enforcing borders. This is how a body becomes political, how man becomes soldier and enemy to make borders exist before returning to vulnerable cold and pain. Goya would have approved.

From the grandiose revelations of Al-Ani's aerial photography to the minute accoutrements of soldierly practice in Coelho's *Mountain Lassitude*, the works in this exhibition demonstrate that we are in fact surrounded by traces of war. They are sometimes lost to their original meaning: cloth returns to its textile existentialism, wounds heal as soldiers are discharged and no longer represent and enact the state. Art can retrieve these traces, these experiences, the acts, the very instances when they became items of war, when they made people into subjects perpetrating violence and enacting the political existence of the state. Thus young men in a glacier become the boundary of the state, the last line against the enemy beyond even as their day to day struggle relates not to sombre armed enemies as much as saving their toes. We leave the exhibition and as we walk back into the bustling Strand we see military veterans attending a service at St Clement Danes church, tourists photographing Nelson's column in Trafalgar Square, young students excitedly discussing meeting at a bar near Waterloo Station. Perhaps unwittingly, they too are living, walking and reliving through traces of war.

Biographies:

Jananne Al-Ani

Jananne Al-Ani is a London-based Iraqi-born artist. Her work explores the impact of photography, flight and the technologies of modern warfare on the representation of contested landscapes. For *Traces of War* Al-Ani has produced a new film which takes the form of an aerial journey across the British landscape focusing on sites rich in military and industrial history.

She has had solo exhibitions at E-WERK, Freiburg (2015); Hayward Gallery Project Space, London (2014); Beirut Art Centre (2013); and the Freer and Sackler Galleries, Washington DC (2012). Recent group exhibitions include *Film as Place*, SFMOMA, San Francisco (2016); *A Bird's Eye View of the World*, Hiroshima City Museum of Contemporary Art (2015); *A History of Photography: Series and Sequences*, Victoria & Albert Museum, London (2014); *Mom, am I Barbarian?* 13th Istanbul Biennial (2013); and *all our relations*, the 18th Biennale of Sydney (2012). Recipient of the Abraaj Capital Art Prize (2011), her work can be found in collections including the Tate Gallery and Imperial War Museum, London; Centre Pompidou, Paris; SFMOMA, San Francisco; Mori Art Museum, Tokyo; and Darat al Funun, Amman. She is currently Senior Research Fellow at the University of the Arts London.

Cecile Bourne-Farrell

Cécile Bourne-Farrell is an independent curator who worked for the Musée d'Art Moderne Ville de la Paris (ARC) and for both public and private institutions in Africa, Asia and Europe. One of her recent projects was for Es Baluard Museu, Palma, Mallorca and she has been appointed curator of SUD2017 triennale, Douala, Cameroon. She served the committee of the NMAC Foundation, Spain (2002-06) and since 2006 the curatorial delegation of L'appartement 22, Rabat, Morocco. She is currently working with M. Linman (www.newpatrons.eu) for the implementation of public projects for Fondation de France in the suburb of Saint Denis, Paris, and was the Fondation's Spanish mediator for 5 years. www.cecile-bourne-farrell.com

Baptist Coelho

Baptist Coelho's projects frequently merge personal research with collaborations from various cultures, geographies and histories. He is Leverhulme Artist in Residence in the Department of War Studies at King's College London and has produced new works for *Traces of War* during his residency. He incorporates various media such as installation, video, sound, photography, performance and found objects. Coelho received his

Masters of Arts from Birmingham Institute of Art & Design - BIAD, UK (2006). He was awarded the *Sovereign Asian Art Prize*, Hong Kong (2016); *Façade Video Award*, Bulgaria (2011); *Promising Artist Award*, India (2007) and *Johnson Prize Fund*, UK (2006).

Solo exhibitions include Goethe-Zentrum, Hyderabad (2015); Project 88, Mumbai (2015, 2009); Ladakh Arts and Media Organization, Leh (2015); Pump House Gallery, London (2012); Grand Palais, Bern (2009); Visual Arts Gallery, Delhi (2009) and BIAD, UK (2006). His works have been exhibited at Arab-Jewish Culture Center, Haifa (2015); Jönköpings Läns Museum, Sweden (2013); MAXXI, Rome (2011); Essl Museum, Klosterneuburg (2010); Gwangju Museum of Art, South Korea (2010): amongst others. Baptist has also participated in various artist residencies; conducted workshops, artist talks and panel discussions across Asia, Europe, UAE and South Africa. The artist lives and works in Mumbai. www.baptistcoelho.com

Pablo De Orellana

Dr. Pablo de Orellana is a Lecturer in the Department of War Studies, King's College London. He is a philosophically-powered, historically-sited, multilingual relentless hunter of the moments when identities are constituted, written, imposed, destroyed. His research interests include political identity, diplomacy, critical theory, postcolonialism, nationalism, North Africa, and art history, art critique and curating. Book publications include *The Diplomatic Road to Vietnam: France, the US and the First Vietnam War* (forthcoming 2017), a chapter on diplomacy in *The Palgrave Handbook of Counterterrorism Policy* (2016), three art books, journal articles in *International Relations* (2015), *Strife Journal* (2015, 2013), as well as pieces in various online publications including blogs and newspapers.

Shaun Gladwell

Australian-born artist Shaun Gladwell, who has served as Australia's official war artist in Afghanistan, uses his camera work to destabilise the time and space of war. The materials of war are here revealed in the landscape, in soldiers' helmets, and in their corporeal movements. In a single shot of the everyday on a military base, we see soldiers filming each other in the heat of the day just as a drone lands safely having shed its deadly load on another's terrain. In the works produced for the exhibition Shaun Gladwell reveals the relationship of war to the everyday in wartime letters between father and son and then again, in an entirely different space where the violence of war is revealed in hidden late modern urban spaces. Gladwell has exhibited in Australia, Asia, the United States and Europe. He was Australia's representative at the 53rd Venice Biennale in 2009. The artist's solo exhibitions

Legends: Artworks

pp. 26-27

Jananne Al-Ani

Black Powder Peninsular, 2016

Single-channel digital video, 4 min 28 sec

Courtesy of the Artist, Produced with the support of Arts Council England

Producer: Maggie Warwick, Director of Photography: Noski Deville, Specialist Aerial, Camera Operator: David McKay, Helicopter Pilot: Ian Evans, Drone Operators: Grey Moth (Daniel Hollowell and Archie Sinclair), Sound Design: Ross Adams, Editor: Sue Giovanni, Logistical Support: Paul Britten, Director, Rochester Airport, Paul Starling, Martyn Terry, Monica Wyer, Operations Manager, Flying TV.

Special thanks to: Marwan Atalla, Bob Bewley, Wayne Cocroft, Jim Gardner, Kent Film Office, Kent Wildfowlers Association, John, Sean and Debbie Lynott, Medway County Council, Peel Ports.

pp. 28-29

Jananne Al-Ani

Aerial III, IV, V & VI, 2011

Production stills from the film *Shadow Sites II*, Archival pigment prints

Courtesy of the Artist and Abraaj Capital Art Prize

Photography Adrian Warren

p. 30

Jananne Al-Ani

Aerial I, 2011

Production still from the film *Shadow Sites II*, Archival chromogenic C-type print

Courtesy of the Artist and Abraaj Capital Art Prize

Photography Adrian Warren

p. 31

Baptist Coelho

Nowhere but here, 2015

Siachen thermal shirts and pants, nylon cords and metal rings.

Diameter of parachute's canopy: 812cm., Display dimensions: variable

Courtesy of the Artist & Project 88, Mumbai

p. 32

Baptist Coelho

Mountain Lassitude, 2016

Mixed media installation, Installation dimensions: variable

Courtesy of the Artist

Special Thanks to: Royal Geographic Society - London, Sachin Bali, Rosie Garthwaite, Amanda Faber, Harish Kapadia, Anurag Yadav, Rinku Chauhan

p. 33

Baptist Coelho

Blueys, 2016

Mixed media installation and audio/video, Installation dimensions: variable

Audio/video running time: 2 minutes 9 seconds loop

Courtesy of the Artist

Special Thanks to: Robert and Jane Dickinson and family, Malcolm Hignett, Gerard Collet, Abdullah Alshli, Tanya Singh, Christopher Perry, Vrinda Yadav, Maria Fernandes, Elvina Fernandes, Samir Muhammad, Darshan Bhatt

p. 34

Baptist Coelho

"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

Courtesy of the Artist & Project 88, Mumbai

p. 34

Baptist Coelho

"Beneath it all... I am human...", 2009

Audio/video running time: 11 min 5 sec

Courtesy of the Artist & Project 88, Mumbai

p. 35

Baptist Coelho

Attempts to contain, 2015

Eight digital prints of variable dimensions on archival paper, Display dimensions: variable

Courtesy of the Artist & Project 88, Mumbai

About: The Department of War Studies, King's College London

The Department of War Studies contributes to public life, participates in national and international networks, maintaining its international reputation for excellence in scholarship and policy-relevant research. The Department is the only academic department in the world to focus solely on the complexities of conflict and security. Its students are taught by experts and pioneers in their fields. The Department has held two Leverhulme Artist in Residence Awards for artists Lola Frost and Baptist Coelho. It has now instituted a new research Group, the Arts and Conflict Hub, enabling research and collaborations at the interface of art practice and research on war and conflict. A stellar academic cohort bring an extensive and continually growing network of national and international links around the world for students to take advantage of. The Department hosts an extensive range of events throughout the year hosting world leading speakers and has established relationships and links with major London institutions, including Chatham House, IISS, RUSI, Janes Defence, Visiongain and AKE.

The Department offers the BA War Studies degree, the BA International Relations degree as well as two joint BA programmes – one with the Department of History & one with the Department of Philosophy; 11 campus taught MAs; 3 War Studies Online MA programmes and the MPhil/PhD programme. Each year the Department hosts Junior Year Abroad students from the USA; as well as a number of exchange students under the Erasmus scheme. Currently the Department has over 200 undergraduate students, 500 MA students and 200 postgraduate research students. The Department currently employs over 80 staff engaged in a diverse range of research and teaching activities.

About: The Cultural Programming at King's College London

Across King's College London, arts and culture offer distinctive opportunities to students and academics, helping to deliver world-class education and research that drives innovation, creates impact and engages beyond the university.

Our partnerships with artists and cultural organisations enhance the King's experience and, at the same time, add value and deliver benefits across the cultural sector. Building on a long history of partnerships and collaboration, King's has developed rich programmes of teaching and research that connect students and academics to cultural London and beyond from MAs within the department of Culture, Media & Creative Industries to the Faculty of Nursing and Midwifery's Culture and Care programme.

Across our five campuses and within the extended King's family, there are spaces dedicated to arts and culture, from the 450 seat Greenwood Theatre to the extraordinary Gordon Museum of Pathology. The university's flagship space for cultural engagement at the Strand, the Inigo Rooms, hosts a year-round programme of activity that connects the public with academic research through artistic collaboration.

Culture at the university is under the leadership of Deborah Bull, Assistant Principal, King's College London.

Traces of War is a new exhibition that brings together three internationally renowned artists, Jananne Al-Ani, Baptist Coelho, and Shaun Gladwell to explore the relationship between war and the everyday, locating it in spaces where it would be least expected.

Working primarily with photography, film and multi-media installations, all three artists have direct experience of conflict and war, from Iraq to India, Bangladesh to Afghanistan and then 'back home', where the traces of war are revealed again, as if there is no such thing as leaving war behind.

