

**Jananne Al-Ani  
Baptist Coelho  
Shaun Gladwell**

**Traces of War**

*(Three Person Solo Exhibition)*

Curators

Cécile Bourne-Farrell,  
Vivienne Jabri

26 October - 18 December 2016

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

The exhibition is supported by:

Cultural Programming and the Department of War  
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Government's Arts Funding and Advisory Body

[www.baptistcoelho.com](http://www.baptistcoelho.com)

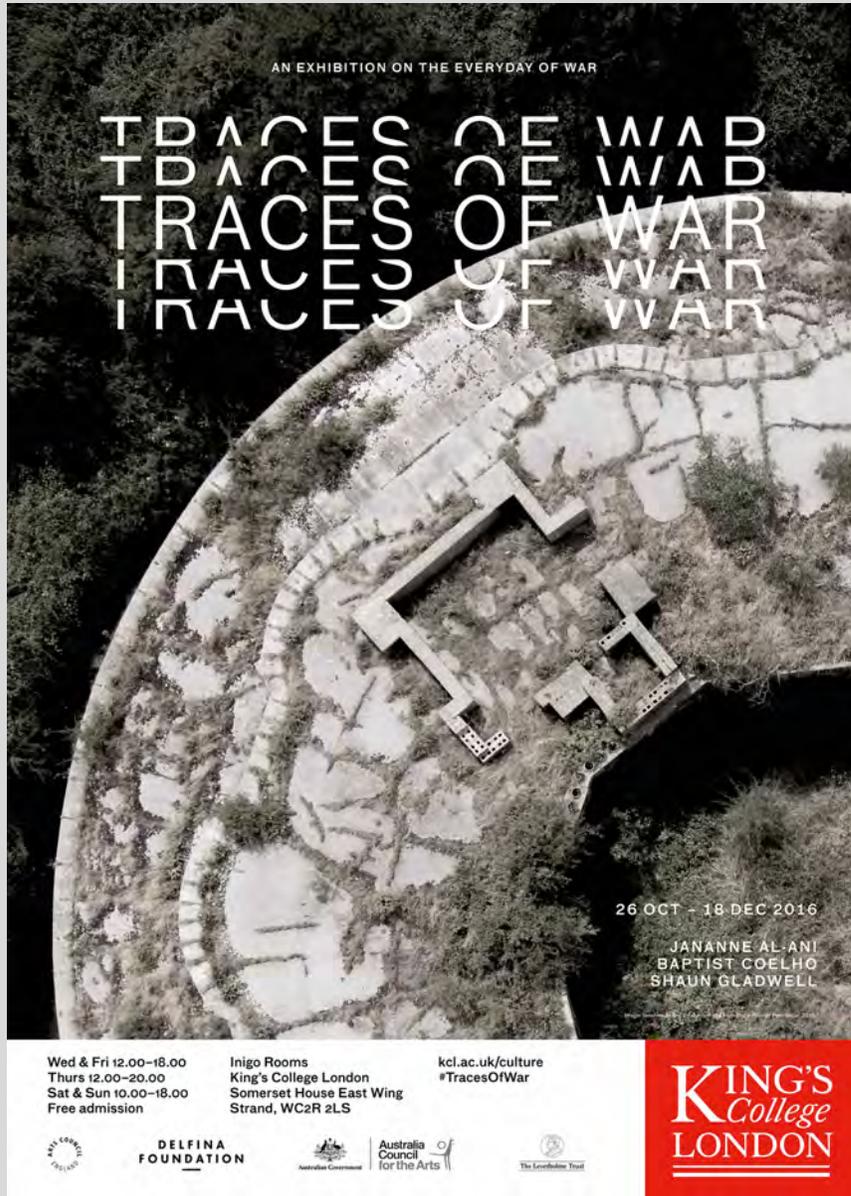
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*Updated: September 2017*

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**Exhibition Invite and Poster**



Poster



Invite

## **Exhibition Note**

We see war in all kinds of spaces and locations, some predictable and others less so. The elements of war, its violence, antagonisms, discourses of exclusion, displacements, populations on the move, people killed and tortured, have a presence in our everyday lives, in our daily routine. Artists throughout history have sought to capture the agony of war, its impact on combatants and civilians, on landscapes, and on the most hidden spaces: our memories, identities, and lived experience.

At the same time, the phenomenon of war is not confined to moments of crisis or battlefield locations. It somehow disrupts the normality of everyday life. There is a certain resonance in Michel Foucault's observation that the 'roar of battle' travels silently in our modes of being and interactions, our discourses and institutions, the practices that we take for granted. We wish, in this exhibition, to place the lens on this 'everydayness', this quotidian aspect of war and its effects, emotionally, viscerally, discursively and institutionally.

Our exhibition, titled *Traces of War*, 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.

Working with three outstanding and internationally renowned artists, **Jananne Al-Ani**, **Baptist Coelho** and **Shaun Gladwell**, our aim is to explore this most enduring and, some would argue, most dangerous aspect of war, namely its presence and intersection with the everyday. We wish to bring the paradoxical silent roar of battle to the gallery space so that we might understand its dynamic and its imprint upon the body politic and upon the subject of (international) politics. Working primarily with photography, film and multi-media installations, all three artists have direct experience of the zones of conflict and war, from Iraq, to India, to 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. Curated by an academic, Vivienne Jabri, and an independent curator, Cecile Bourne-Farrell, the exhibition is a culmination of collaboration between the academic study of war and the world of contemporary art.

- *Cécile Bourne-Farrell, Vivienne Jabri*

**Artworks Images and Notes** (Selected Works)

**Blueys, 2016**

**Mountain Lassitude, 2016**

**Nowhere but here, 2015**

**Attempts to contain, 2015**

**“Beneath it all... I am human...”, 2009**

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

## **Blueys, 2016**

Installation with paper, medium-density fibreboard (MDF), 2 acrylic sheets, 2 magnifying glasses, 3 digital prints on archival paper and audio/video

Installation dimensions: variable

Audio/video running time: 2 minutes

9 seconds loop

Audio/video extract: <https://vimeo.com/229835914>

Complete audio/video: <https://vimeo.com/223975344>

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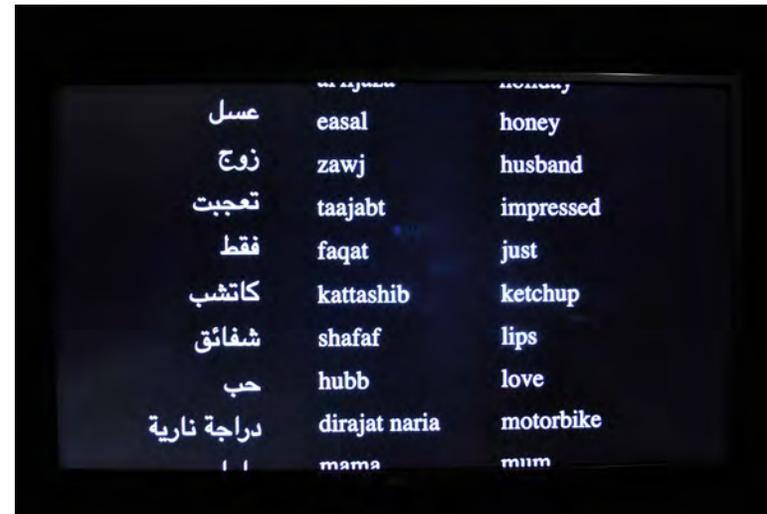
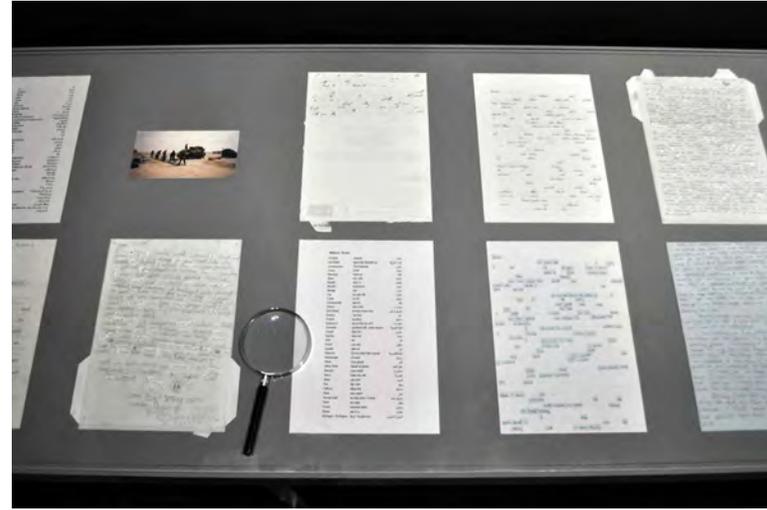
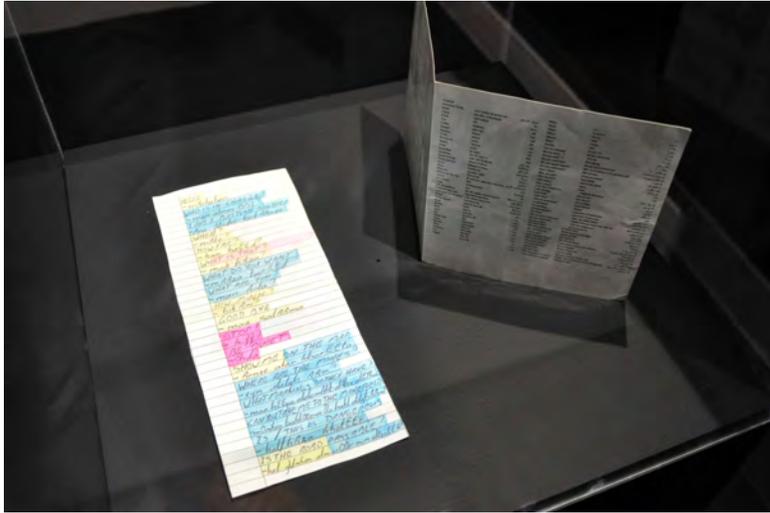
**Blueys** is an installation of several letters along with two language cards and an audio/video. When British Forces are deployed on operations they are entitled to free aerogrammes (colloquially known as “blueys” because of their colour) to and from their families and friends. The work is a collection of hand written and printed blueys exchanged in 2003 by a British soldier with his wife and children during his posting in Iraq. An American English to Arabic Language Card issued by the British Government was used by this soldier and consist of limited words that would assist in communicating with local Iraqis.

**Blueys**, traces the English and Arabic languages used by the soldier through personal letters and a rigid Language Card. The work also highlights the trajectory of such tools of communication within distinct geographies by overlapping them onto each other. On closer inspection of the displayed letters, one observes that certain words are revealed and some masked. This play of visible and hidden texts takes its lead from what is permitted and suggested in the Language Card. On the other hand, the video depicts an improvised version of the Language Card where English words commonly used by the British family are listed alongside their Arabic translation and phonetics.

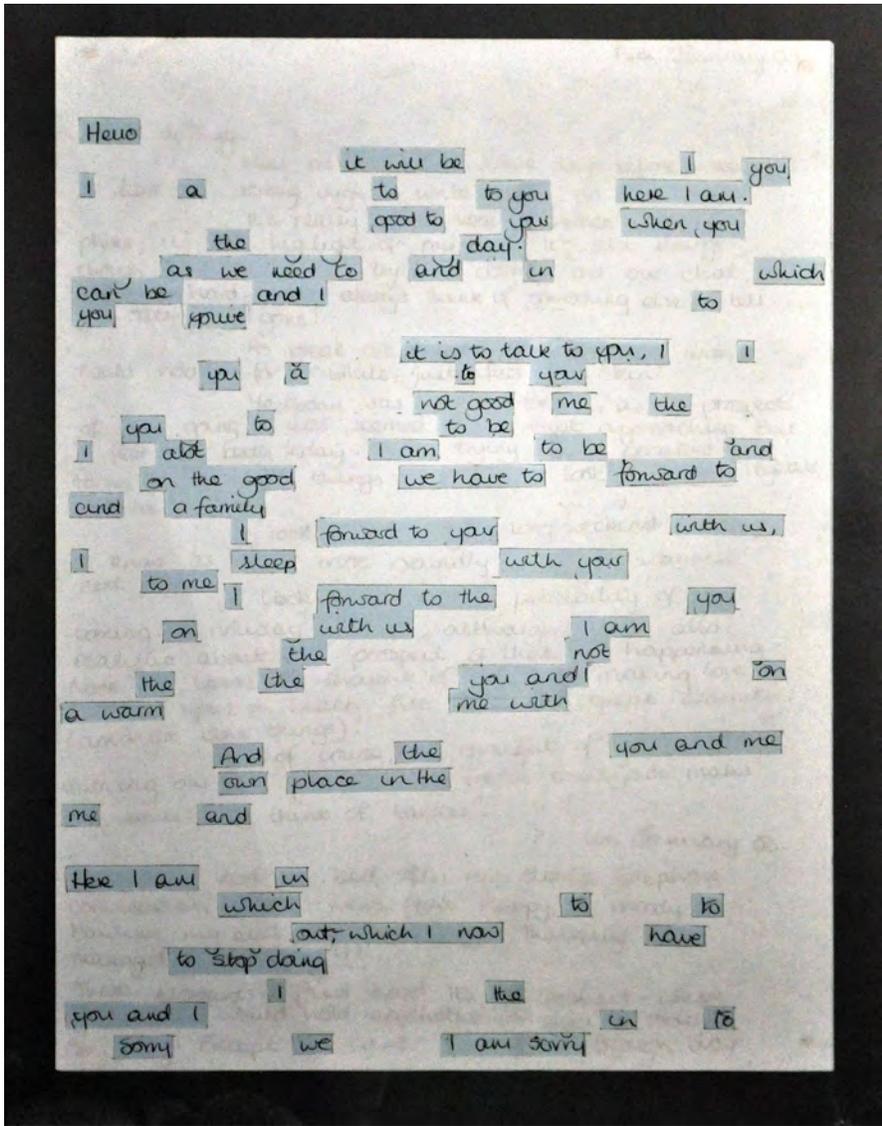
*- Davide Allison*



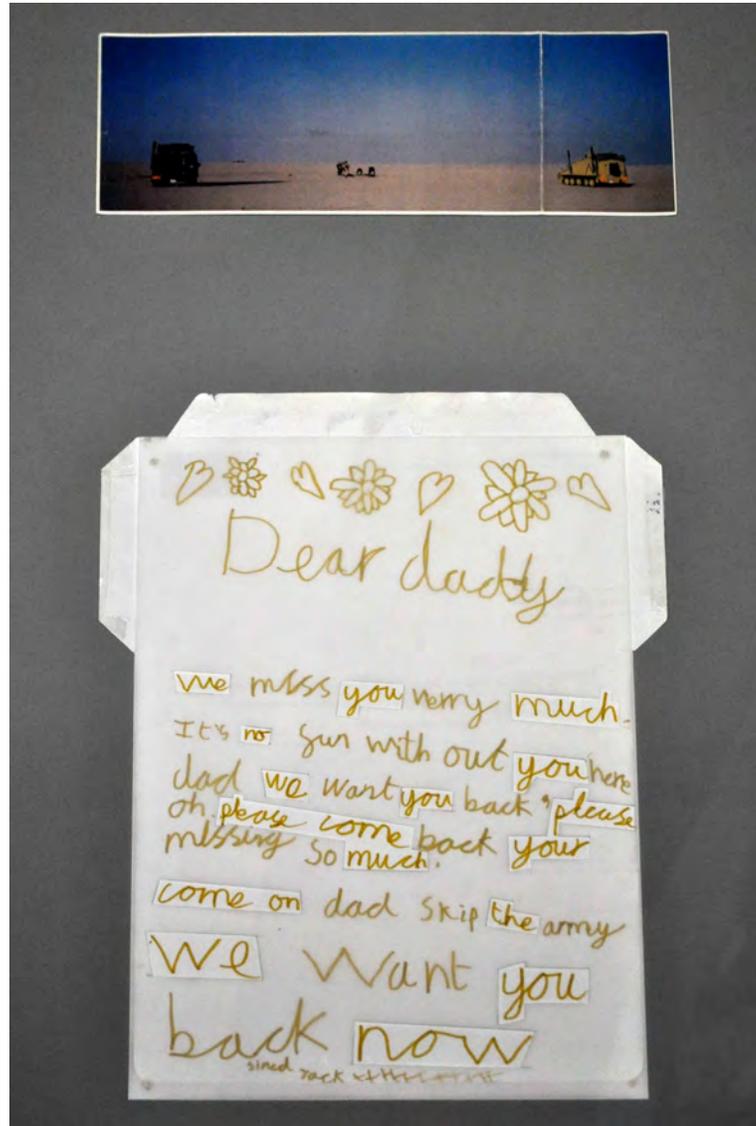
Installation detail

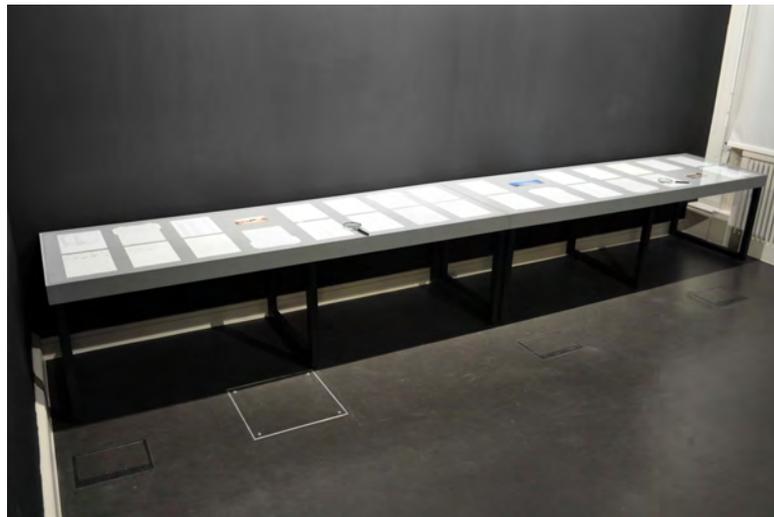


Installation details



Installation details





Installation details

Commands		
Answer the question	jawib alaa assoo- al	جاوب على السؤال
Be quiet	ooss-koot	اسكت
Calm down	Ha-dde naf sak	هدئ نفسك
Come here	ta'-aa-la Hoona	تعال هنا
Come one at a time	ta'-aa-loo wa-hed til-wa al aakh er الآخر	تعالوا واحداً تلو الآخر
Come with us	ta'-aa-la maa-na	تعال معنا
Do not move	la tata harrauk	لا تتحرك
Do not resist	la too-qa-wim	لا تقاوم
Drink	ish-rub	اشرب
Drop your weapons	irr mee see lahak	ارمي سلاحك
Eat	qul	كل
Follow me	it-baa-nee	اتبعني
Form a line	shakk-elo sauf	شكلوا صفاً
Get up	in-hud	تهدن
Give me your weapon	aa'tee-nee see-la-hack	اعطني سلاحك
Hands up	irfa ya-dayeka	ارفع يديك
Hurry up	bee sur-aa	بسرعة
Keep away	ib-taa'-id	ابتعد
Keep out	mam-noo add-du-khool	ممنوع الدخول
Kneel down	irr-kaa'	ركع
Lie down	inn bat-ih	ابطح
Lie on the ground	inn bat-ih ala al-Arrd	ابطح على الأرض
Stay where you are	ib qa makanak	ابق مكانك
Move slowly	tu-harrak aala mahh-lack	تحرك على مهلك
Move/Walk forward	Tahar-ak, / imshee ila el amam	تحرك، امشي في الامام
No talking	mem noo el kalaam	ممنوع الكلام
One at a time	Wahid wahid	واحد واحد
Repeat it	karr-rer	كرر
Silence	iss-kut	سكت
Speak slowly	takel-am ala mahlak	تكلم على مهلك
Stay where you are	Intazir fee makanak	انتظر في مكانك
Stay here	ib-qa hoona	ابقى هنا
Stop	qif	قف
Stop or I will shoot/fire	qif wa-il-la Sa-et-leq an-naar	قف وإلا سأطلق قنار
Stop, who goes there?	Qif men hoo-naak?	قف من هناك ؟
Surrender /Give up	sal-lim naf-sak, Iss-tess-lim	سلم نفسك، استسلم
Take me to	khuz nee ila	خذني إلى
Turn around	duur hil-khalf	دور الخلف
Unload	far-regh	فرغ



Installation detail

دائما	dayimaan	always
بعيدا	baeidanaan	apart
الأوغاد	al'awghad	bastards
جميل	jamil	beautiful

رجل	rajol	dude
متمشوق	mtshawig	eager
إلا	illa	except
يشعر	yasheur	feel
إلى الأبد	iilaa al'abad	forever
غفر	ghafar	forgive
خليج	khalij	gulf
سعيد	saeid	happy
الاجازة	al'ijjaza	holiday

فقط	faqat	just
كاتشب	kattashib	ketchup
شفانق	shafaf	lips
حب	hubb	love
دراجة نارية	dirajat naria	motorbike
ماما	mama	mum
معنوية	maenawia	morale
عادي	eadi	normal
فقط	faqat	only

لحاف	lihaf	quilt
اختبار قصير	aikhtibar qasir	quiz
واقعي	waqiei	realistic
حقا	haqqanaan	really
استرخاء	aistirkha'	relax
سلطة	sulta	salad
ساطع	satie	shining
بشرة	bashira	skin
مبتسم	mubtasim	smiley

الفيديو	alvideo	videoing
الوادي	alwadi	valley
طقس	taqs	weather
نهاية الأسبوع	nihayat al'usbue	weekend
زوجة	zawja	wife
عيد الميلاد	eid almilad	xmas
شاب	shab	youth
فتى	fata	youthful
حديقة حيوان	hadiqat hiwan	zoo

زوجة	zawja	wife
عيد الميلاد	eid almilad	xmas
شاب	shab	youth
فتى	fata	youthful
حديقة حيوان	hadiqat hiwan	zoo

DVD stills

**Mountain Lassitude, 2016**

installation with 2 large wall leaning glass cabinets with doors and shelves, 6 free-standing wooden display plinths, 1 framed and 30 unframed photographs on archival paper (Hahnemuehle Photo Matt, 200 gsm, acid-free), white gauze bandages, acrylic sheets, graph paper, sand paper, tracing paper, jute string, masking tape, silica gel, sponge, plastic, 4 books, 3 plaster of Paris casts, 3 digital data loggers, 3 magnifying glasses with LED lights, 2 mirrors, 2 collages, 1 drawing, 1 acrylic case, 1 hardboard clipboard, and 1 stone

Installation dimensions: variable

**Mountain Lassitude** is an installation of two large wall leaning glass cabinets with doors and shelves, six free-standing wooden display plinths, one framed and thirty unframed photographs on archival paper, white gauze bandages, acrylic sheets, graph paper, sand paper, tracing paper, jute string, masking tape, silica gel, sponge, plastic, four books, three plaster of Paris casts, three digital data loggers, three magnifying glasses with LED lights, two mirrors, two collages, one drawing, one acrylic case, one hardboard clipboard, and one stone.

The title is borrowed from a British Major the Hon. Charles Granville Bruce, who invented the term, Mountain Lassitude, which means 'diminution in the strength of a man due diminished atmospheric pressure'. The artist came across this term in a hand book that he found at the Royal Geographic Society in London. This booklet was entitled: 'Mountain Sickness and its Probable Causes' by Tom George Longstaff and was published in 1906. This finding and the artist's audio/video, "**If it would only end...**", 2009 were the starting points to investigate the physical and political nature of the Siachen Glacier before it became a conflict zone in 1984.

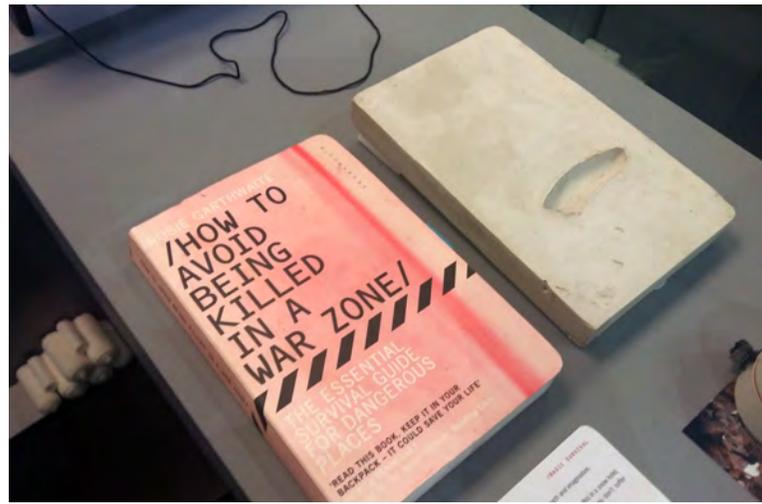
The other two vital elements of this labyrinth traces a testimony by a Siachen Officer who lost some of his fingers and toes due to frost bites he endured on the glacier during 2002-03 and the chapter, 'Surviving Extremes / Coping to keep out the cold' from a book, 'How to avoid being killed in a War Zone' by Rosie Garthwaite, published in 2011. The juxtaposition of three narratives documented in different times, under specific political conditions, site themselves on extreme altitudes. An individual's way to survive draws parallels and questions guidebooks thus presenting the gaps that exist between the personal and the institutional.

**Mountain Lassitude**, was developed during Baptist Coelho's Leverhulme Artist-in-Residence at the Department of War Studies at King's College London, UK. Supported by the Leverhulme Trust, the Department of War Studies and Cultural Programming at King's College London & Delfina Foundation, UK

- *Davide Allison*



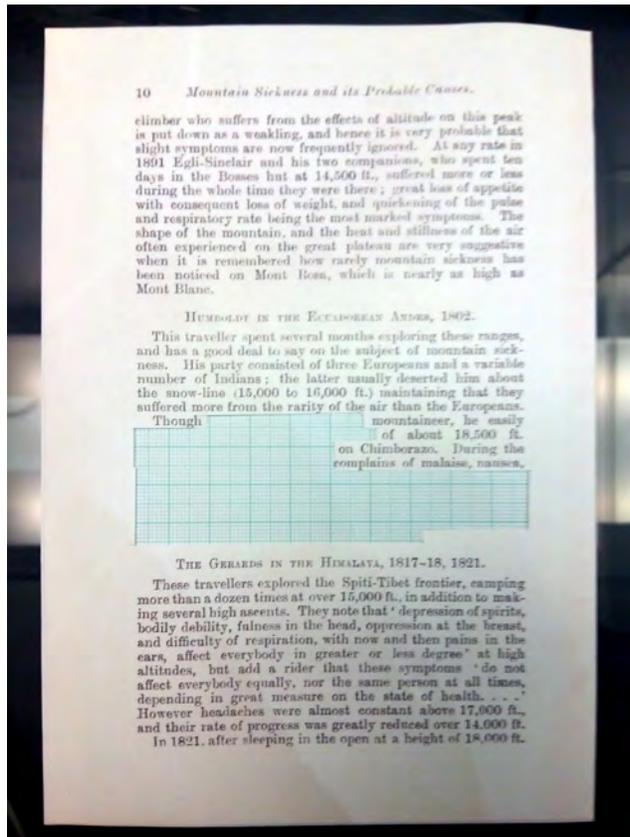
Installation detail



Installation details



Installation details



Installation details

**Nowhere but here, 2015**

Siachen thermal shirts and pants, nylon cords  
and metal rings

Parachute's canopy dimensions: 320 inches

Display dimensions: variable

**Nowhere but here**, takes its starting point from the artist's large scale installation, "**We waited for days but no sign of hope...**", 2009, which consisted of a large army-supply parachute juxtaposed between an intimidating barricade of sand-filled nylon bags.

**Nowhere but here** continues to explore the use of the parachute as a metaphor for conflict. The work seems to be an abandoned military parachute that has fallen out of place, but the soft sculpture has actually been fabricated from soldiers' thermal clothing stitched together to form the canopy. Nylon cords and metal rings, attached to this parachute, connect to the supply box and are essential in order to carry life-sustaining goods to the soldiers. The supply parachute is also constructed with a vent in the canopy which allows for a slower and more controlled descent. However, due to sudden changes in wind patterns, these parachutes drift from their targets and often become abandoned in the landscape or suspended from cliffs. If retrievable, it takes days for soldiers to locate them.

The thermal clothing, used to form the canopy of the parachute, metaphorically draws a connection to the thermal currents of hot air which a parachute interacts with while descending toward its hopeful destination. The stitching together of the clothing represents the solidarity and strength of the soldiers during this endless struggle under freezing weather conditions. As part of the barren and isolated world of the soldier, the supply parachute is also seen as a symbol of hope and connection to the outside world. During these unstable times, when destinations are often unclear, a soldier's survival depends on the immediacy of each task and his awareness of being nowhere but here.

- *Davide Allison*



Details





Details





Details

**Attempts to contain, 2015**

8 digital prints on archival paper

Print dimensions in centimeters: 2 Nos. (Width 76 X Height 50.5), 2 Nos. (Width 40.5 X Height 50.8), 1 No. (Width 38 X Height 30.5), 2 Nos. (Width 45.5 X Height 30.5), 1 No. (Width 30.5 X Height 38)

Archival Paper: PhotoRag, 308 gsm, acid-free

Display dimensions: variable

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

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

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

- *Davide Allison*



View



Digital prints



Digital prints





Digital prints



**“Beneath it all... I am human...”**, 2009

Audio/video running time:

11 minutes 5 seconds loop

Audio/video extract: <https://vimeo.com/69136182>

Complete audio/video: <https://vimeo.com/69135736>

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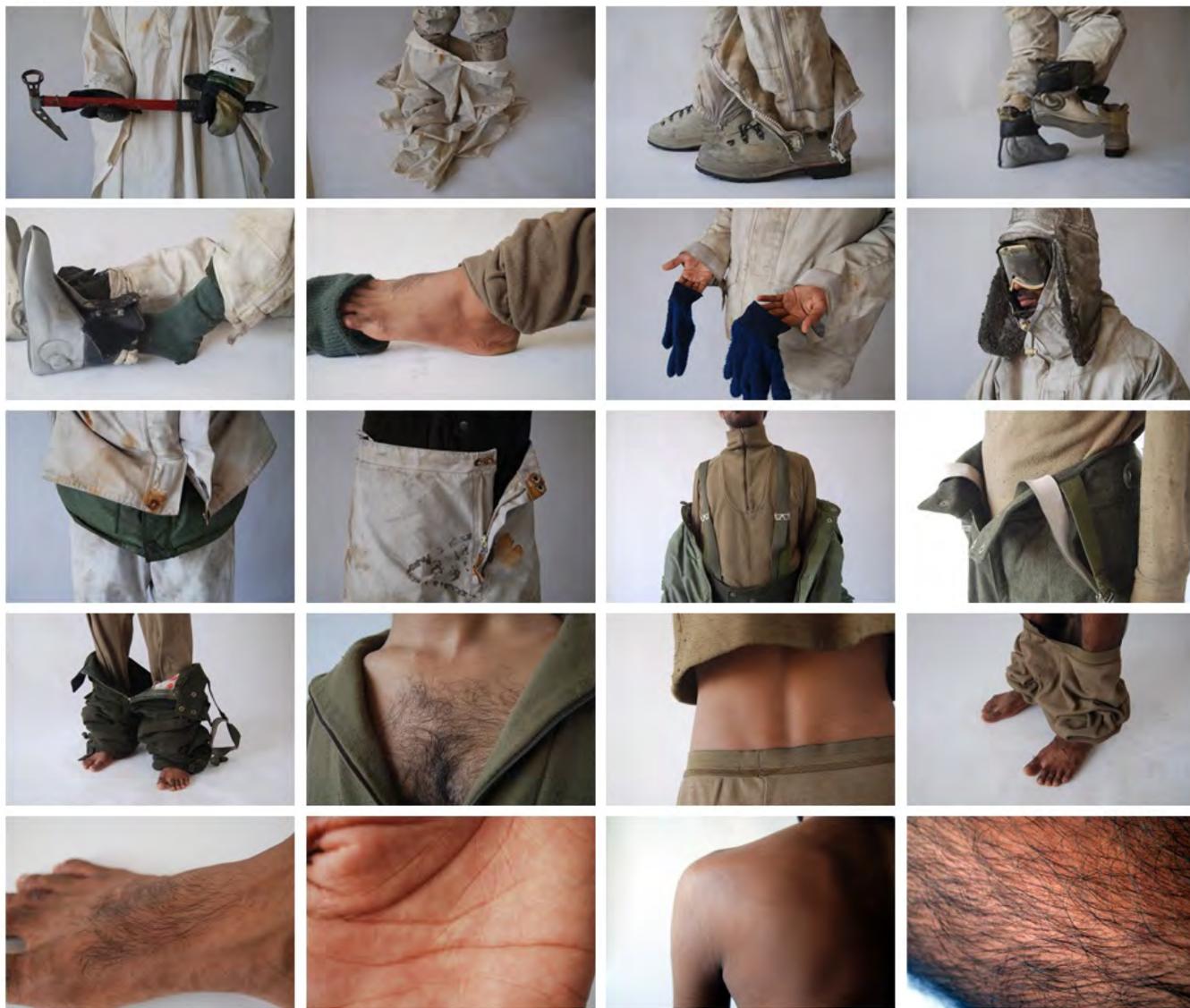
**“Beneath it all... I am human...”** explores the notion that what is concealed is often revealed. This video depicts a Siachen soldier’s clothing being systematically and mysteriously removed to reveal the nature and physical body of a man. This act reminds us that beneath the protective fabric there exists the vulnerable inner-layer of the human body and psyche.

The meticulous unzipping and unbuttoning is reminiscent of the laborious task that the soldiers endure daily, in a climate where the brutal weather conditions are often life-threatening. In conclusion of this undressing, detail of the soldier’s body is exposed which appears to liberate him from the conflict and his identity as a soldier. These contrasts are not without peril: as an exposed body would soon perish in the cold.

*- Davide Allison*



View



DVD stills

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

Digital print on archival paper

Print dimension: L 32.25 X B 43 inches

Archival Paper: Epson Premium Semi Matt, 260 gsm

Printer: Epson Stylus Pro 11880

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

*- Davide Allison*



Small text block on the right wall, likely a label or description of the artwork.

View



Digital print

**Press** (Selected Articles)

**King's College London**

**Open**

**Asian Culture Vulture**

**DNA**

**MINT**

**VERVE**

**Blouin Artinfo**

**TimeOut London**

**Choice**

**British Journal of Photography**

**The World Weekly**

**Art Fix Daily**

**Geographical**

**Evening Standard**

'Baptist Coelho reflects on his Leverhulme residency...'

by Otilie Thornhill, King's College London (UK, 22 Dec 2016)

The screenshot shows the King's College London website. The header includes the college logo, a search bar, and navigation links for Prospective Students, Student Services, Research & Innovation, Faculties, Giving to King's, Alumni Community, and About King's. The article title is 'Baptist Coelho reflects on his Leverhulme residency at King's', posted on 22/12/2016. The main image shows a gallery space with a white wall and a table. The text discusses Coelho's art practice, his residency at King's, and his work on the Siachen Glacier conflict.

PDF link: [http://baptistcoelho.com/download\\_files/94\\_BCoelho\\_KingsCollegeLondon\\_2016.pdf](http://baptistcoelho.com/download_files/94_BCoelho_KingsCollegeLondon_2016.pdf)

'Baptist Coelho: Strokes of Conflict' by Georgina Maddox, Open (India, 16 Nov 2016)

The screenshot shows the Open magazine website. The header includes the 'OPEN' logo, a subscribe button, the date December 11, 2016, and social media icons. The article title is 'Baptist Coelho: Strokes of Conflict', dated 16 November 2016. The main image shows a gallery installation with several photographs of human figures in various poses. The text by Georgina Maddox discusses Coelho's art as a critique of war and a compassionate understanding of the mechanics behind it.

PDF link: [http://baptistcoelho.com/download\\_files/92\\_BCoelho\\_Open\\_2016.pdf](http://baptistcoelho.com/download_files/92_BCoelho_Open_2016.pdf)

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'Traces of War - India's Baptist Coelho on Siachen and the British Army in Iraq'  
by Sailesh Ram, Asian Culture Vulture (UK, 11 Nov 2016)

The screenshot shows the website 'Asian Culture Vulture' with a navigation menu (HOME, ART, BOOKS, FILM, MUSIC/DANCE, THEATRE, TV) and social media icons. The main article title is "'TRACES OF WAR' - INDIA'S BAPTIST COELHO ON SIACHEN AND THE BRITISH ARMY IN IRAQ". Below the title is a photo of artist Baptist Coelho standing next to a large wall display of text. The article text includes: 'November 11 2016', 'A new exhibition looks at war and conflict as seen by three different artists in surprising and revealing ways...', 'FREEZING temperatures (as much as -50C), mountainous terrain, and an invisible enemy are just some of the issues faced by troops stationed at the Siachen Glacier high up in the Himalayas.', 'More Indian troops die there from the inhospitable conditions, than they do from enemy fire and this forms the backdrop for Indian artist Baptist Coelho's contribution to "Traces of War" display at King's College, London.', 'Two other artists also have work on display as part of the exhibition, which runs until December 18. Iraqi-born but British-based Janarnee Al-Ani, a winner of the 2011 Abraaj Capital Art Prize (one of the major art awards in the Middle East), and Shaun Gladwell, the Australian War Memorial's official war artist in Afghanistan (2009), also have work that can be viewed. Both specialise in photographic and video displays.', 'Coelho, also has used video but the majority of his work on display at this exhibition consists of textiles, pictures and displays of letters and other written material - all with a bearing on conflict either in Siachen or Iraq.', 'Mumbai born and raised, Coelho enjoyed a year-long King's College residency, funded by The Leverhulme Trust, and the exhibition is mounted and supported by the university college's department of war studies.', 'I am not a war artist,' the affable, one-time graphic designer, told [www.asianculturevulture.com](http://www.asianculturevulture.com) in a face-to-face interview last month.

PDF link:

[http://baptistcoelho.com/download\\_files/91\\_BCoelho\\_AsianCultureVulture\\_2016.pdf](http://baptistcoelho.com/download_files/91_BCoelho_AsianCultureVulture_2016.pdf)

'Conflict turns contemporary art' by Gargi Gupta, DNA (India, 6 Nov 2016)

The screenshot shows the DNA news website with a navigation menu (India, World, Business, Technology, Sports, Entertainment, Lifestyle, Edu) and a trending section. The main article title is "Conflict turns contemporary art". Below the title is a photo of artist Baptist Coelho. The article text includes: 'From top: Exhibits from baptist coelho's London show: Traces of War, (left) the artist (Kate Anderson)', 'GARGI GUPTA | Sun, 6 Nov 2016-07:00am, Mumbai, DNA', 'Baptist Coelho's works at the ongoing Traces of War exhibition in London present a chilling side of war. Gargi Gupta speaks to the Mumbai artist', 'Names of contemporary art-works can be quite mystifying, but one called Altitude Sickness, Frostbite, Chilblains, Arterial Hypertension, Deep Vein Thrombosis, Snow-blindness, Hypothermia, High Altitude Pulmonary Oedema, High Altitude Cerebral Oedema...?', 'That's the name of a digital photograph and installation by Mumbai artist Baptist Coelho, currently on view at Traces of War, a new show that opened at King's College, London last week, and will run through mid-December.', 'War, as the name suggests, is the subject of this exhibition - more

PDF link: [http://baptistcoelho.com/download\\_files/90\\_BCoelho\\_DNA\\_2016.pdf](http://baptistcoelho.com/download_files/90_BCoelho_DNA_2016.pdf)

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## ART INTERPRETS WAR

Indian artist Baptist Coelho is part of a new show that explores how the imprint of war can enter the gallery space

**BY AVANTIKA BHUYAN**

It was a chance meeting, three years ago, between Vivienne Jabri and Cécile Bourne-Farrell which triggered the idea for the exhibition *Traces Of War*. The conversation prompted them to think about how to bring the subject of war, and the traces it leaves behind, into the gallery space. "It led us to think about how the academic study of the subject of war can converse with contemporary artists' interpretations of it," explain Bourne-Farrell, an independent curator, and Jabri, a professor of international relations at the department of war studies, King's College London, in an email interview.

To seek answers to these questions, the duo began to look at the work of various contemporary artists, finally narrowing down on three: London-based Jananne

Al-Ani, who has her roots in Kirkuk, Iraq; Indian artist Baptist Coelho, who works in Mumbai; and Shaun Gladwell, who served as Australia's official war artist in the first Gulf War and then, later, in Afghanistan.

Working primarily with photographs, film and multimedia installations, the three artists have tried to address the paradox of the war and the everyday—its enduring imprint upon geographies, histories and cultures. This reimagining of war has resulted in 16 works, five of which are being shown for the first time at the exhibition at King's College London. "We are very proud that each artist has produced new pieces for the exhibition, which is not always the case for regular contemporary art spaces nowadays," say Jabri and Bourne-Farrell.

The artists have drawn on direct experience of conflict and war zones, from Iraq to India, Bangladesh to Afghanistan. Personal stories meet larger narratives in each work, with the artist's own journey becoming a part of it. Al-Ani left Kirkuk with her family in the early 1990s and her work speaks of the trace that the Gulf war left on the global landscape, well beyond Iraq. The imprint of the colonial wars on family relationships becomes obvious in Gladwell's artwork.

Coelho's exploration of war in everyday

life began nearly 10 years ago, when he returned to India after a master's in arts from the Birmingham Institute of Art and Design, UK. He was asked to respond to the idea of *The Peace Project* by the Museum of Contemporary Art, Denver, US, in 2007. The exhibition, through installations and performance art, explored issues of overpopulation, pollution, war and more, which threatened the idea of peace. There he created 537, a set of white bandages rolled and assembled together. Using bandages as a metaphor, Coelho is trying to heal the pain and wounds of the soldiers posted in Siachen. "Not understanding the conflict became an engagement point and I kept going back to Ladakh to speak with officers, mountaineers and locals to understand the mindscape," says Coelho on the phone from London.

Oral histories—thoughts of locals in Ladakh on the many base camps that line their beautiful landscape, the palpable tension that is evident to mountaineers and visitors while travelling through the camps, and more—form an important part of his artistic process. He keeps collecting histories wherever he goes. "I met a gentleman in London who as a young boy had seen bombs falling in the parks in the UK during World War II. Such testimonies become an integral part of my fact-finding

*(above) 'Double Field/Viewfinder' by Shaun Gladwell (2009-10); and a production still from the film 'Shadow Sites II' (2011) by Jananne Al-Ani. COURTESY DEPARTMENT OF WAR STUDIES, KING'S COLLEGE LONDON*

process," says Coelho.

In *Blueys*, a mixed-media installation, he uses handwritten and printed letters exchanged by a British soldier with his wife and children during his posting in Iraq in 2003. These are juxtaposed against the language cards issued by the British government to this soldier, with a limited set of Arabic words that would assist in communicating with the local Iraqis. "The words in these language cards are stilted and lack emotion. There are mere SOS words to be used in emergency. Now compare that to the free-flowing language that we use while communicating with our loved ones, as can be seen in the letters. The letters between the couple speak of loneliness, love, fear," says Coelho.

He also depends on archival material, the testimony of Sachin Bali, an ex-army officer who lost two fingers and the toes of his right foot to frostbite in Siachen in 2003, and a chapter on surviving extremes from *How To Avoid Being Killed In A War Zone: The Essential Survival Guide For Dangerous Places* (2011) by Rosie Garthwaite. Coelho explores an individual's way of surviving and questions guidebooks, presenting the gaps between the personal and the institutional.

*Traces Of War, a collaboration between the department of war studies and King's College London, is on till 18 December, at Inigo Rooms, King's College London, UK.*

Write to [lounge@livemint.com](mailto:lounge@livemint.com)

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'Discover Traces Of War with Three International Artists' by  
Huzan Tata, Verve (India, 7 Dec 2016)

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DECEMBER 07, 2016

### DISCOVER TRACES OF WAR WITH THREE INTERNATIONAL ARTISTS

Text by Huzan Tata

*If you're in London for the holidays, catch this group show that illustrates the perils of armed conflict*

*(Click on any image to view in larger gallery.)*



**Baptist Coelho**  
Attempts to contain, 2015. Installation with 10 photographs on archival paper. Courtesy of the artist. (1)



'Traces of War - An Exhibition about War and its Intersection with the Everyday',  
King's College London (UK, 4 Nov 2106)



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'Traces Of War' at King's College London' by Amanda Avery, Blouin Artinfo (UK, 1 Nov 2016)

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## 'Traces of War' at King's College, London

BY AMANDA AVERY | NOVEMBER 01, 2016



Baptist Coelho "Altitude Sickness, Frostbite, Chilblains, Arterial Hypertension, Deep Vein Thrombosis, Snow-blindness, Hypothermia, High Altitude Pulmonary Oedema, High Altitude Cerebral Oedema...", 2009 (Courtesy: Baptist Coelho & Project 88, Mumbai)

**RELATED**

King's College in London is hosting an exhibition "Traces of War" that will be on view through December 18, 2016.

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**ARTISTS**

Jananne Al-Ani  
Baptist Coelho  
Shaun Gladwell

The exhibition represents the paradoxical dynamic of war located in spaces which are deemed unusual for it to exist. Presented through artworks by three internationally acclaimed artists- Iraq-born London based artist Jananne Al-Ani, Mumbai based artist Baptist Coelho, and Australian-born artist Shaun Gladwell, all of whom have direct experiences of conflict and war zones at Iraq, India, Bangladesh or Afghanistan, expose a more quotidian side of the warfare. Presented mostly through photography, film and multi-media installations, these artworks re-imagines the abysmal power of everyday life and its impact in the most deadliest war zones, even at their most ordinary forms. These works reflect the sensitiveness of these artists towards the traces of war and their residual effect in the domestic level.

*The exhibition is on view at Inigo Rooms, Somerset House East Wing- King's College*

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'Traces of War' by Matt Breen, TimeOut London (UK, 29 Oct 2016)

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## Traces of War

Art @ King's College London, Temple Until Sunday December 18 2016 FREE ★★★★★



Baptist Coelho, 'Attempts to contain', 2015. Installation with ten photographs on archival paper. Courtesy of the artist.

**TIME OUT SAYS** ★★★★★

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The three photographers in this show make work about war. But rather than the usual grim images of scorched battlefields and ashen-faced civilians, they take a more sideways approach.

KCL artist-in-residence Baptist Coelho has taken the Indian-Pakistani territorial conflict over the Siachen Glacier in the Himalayas as his case study. At nearly 19,000 feet, it's the highest battleground on earth, where the climate kills as many soldiers as combat. Coelho's photos of a huddled, naked body with arms, legs and fingers knotted together make for a lucid meditation on human frailty. A museum-style display based around a 1905 mountaineering survival book he discovered in the college archives is, however, less direct and less engaging.

Australian photographer Shaun Gladwell uses war as a prism to look at issues of empathy and perspective. A two-channel film of a pair of soldiers, circling each other,

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'Major new art exhibition at King's College London' by Kim Rule, Choice (UK, 29 Oct 2016)

# Choice

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## Enjoy Life

### Major new art exhibition at Kings College London



#### TRACES OF WAR

26 OCTOBER - 18 DECEMBER 2016 KING'S COLLEGE LONDON, INIGO ROOMS, SOMERSET HOUSE EAST WING

- Traces of War is a major new exhibition from King's College London. It is the result of collaborations between The Department of War Studies at King's and three international artists.
- As the 'everyday' of battle is brought into the gallery space, Traces of War hopes to represent the paradoxical dynamic of war and the everyday - its enduring imprint upon both the body politic and the subject of international relations
- Working primarily with photography, film and multimedia installations, all three artists have direct experience of conflict and war zones, from Iraq to India, Bangladesh to Afghanistan

We see war in all kinds of spaces and locations, some predictable and others less so. The elements of war are present in our everyday lives, in our daily routines; from violence, antagonisms, discourses of exclusion, displacements and populations on the move. There is a resonance in Michel Foucault's observation that the 'roar of battle' travels silently in our modes of being and interactions, discourses and institutions, and the practices we take for granted.

Artists throughout history have sought to capture the agony of war, its impact on combatants and civilians, on landscapes, and on the most hidden spaces: our memories, identities, and lived experiences. At the same time, the phenomenon of war is not confined to moments of crisis or battlefield locations. War should not be something defined by its representation on screens or in print where narratives of patriotism distort, but rather should be seen as a force which disrupts the normality of everyday life, ever present both viscerally and emotionally.

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'Reimagining War beyond its exceptionality' by Charlotte Harding, British Journal of Photography (UK, 28 Oct 2016)

## British Journal of Photography — Since 1854

EXHIBITIONS, INTERVIEWS

Published on 28 October 2016

# Reimagining War Beyond its Exceptionality

written by Charlotte Harding



© Shaun Gladwell, Double Field - Viewfinder, (Tarin Kowt), 2009-10. Two-channel HD video, 18-39 minutes, 16-9, colour, stereo sound. Commissioned by the Australian War Memorial. All images courtesy of King's College London

**A new exhibition from King's College London hopes to represent the paradoxical dynamic of war and the everyday.**

The inescapable horrors of war have arguably come to define our modern world.

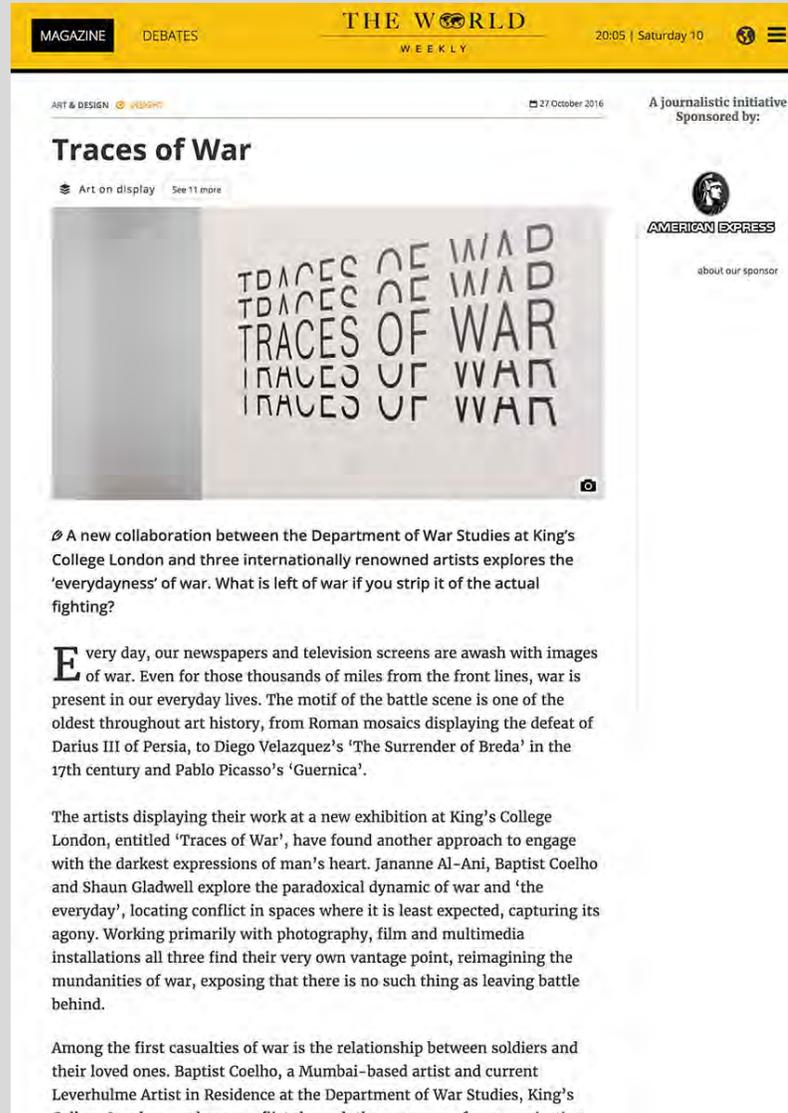
With the ongoing refugee crisis, the endless atrocities unfolding at the hands of ISIS and the Yemen war making headlines, both domestic and international conflicts continue to mark our global landscape.

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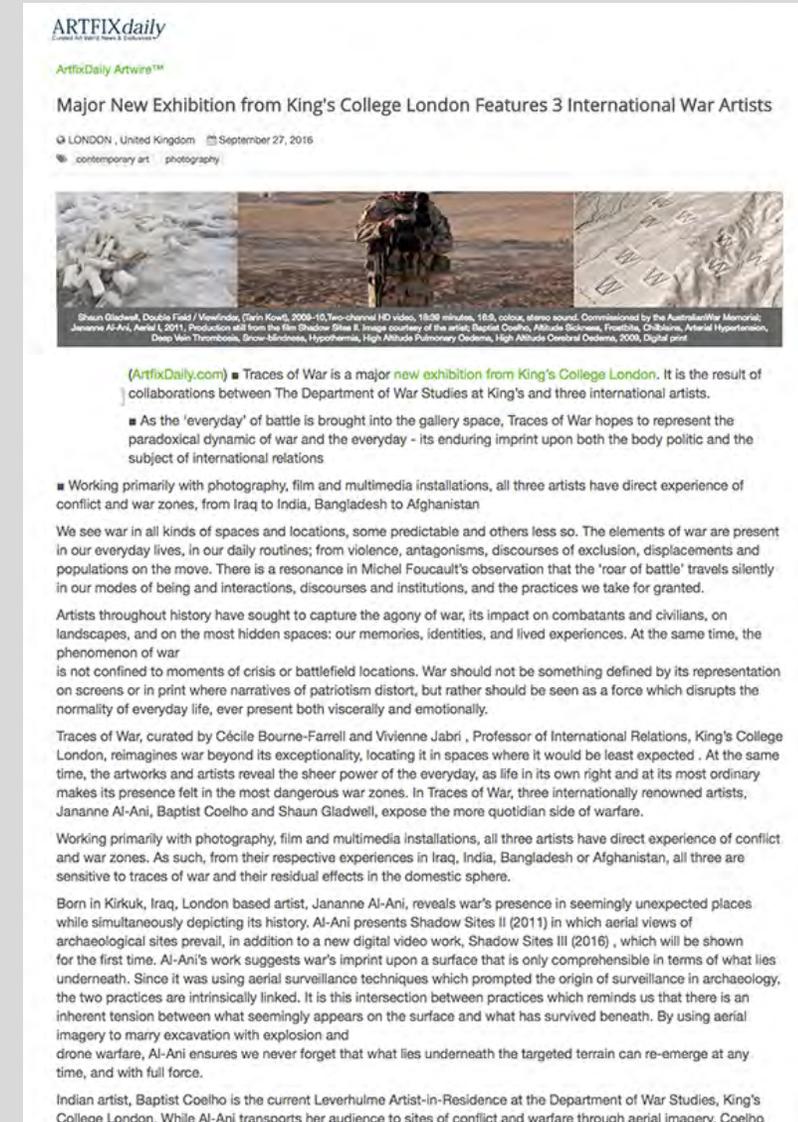
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'Traces of War' by Daisy Schoenaich-Carolath, The World Weekly (UK, 27 Oct 2016)



The screenshot shows the top of a web page from 'THE WORLD WEEKLY'. The header includes 'MAGAZINE', 'DEBATES', the logo 'THE WORLD WEEKLY', and the date '20:05 | Saturday 10'. Below the header, there's a sub-header 'ART & DESIGN' and '27 October 2016'. The main title is 'Traces of War' with a sub-headline 'A journalistic initiative Sponsored by: AMERICAN EXPRESS'. The article text begins with a quote: 'A new collaboration between the Department of War Studies at King's College London and three internationally renowned artists explores the 'everydayness' of war. What is left of war if you strip it of the actual fighting?' followed by a paragraph starting with 'Every day, our newspapers and television screens are awash with images of war...' and another paragraph starting with 'The artists displaying their work at a new exhibition at King's College London, entitled 'Traces of War', have found another approach to engage with the darkest expressions of man's heart.'

'Major New Exhibition from King's College London Features 3 International...!', Art Fix Daily (UK, 27 Oct 2016)



The screenshot shows the top of a web page from 'ARTFIXdaily'. The header includes the logo 'ARTFIXdaily' and 'ArtfixDaily Artwire™'. Below the header, there's a sub-header 'Major New Exhibition from King's College London Features 3 International War Artists'. The article text includes a quote: 'Traces of War is a major new exhibition from King's College London. It is the result of collaborations between The Department of War Studies at King's and three international artists.' followed by a paragraph starting with 'As the 'everyday' of battle is brought into the gallery space, Traces of War hopes to represent the paradoxical dynamic of war and the everyday - its enduring imprint upon both the body politic and the subject of international relations' and another paragraph starting with 'Working primarily with photography, film and multimedia installations, all three artists have direct experience of conflict and war zones, from Iraq to India, Bangladesh to Afghanistan'.

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'Traces of War at King's College London' by Chris Fitch, Geographical (UK, 26 Oct 2016)

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## Traces of War at King's College London

Written by **Chris Fitch** Published in **Exhibitions**

26 Oct 2016



Double Field - Viewfinder, (Tarin Kowt), 2009-10  
Shaun Gladwell (Australian War Memorial)

New collaborations between the Department of War Studies at King's College London and three international artists yield a fascinating glimpse into a multitude of multimedia vantage points on the impact of

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'Artists are showing how we interact with war and...',  
Jessie Thompson, Evening Standard (UK, 21 Oct 2016)

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## Artists are showing how we interact with war and conflict daily with new exhibition at King's College London

Three artists show how war encroaches on our everyday lives in Traces of War

JESSIE THOMPSON Friday 21 October 2016

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Traces of War - in pictures



show all

Three artists are showing how war is something that we interact with daily, rather than a far-off crisis, with a new exhibition at King's College London.

Traces of War takes the work of international artists to help us to re-examine the way that war intersects with our everyday lives. All three have had direct experience of conflict zones, and use photography, film and multimedia installations in their work.

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## **Press Continued**

'Traces of War' by Karen Clare, Family Tree (UK, 26 Oct 2016)

<https://www.family-tree.co.uk>

'Traces of War' by Hansika Lohani, Platform (India, 26 Oct 2016)

<http://www.platform-mag.com>

'Free Thinking: Enoch Powell; US Supreme Court; War & Art' by Torquil MacLeod, BBC Radio Three (UK, 27 Oct 2016)

<http://www.bbc.co.uk/programmes/p04dc9qd>

'Traces of War' by Jennifer Mason, Luxury London (UK, 28 Oct 2016)

<http://www.luxurylondon.co.uk/article/november-exhibitions-traces-of-war>

'Last Chance: 'Traces of War' at King's College, London' by Amanda Avery, Blouin Artinfo (UK, 14 Dec 2016)

<http://www.blouinartinfo.com/news/story/1787172/last-chance-traces-of-war-at-kings-college-london>

'Traces of War at King's College London' by Tabish Khan, The Londonist (UK, 8 Nov 2016)

<http://londonist.com/london/the-verdict-on-london-s-latest-art-exhibitions>

'Traces of War' by Andrew Cattanach, RPS Journal (UK, 1 Dec 2016)

<http://www.rps.org>

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## Exhibition Views



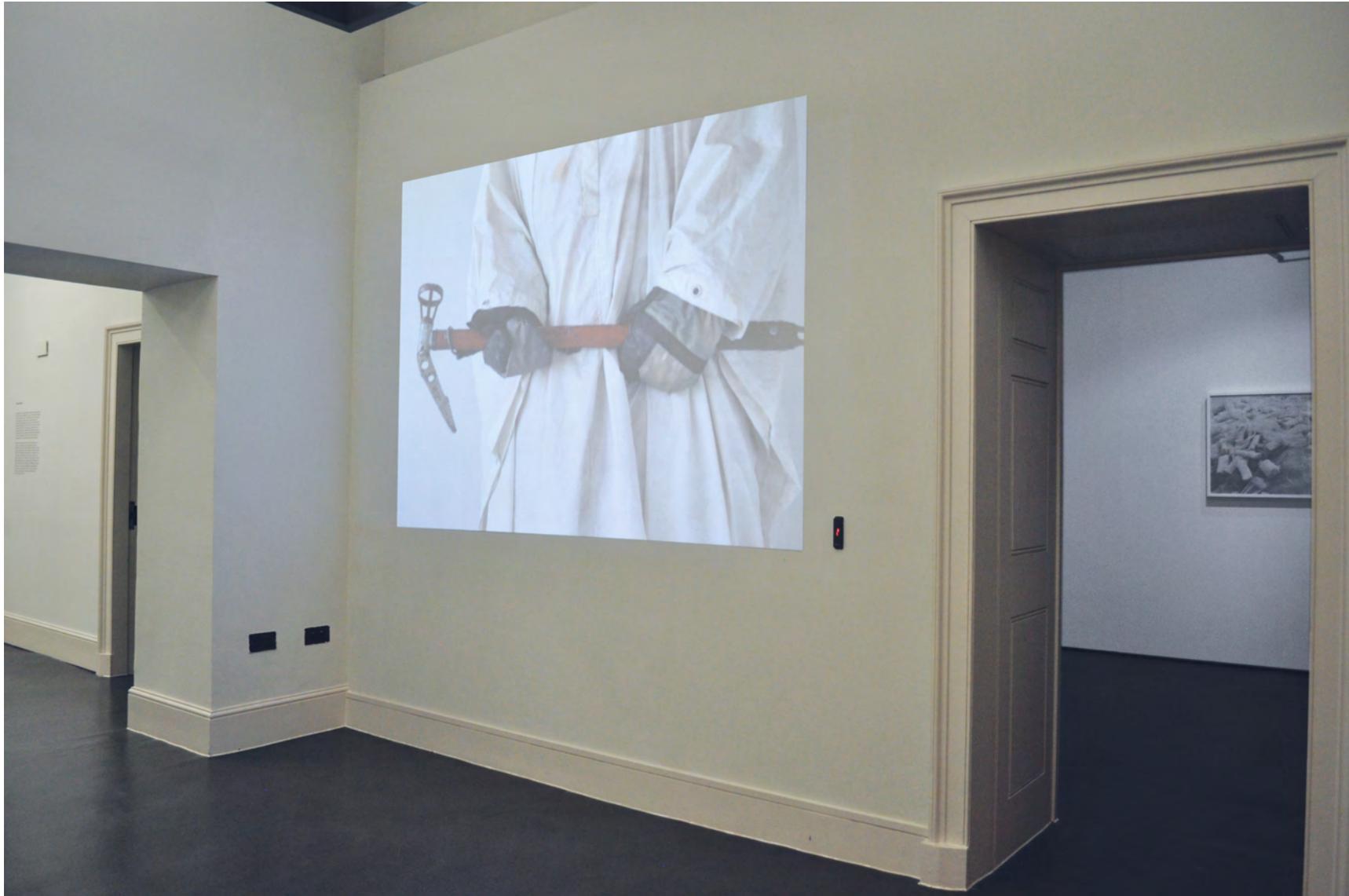
Exhibition view





Artwork: **Attempts to contain**

Exhibition view



Artworks left to right: **“Beneath it all... I am human...”**, **“Altitude Sickness, Frostbite, Chilblains, Arterial Hypertension, Deep Vein Thrombosis, Snow-blindness, Hypothermia, High Altitude Pulmonary Oedema, High Altitude Cerebral Oedema...”**

Exhibition view



Artworks left to right: **Mountain Lassitude, "Altitude Sickness, Frostbite, Chilblains, Arterial Hypertension, Deep Vein Thrombosis, Snow-blindness, Hypothermia, High Altitude Pulmonary Oedema, High Altitude Cerebral Oedema..."**

Exhibition view



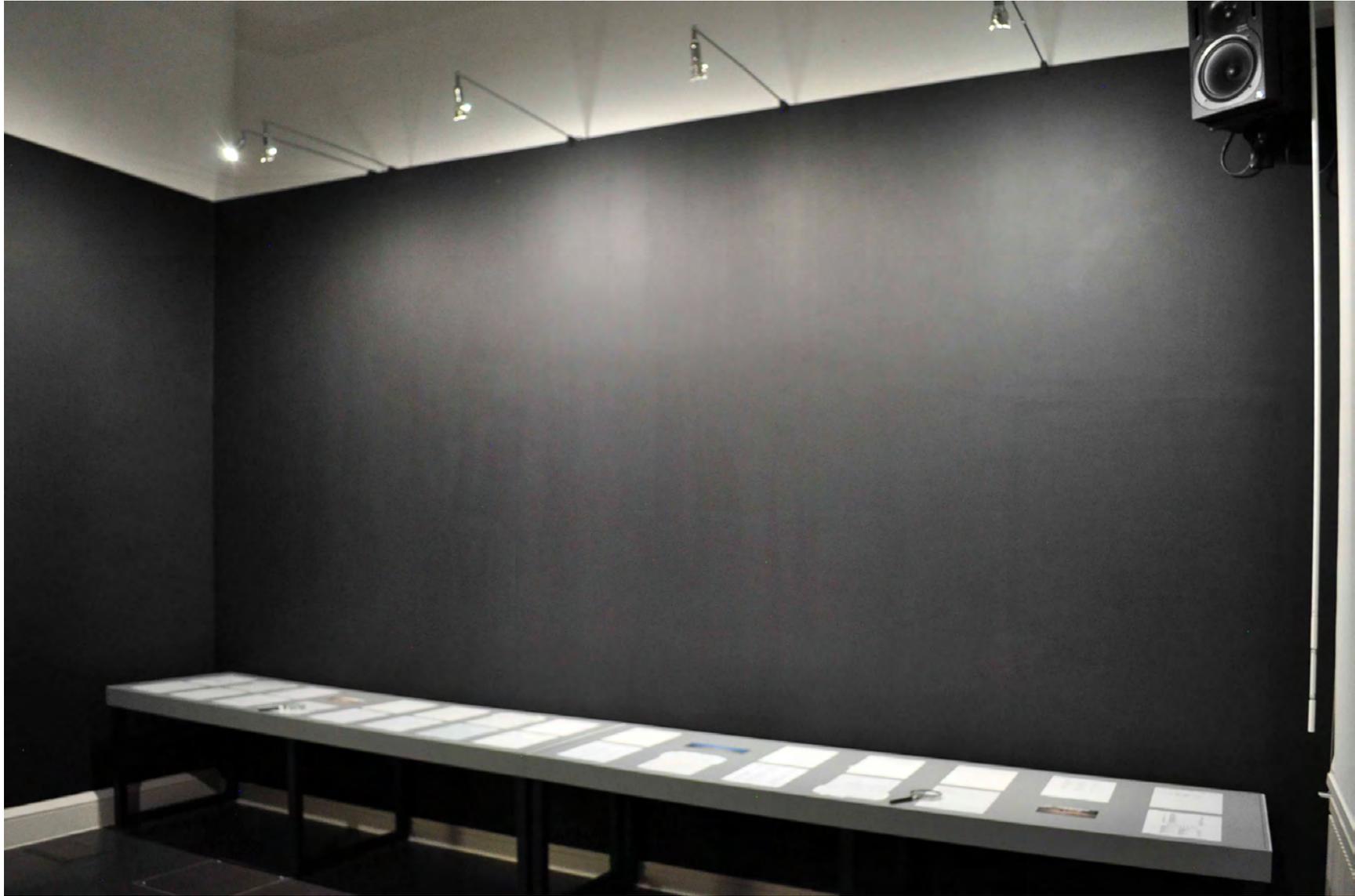
Artwork: **Mountain Lassitude**

Exhibition view



Artwork: **Blueys**

Exhibition view



Artwork: **Blueys**

Exhibition view



Exhibition view



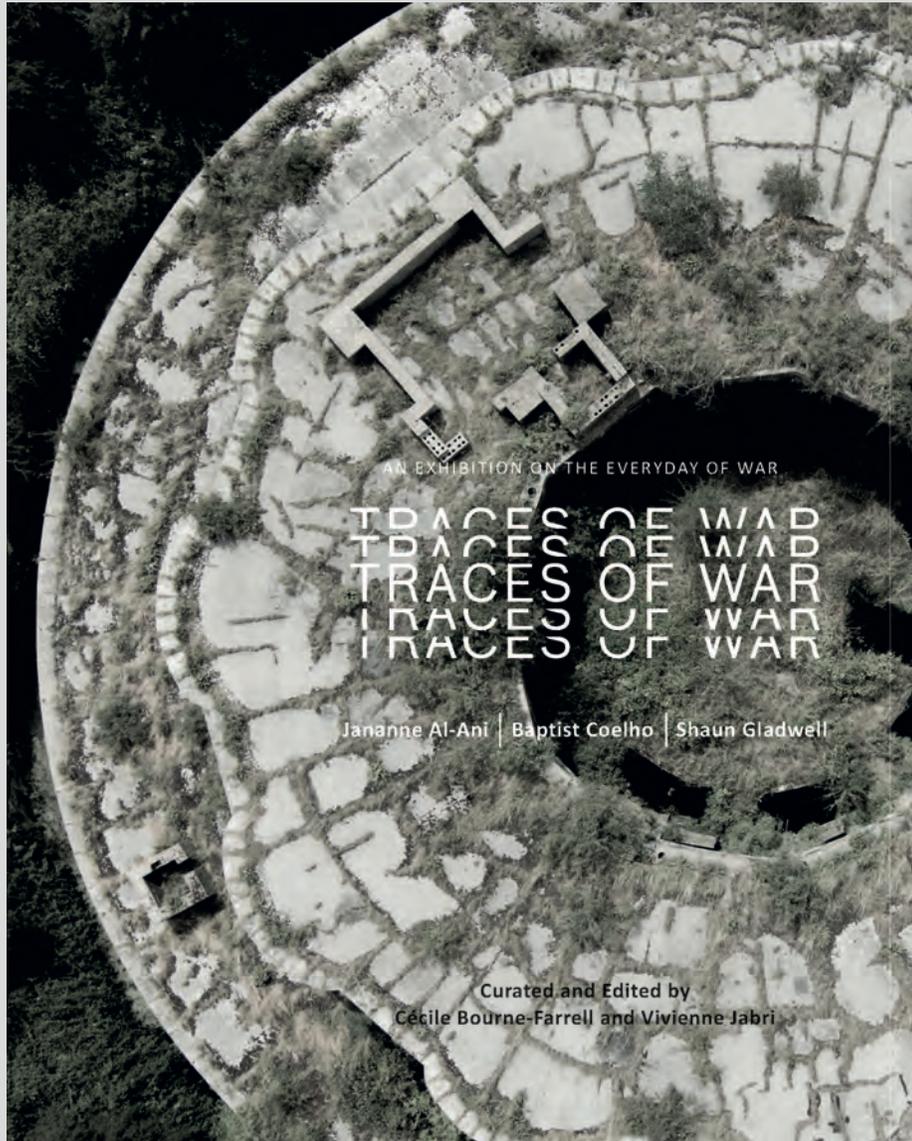
Exhibition views

Jananne Al-Ani



Shaun Gladwell

**Exhibition Catalogue** (Selected Pages)



Cover

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

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5

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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.

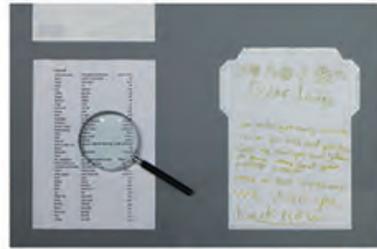
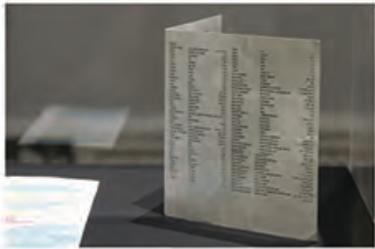


Baptist Coelho



▲ *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.

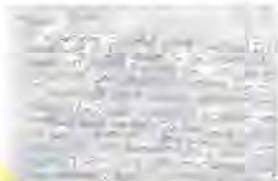
Conflict does not only find expression in moments of emergency, conflict and battle, but also in the mundane, daily and routine. The destruction of ancient monuments such as the Buddhas of Bamiyan is an example of the aesthetic imposition of a specific subjectivity upon older narratives - the aesthetic 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)



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.

## Traces of War: A Pre-Exhibition Symposium



Saturday 1<sup>st</sup> October, 13.15-17.15, Old Anatomy Lecture Theatre, King's College London followed by a wine reception.

This Symposium marks the beginning of the [Traces of War exhibition](#), opening on the 25<sup>th</sup> October 2016 at the Inigo Rooms, King's College London. The Symposium will introduce the artists, Jananne Al-Ani, Baptist Coelho, and Shaun Gladwell, and provide an opportunity for dialogue among scholars, artists, practitioners and interested parties around the subject of the exhibition: the presence and intersection of war with the everyday

Panel discussions will be divided into three themes/ panels:

- *Traces of war: The View from Above* will explore, in a discussion with the artist Jananne Al-Ani, the relationship between the technologies of photography and flight, with a particular focus on the British landscape.
- *Traces, Fragments and Landscapes of War* will delve into the everyday-ness of war by making use of what Baptist Coelho refers to as the 'fabrics' of war – literally the materials that have lived in hostile zones.
- *Traces and Introspections in Zones of War* focuses on the camera as a means to destabilize the time and space of war, and engages with the work of artist, Shaun Gladwell.

13.15-Arrival

13:30-45 Introduction to Traces of War  
Cécile Bourne Farrell, independent curator, and Professor Vivienne Jabri, Department of War Studies, King's College London

13:45-14:45 Panel 1: [Jananne Al-Ani](#) *Traces of war: aerial perspectives*  
Jananne Al-Ani, with Dr Sussan Babaie, The Courtauld Institute of Art; Dr Anna Marazuela Kim, Freie Universität, Berlin  
Chair: Professor Vivienne Jabri

14:45-15:45 Panel 2: [Baptist Coelho](#) *Traces, Fragments and Landscapes of War*  
Baptist Coelho, Zehra Jumabhoy, The Courtauld Institute of Art and Dr. Pablo de Orellana, Department of War Studies, King's College London  
Chair: Cécile Bourne Farrell

Coffee break: 15:45-16:00

16:00-17:00 Panel 3: [Shaun Gladwell](#) *Traces and Introspections in Zones of War*  
Dr Kit Messham-Muir, Curtin University, Perth, Australia; Professor Julian Stallabrass, The Courtauld Institute of Art  
Chair: Dr. Neville Bolt, Department of War Studies, King's College London

17.00-17.15 Roundtable discussion with artists and panellists  
17.15 Drinks Reception in Anatomy Museum.

## Pre-Exhibition Symposium

### Topic:

Traces, Fragments and Landscapes of War

### Panellists:

Baptist Coelho (*Visual Artist*)

Zehra Jumabhoy (*The Courtauld Institute of Art*)

Dr. Pablo de Orellana, (*Department of War Studies, King's College London*)

### Chair:

Cécile Bourne-Farrell (*Curator*)

The symposium was a collaboration between the Department of War Studies, King's College London and The Courtauld Institute of Art, London



Pre-Exhibition Symposium



Pre-Exhibition Symposium

## Exhibition Walkthrough



Exhibition walkthrough



Exhibition walkthrough

## **Exhibition Preview**



Exhibition preview



Exhibition preview

**About**

**Baptist Coelho**

**Cécile Bourne-Farrell**

**Vivienne Jabri**

**Department of War Studies, King's College London**

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### **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](http://www.baptistcoelho.com)

### **Cécile 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](http://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](http://www.cecile-bourne-farrell.com)

### **Vivienne Jabri**

Vivienne Jabri is Professor of International Politics, Department of War Studies, King's College London. She is a leading voice in developing understandings of war, violence, security, and conflict, drawing on critical, poststructural, and feminist social and political theory. The author is widely published, with four monographs, two co-edited volumes, and a number of peer reviewed articles in leading International Relations journals, including *European Journal of International Relations*, *International Theory*, the *Review of International Studies*, *International Political Sociology*, *Millennium: Journal of International Studies*, and *Security Dialogue*, amongst others. Her books include *Mediating Conflict* (Manchester University Press, 1990), *Discourses on Violence* (Manchester University Press, 1996), *War and the Transformation of Global Politics* (Palgrave, 2007 and 2010). Vivienne Jabri has served on the Economic and Social Research Council's professorial fellowships selection panel (2010); on the ORA Plus final assessors' committee (2013), and on the Politics and International Studies subject panel for the 2014 Research Excellence Framework (REF) of the UK's Higher Education Funding Council. She serves on the Editorial Boards of the journals, *International Political Sociology*, *the Journal of Global Security Studies*, *Security Dialogue*, and *Alternatives*.

### **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 brings 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. <https://www.kcl.ac.uk/sspp/departments/warstudies/index.aspx>

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## Arts & Conflict Hub

The Arts and Conflict Hub based in the Department of War Studies at King's provides a focal point for work exploring the relationship between the arts and conflict, including visual arts, dance, music, theatre and film. Using artistic mediums to communicate, teach and research the complexities of conflict we aim to expand the interdisciplinary agenda of war studies, opening new dialogues and engaging new audiences. The hub aims to bring artists and scholars together to share their work and ideas fostering a space for creative collaboration. In order to achieve this we have two main activities: *Public Events*: Building on our successful Leverhulme Artists in Residents, we will expand our events to include screenings, performances and recitals with post event discussions with artists and academics. *Innovative Teaching*: Develop innovative modules for our BA and MA programmes that integrate a diverse range of the arts. <https://www.kcl.ac.uk/sspp/departments/warstudies/research/groups/arts/about.aspx>

## 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.

<https://www.kcl.ac.uk/Cultural/Cultural-Programming/index.aspx>

## Leverhulme Trust

The Leverhulme Trust was established by the Will of William Hesketh Lever, the founder of Lever Brothers. Since 1925 we have provided grants and scholarships for research and education; today, we are one of the largest all-subject providers of research funding in the UK, distributing approximately £80m a year. We award funding across academic disciplines, supporting talented individuals in the arts, humanities, sciences and social sciences to realise their personal vision in research and professional training. As well as substantial grants for research, we offer fellowships for researchers at every stage of their career, grants for international collaboration and travel, and support for the fine and performing arts. <https://www.leverhulme.ac.uk>

## 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. We forge international collaborations to build shared platforms to incubate, to present and to discuss common practices and themes. 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. Our guiding objectives are to: Facilitate mobility of cultural practitioners to develop their practice through a greater access to learning, resources and networks Foster mutual understanding via artistic practice and exchange Strengthen international collaboration and partnership through organisations, collectives and networks Encourage critical and engaging practices in the arts and create opportunities for public interaction, dissemination and enjoyment Promote contemporary visual culture, particularly under-represented practices and practitioners, and contributing to international critical discourse through our programmes. <http://delfinafoundation.com>

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