

Baptist Coelho

Reference No. 2014-AIR-093

Report on Leverhulme Artist-in-Residence
with Professor Vivienne Jabri at the
Department of War Studies, King's College London

3rd November 2015 – 29th October 2016

www.baptistcoelho.com

Artist page on King's College London website

<http://www.kcl.ac.uk/sspp/departments/warstudies/people/baptist/index.aspx>

>> Updated: September 2017 (133 pages)

>> Some weblinks listed in this report could expire in time

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>> All images are courtesy of the artist, Baptist Coelho, unless otherwise specified

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Section A – Research(03-47)

1 – Siachen Glacier (pre 1984)(03-21)

Siachen Glacier (pre 1984)

Since 2006 I have been researching the Siachen Glacier ([p. 05](#)), a conflict zone between India and Pakistan since 1984. To further my research on this subject, I visited the Royal Geographic Society (RGS) in London to track records of Harish Kapadia ([pp. 06-07](#)) who I have been exchanging information with since 2009 regarding research on the Siachen conflict. Harish is an avid mountaineer and author of various books and was awarded the Patron's Medal in 2003 by the RGS.

Among details of the mountaineer, I found various photographs, books and maps suggesting the geographical and political mapping of the glacier, before it became a conflict zone in 1984. These records were outcomes of extensive expeditions carried out primarily by British explorers: T. G. Longstaff ([pp. 08-10](#)), Sir Martin Conway ([pp. 11-14](#)), Francis Younghusband to name a few; as well as other explorers from around the world who navigated the Himalayas between 1890 to 1920.

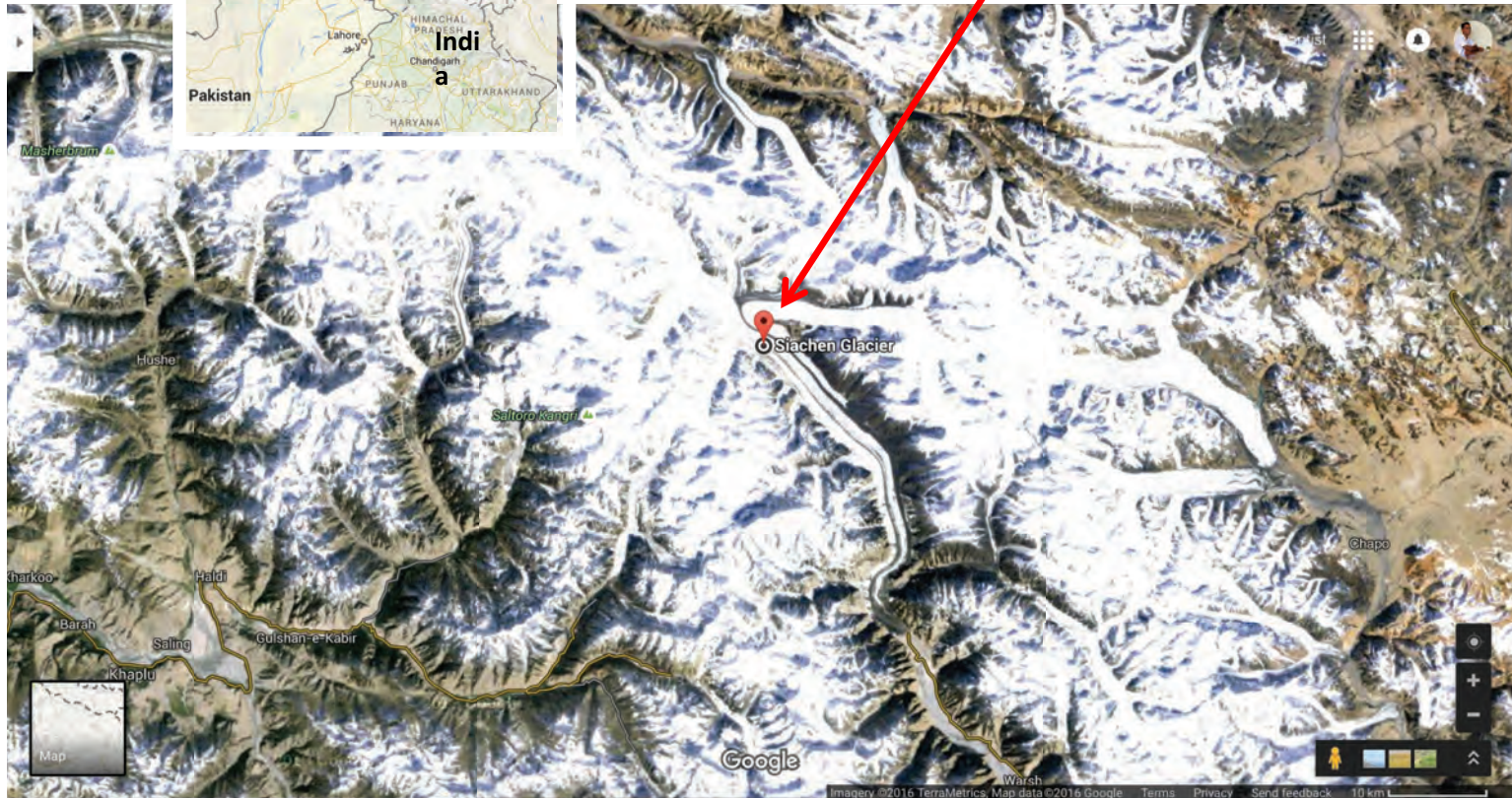
A booklet entitled: 'Mountain Sickness and its Probable Causes' ([p. 10](#)) by T. G. Longstaff, published in 1906, became a valuable resource since it documented the observations of international mountaineers through their personal testimonies. The guide book was created for others to cope with mountain sickness.

Alongside this book, I also came across another guidebook at the book store of the Imperial War Museum in London entitled: 'How to avoid being killed in a War Zone' by Rosie Garthwaite and published in 2011 ([pp. 17-18](#)). This book consists of various chapters on how to survive in conflict zones and 'Chapter 09: Surviving Extremes / Coping to keep out the cold' was of particular interest to my research. Pondering over these two handbooks, published at different times, I was reminded of Sachin Bali ([pp. 19-20](#)), an ex Siachen Officer who I have known since 2009 for my research. I recollect him narrating his memories of March 2003, where he lost some of his fingers and toes due to frostbite while he, along with his team of soldiers, tried to survive the sub zero temperatures of the Glacier.

The three narratives ([p. 21](#)) intersect and make references to each other through a new mixed media installation entitled: **Mountain Lassitude**, 2016 ([pp. 67-71](#)) and also includes two more books: 'The Geographical Journal' ([p. 15](#)) and 'Himalaya - The Exploration and Conquest of the Greatest Mountains on Earth' ([p. 16](#))



Siachen Glacier



North of India (satellite view)

Photos courtesy: Google Maps

Harish Kapadia



Harish Kapadia receives Patron's Medal at Royal Geographic Society (London, 2003) for contributions to geographical discovery and mountaineering in the Himalayas



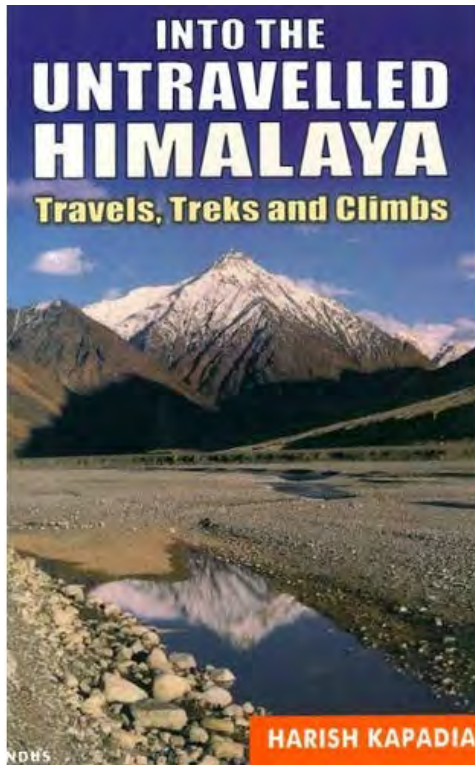
Harish Kapadia with Pakistani climbers (Mönch, 2002)



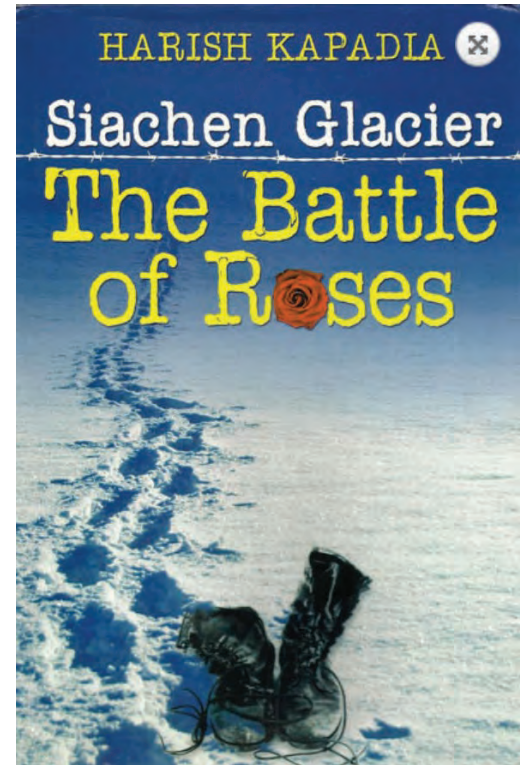
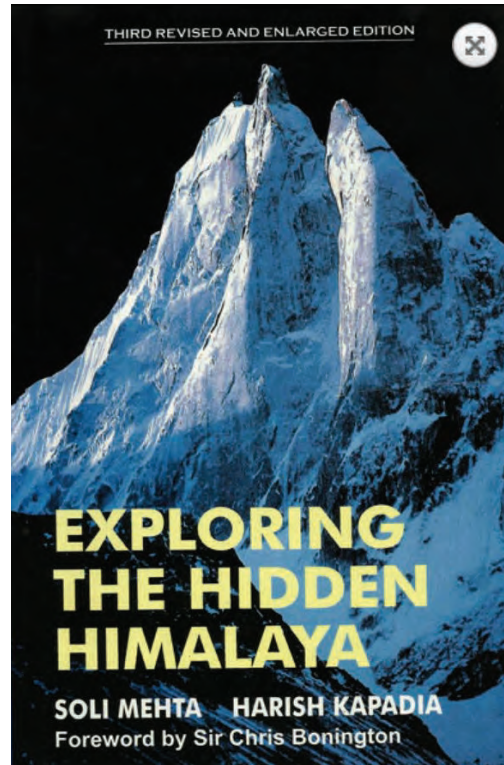
Bombay, 2009
www.harishkapadia.com

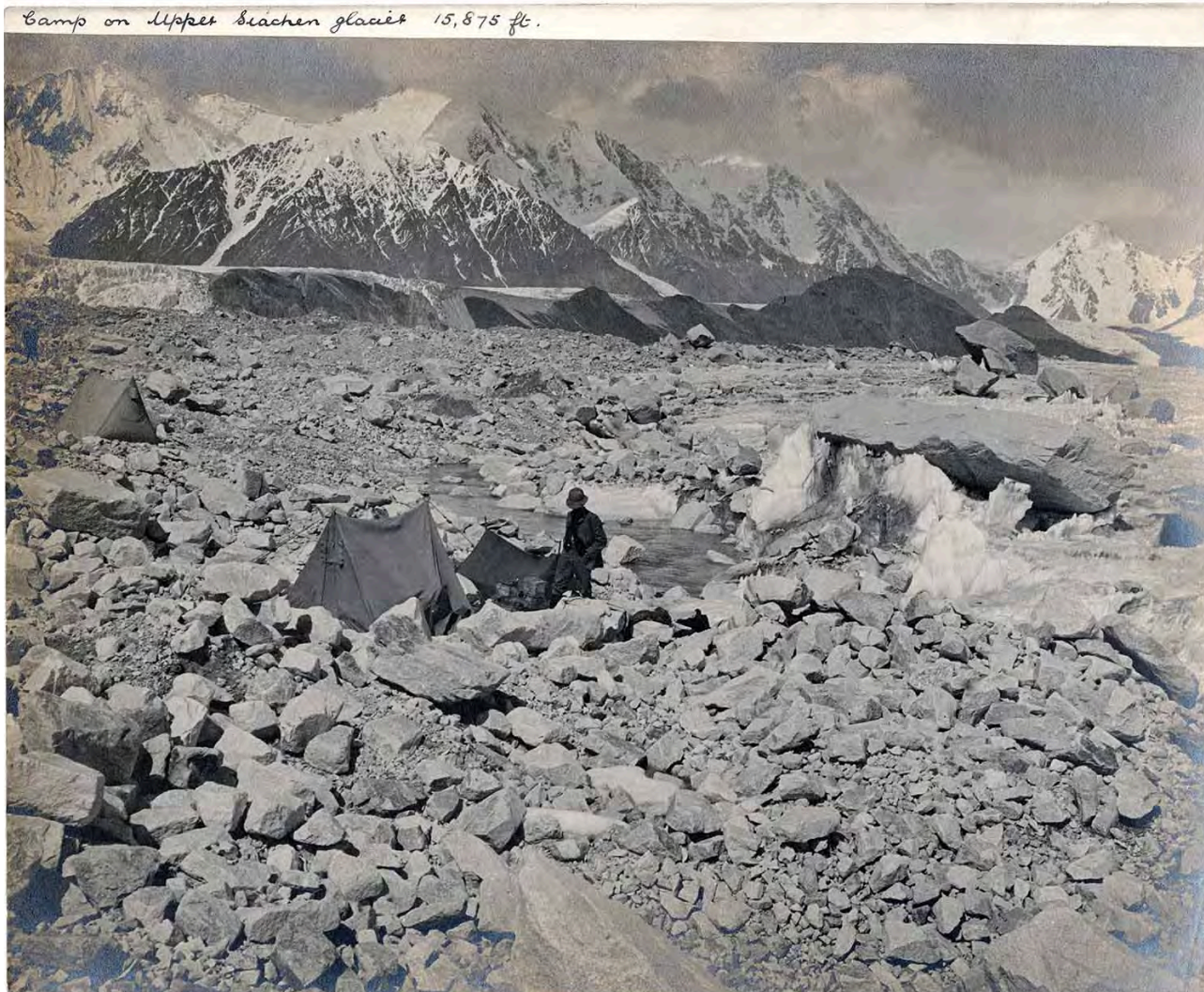
Photos courtesy: Harish Kapadia

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Books by Harish Kapadia





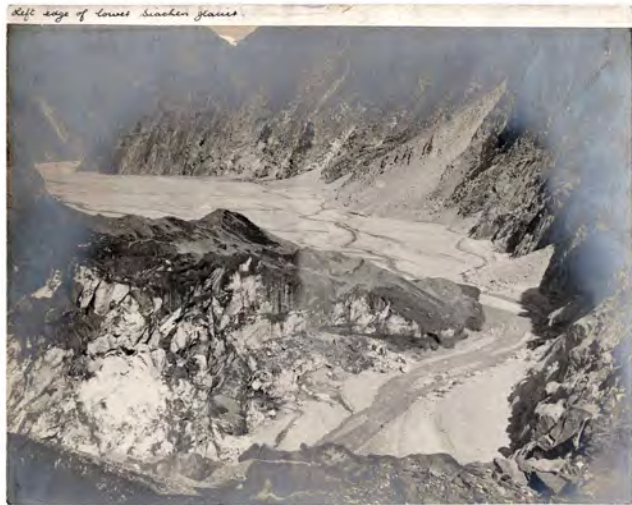
Camp on upper Siachen Glacier, 1910 by T.G. Longstaff



Tom George Longstaff
(1875 - 1964)

Photo courtesy: Royal Geographic Society, London <http://www.rgs.org/HomePage.htm>

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Left edge of lower Siachen Glacier, 1910 by T. G. Longstaff



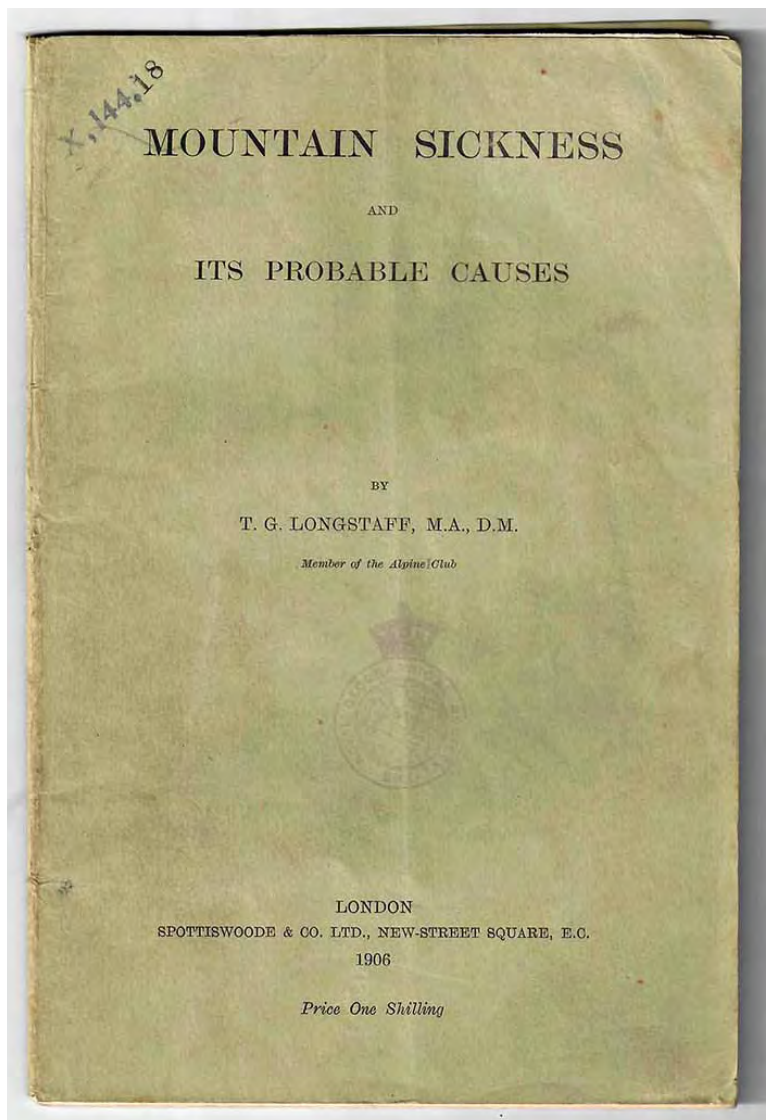
Upper Siachen panorama No: 8 Looking down & towards left bank of main glacier, 1910 by T. G. Longstaff



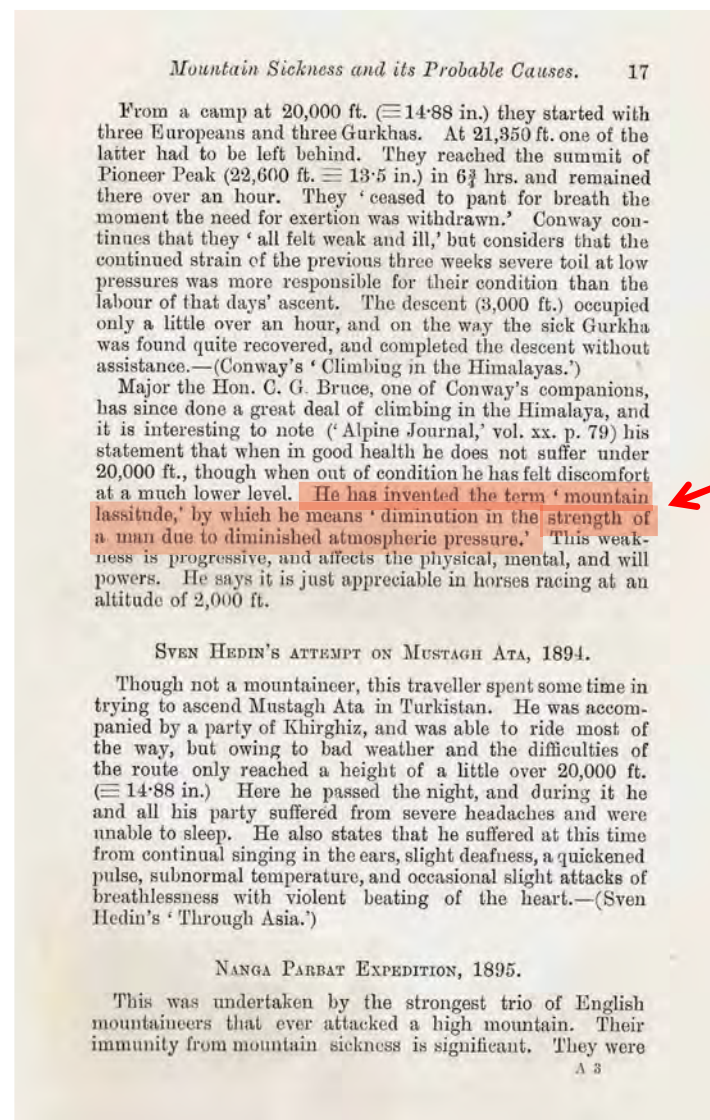
Looking up lower Siachen glacier about 10 miles from snout, 1910 by T. G. Longstaff



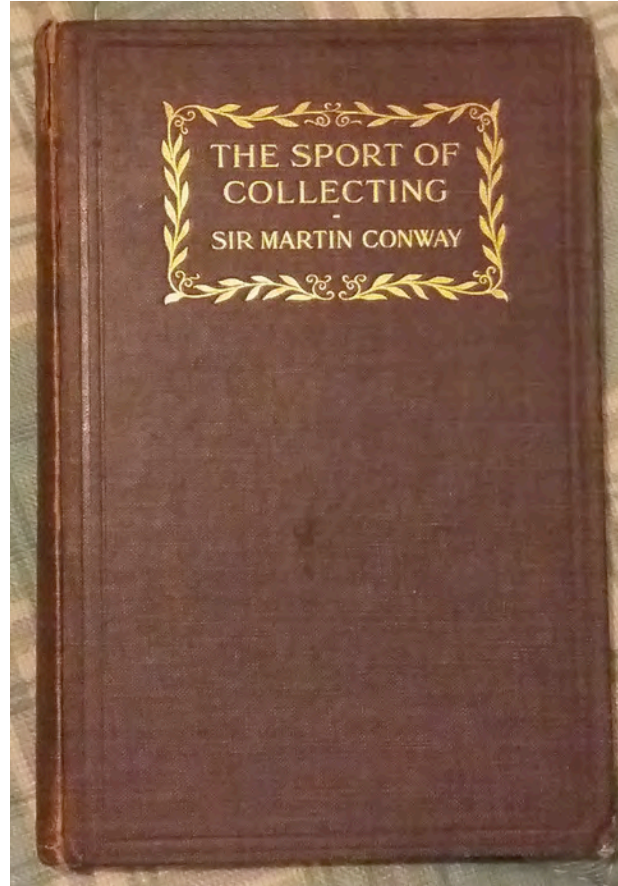
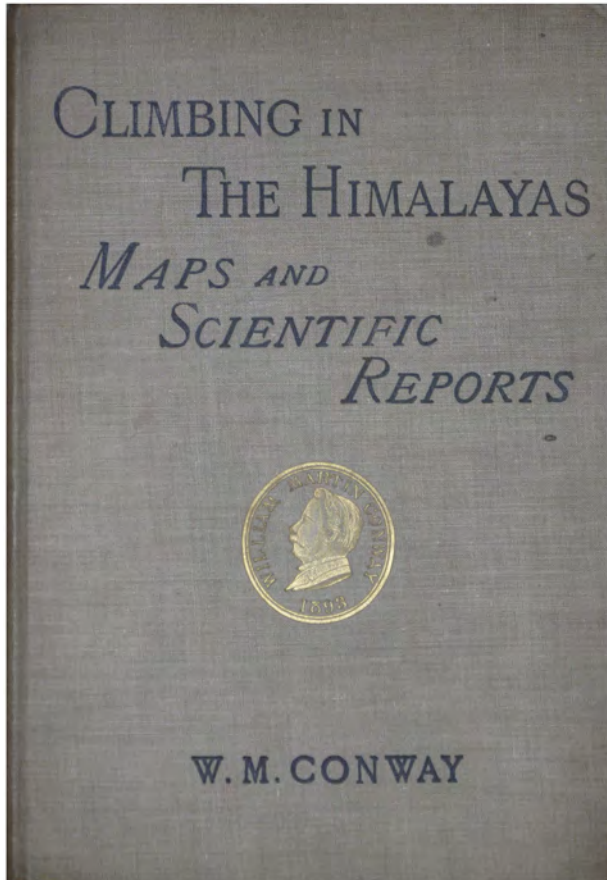
Explorations in the Eastern Karakoram, 1909 by T. G. Longstaff



Mountain Sickness and its Probable Causes by
T. G. Longstaff, 1906



Page 17



Sir W. M. Conway
(1856 - 1937)

Books by Martin Conway

weakness, and such utter exhaustion, that he was compelled to lie down and rest at frequent intervals.

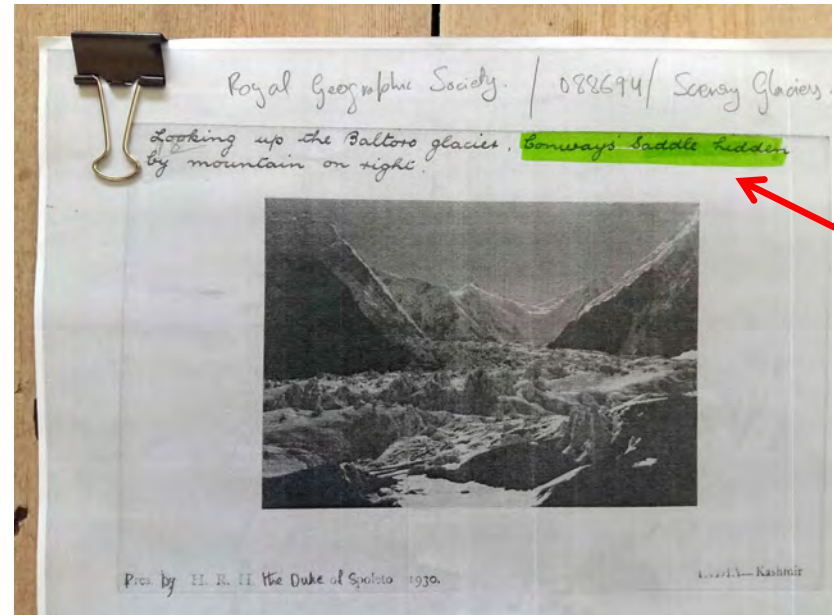
In 1889 Meyer and Purtscheller, both expert mountaineers, twice ascended the peak (19,685 ft. \equiv 15 in.) accomplishing an actual ascent of 5,400 ft. in 11¼ hours. During the last part of the ascent the rarefaction of the air was very sensibly felt and rendered progress slow.

SIR MARTIN CONWAY IN THE KARAKORAM-HIMALAYA, 1892

This experienced mountaineer spent eighty-four days above the snow-line, and ascended a peak of 22,600 ft. He notes the ill effects of low pressures on all the members of his party above 19,000 ft. \equiv 15.44 in. (four Europeans and four Gurkhas). He also complains of the scorching rays of the sun when traversing the snowfields, or even when lying still in a tent; it nearly always brought an attack of headache, from which he suffered frequently and severely. They slept well at 18,000, 19,000, and 20,000 ft. One Gurkha collapsed below 18,000 ft. and a second at the 19,000 ft. camp. At 20,000 ft. Conway gave up smoking because of its action on his heart, not because of breathlessness, though his Italian guide continued to use tobacco. Conway's pulse tracings (on about a dozen occasions) showed that his 'heart was acting badly.' Roy concludes that this was due to fatigue and excitement. (C.Sci. Appendix, p. 60.) At this altitude they indulged in a little brandy with excellent effect, having been compulsorily abstainers for the last three months. No rise of body temperature was observed: the pulse and respiration rate apparently was accelerated only on exertion.

Martin Conway
1892

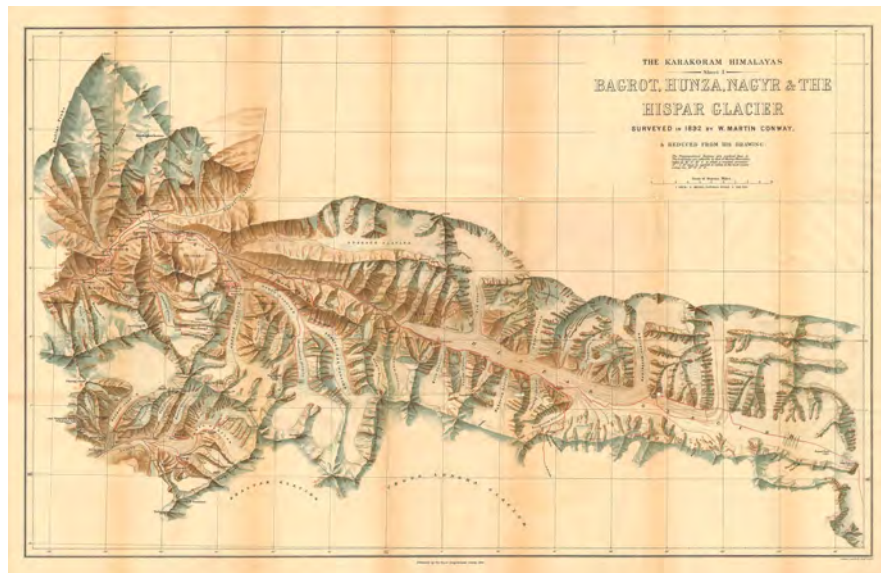
Sir Martin Conway in the Karakoram-Himalaya, 1892 in the booklet, 'Mountain Sickness and its Probable Causes' by T. G. Longstaff, 1906, Pg 16



Looking up the Baltoro Glacier, Conways Saddle hidden by mountain on right, Pres by H. R. H. The Duke of Spoleto, 1930, India-Kashmir



Martin Conway's Route on the Map of the Kingdom of Kashmir

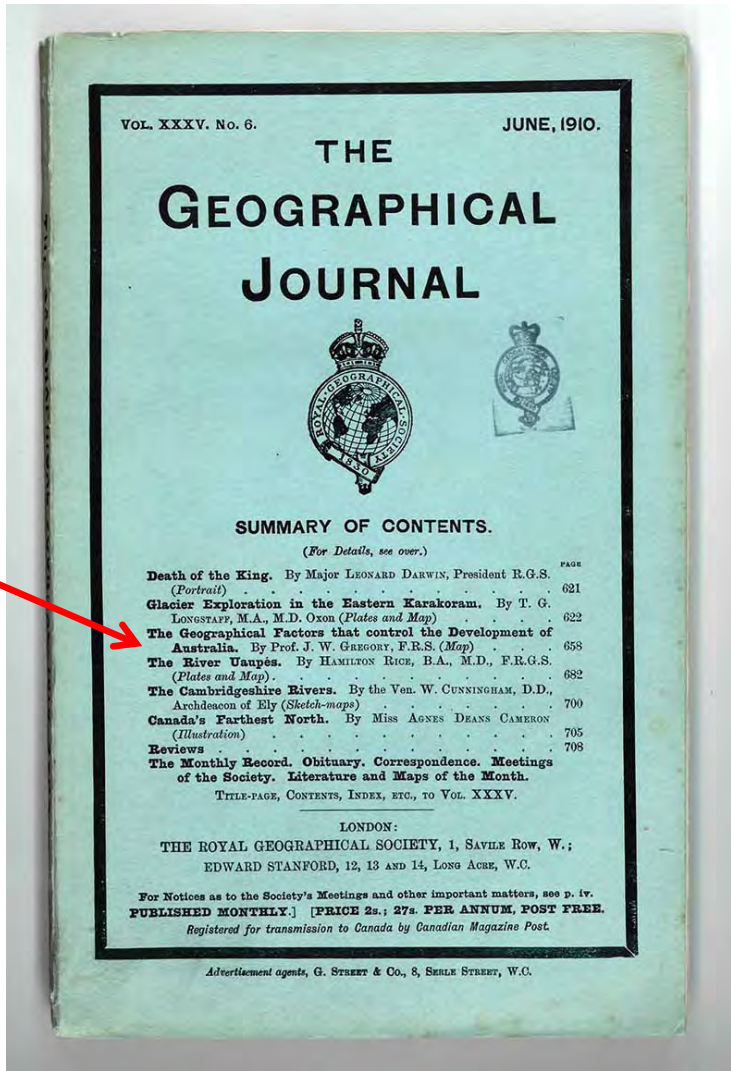


The Karakoram Himalayas (Sheet 1) Bagrot, hunza, Nagr & the Hispar Glacier, Surveyed in 1892 by Martin Conway

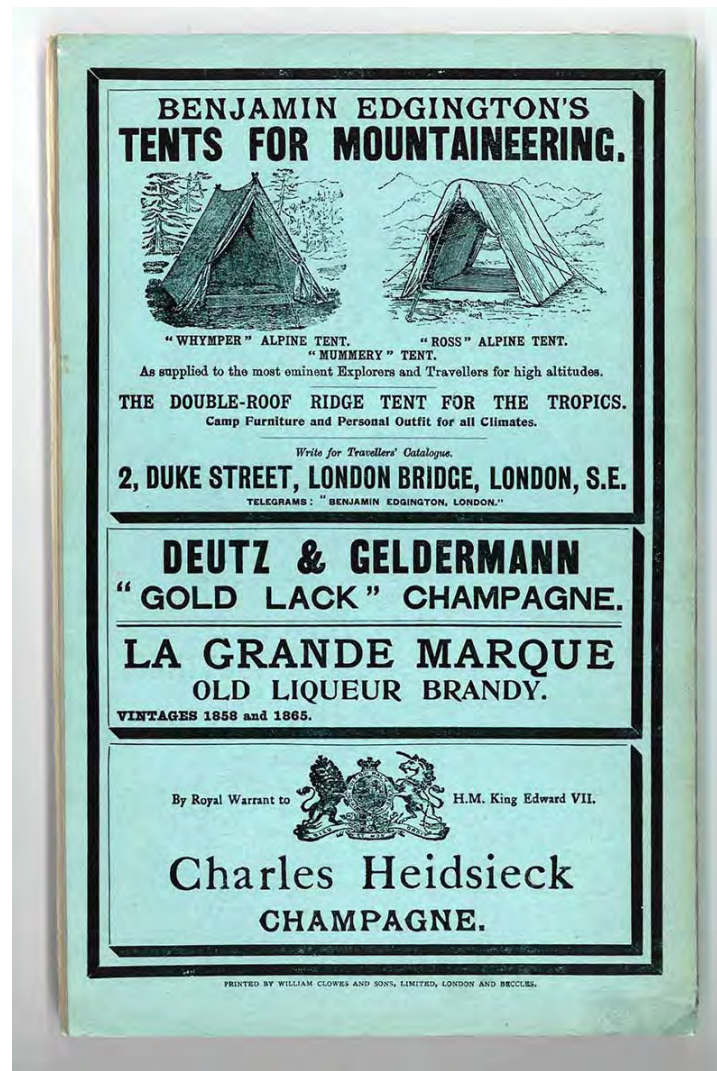
171 Lantern Slides of the Mustagh Mountains and the Karakoram Glaciers, made from photographs taken by Sir Martin Conway 1893, 1895. This collection was destroyed on 7th May 1951 as it has faded.



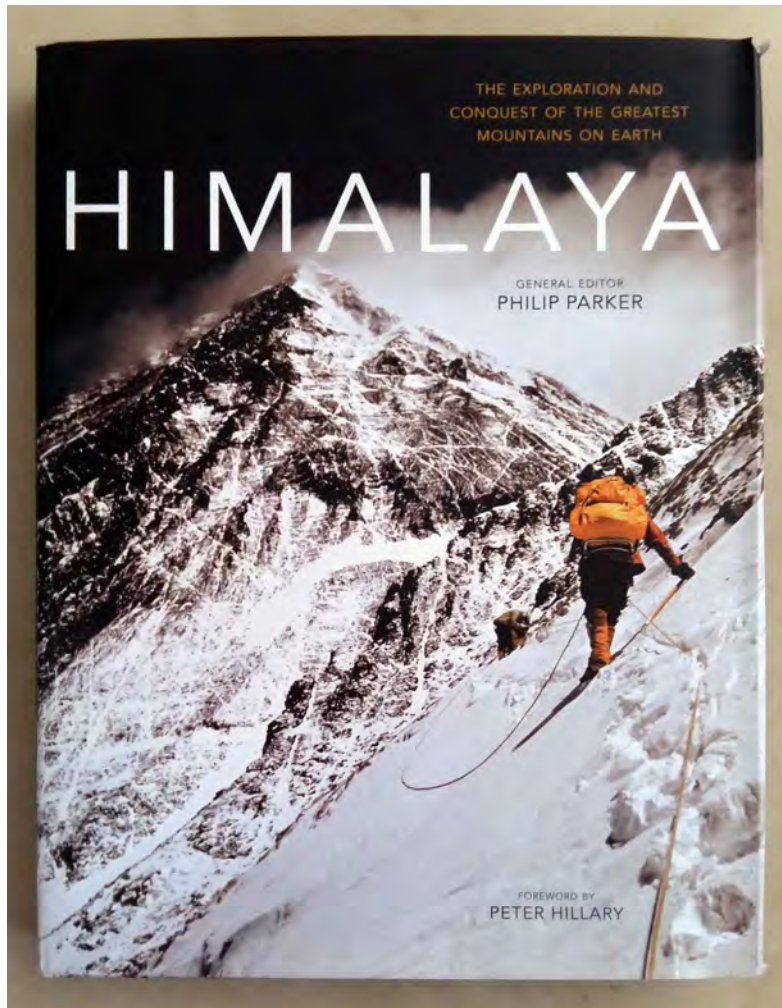
Images above are only to suggest how lantern slides are stored and is not a record of the faded slides



The Geographical Journal, June 1910 (Cover)



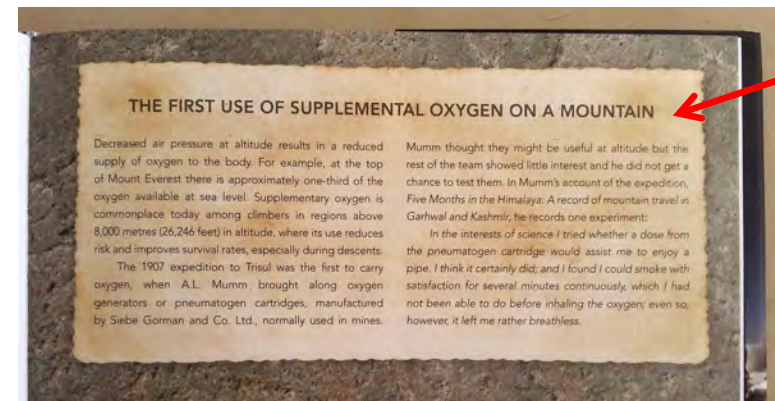
(Back)



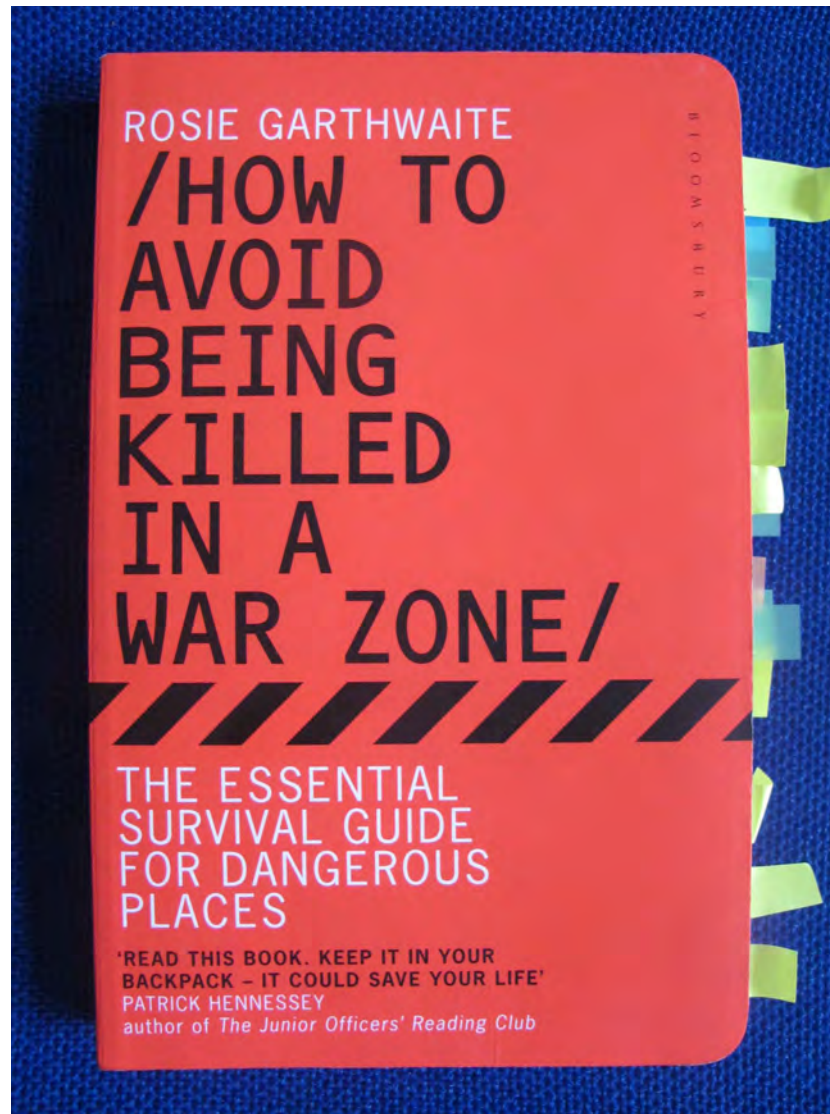
Himalaya - The Exploration and Conquest of the Greatest Mountains on Earth, General Editor: Philip Parker
<http://www.bloomsbury.com/uk/himalaya-9781844862214/>



Chapter 5 – The opening Phase 1891 – 1918 by Amanda Faber (Pg 55)



Page 63 (Detail)



How to avoid being killed in a War Zone by Rosie Garthwaite, 2011
<http://www.bloomsbury.com/us/how-to-avoid-being-killed-in-a-war-zone-9781608196968/>

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

CLOTHING TO KEEP OUT THE COLD

Innermost layers should consist of wool and manmade fabrics that don't absorb sweat and remain warm even if wet. Avoid cotton as it absorbs sweat.

Middle layers need to be thick and duvet-like, but breathable and quick drying in case they get wet.

Outer layers should be windproof but breathable to allow sweat to escape. There should be openings to enable quick vapour release if you

are exerting yourself. If sweat freezes, it will act like a fridge in your clothing.

Use drawstrings or string to block off the ends of your sleeves and trouser legs in order to trap warm air inside.

Wear layers of socks inside shoes or boots that fit you. If your socks and boots get wet, change the socks and keep changing them until the shoes or boots are dry.

them because the blood goes to the stomach after eating. You have to give it time to get back to the limbs.'

There are some other survival basics to remember, and Kamal Hyder has them all down to a T:

'One thing you should never take for granted is the weather. If you are going to the desert, it's going to be hot in the day, but freezing at night. Be ready for both extremes. Carry extra jackets if necessary. The weather is very unforgiving in Afghanistan and Pakistan. The one big thing is to have protection from rain, water or snow. If you are wet, you can't do very much.

'We were doing a trip up in the tribal territories as part of a peace caravan that was travelling from Pakistan into Afghanistan. It was so cold that I lost 7 kilos in 10 days. If it wasn't for my Gore-Tex jacket, I would have died on the trip.

'We took a four-wheel drive along with us, filled purely with wood, causing giggles amongst our fellow hardy trekkers. Whenever we had a chance, we would get together and have a big bonfire. The same people who had been laughing at us were all there enjoying its warmth. It is so important to bring basic things that keep you warm and dry.'

There are more hi-tech ways of keeping warm if you are staying for a long period. Shelley Thakral has some useful advice:

'We were revisiting the site of the 2005 Kashmir-Pakistan earthquake as the snows were coming in. People were still living in tents. We were there with the British Army, who had brought fantastic kit – tankers with ski-grips on them and things like that. But I'd never been so cold in my life. I was going to bed wearing every bit of clothing I possessed. But we had to go on. You have to use your frozen fingers and thumbs to work the computers.

'There are always going to be times when you are cold. Be prepared to be unprepared. There are tricks you can learn from the experts about kit – the right shoes, the best socks... Consider taking a small generator so you have heating and light at some point in the day. And most of all, if you can, always try to stay with the UN. Their camps are more long-term, and aimed at comfort-loving civilians.'

Finally, always assume that you might be forced to spend the night in the cold. Leith Mushtaq says: 'I was born in a furnace – I am Iraqi. In Afghanistan it was minus 20. I always travel with a sleeping bag.'

/ HYPOTHERMIA

You are a small, warm thing competing with the huge, cold outdoors. You will be cooling by degrees all the time unless you take preventive measures.

Preventing hypothermia

- Keep clothing dry by wearing the appropriate protective layer – a wind-cheater, something waterproof but breathable.
- Wear a hat at all times.
- If you do have to go into water, take off as many clothes as possible and hold them above your head or wrap them in something waterproof while you make the crossing.
- If someone has an injury that means they cannot move, try to find a way of keeping them moving at least one limb or another with response games – like trying to slap a hand before it moves away.
- Watch for signs of hypothermia in yourself and your team (see below).

Signs of hypothermia

- Slowed responses and unnatural bursts and hollows of energy.
- Uncontrollable shivering and impaired eyesight.
- The sufferer will be making mistakes all the time.
- Dexterity will be low and the person will be stumbling while walking.



Sachin Bali, 2015



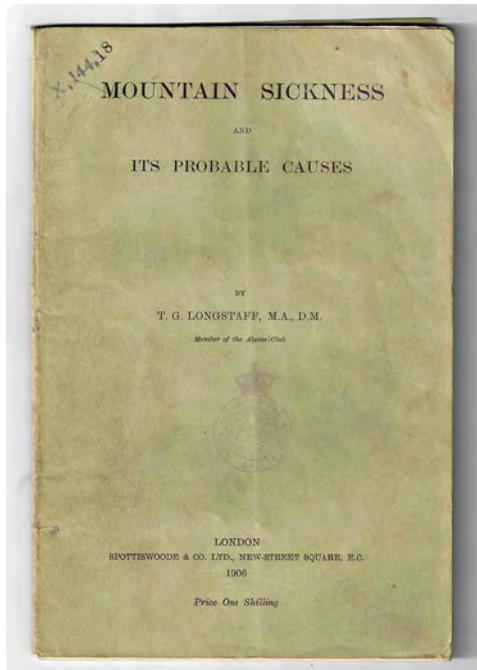
Sachin Bali on the Siachen Glacier, 2003

Photos courtesy: Sachin Bali

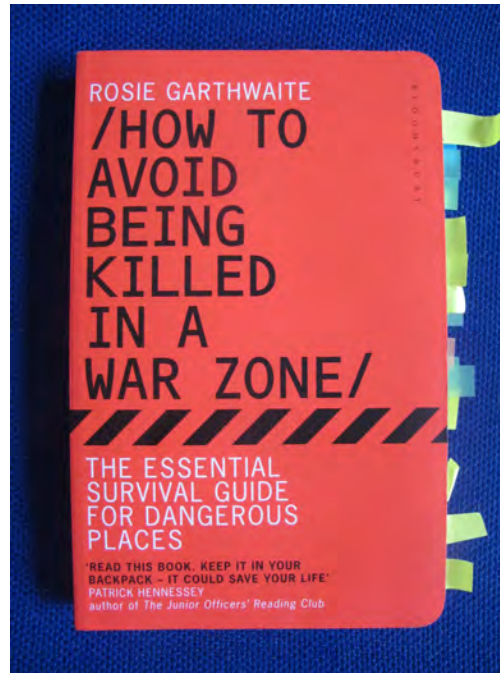


Siachen Galcier, 2003

Photos courtesy: Sachin Bali



Mountain Sickness and its Probable Causes by T. G. Longstaff, 1906



How to avoid being killed in a War Zone by Rosie Garthwaite, 2011



Sachin Bali, 2003

Section A – Research(03-47)

2 – British Soldiers (current and retired)(22-32)

British Soldiers (current and retired)

In 2011, I conducted research on active and retired British soldiers during an artist residency at The Delfina Foundation in London. I continued that research and had several conversations with soldiers of which only three were ok for me to share in my report:

Harry Bucknall (born 1965) (*pp. 24-25*) is a British writer best known for his books: 'In the Dolphin's Wake' and 'Like a Tramp Like a Pilgrim'. He served as an officer in the Coldstream Guards for 12 years. During our conversations he shared various insights into his life as a soldier and a writer

Peter (name changed for privacy) (*p. 26*) is an ex British soldier living in the UK and was stationed in Germany from 2009 to 2013. He fought in Helmand province of Afghanistan for six months and shared various stories of this time in the Army. His father partly joined in our conversations and shared his critical points of view.

John (name changed for privacy) (*pp. 27-32*) is a British soldier and is now part of the reserves. He served in various parts of the world doing various jobs in Army. He has been collecting photographs, maps, letters and other memorabilia of his time in the Army. Among various stories that he and his wife generously shared during several weeks, I focused on his service while in Iraq in 2003. As part of this conversation, I developed a mixed media installation entitled: **Blueys**, 2016 (*pp. 61-66*)



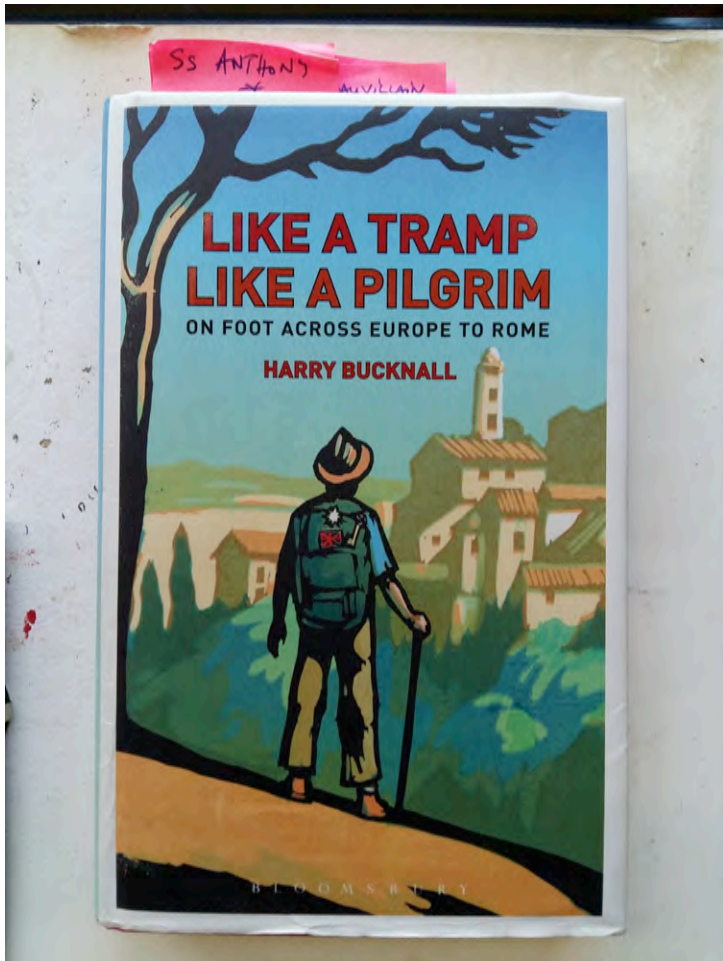
Harry Bucknall, London, 2016
https://en.wikipedia.org/wiki/Harry_Bucknall



1995, in a helicopter on an
aerial reconnaissance

Left photo courtesy: Harry Bucknall

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Harry Bucknall's Book



Harry has used this walking stick for all his walks till date

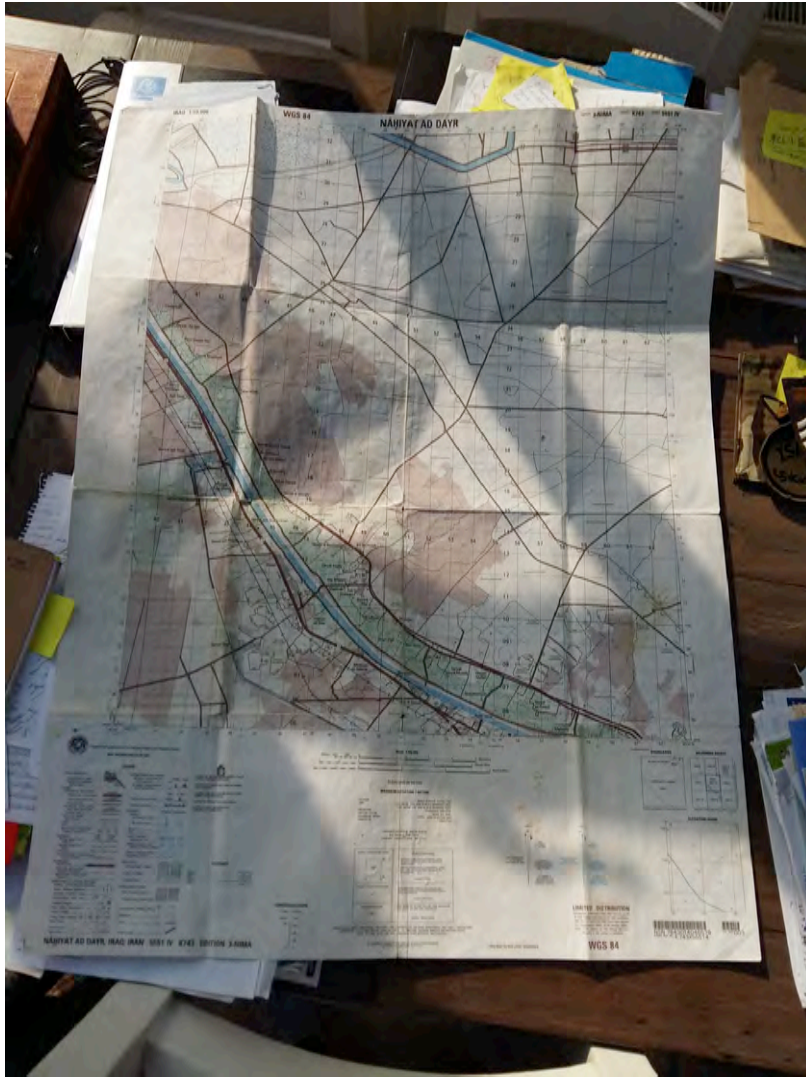


Peter (name changed) UK, 2016

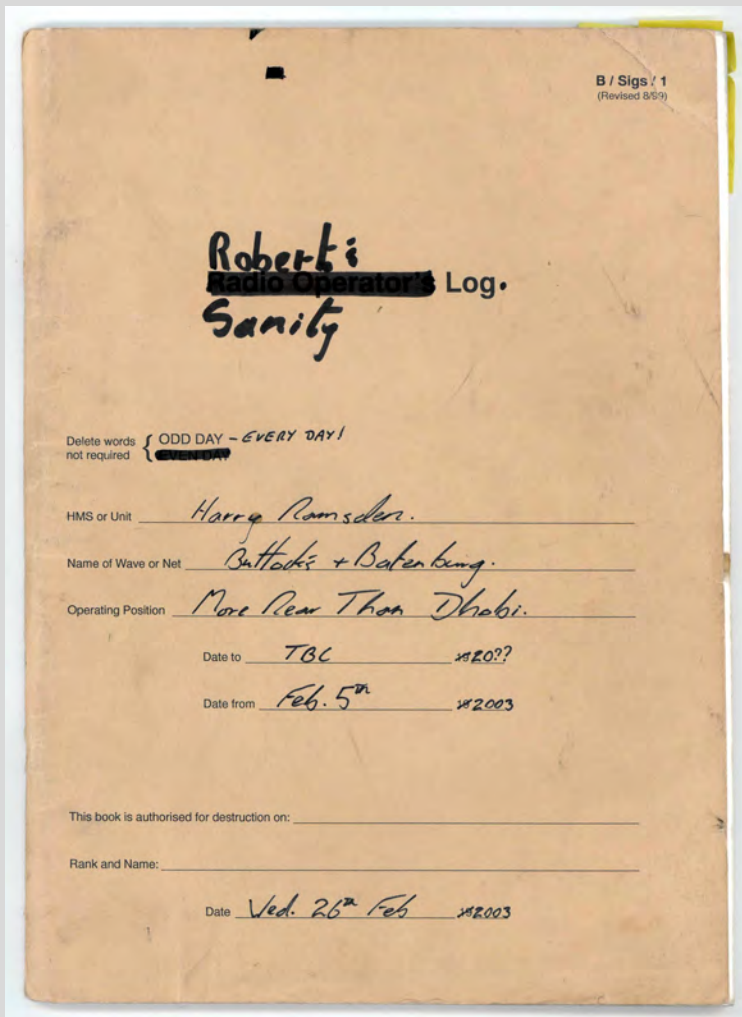




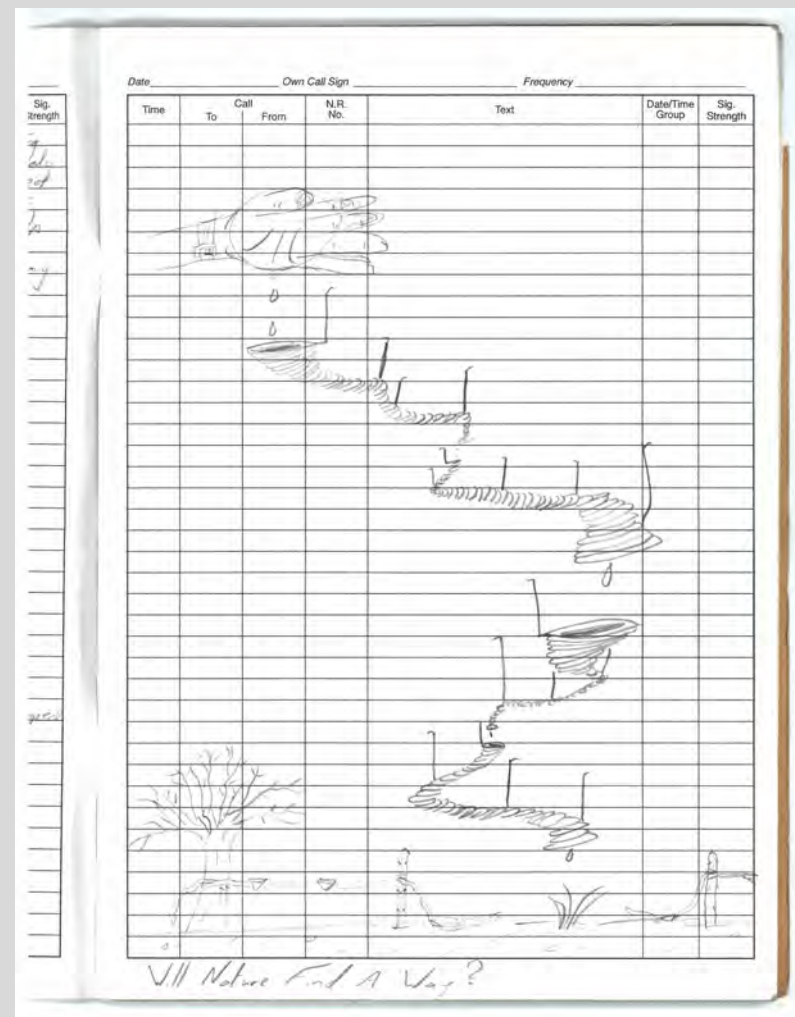
John (name changed) UK, 2016



John's personal archives



John's Radio Operator's Log



Inside page

Honorable citizens of Basra

Coalition forces are in Southern Iraq in order to free you from the fear of the regime under which you have lived and suffered for too long, and to rid us all of the weapons of Mass Destruction that the regime has controlled.

We will remain in your country until the last remnants of the regime have gone. We shall provide security. You must administer your country for yourselves. I am in touch with local leaders to form regional representative governance.

The future of Iraq belongs to the people of Iraq. Your future prosperity will be provided by revenue from your oil and this will allow you to rebuild Iraq and once again take your proper place in the International community.

We need your assistance to ensure that normality returns as quickly as possible:

- Administrative workers must return to work.
- We encourage your police to come forward so that you are once again responsible for your own law and order.
- You must stop looting and the destruction of your city.
- You must not carry weapons.
- No military other than Coalition troops will be allowed on the streets.

We will help you to restore key infrastructure. Our own expertise and resources are limited but we will help as much as we are able. We are already attempting to restore the water and power but we will need your help. Where there are problems come forward and tell us and we will direct the work of civilian experts who are ready to help.

The regime is losing control and is all but gone. We will continue to provide security until we are certain that it has been completely removed and you are free.

Help us to help you in this task.

C13



General	Arabic	Arabic	Arabic
American Camp	معسكر امريكي	مسكر	مسكر
Bomb	قنبلة	قنبلة	قنبلة
Camp	معسكر	مسكر	مسكر
Child	طفل	مسكر	مسكر
City	مدينة	مدينة	مدينة
Coffee	قهوة	قهوة	قهوة
Danger	خطر	خطر	خطر
Daytime	نهار	نهار	نهار
A day	يوم	يوم	يوم
Enemy me	عدو	عدو	عدو
Family	عائلة	عائلة	عائلة
Food	طعام	طعام	طعام
Good/Bed	جيد/سيئ	جيد/سيئ	جيد/سيئ
Good/Yes	جيد/نعم	جيد/نعم	جيد/نعم
Good evening	صباح الخير	صباح الخير	صباح الخير
Good morning	مساء الخير	مساء الخير	مساء الخير
Help	مساعدة	مساعدة	مساعدة
Help me	ساعدني	ساعدني	ساعدني
Help is on the way	المساعدة على الطريق	المساعدة على الطريق	المساعدة على الطريق
Home	منزل	منزل	منزل
Kidnappers	القتلة	القتلة	القتلة
Night	ليل	ليل	ليل
OK, no problem	نعم، لا مشكلة	نعم، لا مشكلة	نعم، لا مشكلة
Peace for you	سلام عليكم	سلام عليكم	سلام عليكم
And you for peace	وعليكم السلام	وعليكم السلام	وعليكم السلام
Phone	هاتف	هاتف	هاتف
Police station	مركز الشرطة	مركز الشرطة	مركز الشرطة
Rack	حصان	حصان	حصان
Shower	حمام	حمام	حمام
Shirt	قميص	قميص	قميص
Sorry	عذرا	عذرا	عذرا
Sky	سما	سما	سما
Tea	شاي	شاي	شاي
Thank You	شكرا	شكرا	شكرا
Ticket	تذكرة	تذكرة	تذكرة
Shawl	غطاء	غطاء	غطاء
There	هنا	هنا	هنا
Tomorrow	غدا	غدا	غدا
Tree	شجرة	شجرة	شجرة
Village	قرية	قرية	قرية

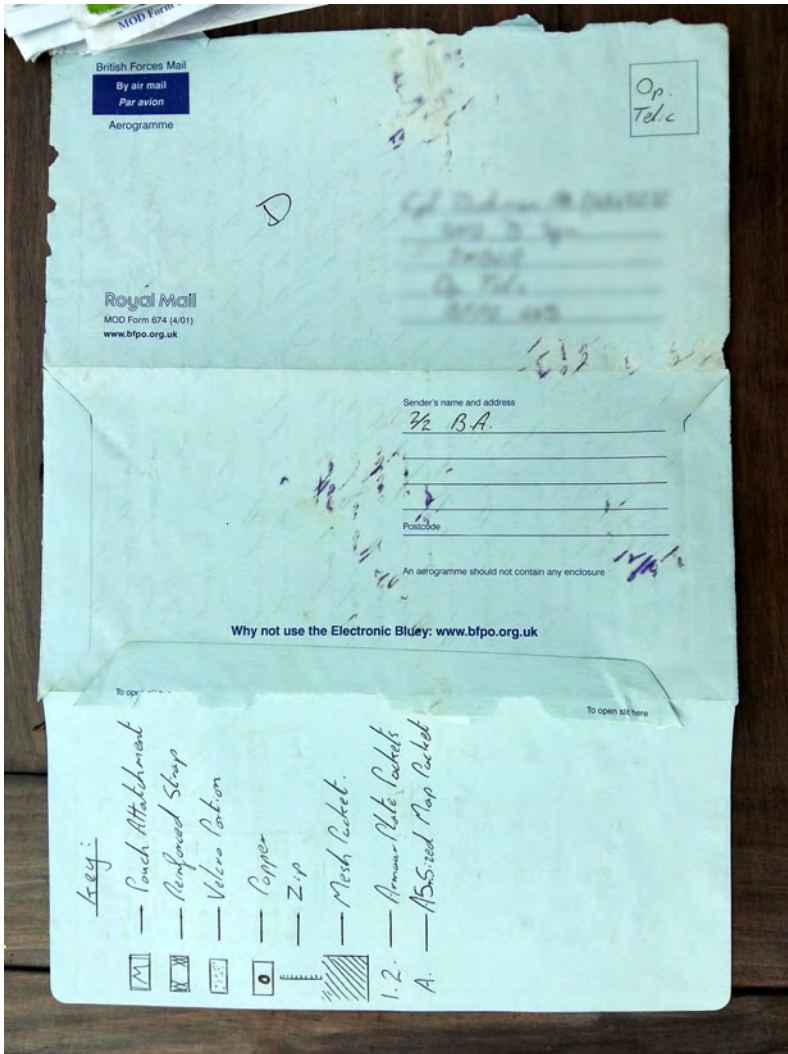
English	Arabic	Arabic
Hands up	يرفع ايديك	يرفع ايديك
Hurry up	يسرع	يسرع
Keep away	ابتعد	ابتعد
Keep out	ممنوع الدخول	ممنوع الدخول
Kneel down	ركع	ركع
Lie down	اذهب	اذهب
Lie on the ground	اذهب على الارض	اذهب على الارض
Stay where you are	ابق مكانك	ابق مكانك
Move slowly	تحرك على مهلك	تحرك على مهلك
Move/Walk forward	تحرك، امشي الى الامام	تحرك، امشي الى الامام
No talking	ممنوع الكلام	ممنوع الكلام
One at a time	واحد واحد	واحد واحد
Repeat it	كرره	كرره
Silence	سكوت	سكوت
Speak slowly	تكلم على مهلك	تكلم على مهلك
Stay where you are	اقتل في مكانك	اقتل في مكانك
Stay here	ابق هنا	ابق هنا
Stop	قف	قف
Stop or I will shoot/fire	قف والا ساطلق قنار	قف والا ساطلق قنار
Stop, who goes there?	قف من هناك؟	قف من هناك؟
Surrender/Give up	سلم نفسك، استسلم	سلم نفسك، استسلم
Take me to	خذني الى	خذني الى
Turn around	تور الخلف	تور الخلف
Unload	فرغ	فرغ

Language Phrase Card (English-Arabic) issued to British soldiers in Iraq

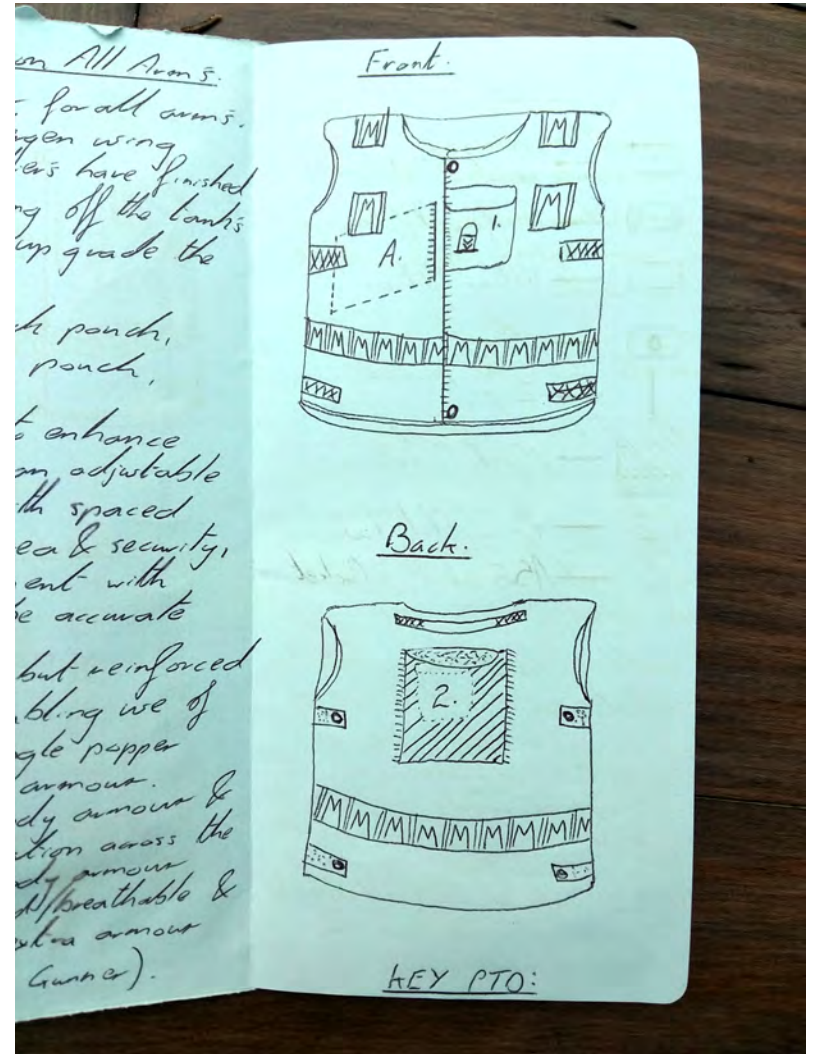
John's Language Phrase Card

GOOD BYE
 - maa salaama
STOP!
 - kuff!
BE QUIET
 - shda
SHOW ME ON THE MAP
 - Arnee alar kharEEta
WHERE ARE THE MINES?
 - eym dalgh RAAM?
WHAT MARKINGS DO THEY HAVE?
 - maa hEEya alalamat althee aLEYha?
CAN YOU TAKE ME TO THE MINEFIELD?
 - mOmken baathwanea lla hakt dalgh RAAM?
IS / THIS IS DANGEROUS
 - hall hAza khalEEr.
IS THE ROAD PASSABLE?
 - hal ghamtan almarOor min albaEEr?

HELLO
 - mArhaban
WHO IS IN CHARGE?
 - man almas OOI?
I AM A BRITISH SOLDIER
 - Ana Undee britAanee
WHEN?
 - mAbA?
HOW FAR?
 - kam baEEd?
WHAT IS THAT?
 - maa hAza?
WHAT DO YOU WANT?
 - mAAza koor-EEd?
WHAT ARE YOU?
 - man Anta?
HOW MUCH?
 - kuf Ana?



John's Blueys



Section A – Research(03-47)

3 – Mir Dast (1908–1919)(33-47)

Mir Dast (1908–1919)

In 2011, during my residency at The Delfina Foundation in London, I developed a participatory performance entitled: **“what have I done to you?”** where various questions were symbolically created to form a narrative of Indian Soldiers who were part of the British Army during World War 1 & 2. To develop this research further, I focused on Mir Dast (1908–1919) (pp. 33-47) an Indian recipient of the Victoria Cross (VC), the highest and most prestigious award of the British and Commonwealth forces.

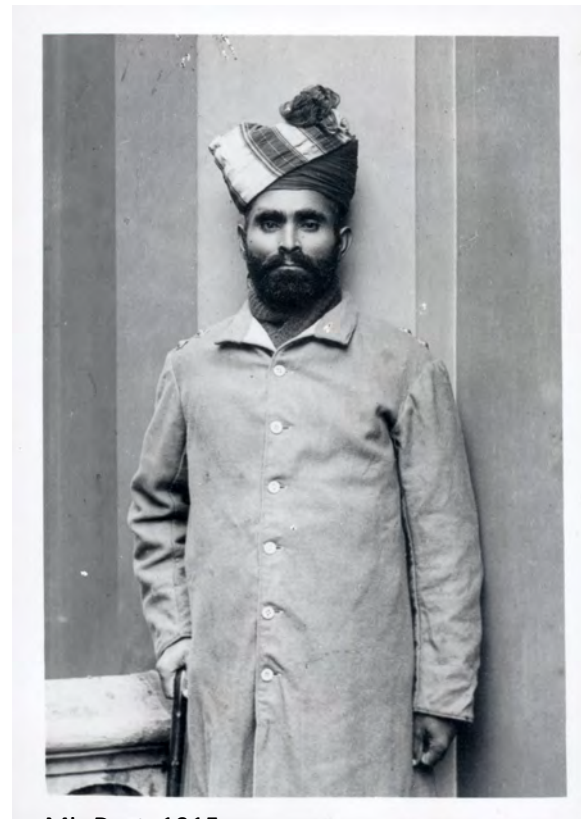
On April 26, 1915, at Ypres, Belgium, Mir Dast led his platoon with great bravery during an attack, where he collected various soldiers of the regiment (when no British officers were left) and kept them under his command until the retirement was ordered. I followed Mir Dast’s trail to Ypres in Belgium where I visited the In Flanders Fields Museum (pp. 44-47).

Of note, today a monument stands at the Memorial Gates at Hyde Park Corner in London to commemorate the VCs of Indian heritage, including Mir Dast. (pp. 37-38). On May 29, 2016, I personally witnessed a ceremony in Brighton at the Indian Gate of the Royal Pavilion Garden to unveil a Blue Plaque honouring Mir Dast (pp. 39-42)

I also visited the Lord Ashcroft Gallery at the Imperial War Museum in London which houses the ‘Extraordinary Heroes’ exhibition containing Lord Ashcroft’s unrivalled collection of Victoria Crosses (VCs), the largest in the world (p. 43)



South Asian Soldiers' Archives at the British Library, London
<https://www.bl.uk/world-war-one/articles/the-indian-sepoy-in-the-first-world-war>



Mir Dast, 1915

Photo of Mir Dast courtesy: Royal Pavilion & Museums, Brighton & Hove
<http://brightonmuseums.org.uk/discover/2016/06/03/mir-dast-the-man-behind-the-plaque/>

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



Mir Dast VC IOM (3 December 1874 – 19 January 1945) was a South Asian recipient of the Victoria Cross, the highest and most prestigious award for gallantry in the face of the enemy that can be awarded to British and Commonwealth forces.

THE LONDON GAZETTE, 29 JUNE, 1915.

6269

Harold Hutchinson.
Edward Arnold Abigail.
Harold Ledger Keating.
Dated 18th June, 1915.

The undermentioned to be temporary Second Lieutenants:—

Ralph Scudamore Wilkie.
Ernest John Shuter.
Dated 18th June, 1915.

Arthur Courtenay Donne.
Lance Amary Unwin.
Leonard Francis Nourse.
Dated 20th June, 1915.

The temporary commissions as Second Lieutenants of the undermentioned are terminated from the 26th June, 1915:—

James Henry Grane Cunliffe.
Donald Thomas Tyrer.

Royal Naval Division.

TERMINATION.

The temporary commission as Lieutenant, R.M., of Lionel H. Mander is terminated, he having been appointed to a temporary commission as Second Lieutenant in the Army Service Corps.

To date 27th June, 1915.

Admiralty, 28th June, 1915.

The undermentioned Gentlemen have been granted temporary commissions as Surgeons-General in His Majesty's Fleet:—

George Lenthal Cheattle, C.B., C.V.O., F.R.C.S.

Sir William Watson Cheyne, Bt., C.B., P.R.C.S., F.R.S.

Raymond Johnson, M.B., F.R.C.S.

Sir William Macewen, M.D.

Mumphy Davy Rolleston, M.D., F.R.C.P.

Dated 19th June, 1915.

The undermentioned Gentleman has been granted a temporary commission as Fleet Surgeon in His Majesty's Fleet:—

Claude Woodham Morris. Dated 19th June, 1915.

In accordance with the provisions of His late Majesty's Order in Council of 8th December, 1903—

Cross to the undermentioned Officers, Non-commissioned Officers and Men:—

Lieutenant John George Smyth, 15th Ludhiana Sikhs, Indian Army.

For most conspicuous bravery near Richesbourg L'Avoue on 18th May, 1915.

With a bombing party of 10 men, who voluntarily undertook this duty, he conveyed a supply of 96 bombs to within 20 yards of the enemy's position over exceptionally dangerous ground, after the attempts of two other parties had failed.

Lieutenant Smyth succeeded in taking the bombs to the desired position with the aid of two of his men (the other eight having been killed or wounded), and to effect his purpose he had to swim a stream, being exposed the whole time to howitzer, shrapnel, machine gun and rifle fire.

Jemadar Mir Dast, I.O.M., 55th Coke's Rifles (Frontier Force), attached 57th Wilde's Rifles (Frontier Force).

For most conspicuous bravery and great ability at Ypres on 26th April, 1915, when he led his platoon with great gallantry during the attack, and afterwards collected various parties of the regiment (when no British Officers were left) and kept them under his command until the retirement was ordered.

Jemadar Mir Dast subsequently on this day displayed remarkable courage in helping to carry eight British and Indian Officers into safety, whilst exposed to very heavy fire.

No. 7709 Lance-Corporal William Angus, 8th (Lanark) Battalion, The Highland Light Infantry (Territorial Force).

For most conspicuous bravery and devotion to duty at Givenchy on the 12th June, 1915, in voluntarily leaving his trench under very heavy bomb and rifle fire, and rescuing a wounded Officer who was lying within a few yards of the enemy's position.

Lance-Corporal Angus had no chance whatever in escaping the enemy's fire when undertaking this very gallant action, and in effecting the rescue he sustained about 40 wounds from bombs, some of them being very serious.

No. 3902 Company Serjeant-Major Frederick Barter, Special Reserve, attached 1st Battalion, The Royal Welsh Fusiliers.

For most conspicuous bravery and marked ability at Festubert on 16th May, 1915.

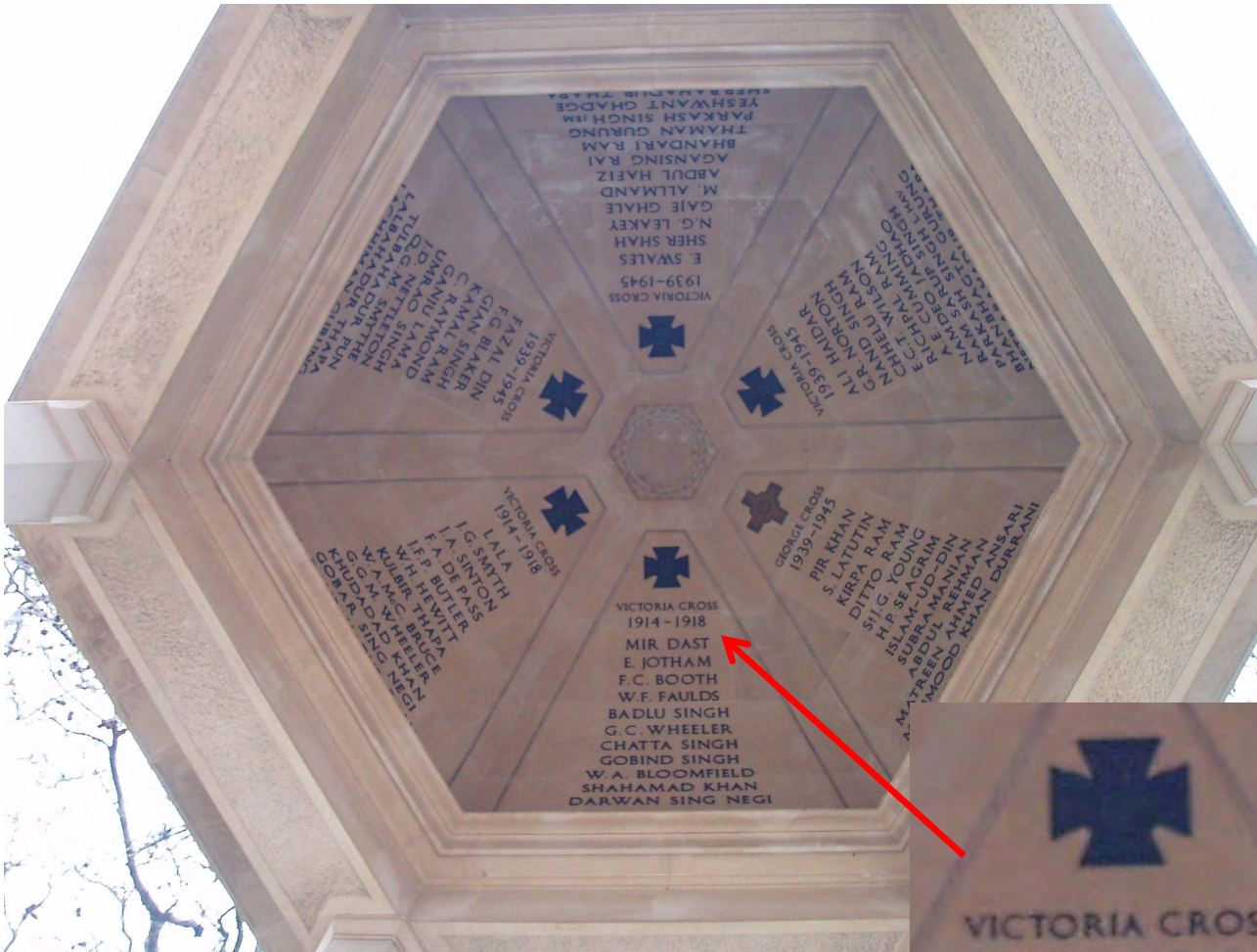
When in the first line of German trenches, Company Serjeant-Major Barter called for

The London Gazette, 29th June 1915



Indian Memorial Gates at Hyde Park Corner - Detail





Indian Memorial Gates at Hyde Park Corner - Detail



Victoria Cross (1914 – 1918)
Mir Dast



The Royal Pavilion, Brighton

<http://brightonmuseums.org.uk/royalpavilion/>



Douglas Fox Pitt (1864-1922)

The Dome is use as an Indian Hospital, c. 1915
Inkjet print reproduction of original watercolour

During the First World War, the Pavilion, along with other sites in Brighton, was transformed into a military hospital. From December 1914 to January 1916, sick and wounded soldiers from the Indian Army were treated in the former palace.



Mir Dast receiving the Victoria Cross from George V, August 1915



On Sunday 29th May 2016, a blue plaque was unveiled on the Royal Pavilion Estate, near the Indian Gate at the southern entrance to the estate. The plaque commemorates Mir Dast, a patient at the WW1 Royal Pavilion Indian Military Hospital, who was awarded the Victoria Cross here in August 1915.



On 29th May 2016 at 4pm a wreath laying ceremony in Royal Pavilion Garden at the Indian Gate took place to unveil a Blue Plaque honouring Subedar Mir Dast (awarded the Victoria Cross at the Royal Pavilion by King George V). Organised by Davinder Dhillon, from the Chattri Group, this commemoration also marks the departure of the Indian soldiers from Brighton's military hospitals one hundred years ago.



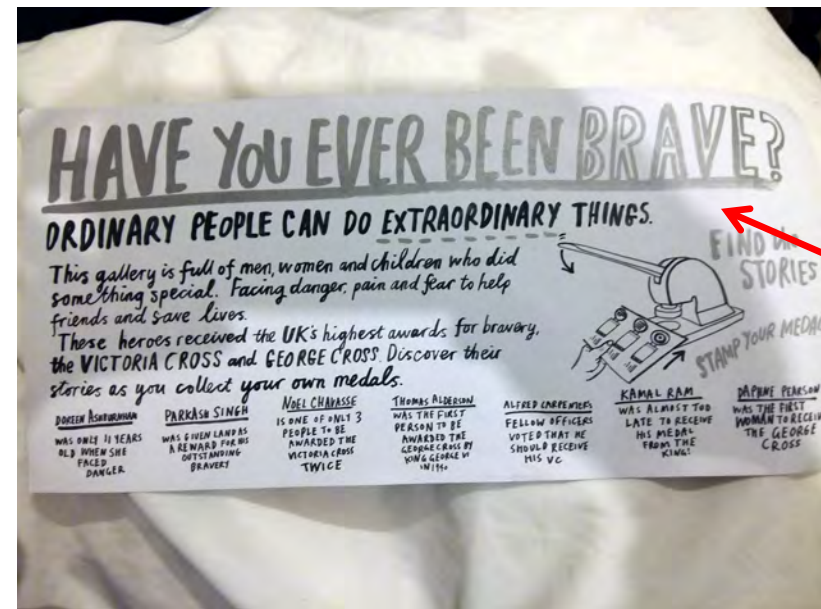
Unveiling the Blue Plaque to honour Mir Dast at the Indian Gate, Royal Pavilion Garden, Brighton, 2016



Victoria Cross

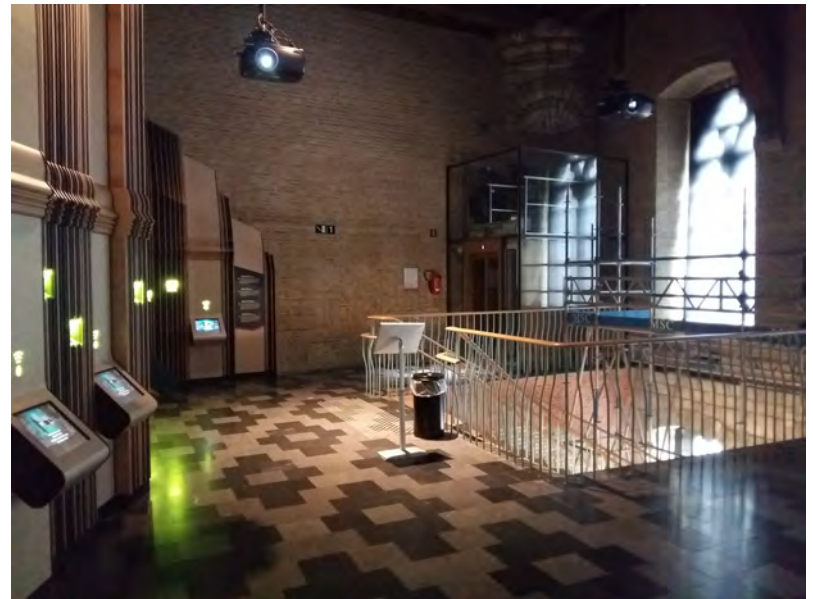


Lord Ashcroft Gallery, Imperial War Museum, London
<http://www.lordashcroftmedals.com/about/lord-ashcroft-gallery/>





In Flanders Fields Museum, Ypres, Belgium (Exterior)
<http://www.inflandersfields.be/en>



(Interior detail)



Two Native Members of the Indian Army Corps with mess tins, 1914-15



Mess Tin



The Menin Gate Memorial, Ypres

[http://www.cwgc.org/find-a-cemetery/cemetery/91800/YPRES%20\(MENIN%20GATE\)%20MEMORIAL](http://www.cwgc.org/find-a-cemetery/cemetery/91800/YPRES%20(MENIN%20GATE)%20MEMORIAL)



Detail

In Flanders Fields Museum, Ypers



This disc was sawn from an ancient summer oak (*Quercus robur*), originating from the castle park of Elverdinge. The tree was planted around 1760 and died in late 1994, which means it lived to be 235 years old. The dark blue stains in the wood are testimonies of fights and shots in the winter of 1917/1918 and were caused by the impact of grenade and bullet fragments. The tree grew new wood that covered the scars and survived the injuries.

Section B – Traces of War(48-109)

1 – Exhibition Installing(48-52)

Exhibition Installing

After months of discussing with curators: Professor Vivienne Jabri and Cécile Bourne Farrell i decided to produce two new works **Blueys**, 2016 (*pp. 61-66*) and **Mountain Lassitude**, 2016 (*pp. 67-71*) for the exhibition Traces of War.

Alongside the two new works, I also contributed with four existing works: **Nowhere but here**, 2015 (*pp. 72-75*); **Attempts to contain**, 2015 (*pp. 76-80*); “**Beneath it all... I am human...**”, 2009 (*pp. 81-83*) and “**Altitude Sickness, Frostbite, Chilblains, Arterial Hypertension, Deep Vein Thrombosis, Snow-blindness, Hypothermia, High Altitude Pulmonary Oedema, High Altitude Cerebral Oedema...**”, 2009 (*pp. 84-86*)

I started to install my works in the Inigo Rooms beginning October 17. 2016.

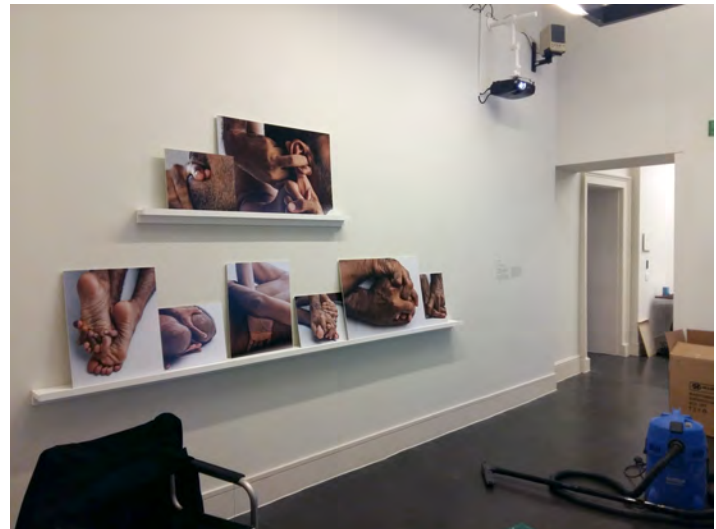
Mountain Lassitude was installed on site.



Exhibition Installing



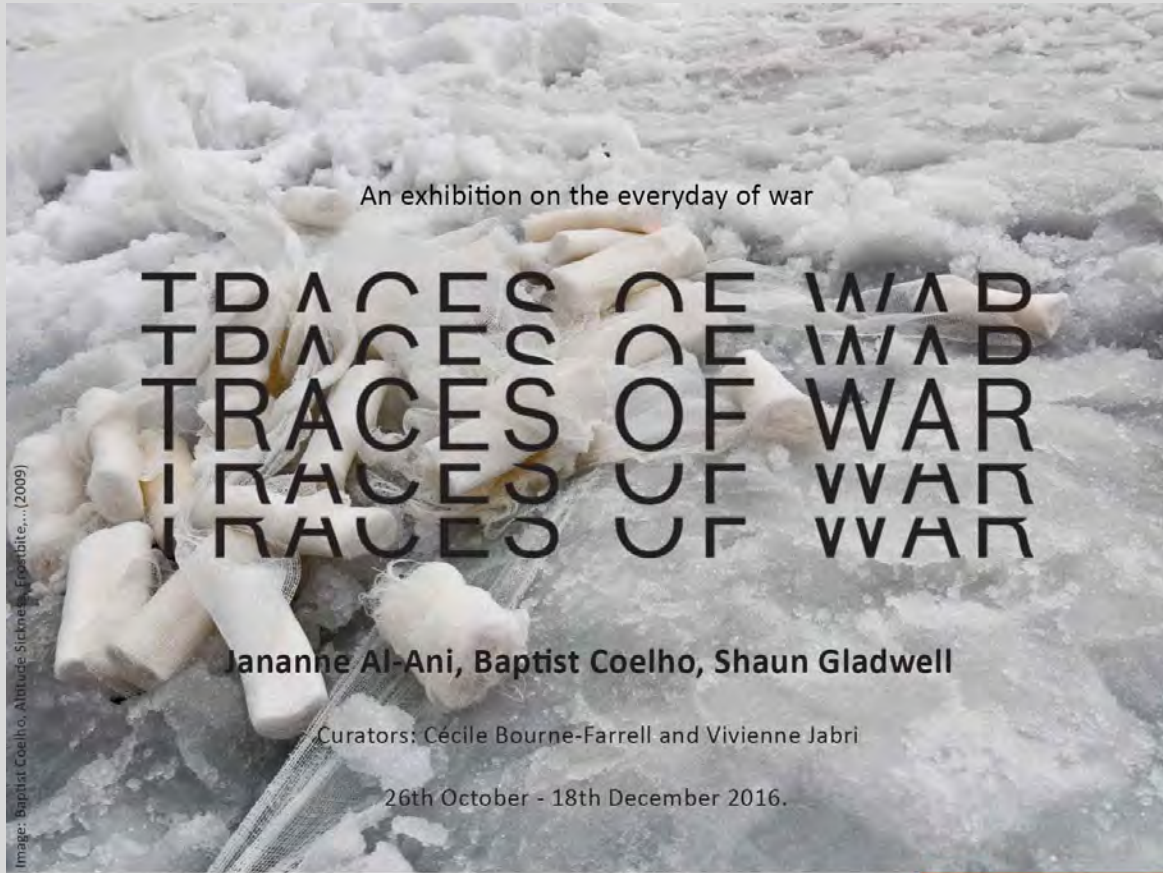
Exhibition Installing



Exhibition Installing

Section B – Traces of War(48-109)

2 – Exhibition Invite, Poster & Views(53-59)



An exhibition on the everyday of war

TRACES OF WAR
TRACES OF WAR
TRACES OF WAR
TRACES OF WAR

Jananne Al-Ani, Baptist Coelho, Shaun Gladwell

Curators: Cécile Bourne-Farrell and Vivienne Jabri

26th October - 18th December 2016.

Image: Baptist Coelho, *Altitude Sickness*, (2009)

Wed & Fri 12.00–18.00
Thurs 12.00–20.00
Sat & Sun 10.00–18.00
Free admission

Inigo Rooms
King's College London
Somerset House East Wing
Strand, WC2R 2LS

kcl.ac.uk/culture
#TracesOfWar



Invite

AN EXHIBITION ON THE EVERYDAY OF WAR

TRACES OF WAR

26 OCT - 18 DEC 2016

JANANNE AL-ANI
BAPTIST COELHO
SHAUN GLADWELL

Wed & Fri 12.00-18.00
Thurs 12.00-20.00
Sat & Sun 10.00-18.00
Free admission

Inigo Rooms
King's College London
Somerset House East Wing
Strand, WC2R 2LS

kcl.ac.uk/culture
#TracesOfWar

KING'S
College
LONDON

THE FORGE
DELFINA FOUNDATION
AUSTRALIAN GOVERNMENT
Australia Council for the Arts
The Leverhulme Trust

King's College London invites you to the private view of **Traces of War** on Tuesday 25 October 2016 from 6-8.30pm at the Inigo Rooms, King's College London, Somerset House East Wing, Strand, London WC2R 2LS. The exhibition continues until 18 December 2016.

Gallery Timings: Wednesdays & Fridays: 12.00-18.00;
Thursdays: 12.00-20.00; Saturdays & Sundays: 10.00-18.00
Monday and Tuesdays: closed

Traces of War is a major new exhibition from King's College London. Curated by Cécile Bourne-Farrell and Professor Vivienne Jabri, the exhibition brings together three internationally renowned artists, **Jananne Al-Ani**, **Baptist Coelho**, and **Shaun Gladwell** to explore the relationship between war and the everyday.

The 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 and in its most ordinary makes its presence felt in the most dangerous locations of war. 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.

The exhibition is supported by:

The Department of War Studies, King's College London (Arts & Conflict Hub), Cultural Programming, King's College London, Arts Council England, The Leverhulme Trust (Leverhulme Artist in Residence), The Delfina Foundation, London and Australia Council for the Arts, the Australian Government's arts funding and advisory body.

>> **More Info:** <http://www.kcl.ac.uk/Cultural/Cultural-Programming/Traces-of-War/About.aspx>



Exhibition view (Inigo Rooms, Somerset House East, King's College London)

Photo courtesy: Kate Anderson Photography



*

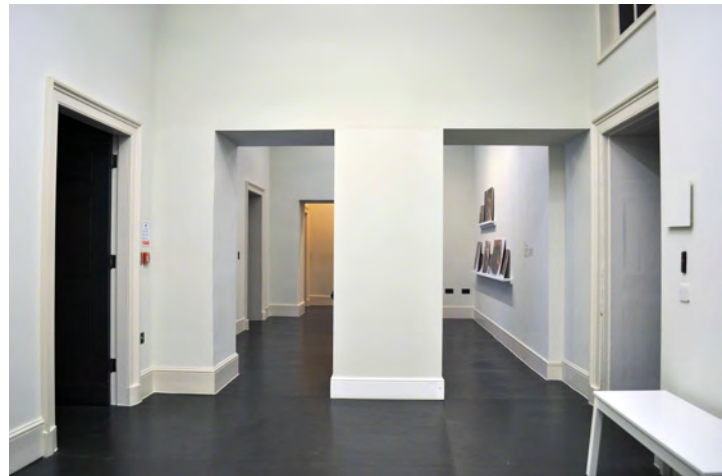


*

Entrance to the exhibition



Exhibition views





Exhibition views



Exhibition views

Jananne Al-Ani



Shaun Gladwell

Section B – Traces of War(48-109)

3 – Artworks(60-86)

Blueys, 2016

Installation with 18 letters and 2 language phrase cards on paper along with 3 digital prints on archival paper (Hahnemuehle Photo Matt, 200 gsm, acid-free), 2 magnifying glasses, 3 free-standing display vitrines made of wood, medium-density fibreboard (MDF), acrylic and an 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>

(Please request password)

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

Blueys, is an installation of eighteen letters and two language phrase cards on paper along with three digital prints on archival paper, two magnifying glasses, three free-standing display vitrines made of wood, medium-density fibreboard (MDF), acrylic and an audio/video.

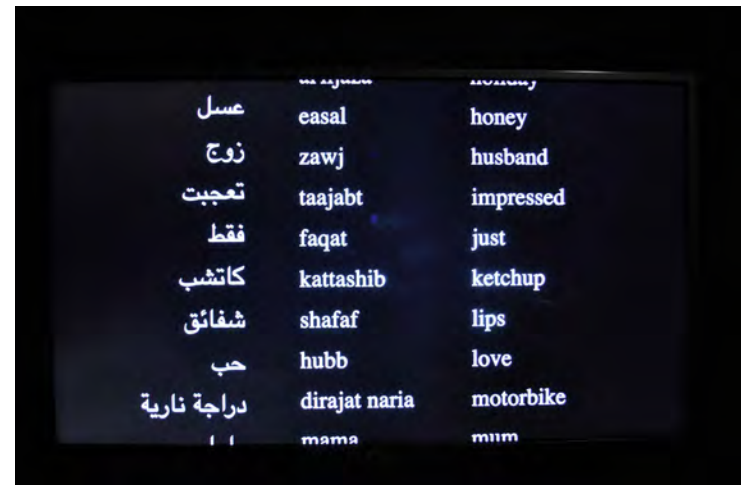
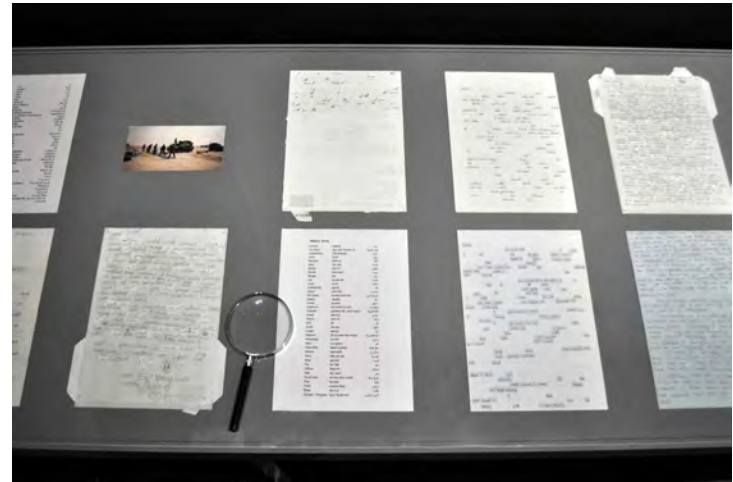
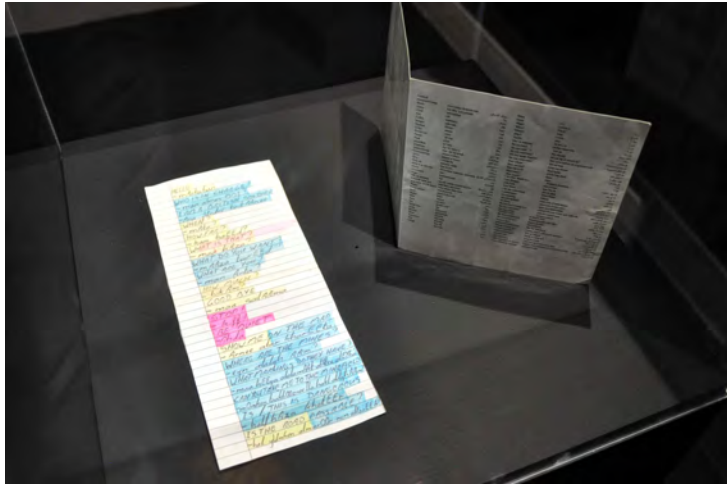
When British Armed Forces are deployed on operations they are entitled to free aerogrammes (colloquially known as “blueys” because of their colour) to and from their families and friends. The work is a collection of eighteen hand written and printed blueys exchanged in 2003 by a British soldier with his wife and children during his posting in Iraq. An American English to Arabic language phrase 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 phrase card. The work also highlights the trajectory of such tools of communication within distinct geographies by literally 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 phrase card. On the other hand, the video depicts an improvised version of the language phrase card where English words commonly used by the British family are listed alongside their Arabic translation and phonetics.

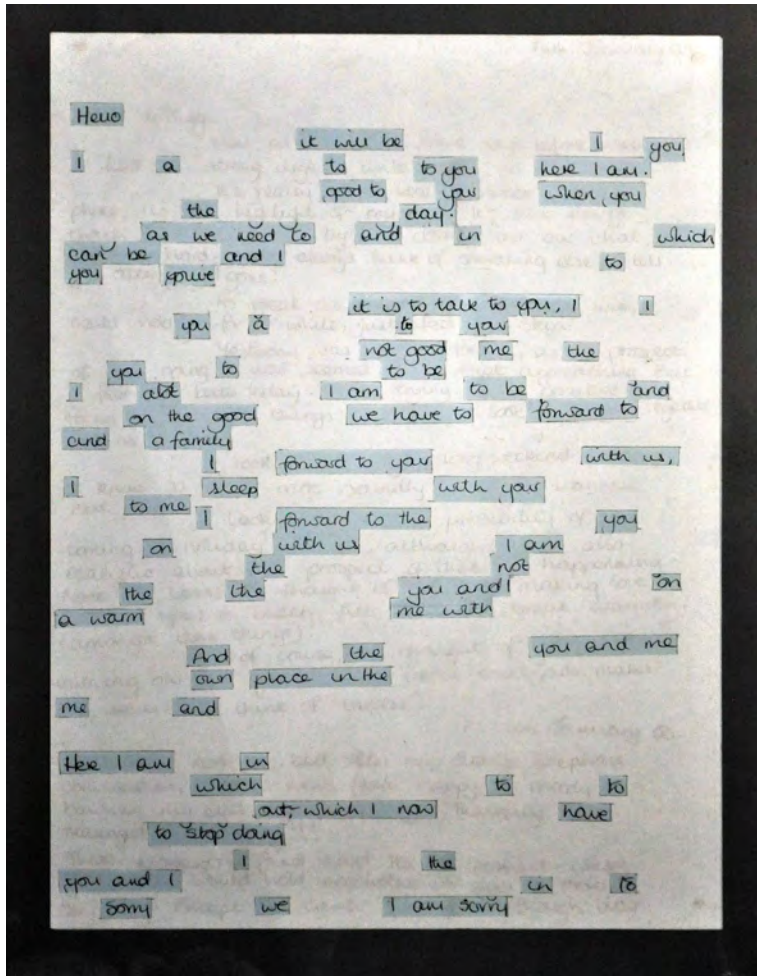
Blueys, was developed during Baptist Coelho’s Leverhulme Artist-in-Residence at the Department of War Studies at King’s College London, UK. Supported by the Leverhulme Trust, the Department of War Studies and Cultural Programming at King’s College London & Delfina Foundation, UK
- Davide Allison



Installation detail



Installation details



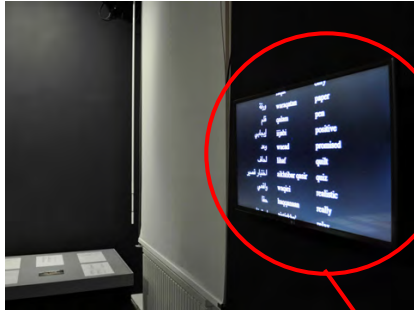
Installation details





Installation details

Commands		
Answer the question	jawib alaa assoo- al	جاوب على السؤال
Be quiet	oos-koot	أسكت
Calm down	Ha-dde naf sak	هذي نفسك
Come here	ta'-aa-la Hoonaa	تعال هنا
Come one at a time	ta'-aa-loo wa-hed til-wa al aakh er	تعالوا ولحدتو الآخر
Come with us	ta'-aa-la maa-na	تعال معنا
Do not move	la tata harrauk	لا تتحرك
Do not resist	la too-qaa-wim	لا تقاوم
Drink	ish-rub	اشرب
Drop your weapons	irr mee see lahak	ارمي سلاحك
Eat	qul	كل
Follow me	it-baa-nee	تبعني
Form a line	shakk-elo sauf	شكلوا صف
Get up	in-hud	تهدن
Give me your weapon	aa'tee-nee see-la-hack	اصلي سلاحك
Hands up	irra fa ya-dayeka	ارفع ايديك
Hurry up	bee sur-aa	سرع
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	ايطع
Lie on the ground	inn bat-ih ala al-A'rd	ايطع على الأرض
Stay where you are	ib qa makanak	بقي مكانك
Move slowly	tu-harrak aala mahh-lack	تحرك على مهلك
Move/Walk forward	Tahar-ak, / imshee ila el amam	تحرك، امشي إلى الامام
No talking	mem noo el kalaam	ممنوع الكلام
One at a time	Wahid wahid	واحد واحد
Repeat it	karr-rer	كركر
Silence	iss-kut	أسكتك
Speak slowly	takel-am ala mahlak	تكلم على مهلك
Stay where you are	Intazir fee makanak	انتظر في مكانك
Stay here	ib-qa hoonaa	ابقي هنا
Stop	qif	قف
Stop or I will shoot/fire	qif wa-il-la Sa-et-leq an-naar	قف والا ساطلق قنار
Stop; who goes there?	Qif men hoo-naak?	قف من هناك ؟
Surrender /Give up	sal-lim naf-sak, lsa-tess-lim	سلم نفسك، استسلم
Take me to	khuz nee ila	خذني إلى
Turn around	duar li-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
متشوق	mtshawig	eager
إلا	illa	except
يشعر	yasheur	feel
إلى الأبد	ilaa al'abad	forever
غفر	ghafar	forgive
خليج	khalij	gulf
سعيد	saeid	happy
الاجازة	al'ijaza	holiday

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

لحاف	libaf	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

موسم	musim	season
موسم	musim	weekend
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.

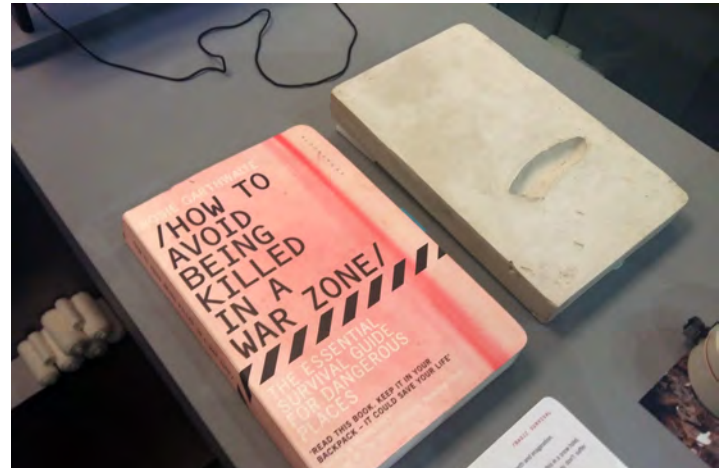
The other two vital elements of this labyrinth traces a testimony by a Siachen Officer who lost some of his fingers and toes due to frost bites he endured on the glacier during 2002-03 and the chapter, 'Surviving Extremes / Coping to keep out the cold' from a book, 'How to avoid being killed in a War 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*



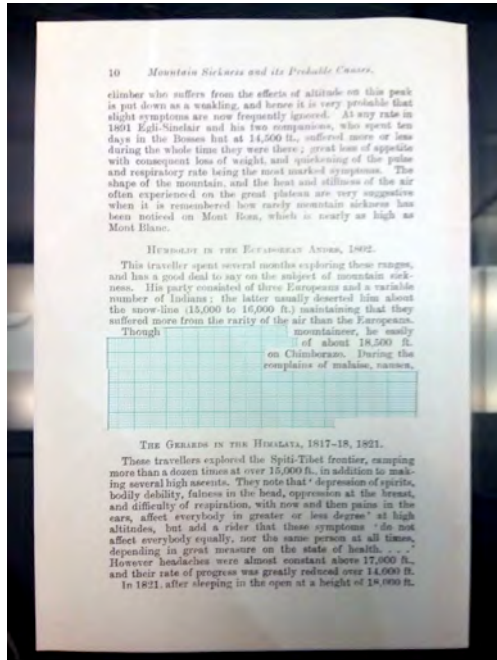
Installation detail



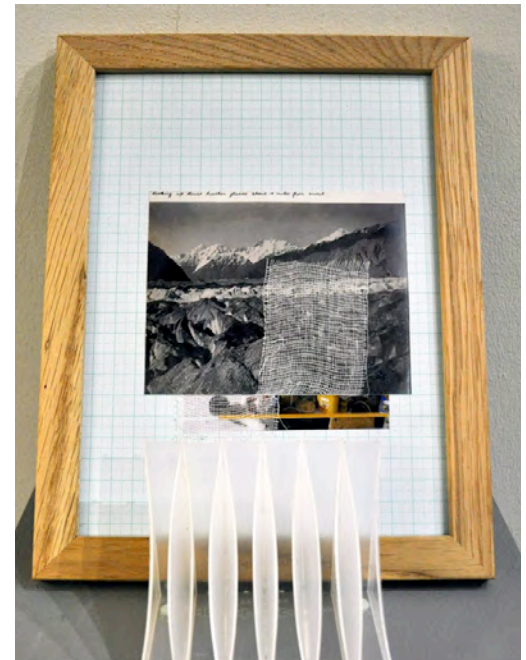
Installation details



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>

(Please request password)

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

“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

Courtesy: Artist and Project 88, Mumbai

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.



View



Digital print

Section B – Traces of War(48-109)

4 – Exhibition Preview(87-90)



Exhibition opening



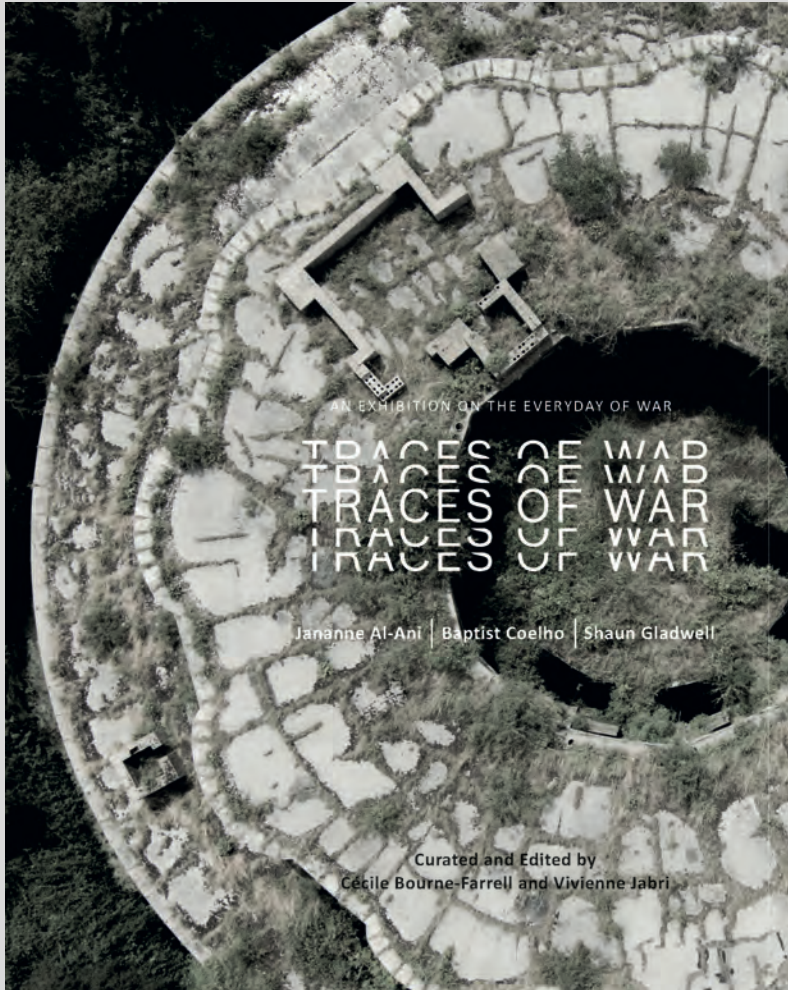
Exhibition opening



Exhibition opening

Section B – Traces of War(48-109)

5 – Exhibition Catalogue(91-99)



Cover

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

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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.

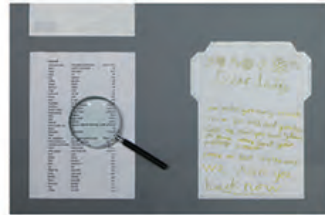
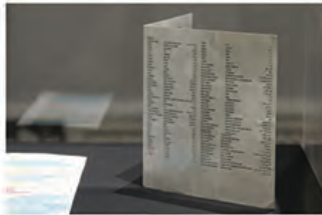


Baptist Coelho



▲ *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)



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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

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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.

Section B – Traces of War(48-109)

6 – Press(100-109)

'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. At the top left is the King's College London logo. Below it is a navigation menu with categories: PROSPECTIVE STUDENTS, STUDENT SERVICES, RESEARCH & INNOVATION, FACULTIES, GIVING TO KING'S, ALUMNI COMMUNITY, and ABOUT KING'S. A search bar is located at the top right. The main content area features a red 'NEWS' header. The article title is 'Baptist Coelho reflects on his Leverhulme residency at King's', posted on 22/12/2016. The article includes a photograph of an art installation with a white table and a wall with text. The text of the article discusses Coelho's art practice, his research on conflict, and his experience at King's College London.

PDF link:
http://baptistcoelho.com/download_files/94_BCoelho_KingsCollegeLondon_2016.pdf

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

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

The screenshot shows the Open magazine website. At the top left is the 'OPEN' logo. Below it is a navigation menu with categories: ART, Features, Essays, Salon, Openings, Blogs, Diller, and more. The main content area features a large photograph of an art installation with a white table and a wall with text. The article title is 'Baptist Coelho: Strokes of Conflict', dated 16 November 2016. The article is by Georgina Maddox. The text of the article discusses Coelho's art practice, his research on conflict, and his experience at King's College London.

PDF link:
http://baptistcoelho.com/download_files/92_BCoelho_Open_2016.pdf

'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 for Asian Culture Vulture. The main article title is "TRACES OF WAR" - INDIA'S BAPTIST COELHO ON SIACHEN AND THE BRITISH ARMY IN IRAQ. The article is dated November 11 2016. The text describes a new exhibition looking at war and conflict as seen by three different artists. It mentions that the exhibition is held at King's College, London, and runs until December 18. The article also mentions that the exhibition is funded by The Leverhulme Trust and supported by the university college's department of war studies. A quote from Baptist Coelho is included: "I am not a war artist," the affable, one-time graphic designer, told www.asianculturevulture.com in a face-to-face interview last month.

PDF link:
http://baptistcoelho.com/download_files/91_BCoelho_AsianCultureVulture_2016.pdf

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

The screenshot shows the website for DNA (Daily News & Analysis). The main article title is "Conflict turns contemporary art". The article is dated Sun, 6 Nov 2016-07:00am, Mumbai, DNA. The article describes Baptist Coelho's works at the ongoing Traces of War exhibition in London, which present a chilling side of war. It mentions that the exhibition is held at King's College, London, and will run through mid-December. The article also mentions that the exhibition is funded by The Leverhulme Trust and supported by the university college's department of war studies. A quote from Gargi Gupta is included: "War, as the name suggests, is the subject of this exhibition - more

PDF link:
http://baptistcoelho.com/download_files/90_BCoelho_DNA_2016.pdf



mint

ARTS

SATURDAY 29 OCTOBER 2016
NEW DELHI

15

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 over-population, 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 *Bluesy*, 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 guide-books, 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@livenint.com

PDF link: http://baptistcoelho.com/download_files/100_BCoelho_Mint_2016.pdf

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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)



Audio/video link: <https://vimeo.com/198642182>

PDF link: http://baptistcoelho.com/download_files/93_BCoelho_Verve_2016.pdf

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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 | 1 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

VENUES
King's College London

ARTISTS
Jananne Al-Ani
Baptist Coelho
Shaun Gladwell

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

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)

TimeOut LONDON

TICKETS OFFERS THINGS TO DO RESTAURANTS BARS & PUBS FILM THEATRE ART MUSIC

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,

PDF link:

http://baptistcoelho.com/download_files/86_BCoelho_TimeOut_2016.pdf


'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.

PDF link:
http://baptistcoelho.com/download_files/85_BCoelho_Choice_2016.pdf

'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.

PDF link:
http://baptistcoelho.com/download_files/84_BCoelho_BritishJournalOfPhotography_2016.pdf

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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 magazine page for 'THE WORLD WEEKLY'. The header includes 'MAGAZINE', 'DEBATES', '20:05 | Saturday 10', and a hamburger menu icon. Below the header, there's a navigation bar with 'ART & DESIGN' and 'v4589HC'. The main title is 'Traces of War' with a sub-headline 'Art on display See 11 more'. To the right, it says 'A journalistic initiative Sponsored by: AMERICAN EXPRESS' with a small logo and 'about our sponsor'. The main image is a large graphic with the words 'TRACES OF WAR' repeated in various orientations and sizes. Below the image, there's a paragraph starting with '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 larger paragraph starting with 'Every day, our newspapers and television screens are awash with images of war. Even for those thousands of miles from the front lines, war is present in our everyday lives. The motif of the battle scene is one of the oldest throughout art history, from Roman mosaics displaying the defeat of Darius III of Persia, to Diego Velazquez's 'The Surrender of Breda' in the 17th century and Pablo Picasso's 'Guernica'.

PDF link:
http://baptistcoelho.com/download_files/83_BCoelho_TheWorldWeekly_2016.pdf

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

The screenshot shows the top of an ArtFixDaily article. The header includes 'ARTFIXdaily' and 'ArtFixDaily Artwire™'. The main title is 'Major New Exhibition from King's College London Features 3 International War Artists'. Below the title, it says 'LONDON, United Kingdom' and 'September 27, 2016'. There are tags for 'contemporary art' and 'photography'. The main image is a collage of three photos: a soldier in a field, a soldier on a horse, and a close-up of a wall with the words 'TRACES OF WAR' written on it. Below the image, there's a paragraph starting with '(ArtFixDaily.com) ■ 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 larger 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'.

PDF link:
http://baptistcoelho.com/download_files/82_BCoelho_ArtFixDaily_2016.pdf

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

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

PDF link:

http://baptistcoelho.com/download_files/81_BC Coelho_Geographical_2016.pdf

EveningStandard. News Football Going Out Lifestyle Showbiz

Going Out Arts

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 | Comments



EVENING STANDARD ARTS IN ASSOCIATION WITH HISCOX

Traces of War - in pictures



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.

PDF link:

http://baptistcoelho.com/download_files/80_BC Coelho_EveningStandard_2016.pdf

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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>

Section C – Artist Talks(110-127)

1 – Exhibition Walkthrough(110-112)



I did an exhibition walkthrough along with Professor Vivienne Jabri on 27th October 2016 from 6.30-7.30pm at the Inigo Rooms, King's College London.



Exhibition walkthrough



Section C – Artist Talks(110-127)

2 – Pre-Exhibition Symposium(113-116)



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Traces of War: A Pre-Exhibition Symposium

Saturday 1st 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 25th 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.

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

Section C – Artist Talks(110-127)

3 – Artist-in-Residence Launch(117-121)

'Baptist Coelho Launch at King's College London', King's College London, UK (1 Aug 2016)



View it here: <https://vimeo.com/198632235>

The Artist in Residence was launched with an Artist Talk on the 13th of April 2016 from 18:30 to 20:30 at the Council Room, King's Building Strand Campus. Discussants: Professor Vivienne Jabri and Curator Cécile Bourne Farrell.

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Artist in Residence Launch

Photo courtesy: Laurie Benson



Artist in Residence Launch

Photos courtesy: Laurie Benson

'Art, conflict, and the everyday - Traces of War launch event' by Laurie Benson, Strife (UK, 18 Apr, 2016)

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Art, conflict, and the everyday – Traces of War launch event

Published on: April 18, 2016

By: Laurie Benson

Ribbons I, 2015. 6 bars made of various Siachen soldier's clothing, sponge and wood. Photo credit: Baptist Coelho, Project 88, Mumbai; LAMO, Leh.

Wednesday 13th April marked the launch of the Leverhulme Artist-in-Residence hosted by the Arts and Conflict Hub and Research Centre in International Relations, Department of War Studies, King's College London. The residency features the artist Baptist Coelho who introduced his artistic practice at the event. An exhibition entitled 'Traces of War' will be held in November 2016 at the Inigo Rooms. Co-curator Cécile Bourne-Farrell stressed that the exhibition is an exploratory process to 're-calibrate our vision', not by transcending, but engaging with the everyday experiences of war and its locations. This article explores certain themes prompted by the upcoming exhibition and discussions, namely in terms of commemoration, the everyday, and the role of artists and art in conflict.

PDF link:
http://baptistcoelho.com/download_files/74_BCoelho_Strife_2016.pdf

'Baptist Coelho launch marks Traces of War exhibition', King's College London (UK, 18 Apr, 2016)

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NEWS

Baptist Coelho launch marks Traces of War exhibition

Posted on 18/04/2016

The Department of War Studies was delighted to host a launch for Leverhulme Artist in Residence, Baptist Coelho and the upcoming exhibition, *Traces of War* on Wednesday the 13th April at King's College London. Baptist spoke to an audience of over 70 artists, scholars, students and practitioners about his methodology and approach. This launch forms part of a larger programme of events which aim to create a space for dialogues between academic research into the subject of war and its intersection with the everyday. A video from the launch featuring interviews with Baptist, the curators and guests is [here](#).

Professor Vivienne Jabri, co-curator of *Traces of War*, commented, "Baptist's work captures the materiality of war - from its bodies to its fabrics and metals - and its subjectivities in the lives lived in its landscapes. Through installations to performance, Baptist Coelho is both artist and researcher, interested as much in the narrations of soldiers, the tracts and fragments that convey stories contained in the objects of war, as he is in unravelling the meaning of bravery and heroism. These are themes that are of core interest in the Department of War Studies, an interdisciplinary department uniquely placed to work with artists interested in the subject of war and conflict."

Leanne Hammacott, Head of Cultural Programming at King's, added "It was a wonderful opportunity to hear from Baptist Coelho, one of the three internationally acclaimed artists presenting work as part of our forthcoming exhibition *Traces of War*. We are happy to be collaborating with War Studies on producing an inspiring & thought-provoking programme of public facing events & activities reflecting the theme of war and the everyday".

Laurie Benson, PhD Candidate, War Studies, writes, "The role of the artist in conflict and politics has long been theorised, contested, and marketed. Art has been drawn upon to illustrate the horrors of war by academics, critics, and philosophers alike. But perhaps what is also at stake is the practice, the doing. Baptist's presentation took the audience on a journey from locations in India and Pakistan, to the living rooms of ex-British soldiers, and memorial sites in Brighton. What stood out throughout this event was the emphasis on the research process as much as the 'outcome'; further questions rather than imminent certainties..." (Read the article [here](#)).

Baptist Coelho's work, along with those of artists Jananne Al-Ani and Shaun Gladwell, will appear in a major exhibition, *Traces of War* in the Inigo Rooms in Autumn 2016, co-curated by Cécile Bourne-Farrell and Professor Vivienne Jabri in collaboration with Cultural Programming at King's. For further information please read the [Traces of War](#) outline.

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PDF link:
http://baptistcoelho.com/download_files/73_BCoelho_KingsCollegeLondon_2016_1.pdf

Section C – Artist Talks(110-127)

4 – Pitt Rivers Museum(122-124)



I gave an Artist Talk titled, 'Mapping Traces of War' at the Pitt Rivers Museum in Oxford on 28th October 2016 from 13:00-14:30. The talk concluded with a discussion with the audience moderated by Laura Peers, Curator for Americas & Professor of Museum Anthropology, School of Anthropology at Pitt Rivers Museum.



Pitt Rivers Museum

Photo courtesy: Pitt Rivers Museum

Section C – Artist Talks(110-127)

5 – BBC World Service Radio(125-127)

'Identity: The Arts Hour' by Nikki Bedi, BBC World Service (UK, 18 Apr, 2016)

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I participated in, 'Identity: The Arts Hour' a live radio panel discussion on BBC World Service in London on the 18th April 2016. Panelists: Benjamin Zephaniah, Elif Safak, Yasmin Kadi & Baptist Coelho. Presenter: Nikki Bedi.

Listen to the recording here: <https://vimeo.com/198539304>

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Panel Discussion



Section D – Conclusion(128-133)

1 – Sovereign Asian Art Prize(128-131)

Photo courtesy: Sovereign Art Foundation



I won the **2016 Sovereign Asian Art Prize** by the Sovereign Art Foundation in Hong Kong for the artwork, **Attempts to Contain**. I travelled to Hong Kong to receive the prize at an award function.

More details: <https://www.sovereignartfoundation.com/press-release/2016-sovereign-asian-art-prize-winners-announced/>

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Sovereign Asian Art Prize

'Attempts to Contain': India's Baptist Coelho, winner of 2016 Sovereign Asian Art Prize - artist profile' by Lily Tekseng, Art Radar (Hong Kong, 23 Aug, 2016)



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'Attempts to Contain': India's Baptist Coelho, winner of 2016 Sovereign Asian Art Prize – artist profile

Posted on 23/08/2016

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Baptist Coelho's artistic meditations on the Siachen Glacier won him the 2016 Sovereign Asian Art Prize.

Sovereign Asian Art Prize winner Baptist Coelho's "Siachen Glacier Project" is an ongoing decade-long exploration of nation-states, boundaries, the military and what unfolds in sites of conflict. *Art Radar* profiles the artist and his work.




Baptist Coelho, '537', 2007, 537 white gauze bandages. Approximate dimensions: 110 x 21 x 85 cm. Image courtesy the artist and Project 88, Mumbai; LAMO, Leh.

Indian artist **Baptist Coelho** may have only recently won the 2016 **Sovereign Asian Art Prize**, Asia's most prestigious contemporary art prize, but he has been studiously thinking about ideas of 'nation-state' and boundaries, its traditional arm of influence, i.e., the military, and sites of conflict since as early as 2006, when he began his research for "Siachen Glacier Project". A year later, in 2007, he produced his first work for the project entitled 537.

It is an installation made with the titular 537 white gauze bandages, stacked on top of each other roughly in the shape of two white mountains. 537 perhaps still has the most pertinent thing to say about the situation at Siachen: an appeal for peace given the futility of the conflicting nationalisms.

'Artist in Residence, Baptist Coelho, wins Sovereign Asian Art Prize', King's College London (UK, 13 June, 2016)



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Artist in Residence, Baptist Coelho, wins Sovereign Asian Art Prize

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Posted on 13/06/2016



The Department of War Studies is pleased to announce that Baptist Coelho, the Leverhulme Artist in Residence has won the 12th annual Sovereign Asian Art Prize for this artwork, *Attempts to contain*, 2015. The award is Asia's longest established prize in the arts given by the *Sovereign Art Foundation*, Hong Kong. Baptist Coelho was in in Hong Kong to receive a trophy and a cash prize. [More details here](#)

Attempts to contain, consists of 8 photographs that explore how the body responds to the physical and psychological need to protect itself by forming a mesh of interlocking body parts. The work takes inspiration from Baptist's on-going research about the Siachen Glacier, a conflict zone between Indian and Pakistan since 1984.

Baptist Coelho says, "The award comes at a very poignant stage of my art practise and I am very grateful to the Sovereign Art Foundation for their support and to all who have been part of my journey. It was a pleasure to be part of the competition and to be a finalist amongst a group of such diverse and talented artists."

Curator, Cécile Bourne-Farrell commented, "This prize is a fantastic gift for Baptist Coelho to dedicate himself deeper into his research and artistic practices in a turning point of his career."

Baptist Coelho's contribution to the Department of War Studies will provide an aesthetic perspective on the intersection of everyday life with war, culminating in an exhibition entitled, *Traces of War*. Working with Professor Vivienne Jabri and Curator Cécile Bourne-Farrell, Baptist Coelho's work will make an invaluable contribution to the exploration and conceptualisation of the intersection of the everyday and the routine with the time of war, how the material, discursive, and psychological dimensions of one temporality come to permeate and affect the other.

The exhibition, running from 26th October to he 18th December in the Inigo Rooms, Somerset House East Wing, brings together three outstanding and internationally renowned artists, [Jananne Al-Ani](#), [Baptist Coelho](#) and [Shaun Gladwell](#).

The Department of War Studies is home to a newly established hub that provides a focal point for work exploring the relationship between the arts and conflict, including visual arts, dance, music, theatre and film. The hub aims to bring artists and scholars together to share their work and ideas fostering a space for creative collaboration, opening new dialogues and engaging new audiences. Find out more about the [Arts & Conflict events](#).

Photo credit: Sovereign Art Foundation, Hong Kong

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Section D – Conclusion(128-133)

2 – Forthcoming Research(132-133)

Forthcoming research emerging specifically from this residency:

- > Continuation of research on Sir Martin Conway's [\(pp. 11-14\)](#) Himalayan expeditions and investigating his explorations within the context of "The Great Game"
- > To develop future conversations with Harry Bucknall [\(pp. 24-25\)](#) and mapping the history of this family across generations that continue serving in the the British Army.
- > To explore John's [\(pp. 27-32\)](#) vast archives and his various army postings around the world.

Thank You

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