

## Events

### DANCE PERFORMANCE

Candoco Dance Company, in collaboration with Faber Productions and The Charlie F Project, will work with King's College London students, pupils from Harris Girls Academy and Clapton Girls Academy, the cast members of the Charlie F Project and Cando2 Youth Dance to produce an original dance performance around the themes of *Traces of War* set to the sound score of artist Jannane Al-Ani's *Shadow Sites II*.

There will be two free performances at **13.30** and **14.45** on **28 October 2016** moving through the Inigo Rooms and other spaces across Somerset House East Wing.

### ARTIST & CURATOR TOURS

**Thursday 27 October, Baptist Coelho**

**Thursday 3 November, Shaun Gladwell**

**Thursday 10 November, Jannane Al-Ani**

Tours start at 18.30 and take place in the Inigo Rooms, Somerset House East Wing. For more information please speak to a member of staff or go to [kcl.ac.uk/culture](http://kcl.ac.uk/culture)

## Acknowledgements

We are grateful to the artists:

Jananne Al-Ani  
Baptist Coelho  
Shaun Gladwell

Cultural Programming at King's College London would like to thank all the galleries and individuals who have so generously lent and contributed to the exhibition.

Lighting & AV Designer: Corin Davis, Technical Coordinator: Martin Abrams, Exhibition Construction: The White Wall Company, Creative Producer: Andy Franzkowiak.

King's College London Programming team:  
Director: Alison Duthie, Head of Programming: Leanne Hammacott, Programming Coordinators: Kaye Mahoney and Stella Toonen. Additional thanks to the Estates, Venues, Communications and Widening Participation teams at King's.

Extra special thanks to: Jayne Peake; Susanne Krieg; Olabisi Olulode; Peter Busch; Pablo de Orellana; all of the Department of War Studies at King's; Marnie Middlemiss, Fundraising & Supporter Development at King's; and Anna Marazuela Kim, Freie University, Berlin.

[kcl.ac.uk/culture](http://kcl.ac.uk/culture)  
@CulturalKings  
#TracesOfWar

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TRACES OF WAR  
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**26 OCT - 18 DEC 2016**

We are witnessing war in all kinds of spaces and locations, some predictable and others less so. The elements of war, its violence, antagonisms, exclusions, displacements, populations on the move, people killed and tortured, can have a presence in everyday life.

War is not confined to moments of crisis or battlefield locations. 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. This quotidian aspect of war has political and economic consequences, as well as visceral and emotional effects.

Our exhibition, *Traces of War*, reimagines war beyond its exceptionality, locating it in spaces where it would be least expected. At the same time, the artworks 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 with artists Jananne Al-Ani, Baptist Coelho and Shaun Gladwell, we explore this enduring and most dangerous aspect of war, namely its presence in the everyday and its imprints variously on landscapes, bodies, memories, words and emotions, as well as the most hidden spaces. 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.

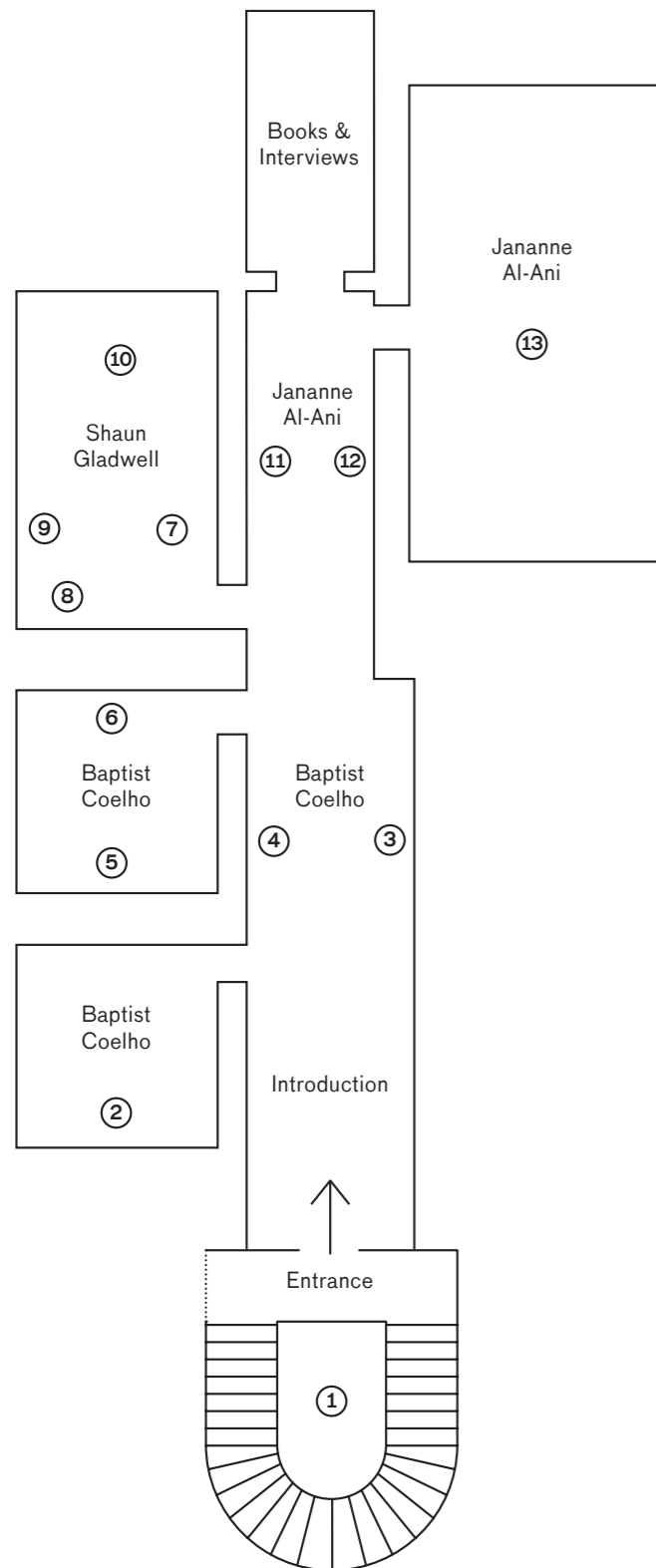
Cécile Bourne-Farrell and Vivienne Jabri  
Curators of the exhibition



**DELFINA  
FOUNDATION**



## Plan of Galleries



## Baptist Coelho

Baptist Coelho's projects frequently merge personal research with collaborations from various cultures, geographies and histories. He is Leverhulme Artist in Residence in the Department of War Studies at King's College London and has produced new works for *Traces of War* during his residency. He incorporates various media such as installation, video, sound, photography, performance and found objects. Coelho received his Masters of Arts from Birmingham Institute of Art & Design – BIAD, UK (2006). He was awarded the Sovereign Asian Art Prize, Hong Kong (2016); Façade Video Award, Bulgaria (2011); Promising Artist Award, India (2007) and Johnson Prize Fund, UK (2006).

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

### 1. Baptist Coelho

*Nowhere but here*, 2015  
Siachen thermal shirts and pants,  
nylon cords and metal rings.  
Diameter of parachute's canopy: 812cm.

### 2. Baptist Coelho

*Blueys*, 2016  
Mixed media installation

### 3. Baptist Coelho

*Attempts to contain*, 2015  
Eight digital prints of variable dimensions  
on archival paper

### 4. Baptist Coelho

*Beneath it all... I am human...*, 2009  
Audio/video running time: 11 min 5 sec

### 5. Baptist Coelho

*Mountain Lassitude*, 2016  
Mixed media installation

### 6. Baptist Coelho

*Altitude Sickness, Frostbite, Chilblains, Arterial Hypertension, Deep Vein Thrombosis, Snow-blindness, Hypothermia, High Altitude Pulmonary Oedema, High Altitude Cerebral Oedema...*, 2009  
Digital print on archival paper

## Shaun Gladwell

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

Gladwell has exhibited in Australia, Asia, the United States and Europe. He was Australia's representative at the 53rd Venice Biennale in 2009. The artist's solo exhibitions include: *The Lacrima Chair*, Sherman Contemporary Art Foundation, *Collection+*: *Shaun Gladwell*, UNSW Galleries, Sydney (both 2015); *Afghanistan: Field Recordings*, Samstag Museum of Art, Adelaide, Australia (2014); *Shaun Gladwell: Cycles of Radical Will*, the De La Warr Pavilion, UK, *Shaun Gladwell: Afghanistan*, Australian Embassy, Washington, and *Morning of the Earth*, Anna Schwartz Gallery, Melbourne (all 2013); *Portrait of a man: alive and spinning/Dead as a skeleton dressed as a Mountie*, Georgia Sherman Projects, Toronto, Canada and *Interior Linework/Interceptor Intersection*, Campbelltown Arts Centre, Sydney (both 2010).

### 7. Shaun Gladwell

*Double Field / Viewfinder* (Tarin Kowt), 2009–10  
Two-channel HD video, 18 min 39 sec

### 8. Shaun Gladwell

*Mark Gladwell Vietnam 1967*  
*/Shaun Gladwell Afghanistan 2009*  
Black and white and colour original prints

### 9. Shaun Gladwell

*BPOV MEAO: Behind Point of View,*  
*Middle East Area of Operations*, 2009–10  
Digital colour photographs

### 10. Shaun Gladwell

*AR 15 Field Strip*, 2016  
360 degree video  
3 min 18 sec

*AR 15 Field Strip* is Virtual Reality and is recommended for ages 13+ only. If you feel dizziness or claustrophobia at any time whilst using the equipment remove the headset immediately.

## Jananne Al-Ani

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

She has had solo exhibitions at E-WERK, Freiburg (2015); Hayward Gallery Project Space, London (2014); Beirut Art Center (2013); and the Freer and Sackler Galleries, Washington DC (2012). Recent group exhibitions include *Film as Place*, SFMOMA, San Francisco (2016); *A Bird's Eye View of the World*, Hiroshima City Museum of Contemporary Art (2015); the 13th Istanbul Biennial (2013); and the 18th Biennale of Sydney (2012).

Recipient of the Abraaj Capital Art Prize (2011), her work can be found in collections including the Tate Gallery and Imperial War Museum, London; Centre Pompidou, Paris; SFMOMA, San Francisco; Mori Art Museum, Tokyo; and Darat al Funun, Amman. She is currently Senior Research Fellow at the University of the Arts London.

### 11. Jananne Al-Ani

*Aerial II, III, IV, V & VI*, 2011  
Production stills from the film *Shadow Sites II*  
Archival pigment prints

### 12. Jananne Al-Ani

*Aerial I*, 2011  
Production still from the film *Shadow Sites II*  
Archival chromogenic C-type print

### 13. Jananne Al-Ani

*Black Powder Peninsular*, 2016  
Single-channel digital video  
4 min 28 sec