

TRACES OF WAR
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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 politics.
- 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, as if we might easily contrast the peace of the everyday with the destructive exceptionalism of war. Our aim in this exhibition is to explore the most enduring and dangerous aspects of war; its relationship to the everyday and the imprints it makes on bodies, emotions and memories, on landscapes, and on the most hidden spaces. The everyday too, its materials and relationships, make their presence felt in zones of war where danger is interspersed with the routine of daily life.



Traces of War, curated by Cécile Bourne-Farrell and Vivienne Jabri, Professor of International Politics, King's College London, reimagines war beyond its exceptionalism, locating it in spaces where it would be least expected. At the same time, the artworks and artists reveal the sheer power of the everyday, as life in its own right and at its most ordinary makes its presence felt in the most dangerous war zones. In *Traces of War*, three internationally renowned artists, Jananne Al-Ani, Baptist Coelho and Shaun Gladwell, expose the more quotidian side of warfare.

Working primarily with photography, film and multimedia installations, all three artists have direct experience of 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.



Born in Kirkuk, Iraq, London based artist, **Jananne Al-Ani**, reveals traces of conflict and occupation in seemingly unexpected places. In her films *Shadow Sites I* (2010) and *Shadow Sites II* (2011), aerial views of contested landscapes suggest war's imprint upon a surface that is itself only comprehensible when seen from above. The use of aerial imagery to find new archaeological sites emerged from intelligence gathering in times of war, and for Al-Ani, it is the intersection of the two that offers the potential to reveal the ghosts of past conflicts in the present. For *Traces of War* Al-Ani is producing a new film which will take the form of an aerial journey across the British landscape. Shot using helicopters and drones, the film will focus on sites rich in military and industrial history in an attempt to excavate traces in the landscape of Britain's imperial past.

The silent roar of battle is differently seen in Mumbai based artist, **Baptist Coelho's** multi-media installations. Coelho realises the everydayness of war by making use of what he has referred to as the 'fabric' of war; literally the materials of a life lived in battle zones where no battle as such takes place; where there is much waiting in the lives of soldiers mobilised in India's farthest mountain reaches. Here we see objects such as jars of food, bandages, soldiers' uniforms, and backpacks sent to unlikely spaces so that the audience is never quite sure of the measure of distance between home and the war front. Baptist Coelho is the current Leverhulme Artist-in-Residence at the Department of War Studies, King's College London. Coelho's contribution to the exhibition reveals life in zones of war and in the most extreme conditions, respectively the Iraq war and its implications for familial and everyday communications and the Siachen glacier in India which is brought to audiences through everyday objects.

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

Image captions: **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.

Jananne Al-Ani, *Aerial I*, 2011, Production still from the film *Shadow Sites II*. Image courtesy of the artist.

Baptist Coelho, *Altitude Sickness, Frostbite, Chilblains, Arterial Hypertension, Deep Vein Thrombosis, Snow-blindness, Hypothermia, High Altitude Pulmonary Oedema, High Altitude Cerebral Oedema*, 2009, Digital print on archival paper. Courtesy: Artist & Project 88, Mumbai.

#tracesofwar

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NOTES TO EDITORS

PRESS ENQUIRIES

Emma Collins or Isobel Parrish at Flint:
emma.collins@flint-pr.com / 02034632094
isobel.parrish@flint-pr.com / 02034632092

PRE-EXHIBITION SYMPOSIUM:

SATURDAY 1st OCTOBER, 13.15 - 17.15, followed by a wine reception
The Old Anatomy Lecture Theatre, King's Building, Strand Campus, King's College London

A collaboration between the Department of War Studies, King's College London and The Courtauld Institute of Art. This Symposium marks the beginning of *Traces of War* providing an opportunity for dialogue among scholars, artists, practitioners around the subject of the exhibition: the presence and intersection of war with the everyday.

Panel Discussions:

Traces of war: aerial perspectives 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

Speakers: Jananne Al-Ani, with Dr Sussan Babaie, The Courtauld Institute of Art; Dr Anna Marazuela Kim, Freie Universität, Berlin. Chaired by Professor Vivienne Jabri.

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 – the literal materials that have lived in hostile zones.

Speakers: Baptist Coelho, Zehra Jumabhoy, The Courtauld Institute of Art; Dr. Pablo de Orellana, Department of War Studies, King's College London. Chaired by Cécile Bourne Farrell.

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.

Speakers: Dr Kit Messham-Muir, Curtin University, Perth, Australia; Professor Julian Stallabrass, The Courtauld Institute of Art. Chaired by Dr. Neville Bolt, Department of War Studies, King's College London.

ADDITIONAL EVENTS

Dance Workshops and Public Performance, King's College London, 22 - 27th October 2016

A series of free dance workshops aimed at school children, King's students and the general public facilitated by Candoco, in collaboration with Combat Veteran Players to generate an original piece of choreography around the theme of the *Traces of War* exhibition. The workshops will culminate in a free public performance at King's College London.

VISITOR INFORMATION

26 October - 18 December 2016

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

Monday - Sunday, 10am - 6pm

The Inigo Rooms, King's College London's flagship exhibition space is in Somerset House East Wing and can be accessed from the Somerset House courtyard and from the Quad on King's Strand Campus.. The closest tube stations are Temple (on the Circle and District lines), Covent Garden (on the Piccadilly line) and Charing Cross (on the Northern and Bakerloo lines). The nearest mainline rail stations is Charing Cross.

The exhibition is free of charge. Some of the events require pre-booking.

www.kcl.ac.uk/sspp/departments/warstudies/traces/index

ABOUT THE ARTISTS

JANANNE AL-ANI

Working with photography, film and video, Jananne Al-Ani has an ongoing interest in the representation of contested landscapes filtered through the technologies of surveillance and aerial reconnaissance in modern warfare.

Al-Ani has exhibited widely nationally and internationally. Recent solo exhibitions include *In-Dis-Appearance*, E-WERK, Freiburg (2015); *Excavations*, Hayward Gallery Project Space, London (2014); *Groundwork*, Beirut Art Center (2013);

Shadow Sites, Arthur M. Sackler Gallery, Washington DC (2012); and Jananne Al-Ani, Darat al Funun, Amman (2010). Recent group exhibitions include Film as Place, SFMOMA, San Francisco (2016); A Bird's Eye View of the World, Hiroshima City Museum of Contemporary Art (2015); A History of Photography: Series and Sequences, Victoria & Albert Museum, London (2014); and Catalyst: Contemporary Art and War, Imperial War Museum North, Manchester (2013). She has also participated in biennials including Mom, am I Barbarian?, the 13th Istanbul Biennial (2013); Re:Emerge Towards a New Cultural Cartography, Sharjah Biennial 11 (2013); all our relations, the 18th Biennale of Sydney (2012) and The Future of a Promise, the 54th Venice Biennale (2011).

Recipient of the Abraaj Capital Art Prize (2011), her work can be found in collections including the Tate Gallery, Imperial War Museum and Arts Council England, London; the Pompidou Centre and Fondation Louis Vuitton pour la Création, Paris; the Smithsonian Institution, Washington DC; Museum Moderner Kunst, Vienna; SFMOMA, San Francisco; Mori Art Museum, Tokyo; and Darat al Funun, Amman.

Recent publications include Documents of Contemporary Art: Moving Image, edited by Omar Kholeif and published by the Whitechapel Gallery and MIT Press; Hanan al-Cinema: Affections for the Moving Image by Laura U Marks, published by MIT Press and an interview with Cécile Bourne-Farrell for Issue 59 of the journal Multitudes, published by Association Multitudes, Paris (all 2015). She is currently Senior Research Fellow at the London College of Communication, University of the Arts London.

BAPTIST-COELHO

Baptist Coelho is the 2015-16 Leverhulme Artist in Residence in the Department of War Studies, King's College London. A key focus of his practice is to uncover how conflict affects and relates to everyday life. His artistic process, fact-finding and engagement with military and civilian personnel in conflict zones leads his works in various media, including installation, video, sound, photography, performance and sculpture. These explore the notions of conflict and emotion along with the past and present experiences across varied geographies.

In 2006, Baptist received his Masters of Arts from the Birmingham Institute of Art & Design (BIAD), UK. He was awarded the 'Sovereign Asian Art Prize' (2016) by The Sovereign Art Foundation, Hong Kong; 'Façade Video Award' (2011) by Art Today Association, Plovdiv-Bulgaria; 'Promising Artist Award' (2007) by Art India & India Habitat Centre, Delhi-India and 'Johnson Prize Fund' (2006) by BIAD, UK.

Solo Exhibitions include, Goethe-Zentrum, Hyderabad-India (2015); Project 88, Mumbai-India (2015); Ladakh Arts and Media Organization in Leh-India (2015); Pump House Gallery, London-UK (2012); Grand Palais, Bern-Switzerland (2009); Project 88, Mumbai-India (2009); Visual Arts Gallery, Delhi-India (2009) and BIAD, UK (2006). His works are in the collections of the Essl Museum, Klosterneuburg-Austria; Devi Foundation, Gurgaon-India and various private collections.

Baptist Coelho has exhibited at institutions including the Arab-Jewish Culture Center, Haifa-Israel (2015); Museo de la Ciudad, Cuernavaca-Mexico (2013); Jönköpings Läns Museum, Sweden (2013); CASS Sculpture Foundation, Goodwood-UK (2012); Ullens Center for Contemporary Art, Beijing-China (2012); Museo nazionale delle arti del XXI secolo (MAXXI), Rome-Italy (2011); Musée d'art contemporain de Lyon (MAC), France (2011); Zacheta National Art Gallery, Poland-Warsaw (2011); Essl Museum, Klosterneuburg-Austria (2010); HEART - Herning Museum of Contemporary Art, Denmark (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.

SHAUN GLADWELL

Based in London, Gladwell was Australia's official war artist between 2009 and 2010. He is primarily known for his investigations of human movement, spatial experience, and immediate engagement with soldiers in war zones and in urban spaces. Gladwell's work evokes radical reinterpretations of the space and time of movement, subjectivity, material presence, and articulations of agency. He is also author of the book, Patafunctions (Sherman Contemporary Art Foundation, 2015).

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).

ABOUT THE CURATORS

VIVIENNE JABRI, PROFESSOR OF INTERNATIONAL POLITICS, Department of War Studies, King's College London

Vivienne Jabri is a leading voice in developing understandings of war, violence, security, and conflict, drawing on critical, post structural, and feminist social and political theory. The author is widely published, with four monographs, two co-edited volumes, and a number of peer reviewed articles in leading International Relations journals, including European Journal of International Relations, International Theory, the Review of International Studies, International Political Sociology, Millennium: Journal of International Studies, and Security Dialogue, amongst others. Vivienne Jabri has served on the Economic and Social research Council's professorial fellowships selection panel (2010); on the ORA Plus final assessors' committee (2013), and on the Politics and International Studies subject panel for the 2014 Research Excellence Framework (REF) of the UK's Higher Education Funding Council. She serves on the Editorial Boards of the journals, International Political Sociology, the Journal of Global Security Studies, Security Dialogue, and Alternatives. Jabri's most recent books include War and the Transformation of Global Politics (Palgrave Macmillan, 2010) and The Postcolonial Subject (Routledge, 2013).

CECILE BOURNE-FARRELL, INDEPENDENT CURATOR

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

ABOUT THE DEPARTMENT OF WAR STUDIES, KING'S COLLEGE LONDON

The Department of War Studies contributes to public life, participates in national and international networks, maintaining its international reputation for excellence in scholarship and policy-relevant research. The Department is the only academic department in the world to focus solely on the complexities of conflict and security. Its students are taught by experts and pioneers in their fields who are at the forefront of world events as they happen. A stellar academic cohort bring an extensive and continually growing network of national and international links around the world for students to take advantage of. The Department hosts an extensive range of events throughout the year hosting world leading speakers and has established relationships and links with major London institutions, including Chatham House, IISS, RUSI, Janes Defence, Visiongain and AKE.

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

ABOUT CULTURE AT KING'S COLLEGE LONDON

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

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

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

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

www.kcl.ac.uk/culture

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The exhibition is supported by Department of War Studies, King's College London (Arts & Conflict Hub), Cultural Programming, King's College London, 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. In addition, acknowledgements are due to The Royal Geographic Society, London; Project 88, Mumbai; Gallery Anna Schwartz, Sydney; and Bloomsbury Publishing, London.

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