An aerial photograph of a large, circular stone structure, possibly a fort or a large well, with a central building and surrounding vegetation. The structure is made of light-colored stone and is surrounded by a dense forest. The central building is a small, rectangular structure with a flat roof. The surrounding vegetation is a mix of green trees and brown, dry-looking plants.

AN EXHIBITION ON THE EVERYDAY OF WAR

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

Curated and Edited by
Cécile Bourne-Farrell and Vivienne Jabri

Traces of War,
An Exhibition, 2016

Artists:
Jananne Al-Ani
Baptist Coelho
Shaun Gladwell

Curators:
Cécile Bourne-Farrell and Vivienne Jabri

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

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Traces of War,
An Exhibition, 2016

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Contents

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

connection to the lives he portrays here.

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

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

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

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The Aerial View in Jananne Al-Ani's Work *Vivienne Jabri, King's College London*

Recent wars of intervention, the first Gulf War, the Balkans, Afghanistan, counter-terrorism operations in Pakistan and Yemen, the 2003 invasion of Iraq, and currently in Syria, have been conducted primarily from the air. From the use of drones in extra-judicial assassinations to the strategy of 'shock and awe' bombardment of Baghdad at the outset of the Iraq war, the view from the air portrays landscapes digitized and presented onto a neutral screen, rendered peopleless and hence ready for the 'surgical strikes' purported to capture the idea of 'humanitarian war'. Walter Benjamin reminds us that the landscapes below are anything but peopleless:

'...never has experience been contradicted more thoroughly than strategic experience by tactical warfare, economic experience by inflation, bodily experience by mechanical warfare, moral experience by those in power. A generation that had gone to school on a horse-drawn streetcar now stood under the open sky in a countryside in which nothing remained unchanged but the clouds, and beneath these clouds, in a field of force of destructive torrents and explosions, was the tiny, fragile human body.' (Benjamin, 1999, p. 84)

Benjamin was writing of the First World War. Shortly thereafter, in 1920s colonized Iraq, British suppression of the anti-colonial revolution made use of phosphorous bombs in extensive aerial bombardment. Gertrude Bell, a British colonial officer, is credited with having 'created' Iraq (Howell, 2006); as if this was a land without a people or history, or if peopled, then predominantly conceived as constituting sheikhs and sectarian

tribes. As Edward Said reminds us (1978), was there ever a more convenient concept than 'tribe' for colonial practices that sought to deny the existence of nations capable of governing themselves in the Middle East? Mahmood Mamdani (2001) similarly points to this practice as enacted in colonized Africa. Bell, like T.E. Lawrence, happened to be sympathetic to Arab independence, but assumed that the authorship of such independence lay with her and others like her.

To suggest the 'invention' of Iraq by the colonial administrators of that country is to erase a monumental history that, palimpsest-like, reveals layer upon layer of social and political inventions that came to shape the world; from the written form, to satire, to the idea of social contract, to war reportage, to urban life, astronomy, mathematical measurement, to name but a few of the inherited legacies of the many peoples of those lands. To claim administrative invention is to draw and re-draw lines upon the sand, but the landscape bears a complex history that shows up any claim to an originary move. Gertrude Bell's photographs of the country betray the ambivalence of this colonial administrator: at once of desert scenes empty of people and of a Baghdad and its monuments, very much peopled (Jabri, 2014 and see Jabri, 2013).

Jananne Al-Ani captures the history and present of colonial representations of a region rendered peopleless. Her method is to make use of the very technology utilized in rendering the landscapes of the region vulnerable to negation; aerial photography facilitated by the use of drones, helicopters, and aircraft. Her series, *The Aesthetics of Disappearance: A Land Without People*, culminating in her new work, *Black Powder Peninsular* now on exhibition in *Traces of War*, seems to emphasize that landscapes are 'historically framed and constructed', as Kitty Hauser (2007) states in her history of archaeology and the British landscape, *Shadow Sites*, a book that inspired Al-Ani's work. Hauser describes the basic techniques of aerial archaeology as being 'first discovered and tested in the late 1920s':

'Vertical photographs are in general preferred by archaeologists since they make mapping easier; the camera may be mounted in the underbelly or in the cockpit of the plane...These mounted cameras usually expose themselves automatically, sometimes at regular intervals to produce a series of pictures or photographs which can be used as stereoscopic images.' (Hauser, 2007, p. 163).

Such stereoscopic imagery shows up the shadows and traces of buildings, and any digging activity, a 'disturbance in the soil', is also captured. As Hauser reveals, such techniques are not only useful and evident in the history of archaeology, but are and were also used in military intelligence. Al-Ani draws on this combination of archaeological and military methodology to produce her aerial photographic and video installations, as she reveals in her interview with Cécile Bourne-Farrell (reproduced in

this catalogue).

Al-Ani's series of works takes us from aerial views of the Middle Eastern landscape, revealing the shadows and traces of war and occupation, back to the British landscape, in *Black Powder Peninsular*. Her aerial views of the Kentish countryside suggest traces of gun powder factories the sole remains of which are the boundary walls; the old site of the Anglo-Iranian Oil Company, as well as gun emplacements and forts now abandoned and overgrown, yet bearing testimony to an imperial and military history that stretched to the Middle East and beyond. These images are juxtaposed with what might be considered the everyday and the routine - farms and electricity grids - also of the landscape. Using drone and helicopter borne photographic and film equipment, and a background soundscape that can only reflect the horrors that Benjamin invokes, the scale of Al-Ani's video installation is no less than monumental, shrinking time and space, revealing traces of war, empire, and the everyday at one and same time.

The world of photographic imagery and war-making have been in close proximity since the First World War. Indeed, this symbiotic relationship can be seen in the technological developments, relating to aircraft and photographic technology, developed from the reconnaissance needs during a war where the ocular view was, from the very beginning, hampered by the fact of trench warfare. Indeed so valued were certain photographers of the period, that those, like Edward Steichen in the US, came to develop their technique based on the technical challenges involved in making clear and in-focus photographs taken from a 'vibrating aircraft.' (see Gemma Padley, 2014). As Steichen says of his own work, 'The wartime problem of making sharp, clear pictures from a vibrating, speeding airplane ten to twenty thousand feet in the air had brought me a new kind of technical interest in photography...now I wanted to know all that could be expected from photography.' (Art Institute of Chicago, 2014 exhibition, 'Sharp, Clear Pictures: Edward Steichen's World War I and Conde Nast Years', artic.edu). What could be expected was aerial photography geared for military intelligence.

Jananne Al-Ani's work may be inspired by the archaeological and military intelligence use of aerial photography. However, her method incorporates a criticality that could be said to be far closer to Michel Foucault's understanding of the 'archaeology of knowledge'. Al-Ani's work is not reportage nor is it representative of the actuality of war. Her conceptual apparatus conveys a historical sensibility that relates the surface of the landscape to what lies underneath, revealing the socio-political and imperial long durée not in linear form, but in the disruptions and interruptions prevalent in archaeological encounters. The distinguishing feature of Al-Ani as opposed to other artists working in the genre is that her technique unravels the present, suggesting (at least to this author) a response to the Foucauldian question, 'how does power operate

in the present?’ (Foucault, 1984) Her aim is not to show the immediate scars of war left upon landscapes (compare Sophie Ristelheuber’s 1991 series *Fait*, at the Tate Modern Exhibition, *Time.Conflict.Photography*, 2014; see Baker and Mavlian, 2014), but reveals war in landscapes that appear to be at peace, in the everyday. As Foucault states of his archaeological method, ‘Instead of considering that discourse is made up of a series of homogeneous events...archaeology distinguishes several possible levels of events within the very density of discourse...’ (Foucault, 1997, p. 171).

The ‘shock and awe’ tactics used at the outset of the invasion of Iraq produced spectacular imagery for a global public gaze, a display of overwhelming power intended to produce awe and wonder. This aestheticized spectacle seemed to remove in one stroke the facticity of a densely populated capital city as the night sky lit up in aerial bombardment. Looked at in the context of aesthetic theory, we might draw on Kant, Burke or Lyotard, in evoking the ‘sublime’, that which generates awe and wonder. As Lyotard points out in his discussion of Kant’s rendition, the aesthetics of the sublime, ‘alludes to something which can’t be shown or presented,’ (Lyotard, 1989) so that the sublime escapes capture somehow (see Jabri, 2006). However, the critical question in this context is what would constitute a move of resistance to that which purports to be generative of awe and wonder, untrammelled power?

Jananne Al-Ani, through her aerial views of the landscapes below, provides us with glimpses of such power, unravels its mechanics and technologies, and through the use of technical knowhow enabled by it, reveals in detail every mark that power makes, the distance it travels across time and space. In *Black Powder Peninsular*, the camera shots taken vertically appear to capture the material manifestations of power, the shadows left upon the terrain, the remnants of empty oil containers and their all too telling dark stains, all juxtaposed and sequenced with aerial shots of waterworks and electricity grids powering life itself. This particular work, through a method that can be understood as archaeological, seems to capture power in all its material structural presence and reach, its casualties present in spectral form, but present nevertheless.

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Interview With Jananne Al-Ani

Edited extracts from an interview conducted by Cécile Bourne-Farrell, January 2015. First published as 'Jananne Al-Ani, La frappe des images', in the journal *Multitudes*, issue 59 (2015), pp. 28-35

Disappearance of the body

CBF- You are interested in the notion of the disappearance of the body, and the denial of the ground that existed in the way of speaking about the Iraq war.

JAA- One of the most powerful events to occur in the immediate aftermath of the 2003 war in Iraq was the uncovering of mass-graves of those who had disappeared during 35 years of dictatorship. Although the loss of civilian life in times of conflict is a universal phenomenon, the war in Iraq reminded me of so many events in the region in which people had disappeared on a scale that is hard to comprehend. From the Armenian genocide of 1915 to the depopulation of over 400 Palestinian villages after the formation of the state of Israel in 1948, and the disappearance of thousands during the brutal reign of the Baathist regime in Syria, to the missing victims of the bloody civil war in Lebanon. It also made me question what happens to the physical evidence of atrocity and genocide, how might one begin to search for the traces of the disappeared, and how this affects our understanding of the often beautiful landscapes into which the bodies of victims disappear.

CBF- You introduced me to the story of the forensic anthropologist Margaret Cox who was working in Kosovo in the late 1990s to identify victims of genocide carried out

by Serbian forces. The story begins with her going into the countryside, in search of blue butterflies that feed exclusively on the wild flower *Artemisia Vulgaris*. However, there's no joy when she finds them for they are the by-products of what she terms a "geophysical anomaly". We know it by its common name: a mass grave.

JAA- Yes, I came across an article on Cox's work in 2004 because she was working on mass graves in Iraq at that time. What was most striking about her work in Kosovo was the way in which nature had revealed the evidence of atrocity in such a subtle and beautiful way, for wherever the soil had been disturbed and the nutrient levels increased as a result of decomposing bodies, the flowers and the butterflies could be found in abundance.

It brought to mind how the landscape of northern Europe had 'healed' itself after the end of World War I. For hundreds of miles along the Western Front the landscape had been utterly devastated but, in a relatively short time, the land was rehabilitated, either naturally with trees, grasses and wild flowers growing again or later still, with the return to farming and the rebuilding of towns and villages.

I'm interested in the tension between the physical body, what real damage can be done to it in a war situation, and the virtual way in which the body can be made to disappear in the landscape through the technologies of image making. That is why I became interested in Virilio's work on the relationship between war and cinema and of course Baudrillard's provocation, in response to the extreme control of the media by the allies, by questioning whether the 1991 Gulf War had really taken place or was it simply a fictional media event?

The 1991 Gulf War was the first war viewed almost exclusively from the air; the perspective of the coalition forces and not that of the Iraqis on the ground. In stark contrast with the trench warfare of the early 20th century, when combatants faced each other across a battlefield, the sophistication of aerial warfare, including the use of remotely guided missiles and other unmanned aerial vehicles by the end of the century, created a watershed, not only the way war was to be fought in the future but also how it was represented.

One of the most striking effects an aerial view offers is the possibility of flattening and abstracting any standing structures on the ground, including the human body. When used in war, the privileged perspective of those in the air can reduce the visibility of the population on the ground: the image of the landscape becomes like a two dimensional cartographic illustration.

CBF- That perfection is also very attractive somehow?

JAA- Absolutely, it makes war appear to be clean, efficient and accurate. It becomes like

a game, reduced to targets on a screen. So it matters less if you fail, because it is just a game.

CBF- You've mentioned on a number of occasions how large format cameras were used during World War I to photograph the battlefields from the air. When shooting your films *Shadow Sites I* and *II* you also worked in this way.

JAA- I think it's very important to place current discussions around aerial surveillance and the use of drones in a wider historic context. Personally, I wanted to go back to the early 20th century and investigate in more depth the circumstances that first brought the technologies of photography and flight together. So, during the development of the work, I carried out research in a number of institutions, which was really important in relation to the form and content of my films.

I visited the Air and Space Museum archives in Washington DC, where I discovered the unpublished reconnaissance photographs of the Western Front, taken by a unit established by Edward Steichen while working for the Aerial Expeditionary Force during World War I. This was the first instance of a really systematic and strategic use of aerial photography, which resulted in striking images of landscapes obliterated by shelling and criss-crossed by trenches, but abstracted to such a degree as to have become like exquisite and minimalist works of art. This new perspective had a truly radical impact on our relationship to landscape and in some sense Google Earth and the all-seeing drone are not new phenomena, just the logical refinement of this early technology.

Being able to fly over enemy territory also provided the perfect opportunity to deliver weapons from above. Interestingly, some of the earliest experiments in aerial bombardment were carried out by the British Air Force in the north of Iraq in the early 1920s, after the end of World War I and the collapse of the Ottoman Empire.

Of course the marriage of flight and photography had an impact in areas other than the military, and one of the most significant outcomes of this period of research was the revelation that the discipline of aerial archaeology had developed as a direct result of the discovery of previously unknown sites during aerial operations carried out in the course of World Wars I and II. For at certain times of the day, when the sun is low in the sky, the outlines of archaeological features on the ground are thrown into relief. Searching for such 'shadow sites' is one of the simplest methods of identifying archaeological ruins, which normally remain undetected when seen at ground level.

CBF- World War I had a dramatic impact on the Middle East with both allied and German forces establishing outposts in the region. In your work you made them tangible, reappear, can you speak about this?

JAA- It's common knowledge that the end of World War I and the collapse of the Ottoman Empire marked the birth of the modern Middle East, with nation states established under French and British Mandate, which remain to this day. However, until I started looking at contemporary aerial photographs of the region to research locations, I hadn't realized how many traces from WWI still remained visible. There is a trench system that appears in *Shadow Sites I*, in the south of Jordan, that was dug by an Ottoman garrison stationed around the town of Ma'an, which was of strategic importance because the Hejaz Railway ran through it. The central Powers were using the railway to move supplies and it was under constant attack from British and Arab forces, so the trenches were dug in the high ground surrounding the town in order to defend it.

Funnily enough while I was doing research in the Imperial War Museum collection, I came across a painting from 1918 by Richard Carline, an aerial view of the Somme, a sea of mud in a scene of utter destruction, which looks uncannily like the trenches around Ma'an. After the end of the war Carline travelled to the Middle East with his brother Sydney, who was also an artist, and they produced aerial paintings of towns and cities, including Gaza and Baghdad, in bright sunlight and surrounded by fertile agricultural land. If asked to identify the locations in the paintings, I'm certain most contemporary observers would mistake these Middle Eastern landscapes for somewhere in Europe and vice versa.

CBF- Your position as an artist is to reveal something different to us.

JAA- I'm interested in the shifting and complex ways in which we understand and interpret visual material, be it historic or contemporary. So, when the Carline brothers made those paintings, I'm certain they would have considered them to be a pretty accurate record of how those two landscapes looked at the time. In the 100 years since the painting were made however, so much has changed, both in terms of the political landscape and the way in which place itself is represented, that the paintings seem to present a startling contrast to what might be expected now. The Carline paintings undermine our perceptions of what a European or a Middle Eastern landscape might look like, and it's that disruption of visual conventions that I'm hoping to achieve in my work too. Whether it's to show how intensively populated the desert landscape really is, or to think again about the impact of World War I on a global rather than just a European scale.

Archaeology/Landscapes

CBF- You work with archaeology, like a geologist would do to reveal the potentiality of the image, be it from 3000 years before Christ or from the modern Middle East today.

JAA- Although the origins of archaeology date back to the enlightenment in Europe, it became an established science in the 19th century, as did the related fields of anthropology and ethnography. From the beginning, all three disciplines developed an intimate relationship with the new and revolutionary technology of photography. Within a decade of the birth of photography, European enthusiasts were heading for the Middle East, mainly in search of Pharaonic sites in Egypt and those relating to biblical tales in 'The Holy Land'. By the end of the 19th century large numbers of French, German and British-led archaeological digs had sprung up across the region, and some of the most spectacular Mesopotamian and ancient Persian sites, such as Babylon in modern day Iraq and Persepolis in Iran, were excavated. The history of archaeology in the Middle East is very interesting because it mirrors the complex and growing pressure on political, ideological and economic relations between the Ottoman administration and European powers in the run up to World War I.

One of the things that struck me about the story of Margaret Cox was the parallel between the work of forensic anthropologists and that of archaeologists: through the delicate and painstaking deconstruction of a site, digging in the dirt, photographing and recording every scrap of evidence and eventually reconstructing the events leading to the formation of a given site. Obviously the objectives are quite different, the job of the forensic anthropologist is to repatriate the remains of victims and to gather enough evidence to prosecute the perpetrators, but there seemed to be so much in common in terms of process.

I also wanted to look at the differences between photographs taken by archaeologists working at ground level and those taken from the air. While doing research in the library of the Arab Image Foundation in Beirut, I came across a number of publications on the work of early pioneers of aerial photography in the region. These included the French archaeologist and Jesuit missionary Antoine Poidebard, who produced the most stunning aerial photographs of Roman sites in Syria in the mid 1930s, some of which look startlingly similar to contemporary images made of cities that have suffered intense aerial bombardment.

While in Washington, I also had the opportunity to carry out research in the archives of the Freer and Sackler Galleries where I came across the extraordinary landscape photographs of the German archaeologist, Ernst Herzfeld. From 1903 to 1934 he

carried out fieldwork across the Middle East and his beautiful sepia-toned panoramic prints show the vast and often bleak landscapes in which the sites he was excavating were situated. I was particularly interested in a pair of photographs printed from the same negative, showing the great arch at Ctesiphon (in modern day Iraq). In the first print, Herzfeld's shadow appears quite clearly in the foreground and in the second image, he has retouched the print and removed all trace of it. I was impressed by the way in which this simple intervention could transform our understanding of the image by magically removing the evidence of his presence as the photographer.

It reminded me of the story Virilio recounts in his essay *The Aesthetics of Disappearance* about the film pioneer George Méliès. While filming in the street one day, Méliès' camera jammed unexpectedly for a short time and through this happy accident, he discovered how to make people disappear. Méliès is often referred to as the first 'cinemagician' and in addition to the 'stop trick', he went on to experiment with time lapse, dissolves and multiple exposures, all technical interventions, like those of the photographic re-toucher, which are simple but extremely powerful.

But to go back to the subject of archaeology, while I was doing my research I discovered a book that had a big impact on my thinking. In *Shadow Sites: Photography, Archaeology & the British Landscape 1927 – 1955*, the historian Kitty Hauser provides a wonderful account of the development of aerial photography, the impact it had on archaeology and the way it influenced artists' relationship to landscape. As I mentioned earlier, aerial archaeology, as a specialism, developed as a direct result of the discovery of previously unknown sites during aerial operations carried out in the course of World Wars I and II.

Hauser describes how pilots who were flying missions at dawn or dusk discovered new sites because, in the short window of time when the sun was at its lowest, the shadows cast by the slightest undulations on the ground created fleeting apparitions, only visible from above.

For Hauser, aerial archaeology, like film and photography, rests upon the idea that the past is recoverable and she refers to Freud's book *Moses and Monotheism* (1939), in which he compares early experiences embedded in the subconscious with a photographic exposure, to be processed at some time in the future, presumably by undergoing psychoanalysis. For me, Hauser takes this analogy in a more interesting direction in her suggestion that the ground itself might act as a photographic plate where a latent image (the foundations of a building, for example) is periodically revealed as the sun rises and sets over the site.

CBF- Is this how you came to choose the title for your films *Shadow Sites I* and *Shadow Sites II*?

JAA- Yes, it is. The term ‘shadow site’ is the technical definition in aerial archaeology for a site that only appears when the sun is low in the sky and casting long shadows. So, in 2010, I travelled to Jordan, hired an aerial film specialist and a light aircraft and took this as my guiding principal when shooting, working only in the first hour or two after sunrise. I chose to work in Jordan because it sits at the centre of a number of highly contentious and contested sites – just east of Israel and occupied Palestine, and sharing borders with Iraq, Saudi Arabia and Syria. Although it is a relatively young nation state, historically it has been a major crossroads for both trade and warring empires, and it is incredibly rich in archaeological sites, ranging from the prehistoric to the modern including Nabatean, Roman, Islamic, Crusader, Ottoman and British sites from the mandate period.

CBF- More recently with *Groundworks*, conceptually you seem to be linking the US with the Middle East. Can you talk a bit about this?

JAA- Yes, *Groundworks I–V* (2013) is a five channel video installation, which focuses on the landscape of the southwestern United States. The work consists of four subtly animated aerial photographs shot on flights over the Sonoran desert in Arizona, including open cast mines, industrial farms and abandoned World War II airfields. The fifth element is a 16mm film featuring a colony of ants building a nest in the sand.

I included the film of the ants to address the ambiguity of scale in the films and to accentuate the juxtaposition between the still and moving image. I also wanted to create a tension in the installation between the ‘microscopic’ view on the ground and the long-distanced cartographic view from the air, by recalling the kind of footage shot by fighter pilots in action, which dehumanizes their targets by reducing those on the ground to an insect-like scale.

By shifting the focus from the Middle Eastern to the American landscape in *Groundworks I–V* I wanted to draw on the similarities rather than the differences between these territories. The 20th century sites in the Sonoran Desert echo a number of the ancient sites that appear in *Shadow Sites I* and *Shadow Sites II*, such as copper mines, arable field systems and military sites, some redundant and disappearing and others still in use. So, by linking signs of similar activities in the landscape, my intention was to pull the North American and Middle Eastern territories closer together, both literally and metaphorically.

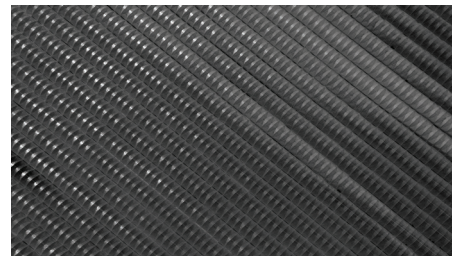
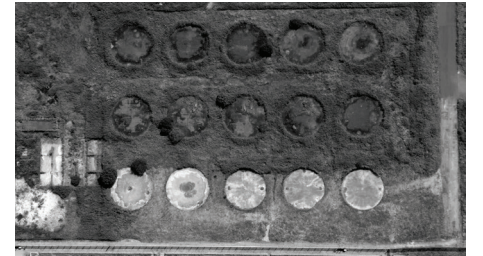
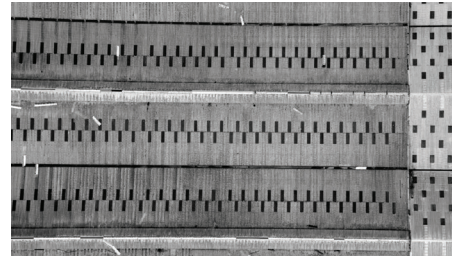
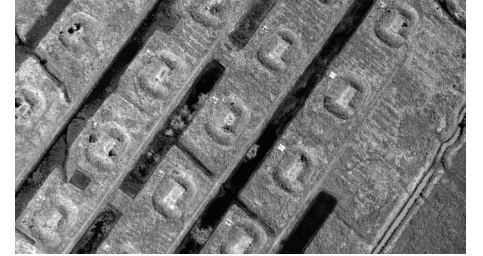
I am now working on the third and final chapter of this series, a film titled *Black Powder Peninsular*, which focuses on the British landscape and, by implication, Britain’s historic role in the formation of both the United States of America and the modern Middle East.



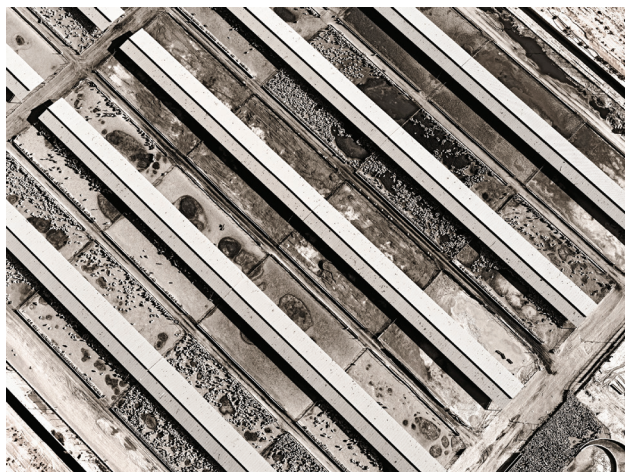
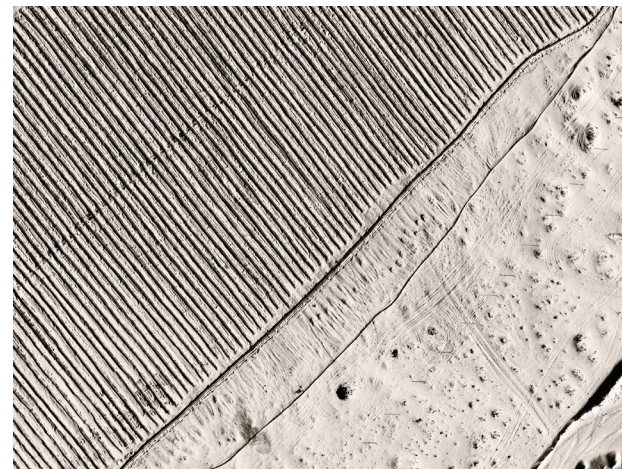
▲ Entrance to the exhibition, Somerset House East, King’s College London



Jananne Al-Ani



◀▲ *Black Powder Peninsular*, (Exhibition view & stills)



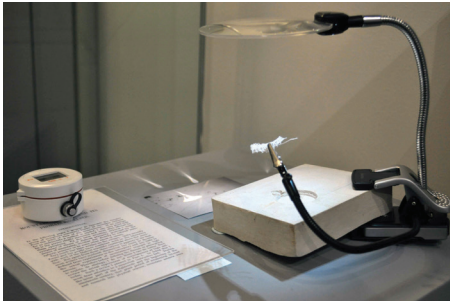
◀▲ *Shadow Sites II*, (Production stills)



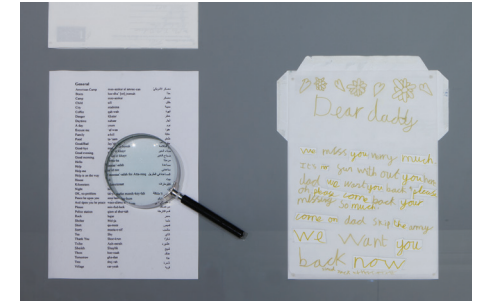
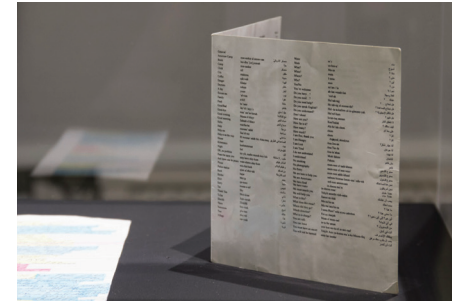
▲ *Shadow Sites II* (Production still & exhibition view)



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)



◀ ▲ *Double Field / Viewfinder* (Tarin Kowt), (Exhibition view & Two-channel HD video still)

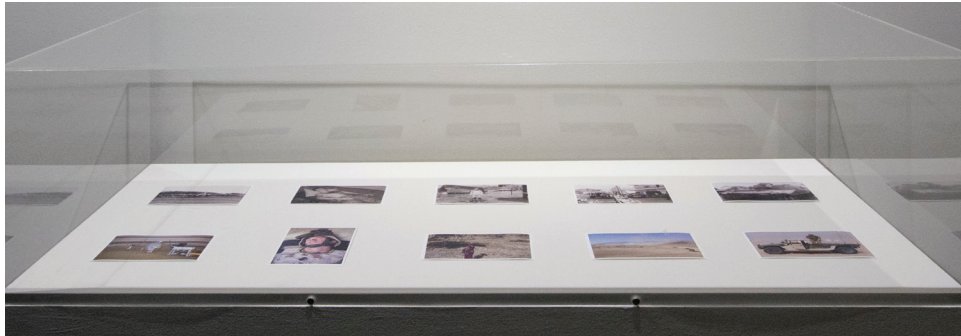
Shaun Gladwell



▲ BPOV MEAO: Behind Point of View, Middle East Area of Operations, (Digital colour photographs)



▲ AR 15 Field Strip, (360 degree video still)



▲ Mark Gladwell Vietnam 1967/Shawn Gladwell Afghanistan 2009,
(Black and white and colour original prints & exhibition view)

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

Pablo de Orellana

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

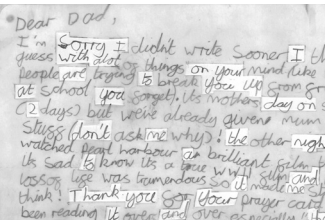
Conflict does not only find expression in moments of emergency, conflict and battle, but also in the mundane, daily and routine. The destruction of ancient monuments such as the Buddhas of Bamiyan is an example of the aesthetic imposition of a specific subjectivity upon older narratives - the aesthetic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

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

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

Retrieving and evidencing conditions of violence

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



Blueys, (Details)

General		
American Camp	moo-askar al amree-can	معسكر الأمريكان
Boots	hee-dha' [or] jezma'h	حذاء
Camp	moo-askar	معسكر
Child	sift	ماتل
City	madenna	مدينة
Coffee	qah-wah	قهوة
Danger	Khatar	خطر
Daytime	nahaar	نهار
A day	yoom	يوم
Excuse me	'a-f-wan	عذرا
Family	a-hill	عائلة
Food	ta'-aam	طعام
Good/Bad	Jay'id / sayy'e	جيد / سيئ
Good-bye	maa' ass 'sa-lamah	مع السلامة

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

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

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

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

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

Art as archaeology of violence

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

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

as fabric it returns us to the constructedness of war and its material elements.

"*Beneath it all... I am human*", 2009, (see p. 34) is even more explicit in this task.

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

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

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

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

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

Who are you, and what are you doing here?: Intersubjectivity and the Phantom Subjective Image in Shaun Gladwell's war art works

Kit Messham-Muir

Shaun Gladwell was appointed an Official War Artist in 2009 and was commissioned by the Australian War Memorial (AWM) to create a body of works around the experiences of Australian troops deployed at the time in Afghanistan and the Middle East. He spent a month living and working amongst Australian Defence Force troops in Kabul, Kandahar and Tarin Kowt, Afghanistan and a staging base in Kuwait for Coalition troops entering Iraq. As a civilian, Gladwell quickly realised the subjective gap between himself and those whose experiences he was sent to address. However, in his interactions with the troops he noticed that, "every soldier, or more often than not, would have some sort of digital recording equipment. I would be talking to people about my camera and they would whip theirs out".¹ Gladwell's photographic equipment actually became the axis through which he built rapport with the troops, somewhat appropriately. Throughout the work that emerged from his commission, the camera became the locus for thinking about issues of intersubjectivity, particularly exploring the possibilities of creating meaningful empathic identification through still and moving images of war. In attempting to convey some sense of another's experience, Gladwell's war artist work explores different modes of points-of-view. Seven years after his time as an Official War Artist, Gladwell is still exploring the

possibilities for intersubjective engagement through shared visual points-of-view, which continues to be the irresolvable kernel at the centre of both new and existing works included in *Traces of War*.

In a new set of works, Gladwell juxtaposes his photographs from Afghanistan and Kuwait with the snapshots of and by his father, Mark Gladwell, deployed with the Australian Army in Vietnam in 1967. At first glance, these juxtapositions may seem as though Gladwell's images are a simple reflection, a mirroring across time, of his father's images. However, these pairings of images portray two very different ways of seeing war and its contexts: Mark Gladwell's images attempt to comprehend the everyday coexisting with the war, while Shaun Gladwell's images attempt to comprehend what he sees through the perspective of the military personnel whose experience he is sent to capture. Put another way, the initiated soldier frames certain scenes and selects specific moments, in many cases, to see the landscape without the war; the uninitiated war artist, an outsider, frames certain scenes and selects specific moments attempting to see the war amongst the landscape. Can Mark Gladwell fully comprehend the lives and experiences of the Vietnamese villagers he photographs? Can Shaun Gladwell fully comprehend the experiences of the soldiers he photographs? In both cases, neither Gladwell can make it all the way across the division, to see through the eyes of the other.

These images attempt to cross an intersubjective gap through aligning visually similar points-of-view from two distant points in both space and time. In terms of the narrative mode these images adopt, Gladwell's Afghanistan photographs create narratives that are (for the most part) heterodiegetic; that is, they adopt a point-of-view separate to the narrative pictured. Sure, Gladwell is there behind the viewfinder, as is his father in his Vietnam snapshots. However, Mark Gladwell's images are implicitly more homodiegetic, portraying a narrative in which his point-of-view is intrinsic, constitutive.

In the *Behind Point-of-View, Middle East Area of Operations series*, 2009-10 (hereafter *BPOV MEAO*), two of which are included in the exhibition, Gladwell attempts an intersubjective behind point-of-view deliberately adopting what he describes as a Caspar David Friedrich model, 'where you're looking at someone looking'.² He refers specifically here to Friedrich's romanticist landscape painting, *Wanderer Above the Sea of Fog*, 1818, which depicts a middle class European gent standing upon an Alpine peak. We only see the back of the wanderer as he looks out over a sublime landscape of rocky peaks rising up from a misty valley. Unlike the pictorial traditions preceding

him, Friedrich's landscapes often included one or more seeing subjects over whose shoulders we see, such as in *Two Men on a Beach*, 1835-37, and *Evening Landscape with Two Men*, 1830-35. The wanderer he pictures above the sea of fog is thus as a proxy for the implied middle class European male audience of this painting in its time, effectively placing (a very specific) 'us' in the scene so as to make us aware of our presence. Without the wanderer, there is no implied seeing subjective position through which we, the audience, can enter the sublime experience of the scene. We effectively see through the wanderer's eyes. With the same intentions, Gladwell positions our view behind the military subject in these images, attempting an intersubjective entry into a point-of-view, trying to show us what the soldier sees as much as what they're simply looking at.

Gladwell takes a different approach in another two works from Afghanistan, *POV: Mirror Sequence Tarin Kowt*, 2009-10, (hereafter *Mirror Sequence*), and similar work, *Double Field/Viewfinder (Tarin Kowt)*, 2009-10 (hereafter *Double Field*), which is included in *Traces of War*. *Mirror Sequence* is one of the earliest works to arise from his war art commission and was first exhibited at the AWM in Canberra in 2010, and runs for eighteen-and-a-half minutes. It is a two-channel video depicting synchronised points-of-view from two cameras – one held by Gladwell, the other held by an Australian soldier – shot on a hill just outside a Coalition military base at Tarin Kowt, Orūzgān province. The points-of-view are similar, but distinct differences in clothing set Gladwell apart from the soldier: Gladwell wears a khaki Official War Artist uniform, while the soldier wears camouflage battle fatigues, a helmet and an array of gear. Gladwell and the soldier record one another, so the audience see Gladwell from the soldier's point-of-view and the soldier from Gladwell's point-of-view. The two play a simple game as they circle each other, not looking up at the other directly, but instead keeping their 'opponent' in their camera's viewfinder, whilst trying to escape their opponent's view. As they strafe and stalk sideways, the military base slips past in the background, and we see a foreshortened landing strip, drone capture equipment, Bushmasters, distant hills and the golden hour sun low in the sky. The effect is a double feedback loop, or as AWM's Head of Art, Ryan Johnston, describes it, 'a representational *mise en abyme*' – the infinite feedback generated by facing two mirrors towards each other.³ However, the points-of-view on the two opposing synchronised screens are asymmetrical in some important ways – it is noticeable that Gladwell moves differently from the soldier, and he is without a side arm, camouflage or helmet. Gladwell's stepping in the Afghanistan dust is hesitant compared to his opponent. Unarmed and in his War Artist uniform, he looks more like a civilian, like

one of us. Having never seen military service, I identify with Gladwell more readily than I do the soldier. The depiction of a point-of-view of the artist himself creates an autodiegetic approach not seen often in Gladwell's work since his early *Linework* videos, 2000, in which Gladwell experimented with aligning his lens with his own point-of-view, looking down at his feet as he rides a skateboard following lines on roads in Sydney. However, like some of Gladwell's *Stereo Sequence* works that followed in 2011, *Mirror Sequence* gives its audience an asymmetrical loop between the autodiegetic point-of-view of the artist and a homodiegetic depiction of the artist from the point-of-view of his subject.

Double Field is a very similar work to *Mirror Sequence*, created at the very same location in Tarin Kowt and replaying the same stalking game. The notable difference between *Mirror Sequence* and *Double Field* is that Gladwell's point-of-view and presence is replaced in the latter version by another Australian soldier. The work arose from Gladwell's desire, 'to hand the cameras over' and let the soldiers portray their own point-of-view.⁴ The two soldiers wear near-identical uniform and equipment as the soldier in *Mirror Sequence*. Consequently, the image is more symmetrical, the soldiers look alike and, interestingly, they move alike, appearing almost choreographed in their shared gestural characteristics. Of course, these are individual subjects, but their visual resemblance and uniform mirrored gestures tends to efface their subjective individuality. Consequently, their points-of-view appear homodiegetic, but not autodiegetic, in turn reinforced by the absence of the artist (the implicit author of the work, if not the 'narrator' of the point-of-view) from the frame.

Together *Mirror Sequence* and *Double Field* demonstrate a catch 22 in Gladwell's approach. To depict the experience of the troops in Afghanistan, Gladwell must surrender his point-of-view. Yet, once relinquished, the loop becomes closed and the gaze becomes that of the military 'eye'. *Double Field's* attempt at intersubjective points-of-view is thus thwarted, as Gladwell himself says, 'it's an impossible empathy'.⁵

AR 15 Field Strip, 2016, is not in any straightforward sense one of Gladwell's war art works; yet it possesses certain resonances in its content and continues to push the experimentation with point-of-view that features in Gladwell's war artist work. A bearded and blindfolded man, kneeling as if in prayer on the concrete floor of a crowded suburban garage, field strips an AR15 assault rifle – the same type of automatic machine gun used in the 12 June 2016 Orlando night club massacre. During his task, his fingers run quickly along the contours of the rifle as he disassembles it, removing the long metallic components and laying them before him on the concrete

floor. His handling of the gun, blindfolded, suggest ritualistic action, a routine playing-out, rich with layers of familiarity. The work is ambiguous, but suggestive of a 'lone wolf' preparing his weapon of choice. The suggestions within the work's iconography are loose; however, in the context of *Traces of War*, the work could be understood as an extension of Gladwell's war art work, updated to address a molecularisation of representations of war and violence in very recent times, since the 2014 Lindt Café siege in Sydney, the 13 November 2015 attacks in Paris, or the 2016 Bastille Day attack in Nice.

However, *AR 15 Field Strip* possibly raises more questions around the subjectivity of its point-of-view as it does of the identity of its performer and the circumstances of the scene. Who are you? And what are you doing here? I'm reminded here of Alexander Sokurov's *Russian Ark*, 2002 – a film extraordinary for its continuous point-of-view perspective, shot in one single take, which meanders through the Winter Palace in St Petersburg. At the beginning of the film, we the audience enter the point-of-view at the exact moment the protagonist enters – against blackness, his first lines are 'How strange... where am I?' *Russian Ark's* continuous first-person point-of-view is only sustainable for the film's 96-minute duration because the protagonist's subjectivity is completely effaced at the start, beginning from zero. As Murray Smith suggests, the point-of-view shot alone can only represent the phenomenology of a characters visual experience in 'glorious isolation',⁶ cut loose of any subjective history and future, removed from any subjective temporality. Similarly, in *AR 15 Field Strip*, we enter the scene knowing nothing about the point-of-view we have entered. Yet, quite unlike *Russian Ark*, and any of the other works discussed here, *AR 15 Field Strip* is a Virtual Reality (VR) work, which problematises, or rather completely overturns, the traditional structures of cinematic point-of-view. Unlike two-dimensional photographic and video work, the audience is placed at a spatio-temporal point *within* the scene; fixed within its space and time in a very different way from a screen image. However, our presence is not simply inserted into the space and time of the scene in any way equivalent to 'being there'. Rather, we have an ocular presence that is not corporeal, which is powerfully reinforced if, while immersed in this VR work, we look down towards what should be the sight of our body and see *no body*. We occupy a very specific point in the space and time of the scene, yet we have no proxy through which we can enter a subjective point-of-view.

In narratological terms, *AR 15 Field Strip* could be seen to collapse the narrator and viewer into a single point in three-dimensional space. However, in removing

the suggestion of subjectivity from that point-of-view traditional narratology is problematised. While the visuality of the experience powerfully suggests presence within the space and time of the scene, an intense homodiegesis, the lack of one's own body within the scene creates a corporeal disjuncture that removes us from the scene. We are both present and absent, seeing yet unseen. The point-of-view is paradoxically both homodiegetic and heterodiegetic. It is a point-of-view without subjectivity, akin to what Harun Farocki terms a 'phantom-subjective image', borrowing from a 1920s cinematographic term, when a shot is 'taken from a position that a human cannot normally occupy'.⁷ An example Farocki cites of a phantom-subjective image is the American 'smart bomb' videos that arose from the 1991 Gulf War, which show the point of view of guided missile cameras as they rapidly approach their targets. We find phantom-subjective images often in popular film and television – *Trainspotting* shows us the point-of-view of two suppositories Renton has just expelled from his bowels, *The Big Lebowski* shows us the point-of-view of the finger holes in a bowling ball, and the TV series *Breaking Bad* is littered with points-of-view from bags of money, guns, insides of bags, air vents, cisterns, a shovel and a stuffed toy. These points-of-view are *phantom-subjective* because they cannot possibly be occupied by a subject. It is in effect a point in space and time that sees but is empty, devoid of subjective agency.

Gladwell's works in *Traces of War* experiment with issues surrounding intersubjectivity and the still and moving image. We see in the juxtaposition of Mark and Shaun Gladwell's images from war zones an attempt at intersubjective alignment through visually similar points-of-view extending from two distantly positioned points in both space and time. We also see in the two-channel video *Double Field* Gladwell's attempt at intersubjective alignment through two points-of-view that are synchronic yet marginally displaced in space, which mutually visualise the position of the opposing point-of-view. Interestingly, *AR 15 Field Strip* transcends this paradigm, not by establishing a more perfect alignment of subjectivities through shared points-of-view, but rather radically problematizing the sense of subjectivity at its point-of-view. *AR 15 Field Strip* is only the second completed VR work by Gladwell, and begins to open up relatively uncharted territory surrounding issues of intersubjectivity, point-of-view and cinematic narratology. In the context of contemporary war, VR technology, the phantom-subjective images from drones and the portrayal of subjective experience more firmly materialise what James Der Derian anticipated in the merging of 'the production, representation and execution of war' within a totalising system of the 'military-industrial-media-entertainment network'.⁸ There is much still to explore as

issues surrounding the image in contemporary war evolve into new media, becoming more complex, problematic and loaded with very real consequences.

Notes:

¹ Shaun Gladwell, interview with Kit Messham-Muir, Hyde Park, London, 30 September 2010 (transcribed by Susan Cairns)

² Shaun Gladwell, interview with Kit Messham-Muir, Paddington, Sydney, 26 April 2010 (transcribed by Susan Cairns)

³ Ryan Johnston, 'Recalling History to Duty: 100 Years of Australian war art', *Artlink* 35:1, March 2016: 16

⁴ Gladwell, interview with Kit Messham-Muir, 26 April 2010

⁵ Gladwell, interview with Kit Messham-Muir, 30 September 2010

⁶ Murray Smith, 'Imagining from the Inside', In *Film Theory and Philosophy*, eds. Murray Smith and Richard Allen, (New York: Oxford University Press, 1997) 418

⁷ Harun Farocki, 'Phantom Images', *Public* 29 (2004): 13

⁸ James Der Derian, *Virtuous War: Mapping the Military-Industrial-Media-Entertainment Network*, (Boulder: Westview, 2001) xx.

Biographies:

Jananne Al-Ani

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

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

Cécile Bourne-Farrell

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

Baptist Coelho

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

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

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

Pablo De Orellana

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

Shaun Gladwell

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

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).

Vivienne Jabri

Vivienne Jabri is Professor of International Politics, Department of War Studies, King's College London. She is a leading voice in developing understandings of war, violence, security, and conflict, drawing on critical, poststructural, and feminist social and political theory. The author is widely published, with four monographs, two co-edited volumes, and a number of peer reviewed articles in leading International Relations journals, including *European Journal of International Relations*, *International Theory*, the *Review of International Studies*, *International Political Sociology*, *Millennium: Journal of International Studies*, and *Security Dialogue*, amongst others. Her books include *Mediating Conflict* (Manchester University Press, 1990), *Discourses on Violence* (Manchester University Press, 1996), *War and the Transformation of Global Politics* (Palgrave, 2007 and 2010), and *The Postcolonial Subject* (Routledge, 2013), and two co-edited volumes, *Women, Culture and International Relations* (with Eleanor O'Gorman, Lynne Reinner Publishers, 1999), and *Mediation in Southern Africa* (with Stephen Chan, published by Macmillan, 1993). 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*.

Kit Messham-Muir

Kit Messham-Muir is an Associate Professor in Art at Curtin University, Perth, Australia. He publishes art criticism in popular and industry press (The Conversation, Artforum, Art & Australia) and his research focuses on the art and visual culture surrounding contemporary conflict. He directs the StudioCrasher project www.studiocrasher.com and is the author of *Double War: Shaun Gladwell, Visual Culture and the Wars in Afghanistan and Iraq*, published by Thames & Hudson in 2015.

Legends: Artworks

pp. 26-27

Jananne Al-Ani

Black Powder Peninsular, 2016

Single-channel digital video, 4 min 28 sec

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

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

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

pp. 28-29

Jananne Al-Ani

Aerial III, IV, V & VI, 2011

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

Courtesy of the Artist and Abraaj Capital Art Prize

Photography Adrian Warren

p. 30

Jananne Al-Ani

Aerial I, 2011

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

Courtesy of the Artist and Abraaj Capital Art Prize

Photography Adrian Warren

p. 31

Baptist Coelho

Nowhere but here, 2015

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

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

Courtesy of the Artist & Project 88, Mumbai

p. 32

Baptist Coelho

Mountain Lassitude, 2016

Mixed media installation, Installation dimensions: variable

Courtesy of the Artist

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

p. 33

Baptist Coelho

Blueys, 2016

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

Audio/video running time: 2 minutes 9 seconds loop

Courtesy of the Artist

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

p. 34

Baptist Coelho

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

Digital print on archival paper

Courtesy of the Artist & Project 88, Mumbai

p. 34

Baptist Coelho

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

Audio/video running time: 11 min 5 sec

Courtesy of the Artist & Project 88, Mumbai

p. 35

Baptist Coelho

Attempts to contain, 2015

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

Courtesy of the Artist & Project 88, Mumbai

p. 36-37

Shaun Gladwell

Double Field / Viewfinder (Tarin Kowt), 2009–10

Two-channel HD video, 18:39 minutes

Commissioned by the Australian War Memorial, Collection; Mainland Art Fund, Tasmania, Australia; Art Gallery of New South Wales, Australia, gift of the artist 2012; donated through the Australian Government's Cultural Gifts Program; private collection

p. 38

Shaun Gladwell

BPOV MEAO: Behind Point of View, Middle East Area of Operations, 2009–10

Digital colour photographs

Commissioned by the Australian War Memorial

Collection of Australian War Memorial

pp. 39

Shaun Gladwell

AR 15 Field Strip, 2016

360 degree video, Duration: 6min18

Cinematographer: Judd Overton

Production: Badfaith vr

Courtesy of the Artist and Anna Schwartz Gallery

p. 40

Shaun Gladwell

Mark Gladwell Vietnam 1967/Shaun Gladwell Afghanistan 2009

Black and white and colour original prints

Courtesy of the Artist

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

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

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

About: The Cultural Programming at King's College London

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

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

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

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

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

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



Cover Image: Jananne Al-Ani, Production still from *Black Powder Peninsular*, 2016