

EDMUND CLARK

TERROR INCOGNITUS

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Body Politic

Terror controls insidiously. Zealots, prophets and politicians articulate actions and threats that are mutually dependent, feeding off each other in propagating fear, hate, dehumanisation and the illusion of efficacy. The world watches on, aghast but passive before the protagonists' flickering faces. Beyond these on-screen visages individual 'enemy combatants' and 'infidels' wear a uniform of orange, now the de facto colour of horror and trauma. The figures from Guantanamo

and the more recent spectacle of those paraded by Islamic State bookend with a fearful symmetry the timeline of terror in this exhibition. 'Body Politic' is a new installation combining video, redacted documents and iconic images of the Global War on Terror.

edmundclark.com/works/body-politic/





Negative Publicity: Artefacts of Extraordinary Rendition

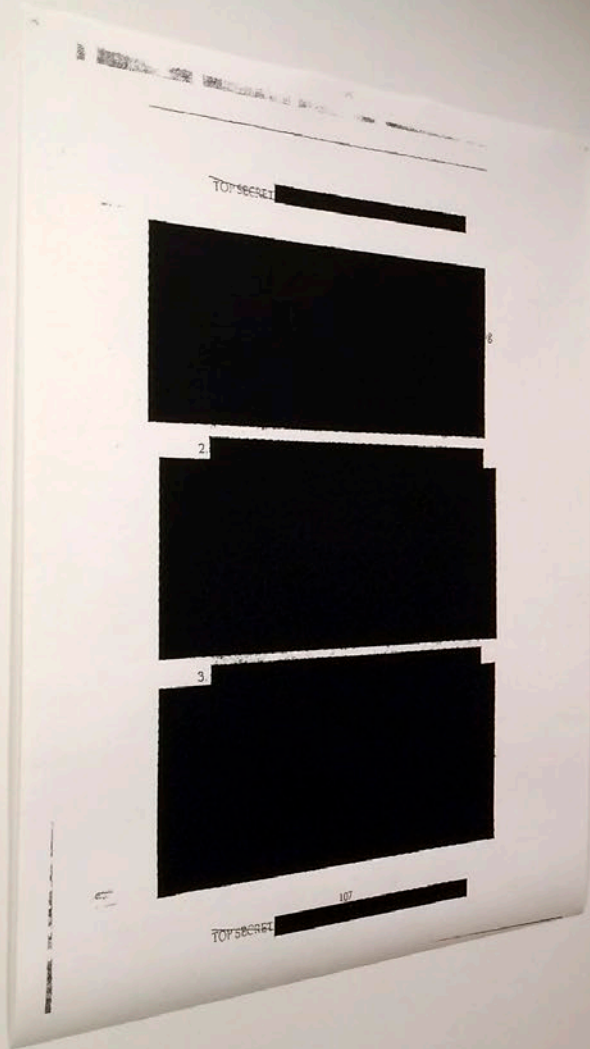
This collaboration with counterterrorism investigator Crofton Black confronts the nature of contemporary warfare and the invisible mechanisms of state control. From George W. Bush's 2001 declaration of the 'war on terror,' until 2008, an unknown number of people disappeared into a network of secret prisons organised by the US Central Intelligence Agency – transfers

without legal process, otherwise known as extraordinary rendition. This work shows these activities via a paper trail of invoices, documents of incorporation, and billing reconciliations produced by the small-town American businesses enlisted in prisoner transportation; and photographs of former detention sites, detainees' homes and government locations.



Negative Publicity: Artefacts of Extraordinary Rendition evokes ideas of opacity, surface, and testimony in relation to this process, a system hidden in plain sight, and raises fundamental questions about the accountability and complicity of our governments, and the erosion of our most basic civil rights.

edmundclark.com/works/negative-publicity/







*The Victory Column of
Enduring Freedom*

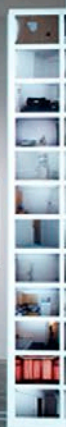
An installation using razor wire and white aggregate, materials commonly used for the perimeter security and surface imprint of bases of occupation in the War on Terror. This monument to the notion of victory in the war in Afghanistan, called Operation Enduring Freedom, is a reference to Emperor Trajan's column in the forum in Rome, a monument to his campaigns in Dacia, modern-day Romania, recording significant events through relief sculpture scenes spiralling up the column. The form of the spiralled column has been re-used and reinterpreted through history as an icon of victory; for example, Napoleon's victory column in Place Vendome, Paris.

edmundclark.com/works/victory-column-enduring-freedom/



The Mountains of Majeed

A reflection on the end of the war in Afghanistan through photography, found imagery and Taliban poetry. The Mountains of Majeed looks at the mountains of the Hindu Kush from two perspectives: high resolution photographs captured by the latest digital technology from the point of view of the occupier looking out from inside Bagram Airbase, an enclave the majority of them never leave; a series of tranquil mountain vistas I found in a dining facility inside Bagram, paintings by an Afghan artist called Majeed that transcend the confines of the base. Both are representations of enduring freedom and in both the mountains belong to Majeed.

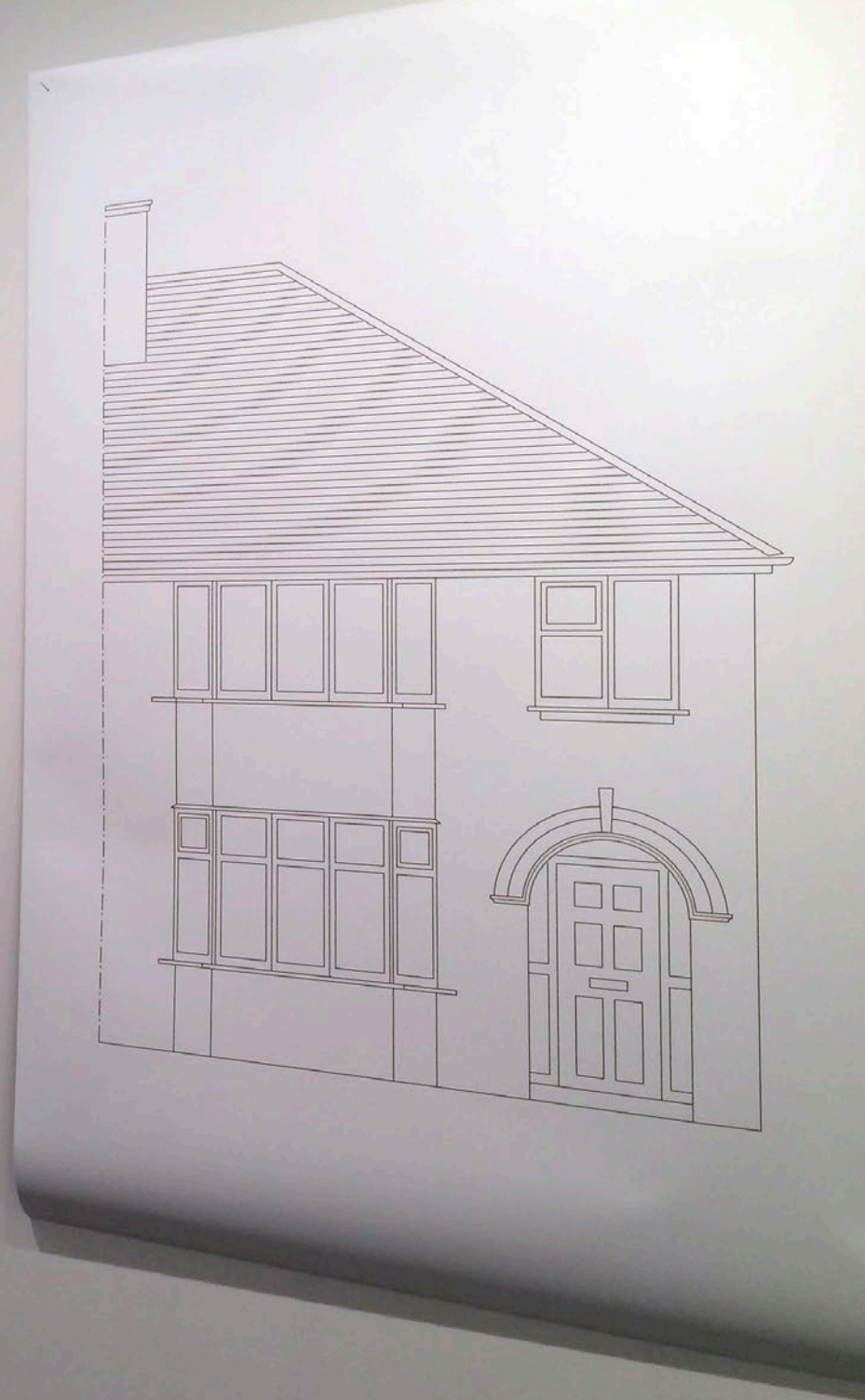




Control Order House

This material is the result of exclusive access, in December 2011, to work and stay in a house in which a man suspected of involvement with terrorist-related activity had been placed under a Control Order, a form of detention without trial based on secret evidence introduced in the UK in 2005. All the material produced had to be seen by his lawyers and the UK government. It would be an offence if any aspect of this work revealed his identity or the location of the house. The work explores issues of order and control, and the experience of the 'controlled person' in the house, through photography, bureaucracy, documentation and architectural plans.

edmundclark.com/works/control-order-house/



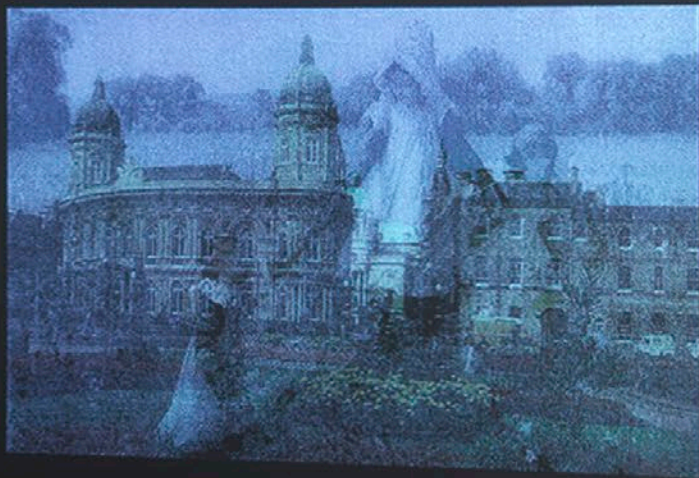




Virtue Unmann'd: Dulce et Decorum Est

This film combines poetry with archival and contemporary found imagery to explore historical concepts of honour and sacrifice in war in relation to the technology of American drones in the new, unseen and legally unresolved battlefields of North and South Waziristan, Pakistan.

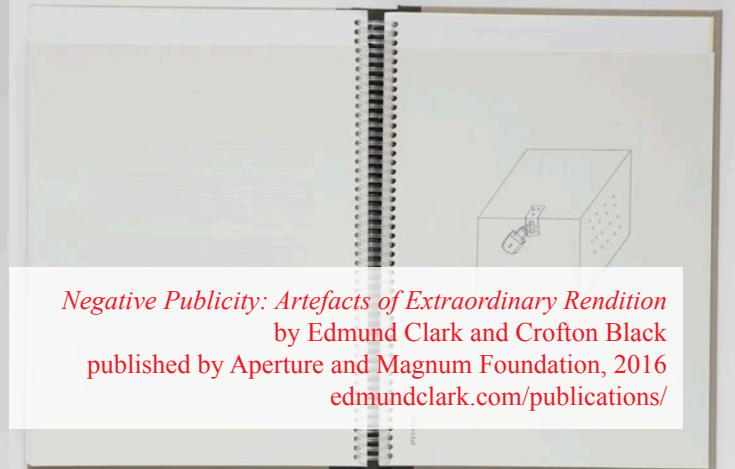
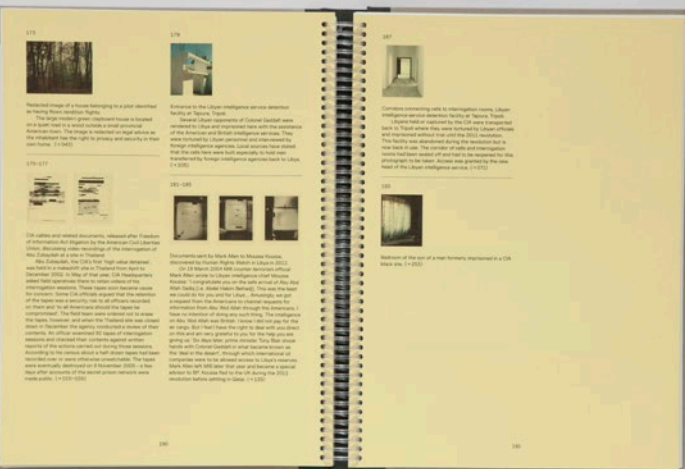
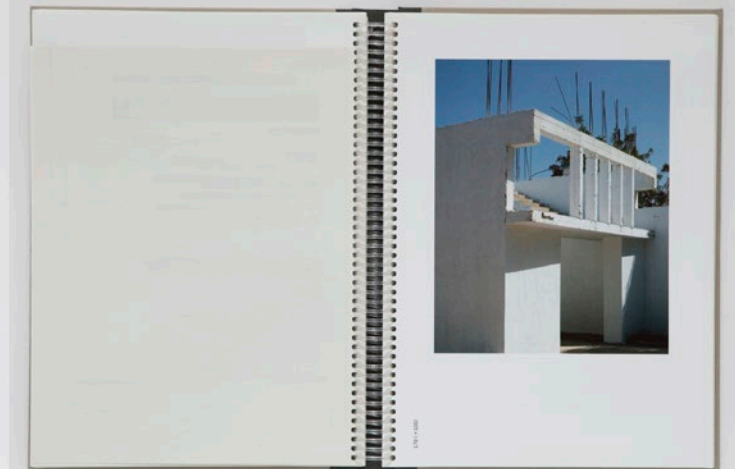
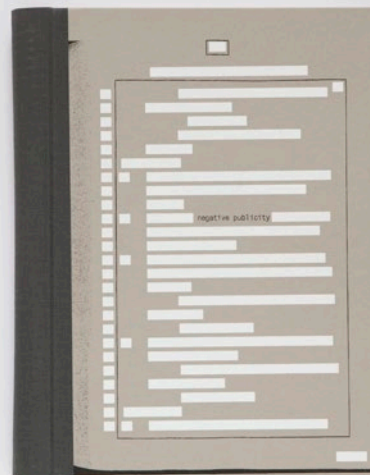
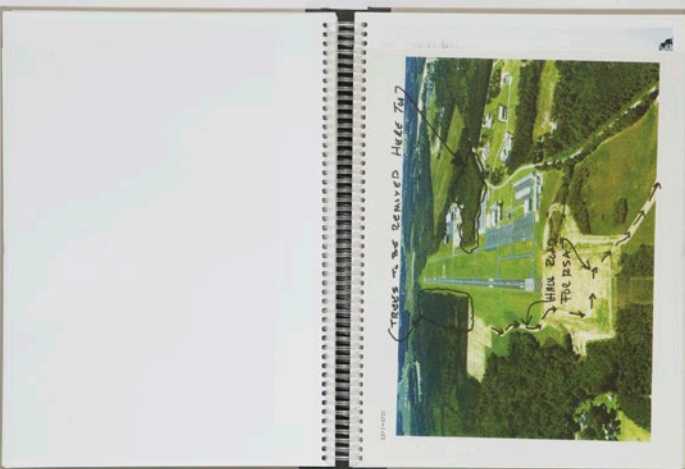
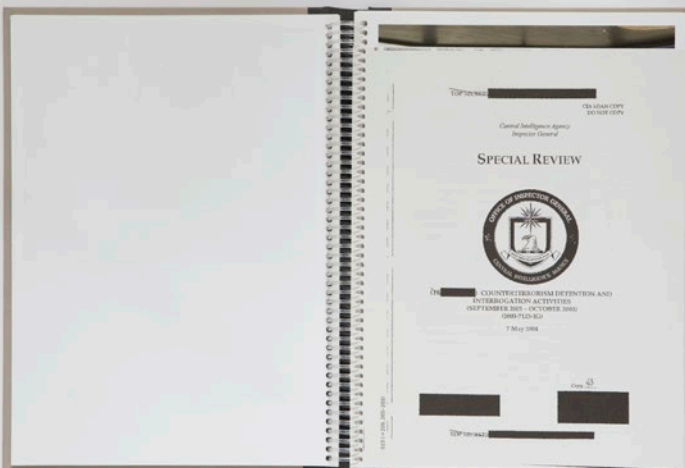
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Section 4 Part 20: One Day on a Saturday

This film comprises visual and spoken material from the detention camps the U.S. Naval Base at Guantanamo. The viewer sees details of scans from cards and letters sent from around the world to one man during six years of incarceration transformed and degraded by a bureaucratic process of scanning, redacting, archiving and stamping. They hear two voices reading from the Camp Delta Standard Operating Procedures for control, and from testimony about one detainee's experience with a female interrogator while he was in the camp.





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edmundclark.com/publications/