

EDMUND CLARK

WAR OF TERROR

IMPERIAL WAR MUSEUM, LONDON

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War of Terror

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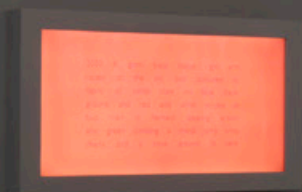
and censorship regarding access to the individuals involved and how they can be depicted. He integrates images of everyday spaces and personal possessions with administrative documents to evoke the consequences for those living under state counter-terrorism measures. This exhibition reflects Clark's evolution as a photographer and artist who is seeking to examine the complexities of modern asymmetric warfare.

YEAR OF TERROR

Following the 9/11 attacks, the world was plunged into a period of intense fear and uncertainty. The events of that day not only changed the course of history but also the way we perceive the world around us. This exhibition explores the impact of the 9/11 attacks on the art world, focusing on the works of the artist who created the 'Year of Terror' series.

The artist's work is a powerful commentary on the human condition in the face of adversity. Through a combination of photography and digital manipulation, the artist creates a haunting and evocative visual language that resonates with the viewer.

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EDMUND CLARK: WAR OF TERROR

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Clark's work considers the human, legal and ethical implications of state counter-terrorist measures and questions the stereotypical portrayals of suspects. He confronts official constraints and censorship regarding access to the individuals involved and how they can be depicted. He integrates images of everyday spaces and personal possessions with administrative documents to evoke the consequences for those living under state counter-terrorism measures.

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'The Global War on Terror' in 1998, militant Islamist group al-Qaeda called for attacks on American soldiers and civilians. This was in response to US influence and military presence in what is called the 'holy land' following the Gulf War of 1990-1991. On 11 September 2001, it launched four coordinated suicide attacks on the United States, killing 2,996 people from 90 nations dead, including 67 from Britain. President George W. Bush declared that the United States was involved in a 'global war on terror' and authorised the use of 'all necessary and appropriate force'.

On 16 September, British Prime Minister Tony Blair stated that Britain was 'at war with terrorism' and confirmed Britain's full support for the United States in any response to militant Islam. Britain subsequently joined US-led operations in Afghanistan in 2001 and Iraq in 2003 against regimes linked or believed to be linked with al-Qaeda.

On 7 July 2005, four Britons associated with al-Qaeda carried out suicide attacks on London's public transport network. President Barack Obama declared the 'Global War on Terror' over in 2013, in favour of 'precision, targeted efforts to dismantle specific networks of violent extremists'. So-called 'Islamic State' or 'Daesh', a terrorist organisation known for its extreme brutality and sophisticated social media communication, has since replaced its predecessor al-Qaeda as the focus of international counter-terrorism.

2014 fight every day - it was the
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Orange Screen (2016)

The 'War on Terror' has been the backdrop to, and a subject of, Clark's work over the last 10 years. It has been a war of ideology, played out in our ever more intensely visual culture as a war of images, with each side seeking to dehumanise the other. In *Orange Screen* Clark seeks to interrogate the visual language of the conflict; the imagery seen on our screens. Orange

jumpsuits, although standard US prison issue, were first seen in this context in media images of the first detainees at Guantanamo bay in 2002. Since 2014 this has been consciously referenced and turned on its head in ISIS propaganda videos showing their captives and victims in orange jumpsuits.



Negative Publicity: Artefacts of Extraordinary Rendition (2016)

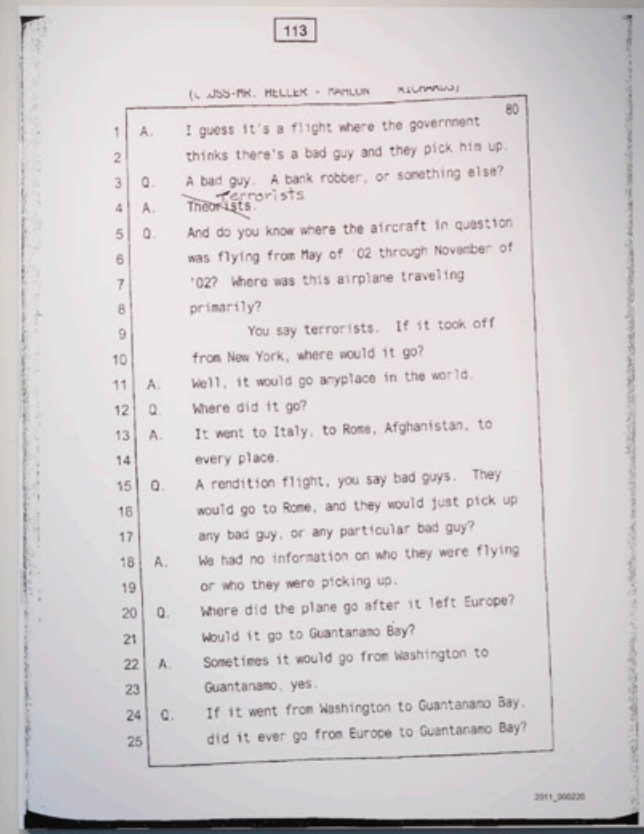
This collaboration with counter-terrorism investigator Crofton Black confronts the nature of contemporary warfare and the invisible mechanisms of state control. From George W. Bush's 2001 declaration of the 'war on terror,' until 2008, an unknown number of people disappeared into a network of secret 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.

Recreated image of a house belonging to a man identified as having been involved in the 9/11 attacks. The image is a composite of several photographs, some of which are blurred or obscured by a grid of colored squares. The image is presented in a way that suggests a hidden or obscured truth.

Excerpt from *Negative Publicity: Artefacts of Extraordinary Rendition*, by Edmund Clark and Gordon Black, 2011.



(L. JESS-MK. HELLER - PAPHUN KICHMAY)

80

1 A. I guess it's a flight where the government
2 thinks there's a bad guy and they pick him up.
3 Q. A bad guy. A bank robber, or something else?
4 A. ~~Terrorists~~
5 Q. And do you know where the aircraft in question
6 was flying from May of '02 through November of
7 '02? Where was this airplane traveling
8 primarily?
9 You say terrorists. If it took off
10 from New York, where would it go?
11 A. Well, it would go anywhere in the world.
12 Q. Where did it go?
13 A. It went to Italy, to Rome, Afghanistan, to
14 every place.
15 Q. A rendition flight, you say bad guys. They
16 would go to Rome, and they would just pick up
17 any bad guy, or any particular bad guy?
18 A. We had no information on who they were flying
19 or who they were picking up.
20 Q. Where did the plane go after it left Europe?
21 Would it go to Guantanamo Bay?
22 A. Sometimes it would go from Washington to
23 Guantanamo, yes.
24 Q. If it went from Washington to Guantanamo Bay,
25 did it ever go from Europe to Guantanamo Bay?

2011_060220



THE HISTORY OF THE
ARTS AND CRAFTS
MUSEUM
1. The Arts and Crafts Museum was founded in 1901 as a place where the public could see the work of the Arts and Crafts Movement.
2. The museum was founded by Sir William Morris, who was a leading figure in the movement.
3. The museum was founded in a building that was designed by Morris and his colleagues.
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Negative Publicity: Artefacts of Extraordinary Rendition
by Edmund Clark and Crofton Black
published by Aperture and Magnum Foundation, 2016
edmundclark.com/publications/



Guantanamo: If the Light Goes Out (2010)

This is a series of photographs reflecting on the US military detention facility at Guantánamo Bay, Cuba. Opened in January 2002, the facility's location in Cuba was selected so as to be outside US jurisdiction, although this was challenged successfully in the US Supreme Court. Its stated purpose was to detain men suspected of terrorist-related activity and extract intelligence or

evidence of war crimes. Clark's photographs, taken in March/April 2009 and subject to immediate censorship on site, explore the systems of control and interrogation experienced by detainees. The images combine a sense of functionality, common to any living space, with an undercurrent of violence and coercion that reminds us of the underlying purpose of this environment.



Small informational plaque next to the large chair photograph.



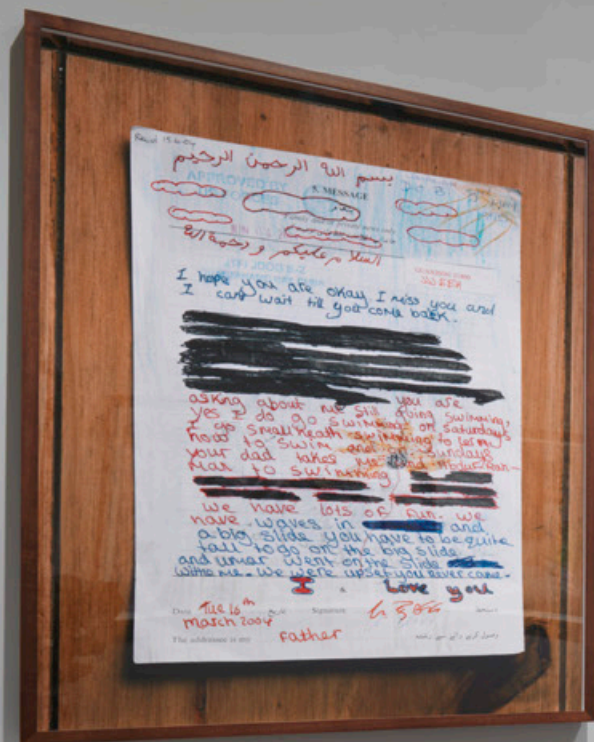
Small informational plaque next to the bottom right photograph.



Detail
Photographs showing the homes of British detainees
who were taken to Guantanamo in 2001, in the UK and
the Middle East.
From *Guantanamo: If the Light Goes Out*

Guantanamo: If the Light Goes Out (2010)

Further photographs from this series show the homes of British former detainees, taken as they tried to rebuild their lives in Britain or the Middle East. Clark became aware that the men, back in familiar surroundings, were pre-occupied with memories of spaces and experiences at Guantánamo. The title quotes the words of a former detainee: 'If the light goes out unexpectedly in a room, I am back in my cell'.



Letters to Omar (2010)

In this work, Clark shows how communications from the outside world became part of the process of control at Guantánamo. British resident Omar Deghayes, released without charge in 2007, allowed Clark to reproduce correspondence he received there.

edmundclark.com/works/letters-to-omar



Section 4 Part 20: One Day on a Saturday (2012)

Clark further explores Guantánamo's forms of control and interrogation in this audio-visual installation. Details from documents featured in *Letters to Omar* are accompanied by a sound track containing extracts from the Camp Delta Standard Operating Procedures Manual. This minutely detailed set of instructions for camp personnel (published by WikiLeaks) is juxtaposed with disturbing testimony from one detainee about his experience with a female interrogator (as published by Amnesty International).

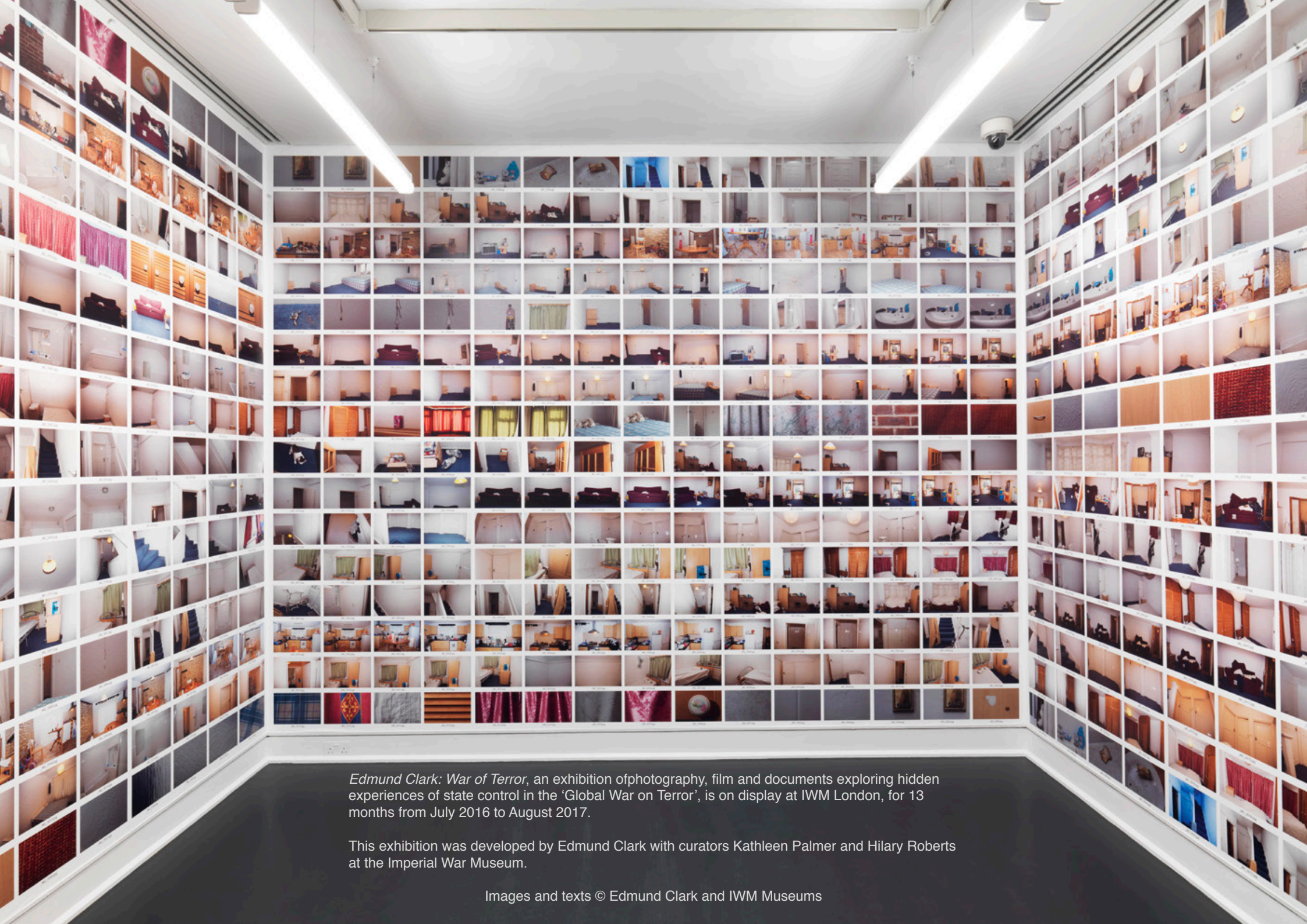


Control Order House (2012)

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.







Edmund Clark: War of Terror, an exhibition of photography, film and documents exploring hidden experiences of state control in the 'Global War on Terror', is on display at IWM London, for 13 months from July 2016 to August 2017.

This exhibition was developed by Edmund Clark with curators Kathleen Palmer and Hilary Roberts at the Imperial War Museum.