EDMUND CLARK

WAR OF TERROR

IMPERIAL WAR MUSEUM, LONDON

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War of Terror

Edmund Clark is an award-winning British photographic artist whose work combines documentary and conceptual approaches. Clark uses photographs, film, documents and graphic and digital installation forms to reveal hitherto unseen aspects of the 'Global War on Terror'. 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.
This exhibition reflects Clark's evolution as a photographer and artist who is seeking to examine the complexities of modern asymmetric warfare.

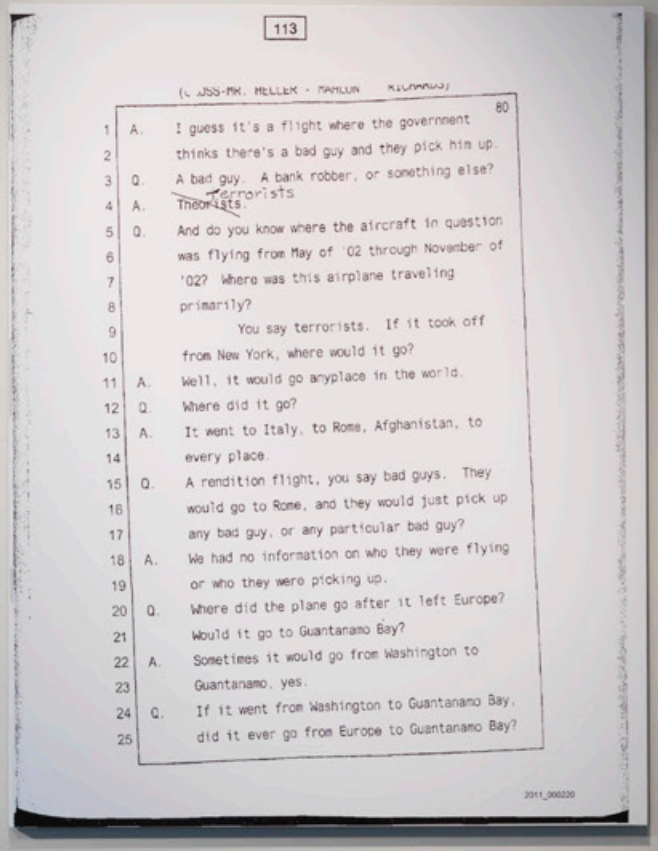

AR OF TERROR

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.



113

(C JSS-MR. MELLER - MAHLON RICHARDS)

80

A. I guess it's a flight where the government thinks there's a bad guy and they pick him up.

Q. A bad guy. A bank robber, or something else?

A. Theorists. Terrorists

Q. And do you know where the aircraft in question was flying from May of '02 through November of '02? Where was this airplane traveling primarily?

You say terrorists. If it took off from New York, where would it go?

A. Well, it would go anyplace in the world.

Q. Where did it go?

A. It went to Italy, to Rome, Afghanistan, to every place.

Q. A rendition flight, you say bad guys. They would go to Rome, and they would just pick up any bad guy, or any particular bad guy?

A. We had no information on who they were flying or who they were picking up.

Q. Where did the plane go after it left Europe? Would it go to Guantanamo Bay?

A. Sometimes it would go from Washington to Guantanamo, yes.

Q. If it went from Washington to Guantanamo Bay, did it ever go from Europe to Guantanamo Bay?

2011_000220

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.

edmundclark.com/works/negative-publicity/

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.

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'.

edmundclark.com/works/guantanamo

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).

edmundclark.com/works/section-4-part-20-day-saturday

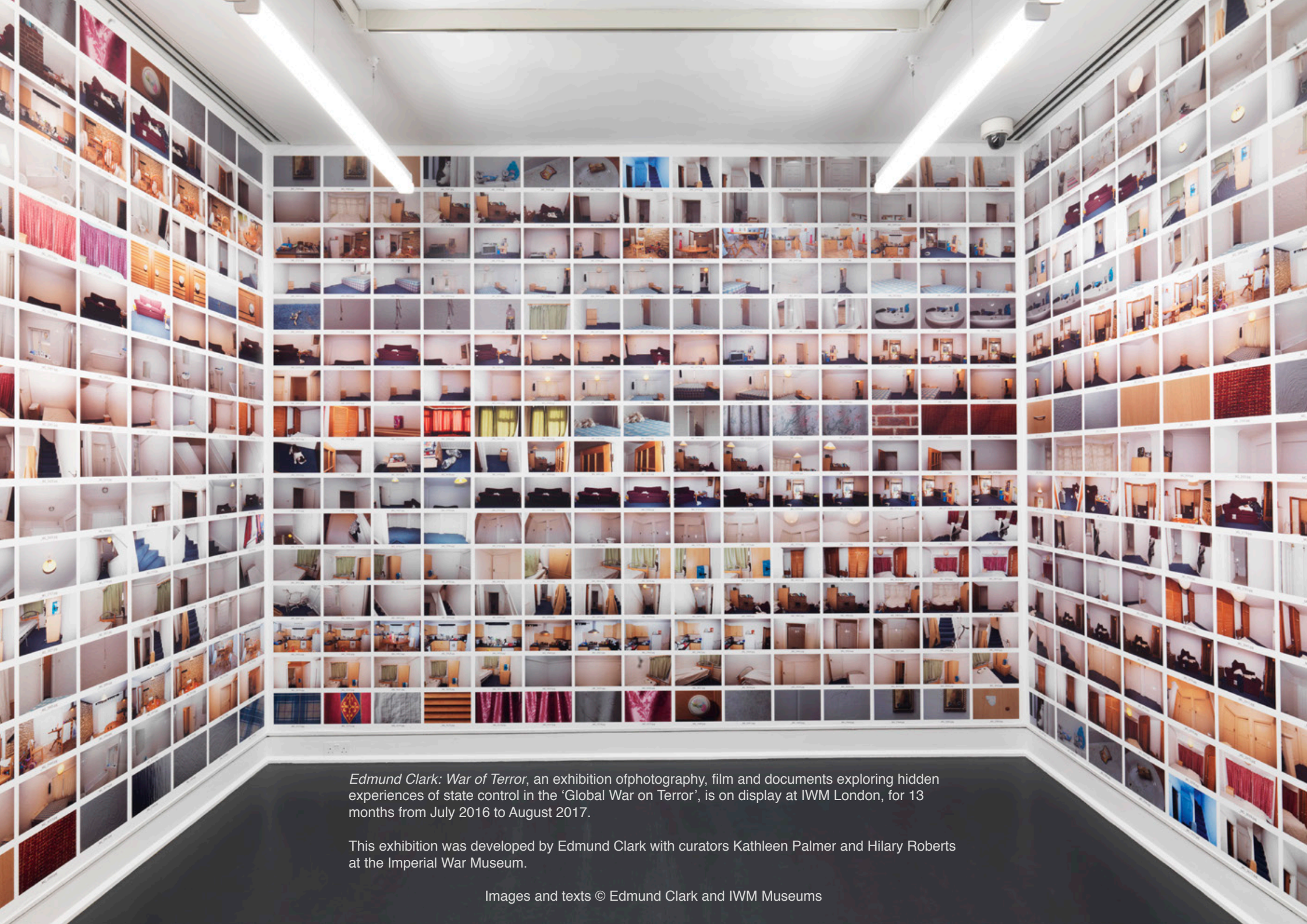
Control Order House (2012)

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.

edmundclark.com/works/control-order-house


bedroom 3
living room 2
kitchen


bathroom 1
living room 2
living room 1



Edmund Clark: War of Terror, an exhibition ofphotography, 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.