**CONTROL, DETENTION AND TORTURE IN THE
SO-CALLED GLOBAL WAR ON TERROR**

**BY
EDMUND CLARK**

PhD BY PUBLISHED WORK

UNIVERSITY OF THE ARTS LONDON

LONDON COLLEGE OF COMMUNICATION

APRIL 2025

Contents

Appendices
- 1. Letter of Support from The Sunday Times Magazine
- 2. Exhibition Installation pdfs (screen resolution)
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"America will lead by defending liberty and justice because they are

right and true and unchanging for all people everywhere."

President George W. Bush, *State of the Union Speech*, 2002.

Abstract

This thesis is a PhD by Published Work comprising three books and three solo survey museum

exhibitions that form a collective body of research contributing new knowledge about unseen or

underrepresented aspects of conflict and counterterrorism in the so-called Global War on Terror,

including the detention camps at the US Naval Base at Guantanamo Bay, the extraordinary

rendition process, the CIA secret prison programme, the use of enhanced interrogation techniques,

and the use of control orders as a counterterrorism measure in the UK.

This knowledge contributes to a range of fields including photography, art and visual culture,

international relations, security studies, and international law by adding significant new complexity

to narratives obscured by state denial and simplified by stereotypical media analysis and

representation, and filling absences of justice or accountability with original insights. The thesis

illustrates how this is achieved through: long-term immersion in research leading to uncovering

previously unseen material; new insights into experiences of control, detention and torture

generated by relationships of trust with former detainees; unique access to secure and hard to reach

detention sites and representation of significant global locations; the collaboration of world-leading

experts in human rights law and counterterrorism research.

In turn, this thesis demonstrates how investigative research combined with visual art practices, are

uniquely able to interrogate new forms of conflict and terrorism through an emergent methodology

and original strategy of visualisation. It illustrates how, through these approaches, the quotidian

experience of the Global War on Terror is represented in my work by the themes of everyday terror, legal terror, bureaucratic terror, and sublime disorientation.

Key Submitted Works:

Books:
- *Guantanamo: If the Light Goes Out* (2010)
- *Control Order House* (2012)
- *Negative Publicity: Artefacts of Extraordinary Rendition* (2015)

Museum Exhibitions:
- *Terror Incognitus*, Zephyr, Reiss-Engelhorn-Museen, Mannheim (2016)
- *Edmund Clark: War of Terror*, Imperial War Museum, London (2016-2017)
- *The Day the Music Died*, International Center of Photography Museum, New York (2018)

Dedication

This thesis is dedicated to my friend, colleague and mentor, Professor Paul Lowe, who was tragically killed just days before it was finished. Our last conversation was about this thesis, and our plans for the research we would do together when it was completed. I will be forever grateful for the persistent encouragement he gave me to undertake this PhD - I would not have done it without him.

<div align="center">**CURRICULUM VITAE**</div>

PROFESSIONAL PRACTICE AND ACADEMIC APPOINTMENTS

London College of Communication, University of the Arts London
- Reader in the Political Image (2023-present)
- Senior Lecturer (2016-2023)
- Associate Lecturer (2014-2016)

Self-employed artist and photographer (1995-present)
- Developing practice-led research projects for publications, exhibitions, and media dissemination
- Exhibiting work through commercial gallery representation and art fairs
- Working as a commissioned photographer and consultant for editorial publications, design agencies, public bodies, non-governmental organisations, corporations, and commercial clients

PUBLICATIONS

- Clark, Edmund. *White Cliffs, Blue Channel, Yellowhammer.* London: Here Press, 2019.
- Clark, Edmund. *My Shadow's Reflection.* London: Here Press, 2018.
- Black, Crofton, and Edmund Clark. *Negative Publicity: Artefacts of Extraordinary Rendition.* London: Aperture, 2015.
- Clark, Edmund. *The Mountains of Majeed.* London: Here Press, 2014.
- Clark, Edmund. *Control Order House.* London: Here Press, 2012.
- Clark, Edmund. *Guantanamo: If the Light Goes Out.* Stockport: Dewi Lewis Publishing, 2010.
- Clark, Edmund. *Still Life Killing Time.* Stockport: Dewi Lewis Publishing, 2007.

SELECTED SOLO EXHIBITIONS

2020
- *White Cliffs, Blue Channel, Yellowhammer*, International Photography Festival, Pingyao, China

2018
- *Edmund Clark: The Day the Music Died*, International Center of Photography Museum, New York, USA
- *The Mountains of Majeed*, Flowers Gallery, New York, USA
- *Unseen Conflicts – War on Terror*, Parrotta Contemporary Art, Cologne and Bonn, Germany

2017
- *In Place of Hate*, Ikon Gallery, Birmingham, UK
- *Letters to Omar*, Fotomuseum, Winterthur, Switzerland

- *Negative Publicity: Artefacts of Extraordinary Rendition* (with Crofton Black), Palazzo da Mosto, Fotografia Europea, Reggio Emilia, Italy

2016
- *Terror Incognitus,* Zephyr Raum für Fotografie, Reiss-Engelhorn Museum, Mannheim, Germany

2015
- *The Mountains of Majeed,* Flowers Gallery, London, UK

2013
- *Guantanamo: If the Light Goes Out*, Gage Gallery, Chicago, USA

2012
- *Guantanamo: If the Light Goes Out*, *Letters to Omar* and *Section 4 Part 20: One Day on a Saturday,* Flowers Gallery, New York, USA
- *Control Order House,* Brighton Photo Biennial, Brighton, UK
- *Section 4 Part 20: One Day on a Saturday*, Berwick International Film Festival, Berwick, UK

2010
- *Guantanamo: If the Light Goes Out,* Australian Centre for Photography, Sydney, Australia
- *Guantanamo: If the Light Goes Out*, Flowers Gallery, London, UK
- *Guantanamo: If the Light Goes Out* and *Letters to Omar*, Photofusion, London, UK

2009
- *Guantanamo: If the Light Goes Out*, British Journal of Photography International Photography Award, Association of Photographers' Gallery, London, UK

2008
- *Still Life Killing Time*, Aspex Gallery, Portsmouth, UK
- *Still Life Killing Time*, Light House Gallery, Wolverhampton, UK

2007 and earlier
- *On Trust: People and Place,* National Trust Jersey Gallery, Osterley House, London, UK
- *Baby Fathers*, Platform for Art, Piccadilly Circus Station, London, UK
- *Tree Street*, Architecture Foundation, London, UK
- *Faces and Memories of Centenarians*, Spitz Gallery, London, UK
- *Baby Fathers*, Wasps Studio Gallery, Glasgow, UK

SELECTED BIENNIALS, GROUP EXHIBITIONS, FESTIVALS AND MUSEUM DISPLAYS

2024
- *Control Order House* (extracts), display of works from the permanent collection, Victoria and Albert Museum, Photography Centre, London, UK
- *The Camera Never Lies: Challenging Images through The Incite Project,* The Sainsbury Centre, University of East Anglia, Norwich, UK

2023
- *Orange Screen,* Blavatnik Art, Film and Photography Galleries, Imperial War Museum, London, UK
- *Civilization: The Way We Live Now*, Saatchi Gallery, London, UK
- *States of Violence*, a/political Foundation, London, UK

2021
- *The Real and the Record*, MOMus, Thessaloniki Museum of Photography, Greece
- *Les Fleurs du Mal*, Parrotta Contemporary Art, Cologne and Bonn, Germany
- *Faster Than Ever Film Programme*, Ikon Gallery, Birmingham, UK

2019
- *Home Sweet Home*, Institut pour la Photographie, Lille, France
- *Home Sweet Home*, Les Rencontres de la Photographie, Arles, France
- *Walled Off: The Politics of Containment*, Founders' Gallery, University of Calgary, Canada
- *Collective Imaging: Visible Justice,* London College of Communication, University of the Arts London, UK
- *Flowers Contemporary II*, Flowers Gallery, London, UK
- *From the Rocket to the Moon*, Parrotta Contemporary Art, Cologne and Bonn, Germany

2018
- *[Control] No Control*, Hamburger Kunsthalle, Triennial of Photography, Hamburg, Germany
- *Space of Flows: Framing an Unseen Reality*, Krakow Photomonth, Bunkier Sztuki, Krakow, Poland
- *Frankenstein's Birthday Party*, Hosflet Gallery, San Francisco, USA
- *In the Still of the Night*, Fotohof, Salzburg, Austria

2017
- *Nucleus – Imagining Science*, Noorderlicht Photofestival, Groningen, The Netherlands
- *The Wall,* Podbielski Contemporary, Berlin, Germany
- *Images in Conflict,* GAF – Galerie für Fotografie, Hanover, Germany
- *Revealing Pictures: Photographs from the Christopher E. Olofson Collection*, Princeton University Art Museum, Princeton, USA

2016
- *Scratch on the Eyelid*, BWA Contemporary Art Gallery, Festiwal Ars Cameralis, Katowice, Poland

- *Caméra(Auto)Contrôle*, Centre de la photographie, Geneva, Switzerland

2015
- *[7P] [7] Locations [7] Precarious Fields*, Fotofestival Mannheim-Ludwigshafen-Heidelberg, Mannheim, Germany
- *Under Surveillance*, Ricus Aschermann Gallerie Für Fotografie, Hanover, Germany
- *Negative Publicity: Artefacts of Extraordinary Rendition,* Format Festival, Derby, UK

2014
- *Reflections of War*, Flowers Gallery, London, UK
- *Interiors*, Flowers Gallery, New York, UK

2013
- *Catalyst: Contemporary Art & War,* Imperial War Museum North, Salford, UK
- *Black Out: On the Verge of the Photographic*, Parrotta Contemporary Art, Stuttgart, Germany
- *Bringing The War Home,* Winchester Gallery, Winchester, UK
- *Power, Prix Pictet,* Aperture Foundation, New York, USA
- *Power, Prix Pictet*, Westbau, Löwenbrau Art Complex, Zurich, Switzerland
- *Power, Prix Pictet*, Beirut Exhibition Center, Beirut, Lebanon
- *Power, Prix Pictet,* Gallery of Photography, Dublin, Ireland
- *Power, Prix Pictet*, Museum of Modern Art, Istanbul, Turkey
- *Power, Prix Pictet,* Huis Marseille, Amsterdam, The Netherlands
- *Power, Prix Pictet,* House of Photography, Budapest, Hungary

2012
- *Power, Prix Pictet,* Galerie Vanessa Quang, Paris, France
- *Power, Prix Pictet,* Bernheimer Fine Art, Munich, Germany
- *Achtung: Respekt, Kontrolle, Veränderung*, Stadtmuseum, Munich, Germany
- *Power, Prix Pictet*, Saatchi Gallery, London, UK
- *The World in London*, The Photographers' Gallery/Victoria Park, London, UK

2011
- *Prime Years,* Gallery of Photography, Dublin, Ireland
- *Confined,* Bluecoat Gallery, Liverpool, UK
- *Collateral Damage*, CUC, Liverpool, UK
- *Mutations III*, Carré Rotondes, Luxembourg

2010
- *Bringing The War Home*, Impressions Gallery, Bradford, UK
- *Mutations III,* Berlinische Galerie, State Museum for Art, Photography and Architecture, Berlin, Germany
- *Mutations III*, Maison Européene de la Photographie, Paris, France
- *Mutations III*, MACRO Testaccio, Museo D'Arte Contemporanea Roma, Rome, Italy
- *Mutations III*, MUSA, Museum Startgalerie Artothek, Vienna, Austria
- *Mutations III*, Bast'Art, Bratislava, Slovakia

2009
- *Prime Years*, Houston Center for Photography, Houston, USA
- *Seen But Not Heard*, Hereford Photography Festival, Hereford, UK

2008 and earlier
- *Still Life Killing Time*, Studio Macrillante, Pingyao International Photography Festival, Pingyao, China
- *Still Life Killing Time*, Terry O'Neill Awards for Contemporary British Photography, Fulham Palace Gallery, London, UK
- *Landworks and Cityscapes*, Group Show, Association of Photographers, London, UK
- *Touching the Earth Lightly*, Royal Institute of British Architects, London, UK

AWARDS, NOMINATIONS, RESIDENCIES AND GRANTS

2018
- Royal Photographic Society Honorary Fellowship

2017
- International Center of Photography Infinity Award
- W. Eugene Smith Memorial Fund Fellowship

2016
- Rencontres D'Arles Photo-Text Book Award

2015
- Ikon Gallery Artist-in-Residence, HMP Grendon, Buckinghamshire, UK 2015-2018
- Roddick Foundation Publication Grant
- Magnum Foundation Fund Publication Grant

2014
- Magnum Foundation Production Grant

2013
- Selected for Kassel International Fotobook Festival Best Books of the Year
- Shortlisted for W. Eugene Smith Foundation Grant for Humanistic Photography
- John Kobal Foundation Grant
- Nominated for Henri Cartier-Bresson International Award

2012
- Winner ZEIT Magazin Fotopreis
- Best Book of the Year Award, Premio Ponchielli, G.R.I.N Italian Photography Editors Association
- Shortlisted for Prix Pictet for the theme of Power

2011
- The Royal Photographic Society Hood Medal for Outstanding Photography for Public Service
- Selected for Kassel International Fotobook Festival Best Photobooks of the Year
- Best Book of the Year Award at the New York Photo Awards
- Best Photography Book of the Year Award at the International Photography Awards/The Lucies

2010
- Shortlisted for Photographer of the Year at the International Photography Awards/The Lucies
- Roddick Foundation Publication Grant

2009
- Winner, The British Journal of Photography International Photography Prize

2008
- Terry O'Neill Award for Contemporary British Photography, 3rd Prize

2004
- National Trust of Great Britain Artist-in-Residence, Osterley House, London, UK

2003
- Gold Pencil at the One Show Advertising Awards, New York, for Best Public Service/Political Newspaper or Magazine Campaign

COLLECTIONS

Institutions, collections, and foundations that have acquired my work.

- a/political Foundation, London, UK
- Fotomuseum, Winterthur, Switzerland
- Fundació Per Amor a l'Art, Valencia, Spain
- George Eastman Museum, Rochester, USA
- Grinnell College, Iowa, USA
- Imperial War Museums, London, UK
- International Center of Photography Museum, New York, USA
- Museum of Fine Arts, Houston, USA
- National Science and Media Museum, Bradford, UK
- National Portrait Gallery, London, UK
- Victoria and Albert Museum, London, UK

GALLERY REPRESENATION AND RELATIONSHIPS (2010-PRESENT)

- Flowers Gallery, London, New York, Hong Kong
- Parrotta Contemporary Art, Bonn and Cologne, Germany

- East Wing Gallery, Dubai, UAE

SELECTED KEYNOTE TALKS, LECTURES CONFERENCES AND SYMPOSIA

2023

- Panel and Facilitator: Collaboration - A Potential History, with Wendy Ewald, Susan Meiselas and Laura Wexler, London College of Communication, University of the Arts London, UK
- Panel and Facilitator: Arab Image Foundation and Archival Research, The Photographers' Gallery, London, UK
- Conversation: Edmund Clark and Edgar Martins, Prix Pictet Talks, Photo London, London, UK

2022
- Talk: Photographing the Unseen: Counter-Image Strategies and the Global War on Terror, Taking Sides: Design and Art Between Autonomy and Intervention International Symposium, Faculty of Design, University of Applied Sciences, Würzburg, Germany

2021
- Panel: Twenty Years of the Global War on Terror, Secrecy, Power and Ignorance Research Network, Bristol University, Bristol, UK
- Talk: In Place of Hate: Research and Practice, Criminology Department, All Souls College, Oxford University, Oxford, UK

2020
- Talk: Photography and Making Books, 10x10 Photobooks #INSTAsalon series, online
- Conversation: Negative Publicity and cross-disciplinary collaboration, Rake Collective, online

2019
- Talk: Bending the Screen: Ekphrasis, Plain Sight and the Monster Within, image/con/text Complementary Testimonies in Documentary Discourse International Symposium, University of Applied Sciences and Arts, Hannover, Germany
- Panel conversation: Young Blood: Knife Crime and Restorative Justice, London College of Communication, London, UK
- Talk: Unseen in Plain Sight: Control, Incarceration and Representation in Contemporary Conflict, Alberta International Photography Festival, University of Calgary, Calgary, Canada
- Talk: Negative Publicity and Evidentiary Aesthetics, Evidentiary Aesthetics: Architectural Investigations in Contemporary Politics and Conflict Seminar Series, Architectural Association, London, UK
- Workshop: Redeye Photography Network Masterclass, Manchester, UK
- Panel: Creative Review, Aesthetica Magazine Future Now Symposium, York, UK
- Conversation: Making the Oresteia, Visible Justice: Collective Imaging and Imagining, London College of Communication, London, UK

2018
- Panel: Critical Contemplations on Collaboration, Photofusion, London, UK
- Talk: My Shadow's Reflection, Artist Books Talks, Paris Photo International Fair, Paris, France
- Talk: My Shadow's Reflection, Artists' Books Now, British Library, London, UK
- Keynote: In Place of Hate, Symposium, Ikon, Birmingham, UK
- Keynote: An Examination of Post-Truth, Future Now Symposium, Aesthetica Magazine, York, UK
- Talk: In Place of Hate, Landscapes of Vulnerability, Institute of Advanced Studies, University College London, UK
- Keynote: In Place of Hate: Research and Practice, British Society of Criminology Conference, Birmingham City University, UK
- Workshop: Secrecy and (In)Security: New Perspectives, Bristol University, Bristol, UK

2017
- Keynote conversation with Moazzam Begg, ex-Guantanamo detainee, Art, Justice and Terror Symposium, Imperial War Museum, London, UK
- Keynote: Terror Incognitus, Imperial Cultures of the United States Interdisciplinary Symposium, University of Warwick, Warwick, UK
- Talk: Still Life Killing Time: Edmund Clark on Working in Prison as an Artist, MAC Birmingham, Birmingham, UK
- Panel: Provocations in Art: Art Under State Control, Royal Academy, London, UK
- Panel: Unseen Photography Fair, Amsterdam, The Netherlands

2016
- Talk: Negative Publicity: Artefacts of Extraordinary Rendition, Le Bal, Paris, France
- Keynote: Negative Publicity: Artefacts of Extraordinary Rendition, KABK, The Hague, The Netherlands
- Talk: Very Now: LCC Festival of Journalism and Art, London College of Communication, UAL, London, UK
- Talk: Control Order House, Caméra(Auto)Contrôle, Centre de la Photographie, Geneva, Switzerland
- Conversation: The New War Photographers, The Frontline Club, London, UK
- Talk: Negative Publicity: Artefacts of Extraordinary Rendition, Aperture Foundation, New York, USA
- Talk: Negative Publicity: Artefacts of Extraordinary Rendition, World Policy Institute, New York, USA
- Talk: Border Control, Ruskin School of Art, University of Oxford, Oxford, UK
- Talk: Kultur. Macht. Politik, Fotografie Forum, Frankfurt, Germany
- Talk: Negative Publicity: Artefacts of Extraordinary Rendition, Art and Terrorism Symposium, Courtauld Institute, London, UK
- Conversation: Terror Incognitus, Zephyr, Reiss-Engelhorn Museum, Mannheim, Germany

2015
- Seminar: Art, Prison and Rehabilitation, Ikon Gallery, Birmingham, UK
- Panel: Interpreting Documentary, University of Westminster, London, UK

- Panel: Financial Times Weekend Magazine Presents: Photojournalism, Somerset House, London, UK
- Talk: The Mountains of Majeed, Photo London, Somerset House, London, UK

2014
- Talk and panel: Angola and Guantanamo: Art and Incarceration, Guantanamo Public Memory Project, Tulane University, New Orleans, USA
- Talk: Guantanamo: If the Light Goes Out and Letters to Omar, New Orleans Centre for Creative Arts, New Orleans, USA
- Talk: Visual Criminology, University of Essex, Colchester, UK
- Talk: Representation, Absence and Presence: Forensic Aesthetics and strategies of engagement through imagery in relation to hidden experiences in the Global War on Terror, Anthropology and Photography Conference, Royal Anthropological Institute, British Museum, London, UK
- Panel: Artists' Responses to Conflict, Royal College of Art, London, UK
- Talk and workshop: If It Could Speak: Forensic Aesthetics, Imperial War Museum North, Salford, UK
- Talk: Guantanamo, Power and Representation, Aperture Foundation, New York, USA

2013
- Talk: Guantanamo, Power and Representation, The Cultures of Memory Symposium, University of College London, London, UK
- Talk and panel: Guantanamo Bay, Art, Representation, Forensics and The State of the Unexceptional Other, European Consortium for Political Research General Conference, Sciences Po, Bordeaux, France
- Talk: Power and Guantanamo, Gallery of Photography, Dublin, Ireland
- Talk: The Representation of Power, Huis Marseille Museum, Amsterdam, The Netherlands
- Panel: Power, Prix Pictet, Istanbul Museum of Modern Art, Istanbul, Turkey

2012
- Talk and panel: Classified Spaces: Agents of Change & the Politics of Space, Brighton Photo Biennial, Brighton, UK
- Talk: Section 4 Part 20: One Day on a Saturday, Pictures in Motion, Berwick International Film & Media Festival, Berwick, UK
- Panel: The Use of the Camera: Can photography be used to illustrate big ideas? The Photographer's Gallery, London, UK
- Talk and workshop: Face Off: Pakistan, Issues of Terror and Intolerance, Department of Culture, Government of Khyber Pakhtunkhwa, Peshawar, Pakistan
- Talk and panel: Guantanamo: If the Light Goes Out, Culture + Conflict Panel with Clive Stafford Smith, Houses of Parliament, London, UK

2011
- Talk: Guantanamo: If the Light Goes Out, Captivity in Twentieth Century Warfare: Archives, History, Memory Conference, Ecole Militaire, Paris, France
- Talk: Guantanamo: If the Light Goes Out and Letters to Omar, Medium & Message: Conflict Photography in the Digital Era Conference, University College, Dublin, Ireland

- Talk: Guantanamo: If the Light Goes Out and Letters to Omar, Remembering Guantanamo, International Sites of Conscience Conference, Columbia University, New York, USA

2010
- Panel: The Political Life of Things, Imperial War Museum, London, UK

WORK INCLUDED OR REFERENCED IN CATALOGUES AND PUBLICATIONS 2015-2022

- Badger, Gerry. *Another Country: British Documentary Photography Since 1945*, London: Thames & Hudson, 2022.
- Fuller, Matthew and Eyal Weizman. *Investigative Aesthetics: Conflicts and Commons in the Politics of Truth*, London; New York: Verso, 2021.
- Stahopoulou, K. & Y. Prinos, eds. *The Real and the Record*, Thessaloniki: University of Macedonia & MOMus, 2021.
- Caruana N., and A. Fox *Research in Photography: Behind the Image*, London: Routledge, 2021.
- Stallabrass, Julian. *Killing for Show: Photography, War, and the Media in Vietnam and Iraq*. Lanham: Rowman & Littlefield, 2020.
- Fromm K., S. Greif, M. Radtki, and A. Stemmler. *image/con/text: Documentary Practices between Journalism, Art and Activism.* Berlin: Reimer Verlag, 2020.
- Bogre M. *Documentary Photography Reconsidered: History, Theory and Practice*. London; New York; Oxford; New Delhi; Sydney: Bloomsbury Visual Arts, 2019.
- Clark, T., ed. *1000 Words, 10 Years, 2008-2018*. London: 1000 Words, 2018.
- Fromm K., S. Greif, and A. Stemmler, eds. *Images in Conflict – Bilder im Konflikt*. Marburg: Jonas Verlag, 2018.
- Watkins, J. *In Place of Hate* (exhibition catalogue). Birmingham: Ikon, 2017.
- Read S., and M. Simmons. *Photographers and Research: The Role of Research in Contemporary Photographic Practice.* London: Routledge, 2017.
- Grazioli, E., and W. Guadagnini, eds. *European Photography: Time Maps. Memory, Archives, Future, Milan*. Milan: Silvana Editoriale, 2017.
- Stahel, U., ed. *[7P] [7] Locations [7] Precarious Fields* (Fotofestival Mannheim-Ludwigshafen-Heidelberg). Heidelberg: Kehrer Verlag, 2015.
- Aschemann, R., and M. Schlüter. *Under Surveillance*. Berlin: Revolver, 2015.

List of Submitted Books, Exhibitions, Films, and Installations

Copies of the submitted books and printed pdfs of the three museum exhibitions with installation images are provided on appendix.

In addition to these and to the details below, book and installation pdfs and film files can be found in the Dropbox folder: *UAL_PhD_EClark* via the link:

https://www.dropbox.com/sh/ib5m3jlws19ymy6/AABnecW2sQNHXxx_JvuKt2IPa?dl=0)

1) Books:

1.1 - Clark, Edmund. *Guantanamo: If the Light Goes Out (*including *Letters to Omar*). Stockport: Dewi Lewis Publishing, 2010.

1.2 - Clark, Edmund. *Control Order House*. London**:** Here Press, 2012.

1.3 - Black, Crofton, and Clark, Edmund. *Negative Publicity: Artefacts of Extraordinary Rendition*. New York: Aperture Foundation, 2015.

2) Solo Museum Exhibitions:

2.1 - *Terror Incognitus*, Zephyr, Reiss-Engelhorn-Museen, Mannheim, 2016

> Since 2005 Zephyr, Raum für Fotografie, has been "one of the most important public exhibition spaces for contemporary photography and related media in Germany."

> Works included:
> - *Body Politic*
> - *Control Order House*
> - *Negative Publicity: Artefacts of Extraordinary Rendition*
> - *Section 4 Part 20: One Day on a Saturday*
> - *The Mountains of Majeed*
> - *The Victory Column of Enduring Freedom*
> - *Virtue Unmann'd: Dulce et Decorum Est*

2.2 - *Edmund Clark: War of Terror,* Imperial War Museum, London, 2016-2017

> Founded after the First World War, The Imperial War Museum comprises five separate museums and is a "global authority on conflict and its impact on people's lives, collecting objects and stories that give an insight into people's experiences of war, preserving them for future generations, and bring them to today's audiences in the most powerful way possible." IWM London has nearly 2 million visitors a year.

> Works included:
> - *Control Order House*
> - *Guantanamo: If the Light Goes Out*
> - *Letters to Omar*
> - *Negative Publicity: Artefacts of Extraordinary Rendition*
> - *Orange Screen* (acquired for the IWM collection)
> - *Section 4 Part 20: One Day on a Saturday*

2.3 - *The Day the Music Died*, International Center of Photography Museum, New York, 2018

Founded in 1974, The International Center of Photography is "the world's leading institution dedicated to photography and visual culture, championing socially and politically minded images that can educate and change the world."

Works included:
- *198/2000*
- *American Pie*
- *Body Politic*
- *Control Order House*
- *Guantanamo: If the Light Goes Out*
- *Letters to Omar*
- *Negative Publicity: Artefacts of Extraordinary Rendition*
- *Orange Screen* (acquired for the IWM collection)
- *Section 4 Part 20: One Day on a Saturday*

3) Works, Films, and Installations in Exhibitions:

3.1 - *Guantanamo: If the Light Goes Out*
- Shown as framed digital C-type prints.

3.2 - *Control Order House*
- Installation comprising wallpapers, documents, machine prints, floor plans, lightbox, and screened film.
- The exact form and content of the installation is adapted for each iteration (see exhibition pdfs).

3.3 - *Negative Publicity: Artefacts of Extraordinary Rendition* (with Crofton Black)
- Exhibited as framed digital C-type prints and wallpapers, as framed documents, and colour images in vitrines, and as book pages on the wall with a contextualising film.
- Installations for *Terror Incognitus* and *The Day the Music Died* had country specific accompanying investigative paths with notes for visitors to follow.
- The exact form and content of the installation is adapted for each iteration (see exhibition pdfs).

3.4 - *Letters to Omar*, first shown 2010
- Shown as framed giclée prints or prints in vitrine.

3.5 - *Section 4 Part 20: One Day on a Saturday,* first shown 2012
- Film, 7 minutes 37 seconds.
- Developed in collaboration with multimedia editor Anna Stevens.

3.6 - *The Victory Column of Enduring Freedom,* first shown 2014
- Installation comprising razor wire, rebar, and aggregate.

3.7 - *Body Politic,* first shown 2016
- Installation comprising redacted documents, projected or screened film, cut out figures. The exact form and content of the installation is adapted for each iteration (see exhibition pdfs).
- First iteration developed in collaboration with Max Houghton.

3.8 - *Orange Screen,* first shown 2016
- Film, projected or screened, version 1 is 5 minutes 19 seconds, version 2 is 6 minutes 28 seconds.
- First iteration developed in collaboration with Max Houghton.

3.9 - *198/2000,* first shown 2018
- 4 film projection, looped, longest film is 3 minutes 37 seconds.

3.10 - *American Pie,* first shown 2018
- Wall vinyl text and audio on loop, 8 minutes 36 seconds.

Awards, Distinctions, and Institutional Acquisitions by Project

1) Guantanamo: If the Light Goes Out

    Awards (includes *Letters to Omar* for book awards):
- British Journal of Photography, International Photography Prize, 2009
- International Photography Awards/The Lucies, Best Book Award, 2011
- New York Photo Awards, Best Book Award, 2011
- Association of Italian Photo Editors, Book of the Year, 2012
- Kassel International Fotobook Festival, Best Books of the Year Selection, 2011
- ZEIT Magazin Photo Preis, 2012
- Prix Pictet, Shortlisted for theme of Power, 2012

    Collections:
- George Eastman House Museum, Rochester, New York, USA
- Imperial War Museum, London, UK
- International Center of Photography Museum, New York, USA
- Museum of Fine Arts, Houston, USA
- Grinnell College, Iowa, USA
- Fundació Per Amor a l'Art, Valencia, Spain

2) Letters to Omar

    Awards: see above for book awards

    Collections:
- Imperial War Museum, London, UK
- Grinnell College, Iowa, USA
- Fundació Per Amor a l'Art, Valencia, Spain
- Fotomuseum, Winterthur, Switzerland

    (Acquired as either: part of box set with *Guantanamo: If the Light Goes Out*; a discrete box set, or as selected examples).

3) Control Order House

    Awards:
- Kassel International Fotobook Festival, Best Books of the Year Selection, 2013

    Collections:
- Victoria & Albert Museum, London, UK

    (Acquired as a selection of images and documents).

4) Negative Publicity: Artefacts of Extraordinary Rendition

    Awards:
- International Center of Photography, Infinity Award, 2017
- International Rencontres D'Arles Festival, (inaugural) Photo-text Book Award 2016

Collections:
- International Center of Photography Museum, New York, USA
- Victoria & Albert Museum, London, UK
- a/political Foundation, London, UK

5) Section 4 Part 20: One Day on a Saturday

Collections:
- Fotomuseum, Winterthur, Switzerland

List of Illustrations

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"We also have to work, though, sort of the dark side, if you will.

We've got to spend time in the shadows of the intelligence world…

That's the world these folks operate in, and so it's going to be vital for us

to use any means at our disposal, basically, to achieve our objective."

Vice President Dick Cheney, *Interview*, NBC Meet the Press, 2001.

INTRODUCTION

1. Overview

The function of this thesis is to present and analyse a portfolio of my practice-based research from 2007-2018. Through it, I explore my key continuing concerns with experiences of contemporary conflict and counterterrorism, systems of state power, and processes of censorship, denial, and obfuscation in the so-called Global War on Terror (GWOT). By combining survey exhibitions with thematic overviews, the thesis synthesises the original contributions my research has made to existing knowledge.

1.1 Narrative

The narrative presented in this thesis is personal. It is personal to the individuals detained, interrogated, and tortured under the aegis of state counterterrorism measures, who allowed me into their lives. It is personal to my audience, because I identify the connection between them and those terrorised. It is personal to me because it is the narrative of my practice over fifteen years and because I now realise how themes present in my work reflect the experience of long-term immersion in and interrogation of these subjects.

The narrative is also global. It presents the experience of individuals subject to detention and torture in relation to global networks operating in plain sight. It shows how systems of geopolitical power operate through, and are present in, the artefacts and routines of everyday life, and how modes of mainstream representation are operative in their perpetuation. It has taken me to locations in the operation of these systems including Afghanistan, America, Cuba, Finland, Kuwait, Libya, Lithuania, Macedonia, Pakistan, Qatar, Romania, Spain, and a semi-detached house in the suburbs of a provincial British city – the most secret and absurd destination of all.

In summary, this thesis shows how the battles of the GWOT take place, in my work, on the 'contested and opaque' terrains of everyday life.[1] I take the viewer to the everyday spaces and routines of the detained, to the quotidian operation of systems of control, the geopolitics of state power and propaganda, and their profound ethical and legal implications.

1.2 Methodology, Visual Strategy and Creative Field

The thesis sets out how I achieve this through an independent and emergent methodology, and a visual strategy that draws on art historical examples from the sixteenth century to contemporary

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[1] Ben Highmore, "Introduction: Questioning Everyday Life," *The Everyday Life Reader* (London: Routledge, 2002),1.

fields of aesthetics. In so doing, it illustrates how my research sits within, but is distinct from, a field of practice responding to new forms of twenty first century conflict. It also illustrates the evolution of my practice. Originating in photojournalism and documentary photography, it is now situated across fields of research and visual art practices that explore complex events through textual and visual representations of evidence and investigative process.

1.3 Contribution to Knowledge

My research provides unique insights by exploring previously unseen or underrepresented aspects of conflict and counterterrorism, including the detention camps at the US Naval Base at Guantanamo Bay, the extraordinary rendition process, the CIA secret prison programme, the use of enhanced interrogation techniques, and the use of control orders as a counterterrorism measure in the UK.

In turn, it demonstrates how visual art practices and photography are uniquely able to interrogate new forms of conflict and terrorism. My work adds significant complexity to narratives obscured by state denial and simplified by stereotypical media analysis and representation, and fills absences of justice or accountability with original knowledge. It achieves this through: uncovering previously unseen material; new insights into experiences of control, detention, and torture; unique access to secure and hard to reach detention sites, representation of significant global locations; and the collaboration of world-leading experts in human rights law and counterterrorism research.

1.4 Chapters

The thesis will analyse how my practice leads to these contributions through four chapters: Methodology; Creative Field; Visual Strategy; and Contribution to Knowledge. Chapter One comprises an analysis of my emergent methodology through themes of *engagement* and *immersion*. In Chapter Two I contextualise my research in relation to four fields of practice: Service Member-

Made Images; Photojournalism; Documentary and Late Photography; and Counter-Forensics and Complexity. Chapter Three shows how my visual strategy represents the everyday experience of terror, connecting it to the geopolitical operation of power and control. I analyse this through rhopography and estrangement, and the themes of everyday terror and sublime disorientation. In Chapter Four I conclude by discussing how my research contributes original knowledge to fields including photography, art and visual culture, international relations, security studies, and international law. I define these contributions in terms of: the unique scope of my practice, subject matter, and access; the originality of my methodology, visual strategy, and forms of dissemination; and the international reach and esteem for my research.

1.5 Literature

Key texts referred to in the four chapters include: Estelle Barrett and Barbara Bolt, and Matthew Fuller and Eyal Weizman, in relation to my emergent methodology and the expanded field of practitioners engaged in 'Investigative Aesthetics;' Fuller and Weizman are also relevant to my discussion of the creative field in Chapter Two, along with Frank Möller in relation to political art and photography, Jennifer Good and Paul Lowe on definitions of documentary and photojournalistic practice, and Thomas Keenan in understanding counter-forensics and the importance of complexity in challenging prevailing narratives; in Chapter Three I analyse my visual strategy with reference to Norman Bryson on rhopography and still life, Ben Highmore on the concept of the everyday, Michael Shaw on the post-modern sublime, Gillian Youngs on the home front of terrorism and Mark Konty, Blythe Duell and Jeff Joireman on the psychology of fear.[2]

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[2] Estelle Barrett and Barbara Bolt, *Practice as Research: Approaches to Creative Arts Enquiry*, 4th ed. (London: I.B. Tauris, 2016), https://www.perlego.com/book/919671/practice-as-research-approaches-to-creative-arts-enquiry-pdf. Matthew Fuller and Eyal Weizman, *Investigative Aesthetics: Conflicts and Commons in the Politics of Truth* (London; New York: Verso, 2021). Frank Möller, "Politics and Art," in *Oxford Handbook Topics in Politics* (Oxford: Oxford University Press, 2016), https://doi.org/10.1093/oxfordhb/9780199935307.013.13. Jennifer Good and Paul Lowe, *Understanding Photojournalism* (London: Bloomsbury Academic Press, 2017), https://ualresearchonline.arts.ac.uk/id/eprint/12853/. Thomas Keenan, "Counter-Forensics and Photography," *Grey Room*, no. 55 (April 1, 2014): 58–77, https://doi.org/10.1162/GREY_a_00141. Highmore, "Introduction: Questioning Everyday Life," *The Everyday Life Reader*. Norman Bryson, *Looking at the Overlooked: Four Essays on Still Life Painting* (London: Reaktion Books Ltd, 1990). Philip Shaw, *The Sublime* (London: Routledge, 2007). Gillian Youngs, "The 'new Home Front' and the war on terror: ethical and political reframing of national and

Writers such as Judith Butler, Jacques Derrida, Michel Foucault and Julian Stallabrass have influenced my practice over the long term. I have reflected their importance by including quotations at the start of each chapter.[3]

Before starting my analysis, I will address four key discussion areas: subject matter; themes; visual strategy; and temporal perspectives of analysis.

2. Subject: The Global War on Terror and Counterterrorism

At time of writing, the conflicts that dominate screens in the United Kingdom are taking place in Ukraine and Palestine. The former involves armies, artillery, missiles, and tanks. On the surface, it 'looks' like any European war of the last century.[4] The latter is perhaps more representative of twenty first century conflict in its images of terror attacks, asymmetric retaliation, infrastructure destruction and excessive civilian casualties. While this thesis is not a history of modern or twenty first century conflict, it is important to set out what my practice addresses in terms of the so-called Global War on Terror, a term first introduced by President George Bush in September 2001. That this phrase has fallen out of use could misleadingly suggest it is a historical conflict. The conflicts and instability in Israel, Iraq, Libya, Somalia, Syria, and Yemen illustrate this is not the case. Furthermore, measures introduced by those leading its operation continue to have consequences for citizens of these countries. My practice sees the GWOT as ongoing, and attributes levels of meaning to what this signifies. At level one it means the terror attacks in America and Europe, the

international politics," *International Affairs* 86, no. 4 (July 2010): 925–37, https://doi.org/10.1111/j.1468-2346.2010.00920.x. Mark Konty, Blythe Duell and Jeff Joireman, "Scared Selfish: A Culture of Fear's Values in the Age of Terrorism," *The American Sociologist* 35, no. 2 (July 1, 2004): 93–109.

[3] Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (London: Penguin Books, 1977). Maurice Blanchot and Jacques Derrida, *The Instant of My Death / Demeure: Fiction and Testimony*, trans. Elizabeth Rottenberg (Redwood City: Stanford University Press, 2000). Judith Butler, "Torture and the Ethics of Photography," *Environment and Planning D Society and Space* 25, no. 6 (December 2007): 951–66, https://doi.org/10.1068/d2506jb. Julian Stallabrass, *Memory of Fire: Images of War and The War on Images* (Brighton: Photoworks, 2013).

[4] The similarity with previous European conflicts is widely made. For example, Stephen Biddle, "Back in the Trenches: Why New Technology Hasn't Revolutionized Warfare in Ukraine," *Foreign Affairs* 102, no. 5 (September-October 2023): 153–64, https://search.proquest.com/docview/2860878034.

wars in Afghanistan and Iraq, the conflict with ISIS – and the representation of these events through the screens of mass communication. At a second level it incorporates the covert operations, detentions, intelligence gathering, interrogations, surveillance, security measures and secrecy of counterterrorism measures coordinated between national and coalition country intelligence services. Level three involves the impact of these measures on both international legally defined agreements or human rights protocols, and normative ethical assumptions about justice and government.[5] At a fourth level it includes the denial, secrecy and obfuscation by states about counterterrorism measures, despite - and at the same time as - wanting to be seen as ready to work 'the dark side' of covert, and even extra-judicial, operations, a notorious phrase used by Vice President Dick Cheney in an interview about America's willingness to use any means at its disposal in retaliation for the September 11 attacks. The fifth level concerns the personal and collective experience of terror and counterterrorism, the blurring of 'near' and 'far' spatial boundaries of conflict, and the psychological and behavioural manifestations of living in a culture of fear.

3. Themes

Different aspects of the GWOT are interrogated in my work using two key themes. The first is that of *everyday terror* - terror caused by an ongoing, imminent, and immanent threat of attack, experienced within a wider culture of fear heightened by media and state narratives. It is evoked in my work by connecting the viewer's everyday experience to individuals subject to detention and abuse, and through the representation of legal and bureaucratic terror. The second theme focuses on *sublime disorientation*. This is the product of cognitive dissonance. It occurs in my work when the experience of 'everyday terror' connects the viewer to the dissonant use of power and violence – and its implications.

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[5] These include: the International Covenant on Civil and Political Rights (ICCPR); the Convention Against Torture and Other Cruel, Inhuman or Degrading Treatment or Punishment (CAT); the Geneva Conventions; the International Convention for the Protection of All Persons from Enforced Disappearance; and the European Convention on Human Rights (ECHR).

4. Visual Strategy

The thesis will illustrate how these themes are evoked through a combination of art historical and contemporary visual art practices including rhopography, estrangement, photography, investigative aesthetics, and counter-forensics. It will show how my work eschews the noise of mainstream media, and avoids photojournalistic tropes that perpetuate stereotypical and dehumanising forms of representation. Instead, I draw on traditions of still life through a form of rhopography, focusing on the quiet subject matter of daily life, while using strategies of estrangement to foster dissonance in the viewer. In so doing, I estrange the everyday as a way of connecting viewers to the operation and representation of power. The resulting dissonance, hopefully, engenders critical reflection and response.

5. Temporal Perspectives of Analysis

The works and exhibitions referred to in this thesis reflect developments in my thinking. Where necessary, I analyse my research from two perspectives: at time of making; and/or on reflection.

This process of reflection has helped me understand how the events of the GWOT, and my experience of responding to them, may have affected me. It has been a profoundly disorientating experience, and in part, this thesis is an attempt to add sense and structure to it.

I want to end this introduction with two descriptions of situations that illustrate how the subjects covered by this thesis both connect to the trivia of my personal life and to episodes of geopolitical power.

In 2011, I am given unique access by the Home Office to stay with a person suspected of terrorism-related activity, living under a control order. I am working under surveillance and legal jeopardy, not able to tell anyone where I have been. On my first visit he tells me he comes from near my

studio in London; he even knows the two men who run the soup stand where I get lunch. He is later rehoused under a Terrorist Prevention Investigation Measure two streets away from where I live with my family. I still cannot tell anybody. Five years later, now released, I show him round the installation of *Control Order House* at the opening of my exhibition at the Imperial War Museum. Nobody knows he is there.

In a taxi stuck in traffic in Tripoli, Libya, a man describes a disagreement with Osama bin Laden pre-2001: "Osama I said - that's a bad idea..." He has a slight south London accent having lived there for three years. He was a leading member of a group opposed to Colonel Gaddafi who had taken refuge in Afghanistan. Under the impression he would be helped to return to the UK by British authorities after the war in Afghanistan started, he was instead rendered with his family to Tripoli with the collusion of Britain's intelligence service, where he was interrogated by Gaddafi's security agents. In the debris of Abu Salim prison, he shows me the small former cell of a man called Ibn al-Shaykh al-Libi who was transported to Egypt to reveal under torture a link between al-Qaeda and Saddam Hussein - part of the justification for the invasion of Iraq presented by Secretary of State Colin Powell at the United Nations in 2003. Shortly after being located by Human Rights Watch in 2009, he apparently hanged himself. My guide, who occupied an identical cell at the time, is not convinced.[6]

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[6] The British Government paid my guide and his family over two million pounds but refuse to admit liability for his rendition.

"In principle, to testify – not being a witness but testifying,

attesting, 'bearing witness' – is always to render public.

The value of publicity, that is of broad daylight (phenomenality,

openness, popularity, res publica and politics) seems associated

in some essential way with that of testimony. The idea of a secret

testimony seems thus a contradiction in terms. Especially when

the experience of the secret itself implies some inner witness,

some third party in oneself that one calls to witness."

Jacques Derrida, *Demeure: Fiction and Testimony*, 2000, 30.

Chapter One:
METHODOLOGY

1. Introduction

In this chapter I will discuss the emergent methodology underpinning my work and illustrate its adaptive and reflexive approach, developed in response to real world situations. I will discuss this through the themes of *control, engagement*, and *immersion.*

In the first section I analyse *control* in terms of financial, editorial, and creative autonomy. The second defines the theme of *engagement* through active and passive relationships with two groups: detainees and non-detainees. The third section looks at the theme of *immersion*. Firstly, in relation to time and the importance of long-term research and creative evolution, and, secondly, to

geographic and spatial proximity. The chapter concludes with a reflection on ethical dimensions and embodied experiences of my emergent methodology.

Underpinning the themes and perspectives in my work is the continuously adaptive and reflexive process of an emergent methodology. As Barret and Bolt argue:

> "...methodologies in artistic research are **necessarily** emergent and subject to repeated adjustment, rather than remaining fixed throughout the process of enquiry."[7]

Central to their argument is Pierre Bourdieu's proposition that the implicit subjectivity of positioning oneself in relation to a field of research, and its resulting outcomes, is a necessary part of the process of enquiry, and that such reflexivity is by necessity adaptive.

2. *Control*

The politics of control has been an important factor in the making and dissemination of my research over a 15-year period. It has given me the ability to work more independently from media and institutional commissioning agendas, and the time to develop an emergent methodology based on engagement and immersion. I have been able to navigate communication with individuals and organisations, and how and when to immerse my practice in relevant research, locations, and conditions.

Financial autonomy has allowed me to fit my practice around paid work, and given me control over the time needed to develop and disseminate outputs. I (rarely) have to adhere to the timeframes of media organisations, or institutional art organisation grantees. With financial and temporal control, I have been able to exercise a degree of choice over which platforms to work with, and how the work

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[7] Barrett and Bolt, *Practice as Research,* 6.

is presented. I have also been able to influence the words used to contextualise it, either by providing self-written or co-authored text, or by agreeing on and working with the commissioned writer. For example, the publication of *Guantanamo: If the Light Goes Out*, and first exhibition of photographs from the series, was supported by a portfolio of images in *The Guardian* newspaper's Saturday magazine, and, at my suggestion, an article by Moazzam Begg about his experience of detention at Guantanamo, and of working with me in his home. Some individuals have also contributed to institutional events. Begg, for example, took part in an international symposium on my work at the Imperial War Museum, London, and Omar Deghayes joined me for a talk at Photofusion Gallery, London.

While seeking to respond to institutional interest in this way, being able to research independently of institutional or public arts funding has given me creative control over the longer-term development of my work.

Financial independence emerged as part of my methodology for two reasons. Firstly, it was unlikely that support would be forthcoming for politically sensitive work about such charged and contentious subjects. Secondly, working autonomously was a de-facto response to, and consequence of, real-world situations over which I did not have control. Access to locations like Guantanamo, the control order house, and to implicated individuals was very hard to achieve. Resulting work if granted access was also hard to predict. The complexity of these factors made it virtually impossible to apply for funding. In other words, while financial autonomy enabled control, it was also a necessity.

This autonomy has enabled me to work between the fields of visual art practice, investigative research, and political activism. Being able to control, for the most part, how to move between these fields, and how to operate appropriately as artist or investigator, emerged as part of my

methodology in response to the situations I encountered. Sometimes instinctively, sometimes

through conscious analysis and reflection.

3. Engagement

This section defines the theme of *engagement* in my methodology through active and passive

relationships with two groups: detainees and non-detainees.

By 'engagement' I mean the broad range of connections with the individuals I encountered in

making my work - the people who gave me access to their lives, homes, experiences, research, and

expertise. I have chosen 'engagement' because it sits between, but differs from, 'agreement,

'encounter' and 'relationship.' Typically, these connections were more than encounters, but without

the contractual formality of agreements, or intimacy of relationships. However, they were

connections based on trust and gratitude, and in some cases, have endured for a prolonged period.

None of these engagements involved financial obligation or payment. Instead, they all developed

organically, and are illustrative of my continuously adaptive and reflexive emergent methodology.

In terms of identity, detainees include those individuals, all men, who were detained, rendered,

interrogated, and tortured at the U.S. Naval Base at Guantanamo Bay, in CIA operated interrogation

facilities, or interrogation facilities operated by the agents of other governments. These individuals

had been released from detention without charge when they worked with me. The group also

includes CE (not his initials), a 'controlled person' held under the conditions of a control order

during the making of the project. Nationalities or residency statuses included British citizens and

residents, Kuwaiti, Libyan, Sudanese, and Qatari. Some also had citizenship with countries

including Iraq, Libya, and Morocco. Their ethnic origins included Arab, South Asian and African.

They were all, as far as I was aware, practising Muslims. The non-detainees include lawyers,

journalists, researchers, and activists.[8] They were roughly evenly split in terms of gender. Nationality or residency included American, British, Egyptian, Lithuanian, and Romanian, and the majority can be defined as white (according to U.K. government census classifications). I have no idea of their religious beliefs. It may seem reductive to divide these relationships, and define them by nationality, ethnicity, gender, and religious belief. On reflection, however, this binary division cannot be avoided. I had different relationships with individuals depending on whether they were suspected of terrorist activity or not, or on whether they had been abused or tortured - or not.

Before analysing passive and active forms of engagement it is important to define what is meant by the word 'participation' in the context of my emergent methodology, and in relation to participatory art practice and photography.

Participatory art practice draws on the heritage of conceptual or situational movements in the 1960s and 1970s, and the later theories of Nicolas Bourriard in his book *Relational Aesthetics*.[9]
It often involves constructed situations which, according to Claire Bishop, foregrounds the "social dimension of participation." Bishop summarises it as having three intentions: to create an active or empowered subject; a more positive and non-hierarchical social model of authorship; and concern for creating a collective or community elaboration of meaning.[10]

Participatory photography typically relates to community-based practice where under-represented or marginalised groups engage with basic photographic technology to make work about and for themselves.[11]

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[8] I also had important relationships with creative experts including book designers, audio/video/multimedia editors, writers, and curators who worked with me to develop outputs in published and installation forms. However, there is not room to analyse all these relationships, and for clarity and brevity I am restricting my analysis to those engagements that were seminal to my original research.

[9] Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Presses du Réel, 2002).

[10] Claire Bishop, ed., *Participation: Documents of Contemporary Art* (London: Whitechapel Gallery, 2006),12.

[11] This model is exemplified by the Photovoice approach and organisation. Caroline Wang and Mary Ann Burris, "Photovoice: Concept, Methodology, and Use for Participatory Needs Assessment," *Health Education &*

None of these conceptions or models of participation define what developed in terms of engagement in my emergent methodology. Given the sensitive subject matter, especially for the detainee group, the prioritisation in participatory art of social interaction was an unsuitable approach. The reason I engaged with participants was to make something that would convey their experiences to an audience, engagements that were, by definition, emergent. Meetings with experts resulted in a further form of emergent engagement where, rather than taking part in an artwork I had already planned, they shared their professional knowledge and process with me.[12]

Participatory photography is also irrelevant to my methodology. It describes a processes whereby participants control the technology to make work themselves, and/or appear in those images. This is not the case in my work.

Rather, my engagement with participating individuals was about developing relationships as research to inform my work. Such a process of engagement is part of the implicit subjectivity of positioning oneself in relation to a field of research – as argued by Barrett and Bolt. That these relationships were adaptive and shaped by self-reflexivity, is, furthermore, implicit in the emergent condition of my methodology.

I will now explain how this aspect of my emergent methodology is illustrated through passive and active forms of engagement.

3.1 Passive Engagement with Detainees

Behavior 24, no. 3 (June 1997): 369–87, https://doi.org/10.1177/109019819702400309. "About Participatory Photography," Photovoice, accessed September 25, 2024, http://www.photovoice.org/.

[12] In relation to wider theories of photographic participation, I would ascribe to Azoulay's idea of viewers as active participants in finding meaning for themselves in images, as articulated in: D. Palmer, *Photography and Collaboration: From Conceptual Art to Crowdsourcing* (London; New York: Bloomsbury, 2017), 42.

The relationships I developed with former Guantanamo detainees illustrate what passive engagement means in my work. Describing why and how these engagements were passive will also show how issues of control and authorship developed in response to real world situations as part of my emergent methodology.

I made work with ten former detainees. I would primarily classify these engagements as 'passive' because the relationship was based on each person allowing me into their home to make images, without them engaging in the creative process. Passivity also relates to the nature of our conversations. I never enquired about Guantanamo. Though some conversations did develop, it was only at their instigation. My passivity in these engagements was, with hindsight, for two reasons. Firstly, as a photographer my focus was on what to photograph and how. Secondly, I wished to be respectful of the access these individuals had granted me. I neither wanted to upset them, nor disrupt my work.

In terms of the balance of control during a passive engagement, each individual agreed to what I could photograph and when possible, saw the image I chose to use. As the series grew, I would show it to a new participant as part of the process of engagement. This elicited valuable feedback that did influence my selection of images.

3.2 Active Engagement with Detainees

The definition of an *active* engagement with a detainee is where an individual contributed material or took a direct part in the creative process. This is illustrated by my relationship with CE for the series *Control Order House*. His active engagement in the project is, moreover, another example of my methodology, by definition, having to emerge from and respond to complex real-world situations. This engagement was fundamentally adaptive and emergent because CE was living under the conditions of a control order at the time, and our relationship was facilitated and mediated

throughout by his lawyers at Birnberg Peirce, and anonymous Control Order Officers at the U.K. Home Office.

His active engagement comes from his contribution of a handwritten journal, his agreement to let me include redacted documents relating to his case, and his helping me record the room measurements when I was staying with him. Because of the complexity of access, and communication between us, it was difficult to effectively allow for any further input over authorship of content. Instead, his lawyers took on editorial control. At the time of the engagement, I was not clear what my output would be.

It was a complex and unpredictable engagement. Access and working conditions were dictated by legally binding measures imposed by the Home Office and instructions from his lawyers, who were clear that the house was bugged and that my phone communication with CE would be monitored. Time was also short. Originally granted six days access I eventually only had three before CE was moved to another location. However, he later said the three days we managed represented all his time, as his routine was so repetitive.

The legal jeopardy imposed on both of us by the Home Office added further nuance. The Home Office demanded to know the make and model of every piece of my equipment before they would grant permission. CE was not to possess or use any of it at any point, and I had to ensure that all equipment was turned off and remained off when not in use, and did not remain in the house when I was not there. I was very aware of the responsibility I had for making sure we adhered to these legal conditions, and to the instructions from CE's lawyers about what to avoid discussing with him.

I was also conscious of the potential risk I was exposing myself to regarding the possible identification of CE or the house. As an investigative reporter, this was a risk worth managing. As a

conceptual visual artist, it emerged as a key part of the eventual visualisation strategy representing his experience.

In discussing how my methodology adapted to the ethical and legal nuances of CE's engagement, and how these became a part of the visualisation strategy, it is important to include his cat. Having a pet contravened 'rule h' of *Living in a Home Office Provided Residence*, the appendix to his control order. Unaware of this on my first working visit to the house, the cat appeared in some of my photographs. When I expressed concern, CE was clear that the police, security services, Home Office, and his lawyers were aware of the cat's presence. Thereafter, it took a nuanced ethical place in my work. Ultimately, his lawyers were happy for the cat to appear, but they did ask me, just before the book's publication, not to make a feature of it in media articles to avoid provoking a Home Office response.

3.3 Engagement with Non-Detainees

Of all my engagements with non-detainees, the relationship with investigative reporter and counter-terrorism expert Crofton Black stands out as the key *active* engagement. Black took a direct part in the creative process leading to *Negative Publicity: Artefacts of Extraordinary Rendition.*[13] Before analysing this, I will reflect briefly on the nature of my engagements with other non-detainees, all of which I am defining as *passive* by their qualitative difference compared to the one with Black.

They fall into two groups: the journalists, researchers, and activists who contributed to *Negative Publicity*; and the lawyers I worked with across all areas of my research. Engagements with the first

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[13] I am making a distinction here between Black's active engagement in the creation of *Negative Publicity* and other examples of important creative engagement and contribution (including with book designer Ben Weaver in making *Control Order House* and *Negative Publicity*, writer Max Houghton in developing *Body Politic* and *Orange Screen*, and multimedia editor Anna Stephens in developing the film *Section Four Part Twenty: One Day on a Saturday*) which were based on technical expertise or problem solving for site specific installations. With Black, it was his own work and experience that I wanted to include in the project, because it represented the subject itself. I see this as a different scale of active engagement and contribution, one that I describe as co-authorship.

group typically involved their contribution of information and support in the field. In terms of the second group, engagements with lawyers have been a fundamental part of my practice, allowing me to access detainees and verify what I say in my work about the law, legal position of their clients, and case progression.

These engagements were necessarily adaptive and emergent. Lawyers had different attitudes towards media use, making it necessary to continuously adapt my approach. Nothing I told these lawyers was untrue, but the extent to which I presented myself either as part of the media, independent activist, or documentary photographer, was dependent on how I thought each would respond. These engagements were further emergent because they evolved from project to project.

For my work to have credibility in terms of how it countered mainstream narratives or represented undisclosed state actions through conceptual visual art practice, it had to have authorial authority about what underpinned these strategies. Indirectly, therefore, lawyers had, at times, significant influence over my work.

In terms of control, their support was essential. They could have stopped my access to their clients at any stage. I made sure I followed their guidance, keeping them fully informed of what I was doing with their clients. There were problematic occasions when I was not told things, such as when CE was to be moved, but I understood that this was in the interests of their clients who were, of course, their priority.

My engagement with lawyers developed in relation to my emergent methodology. I was clear that I did not want to include their voice in my work. I did not want my outputs to be identified as overtly activist as this risked undermining my aim to re-represent mainstream narratives about controversial government policies, or unknown government actions. It could have been significant, in terms of

profile, to have included texts by Clive Stafford Smith or Gareth Peirce. However, this would have put my work outside the context of visual art practice, and again undermined how it sought to engage with audiences and re-represent mainstream narratives and discourse.

This section has discussed the nature of engagements with lawyers, and how issues of control and authorship influenced the part these had in shaping my work. That these relationships were, by definition, part of my emergent methodology is clear from how they had to evolve in function of the sensitivity of their clients' situations, the contemporary developments in the legal situation, and the extent to which public knowledge and media discourse changed over time.

I met Black at the organisation Reprieve, as *Guantanamo* was completed. I had already started talking to his predecessor about the CIA's rendition, detention and interrogation programme and continued the conversation with Black, which led to the project *Negative Publicity.* I was aware that Black needed to feel comfortable with how the project might evolve creatively, and I responded by sharing key decisions, including agreeing to work with a book designer he knew and suggested. This was a new experience for us both, but our engagement became, and continues to be, one of co-authorship based on trust. Black has said of the experience of working with me:

> "…the predominant mode of the investigator throughout most of the process – which may be months or years – is uncertainty, the darkness which Moses Maimonides tells us of: 'We are like those who, though beholding frequent flashes of lightning, still find themselves in the thickest darkness of the night.' When I started work on *Negative Publicity*… we decided to embrace this uncertainty. Presenting the work in this way was liberating and exhilarating because it reflected the truth of the experience of the act of investigating: because a hell of a

lot of the time we were confused, baffled, perplexed, as Maimonides put it, and we were

waiting for a flash of lightning. And we waited, and it eventually came."[14]

In the development of *Negative Publicity*, I was interested in showing how Black's unique

experience of investigation and revelation about the subject was part of the narrative. I believe my

active engagement with Black illustrates the necessarily emergent and adaptive nature of my

methodology.

3.4 Engagement: Summary

Engagement has been a key part of my emergent methodology. Each engagement is an example of

how my emergent methodology evolved in response to each individual and to the real-world

situation they were in.

4. Immersion

This section will illustrate how a process of *immersion* emerged as part of my methodology in

response to real-world circumstances. This is analysed in terms of *time* and *proximity*.

By 'immersion' I mean the condition of absorption in my research, of being absorbed in my subject

matter. I have chosen 'immersion' over 'absorption' because of the word's physical connotation of

being plunged into liquid, perhaps of being in over one's head. 'Immersion' is also related to the

verb 'immerge' meaning to plunge into a state of action or thought, or even a way of living. It is

through being reflexively immersed, or immerged, in my research that my adaptive methodology

emerged in response to the information and events I encountered.

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[14] Crofton Black, *Exposing the Invisible: Investigation Philosophies,* Tactical Tech Seminar, February 8, 2021. In terms of money there has never been any question of payment between us, but we did agree that Black would receive 20% of any photographic print sales and 50% of any document acquisitions by collectors or institutions from *Negative Publicity.*

4.1 Time

My work typically develops over a period of years. By working outside the constraints of commissioning timelines and funding schedules, such extended periods of immersion allowed for deep reflection, and a continuously adaptive process of researching, making, and editing.

This necessity of working on subjects over long periods of time emerged in response to three real-world issues.

Firstly, in terms of financing, I had to fit my project-based work around ongoing editorial and commercial practices.

Secondly, it was also important to allow for relationships with key individuals from both detainee and non-detainee groups to develop organically. For example, finding a solicitor to work with for *Control Order House* took two years due to legal restrictions applied to 'controlled persons,' and the negative way in which these lawyers perceived the representation of their clients by mainstream media.

Finally, negotiating access to significant locations was a time-consuming and unpredictable process. It required engaging with the bureaucratic and security processes of administrations like the U.S. military and U.K. Home Office, as well as developing strategies to present myself as someone who did not constitute a threat to these administrations.

One successful approach was to get the support of a major media publication so that I could present myself as an editorial photographer working on assignment. For example, to access the U.S. Naval Base at Guantanamo Bay, I had a letter of support from the Sunday Times Magazine. This meant I was able to apply to the military media team at Joint Task Force Guantanamo (JTF Gtmo) under the

guise of editorial photojournalism.[15] To justify my request to stay longer than the standard two-day media tour, I claimed I wanted to represent the history of American presence on the oldest, and largest, military base outside of the mainland. The whole process of getting access took six months, including a three-month period when I phoned or emailed the Colonel commanding the media team, and the team personnel, every day.

In turn, it took three years to gain access to work with CE. Only a few solicitors were representing controlled persons, and, due to sensitivity surrounding the case and anonymity orders, they were reluctant to talk to anyone connected to the media. This rendered my media strategy ineffective. After over two years, I was able to meet a solicitor who knew my work on Guantanamo, and was prepared to work with me. It then took nearly another year to navigate the administrative and legal processes set out by the anonymous Control Order Officers at the Home Office.

These examples illustrate how being able to adapt to real-world circumstances to gain access to locations and develop relationships has been a pivotal aspect of my emergent methodology. In addition, this long-term and continuously adaptive process of researching, making, and reflecting made it possible to respond to the developing availability of new primary material and information.

This was the case for *Negative Publicity*. The additions of new material enabled Black and I to adapt the series to maintain its contemporaneous relevance and importance in illustrating the absence of accountability and justice for the consequences of the extraordinary rendition process and the CIA secret prison programme. For example, the release of the Human Rights Watch report *Delivered Into Enemy Hands*, about the rendition and torture of Libyan nationals, led to the inclusion of two pieces of important new material. First, photographs of correspondence between

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[15] See appendix 1 to see the letter. The letter does not specify that I have been commissioned by the magazine, but says the magazine is 'keen to publish' my work. To maintain autonomy over what photographs I made, and how and when I used them, I did not request any sort of commission or financial support. This financial autonomy meant I was under no obligation to publish the work with them.

MI6 operative Mark Allen and head of Libyan intelligence Mousa Koussa proving British

complicity in extraordinary rendition.
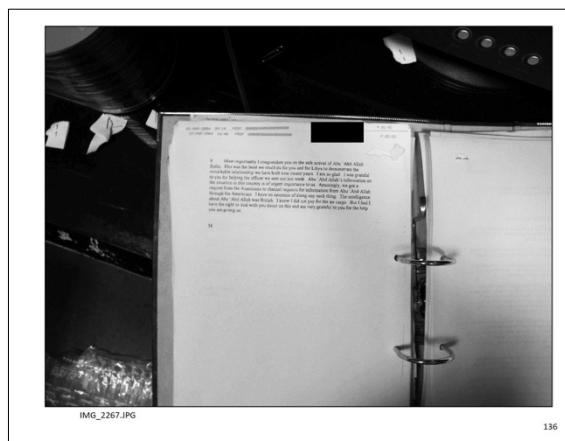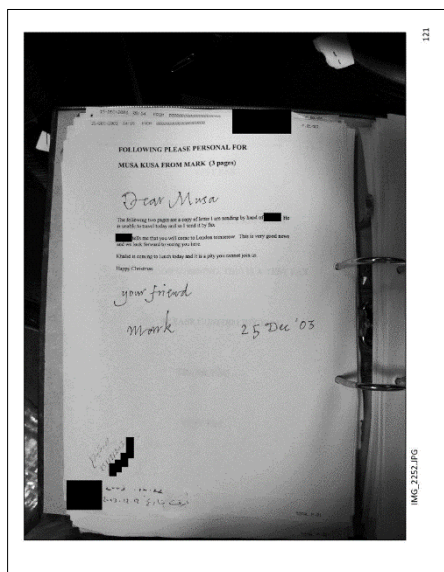
Figures 1 and 2: Documents discovered by Human Rights Watch in Libya in 2012. From *Negative Publicity,* originally published in *Delivered Into Enemy Hands*, Human Rights Watch, September 2012.

And, secondly, drawings by Mohammed Shoroeiya of torture equipment he encountered in a CIA

prison in Afghanistan.
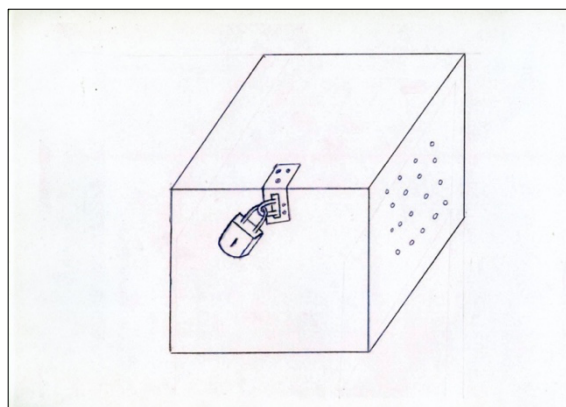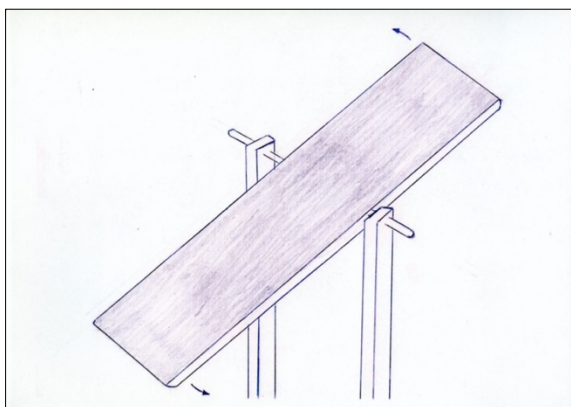
Figures 3 and 4: Sketches by Mohammed Shoroeiya. From *Negative Publicity*, originally published in *Delivered Into Enemy Hands*, Human Rights Watch, September 2012.

For the installation of the project at the ICP Museum we were also able to include CIA documents

that had just been released and were not in the original publication.

4.2 Proximity

By 'proximity' I mean being near or close physically or spatially, and being near or close in a more abstract sense - a closeness to something or someone or a state of being. This combination of spatial and abstract proximity developed through my emergent methodology as a way of connecting the personal and domestic with the geopolitical and global, and bringing the viewer close to explored themes.

4.2.i Geographical or Spatial Proximity

Two forms of geographical or spatial proximity emerged as aspects of my methodology in terms of immersion. The first was my proximity to, and immersion in, the living spaces of protagonists. Examples of these domestic spaces feature in *Guantanamo, Control Order House,* and *Negative Publicity*.

The second was the importance of being in or near significant locations. Examples include the architectures of detention at Guantanamo photographed for *Guantanamo,* and the global network of locations recorded for *Negative Publicity*.

How these two ideas of proximity emerged as part of my methodology is connected to and illustrated by the overall evolution of my projects, and the real-world circumstances encountered. For example, being able to get unique access to the house of a terrorism suspect living under a control order for *Control Order House* illustrates how my work connects a contested domestic environment with geopolitical issues.
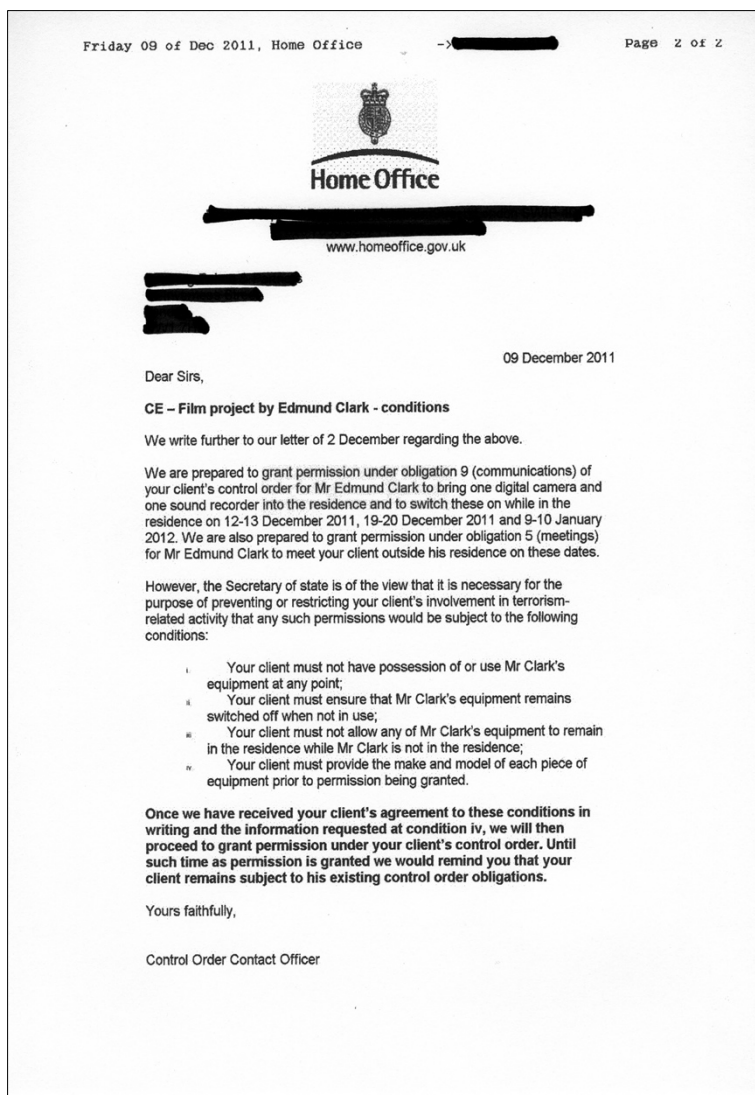
Figure 5: Permission letter from Home Office to CE's lawyers with conditions to limit his involvement with terrorism-related activity due to my work with him in the house, 2011. From *Control Order House.*

Even though this was a short period of proximity, it allowed for an intense immersion in the controlled person's existence. The work we did together resulted in a form of representation that showed every surface centimetre of the interior in which he lived. The viewer is given proximity to the 'home' of a controlled person in a way that evokes both his experience of surveillance, and the disempowered claustrophobia of his life.

The development of this photographic content also illustrates how personal and global proximity are intertwined. Time spent working with ex-detainees in their homes in the U.K and listening to their narratives suggested a potential spatial relationship occurring in their minds and memories.

The domestic spaces I was photographing were the environments they had been thinking about while they were experiencing the abuse in the camps they were now describing to me.

Figure 6: *Home*. From *Guantanamo*. The painting is a view of Brighton, in the Deghayes house in Saltdean, East Sussex, to which Omar returned on his release from detention.

In short, the visual narrative emerged from being proximate to, and immersed in, the environments and locations relevant to the subject.

The scale of *Negative Publicity* illustrates how proximity to a network of locations enabled me to be immersed in a global system of geopolitical power. The work extended over several years during which the number of relevant locations and spaces increased. The project needed to represent how these disparate sites were connected by a network defining the operation of a global system. This network included secret prison sites, military bases in war zones, airports, corporate headquarters, government buildings, stables, hotels, quiet suburbs, villages, and streets, even single houses.

The decision to represent this geographical network photographically required a different form of immersion, a form of global proximity to, and immersion in, a system, rather than in the environment or life of one individual. It required comparing the architecture of Bagram Airbase in Afghanistan with anonymous facades of commercial real estate in America, former secret prisons in eastern Europe, and domestic spaces. These included the homes of ex-detainees who had been tortured in CIA and Libyan interrogation centres, the homes of American rendition pilots, and a hotel room in Macedonia where a German was held and interrogated for 23 days.

Figure 7: Office block in Alexandria, Virginia, USA, formerly housing a company contracted to locate planes and crews for government flights and for the rendition programme. From *Negative Publicity*.

Figure 8: The site of the former makeshift Bagram Theater Internment Facility at Bagram Airfield, Afghanistan, created by US forces following the 2001 invasion, where at least two detainees are known to have died. At the time of photographing, the new NATO headquarters was being built on the former site. From *Negative Publicity*.

Figure 10: A cell in the Libyan intelligence service detention facility at Tajoura, Tripoli. From *Negative Publicity.*

Figure 11: Reception room in the Libyan home of a man formerly imprisoned in a CIA black site. From *Negative Publicity.* Although it is not revealed in the book, the man whose home appears, above right, was held in the cell on the left after his rendition to Libya after detention by the CIA.

In summary, seeking to be proximate to, and immersed in, significant locations relevant to my subjects has been a key part of my methodology. It has evolved over time, and both adapted to the real-world circumstances of the situations I have encountered, and the visual strategies relevant to each project.

4.2.ii Proximity to Systems of Control

In this section I discuss the idea of immersion in my work through its proximity to systems of control, and how this has evolved as part of my emergent methodology. I will discuss what this means in relation to working under conditions of control and censorship, and by looking at how my practice has incorporated the recontextualisation of material generated by agents and systems of military control as a way of defining, or evoking, the nature of this control.

My work has been directly exposed to control and censorship on three occasions: at Guantanamo; as an embedded photographer at Bagram Airbase; and in the control order house. While accepting control was a prerequisite of gaining access, each episode involved different forms of control and

intervention, and different motivations for seeking to be proximate to each. I will concentrate on the conditions of working in the control order house under the auspices of anonymous Control Order Officers at the Home Office, and the controlled person's lawyers.

As discussed, the conditions for working in the control order house in the U.K. were complex. The implications of these measures were also complex. There was potential legal liability or jeopardy both for me and the controlled person. Moreover, there was the potential creative impossibility of making images that would not include identifiable details of the house. Indeed, there was the possibility that a Control Order Officer would forbid me from using any of the material I generated while there. There was also the (more intriguing) possibility that my material would be censored in a way that would allow me to show the traces of this censorship through redacted images. Eventually, however, I was allowed to use every image, but with the ongoing threat of prosecution if the location of the house was identified.

The whole process was predicated on an emergent methodology of immersing my creative practice in proximity to a situation of control, intervention and jeopardy, the results of which could not be predicted. The resulting publication and installations are assemblages of the research and material that emerged from the entire process of interaction with the Home Office and the controlled person's lawyers. The images are reproduced, unedited by me, in their entirety, as presented to the Home Office. They document aspects of the control exercised over CE, and over me as an artist.

My recontextualisation of this material as visual art illustrates the second way in which taking my practice 'close' to the operation of control developed as part of an emergent methodology.

The material in the series *Letters to Omar* illustrates this. These are my scans of scans made by U.S. military personnel and eventually given to Omar while he was detained at Guantanamo. They are

images created by the bureaucratic process of handling detainee correspondence, whereby everything sent to a detainee was redacted and copied or scanned – including the backs of envelopes and blank sheets of paper.
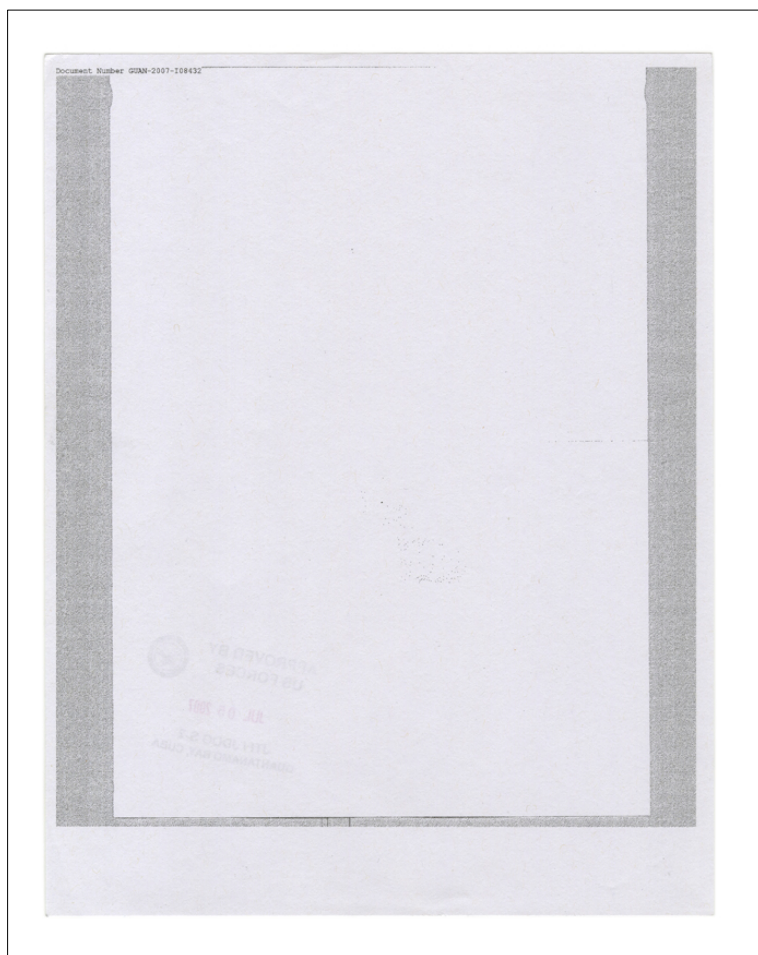

Figure 12: A blank sheet of paper with a unique Document Number. From *Letters to Omar*.

Gestures of support end up abstracted through a process of degradation effected by low resolution copying, archival numbering, Joint Task Force stamping, and handmade interventions. This process transforms historically important documents into aesthetically engaging images that visualise the traces of a system of control and abuse when considered in a visual art context.

The film *Section Four Part Twenty: One Day on a Saturday*, combines degraded illustrations and photographs from Deghayes' scanned correspondence with recordings of two pieces of material generated by the process and experience of interrogation at Guantanamo - extracts from the Camp

Delta Standard Operating Procedures, and testimony by a detainee about a particular interrogation episode. In the film the images, projected from floor to ceiling, slowly fade into one another as two voices move around the installation space.

Figures 13 and 14: Screenshots from *Section 4 Part 20.*

The spoken minutiae of everyday control competes and overlaps with a description of extreme abuse while the degraded images fade and emerge. The film creates an immersive installation experience that brings viewers close to the systematic control and abuse of detainees at Guantanamo through the traces of abuse present in the bureaucratic processes and material generated by this system.

4.3 Immersion – Summary

My long-term immersion and emergent methodology have been synergistic in facilitating the cycles of making and reflection that underpin my practice. This emergent and immersive nature embraces ideas of physical and abstract closeness. Extensive research time has allowed me to develop organic relationships of trust, negotiate access, and adapt project outputs in response to new material as it has become available.

5. *Methodology – Summary*

This chapter has analysed my *emergent methodology* through two themes: *engagement* and *immersion*. It has explained how *engagement* developed it through both active and passive relationships with two groups: detainees and non-detainees. In turn, it has illustrated an extensive process of immersion responsive to real-world circumstances. Moreover, it has allowed me to immerse my practice in spatial proximity to key locations and in conceptual proximity to systems of power by embracing interventions of control and censorship, and repurposing material created by these systems.

This methodology emerged in response to new conditions of conflict in the so-called GWOT, particularly unseen state counter-terrorism measures, and the representation of the conflict by mainstream media and state narratives. These conditions required a necessarily adaptive and flexible approach to research and visualisation. I was not alone in this methodology. Fuller and Weizman, in discussing the growing complexity of investigative processes due to rapid technological developments, define the emergence of 'Investigative Aesthetics,' a practice based on previously inconceivable modes of collaboration, for which:

> "...aesthetics was crucial, not…as an act of beautification, rather as one of careful attunement and noticing extending to the elaboration of precise means of sensing and sense making."[16]

While I can certainly identify overlap, my ability to work largely autonomously from media platforms, art institutions and major funding bodies has enabled me to navigate networks of engagements and immerse myself in my research with unique control, depth, and longevity.

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[16] Fuller and Weizman, *Investigative Aesthetics*, 12.

Furthermore, the specific evolution of my emergent methodology and practice from investigative researcher and photojournalist to visual art practitioner has resulted in a unique approach to my research, and particular forms of "sensing and sense making."

I will conclude this analysis by commenting, on reflection, on ethical considerations of working with people who have experienced trauma, and, on my personal experience of this period of research.

Though I was sensitive to participants' experiences, as they had made an informed decision to work with me, I did not perceive I had further responsibility for their mental well-being. Since then, awareness of trauma informed practice, and mental health generally, has improved and, with hindsight, I would now undergo training to prepare myself to be more aware of potential risks, and know how to adapt my practice proactively.[17]

As importantly, I am aware that I have benefitted from the misfortune of others.[18] I do not believe (I don't think I ever have) in the idea of ethical purity in the practice of investigative photojournalism or visual art. In fact, I think there is always an element of vanity, or competition, or desire for recognition, or fascination with the extreme, present in my personal motivation – and that these are a necessary part of my research. I am also aware that I have been strategic, or manipulative, in negotiating access. This is also a necessary part of my emergent methodology.[19] Yet equally as present and necessary in my practice is the belief that my subjects are important, and that my work

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[17] A good example of such developments is the publication (and website resource) of: Cara Courage and Anita McKeown, *Trauma Informed Placemaking* vol. 1 (Oxford: Routledge, 2024), https://doi.org/10.4324/9781003371533; https://www.traumainformed.place/.

[18] This awareness grew greatly while working for nearly five years as artist-in-residence in HM Prison Grendon, Europe's only wholly therapeutic prison for seriously violent and sexually violent offenders.

[19] Möller discusses the power balances and ethical nuances implicit in the photographer-subject relationships of photojournalism and documentary photography. On documentary practice he quotes Martha Rosler: "Documentary testifies...to the bravery or (dare we say it) the manipulativeness and savvy of the photographer..." I am clear that I have been savvy and, when necessary, manipulative. Möller, "Politics and Art," 16.

adds something to their representation. While there is no justification for benefitting from the tragedy of others, if the people who have worked with me have made informed decisions to do so, if I manage to achieve (most of) what has been discussed between us, and if they do not object to the outcomes (although obviously that may change over time), I can live with it. However, thanks to this process of self-reflexion, I recognise the tension between the need to make work and the needs of the subject of that work, and whose reality is pre-eminent: the practitioner's process or the lived experience of another.[20]

Lastly, I am aware of a heightened sense of obligation and responsibility throughout my practice. There is a sense of obligation to the individuals who have allowed me into their lives or to share their work. There is also an acute sense of responsibility to do justice to situations of privileged or unique access. The added pressure of working under time constraints and with conditions of control and surveillance in these situations added an acute sense of urgency to this sense of responsibility. Finally, and overwhelmingly, the sense I derive from years of immersion, engagement with protagonists, and encounters with systems of control and power, is that of disorientation. To which I will return in due course.

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[20] Many writers, including Linfield, Scarry and Sontag have discussed the ethics of photographing or representing violence, trauma, and pain. However, it is Rughani's reflections on the practitioner's perspective that have been most useful. In citing Schön's *The Reflective Practitioner* he discusses how the image-maker has to reflect-in-action in response to the puzzlement and confusion of the situation in the field. These are tensions that I recognise. Pratap Rughani, "Are You a Vulture? Reflecting on the Ethics and Aesthetics of Atrocity Coverage and Its Aftermath," in *Peace Journalism, War and Conflict Resolution*, eds. Richard Keeble, John Tulloch and Florian Zollmann (Oxford: Peter Lang, 2010): 157 – 172. https://ualresearchonline.arts.ac.uk/id/eprint/3127/.

"Nowadays, anyone who wishes to combat lies and ignorance and to write

the truth must overcome at least five difficulties. He must have the courage

to write the truth when truth is everywhere opposed, the keenness to

recognize it, although it is everywhere concealed; the skill to manipulate

it as a weapon; the judgment to select those in whose hands it will be

effective; and the cunning to spread the truth among such persons."

Bertolt Brecht, *Writing the Truth, Five Difficulties*, 1935, 1.

Chapter Two:
CREATIVE FIELD

1. Introduction

Towards the end of the previous chapter, I related my emergent methodology to new combinations

of protagonists and practitioners identified by Fuller and Weizman as contributing to the emergent

practice of 'Investigative Aesthetics.' In this chapter I want to expand this contextualisation in

relation to a wider field of creative practice responding to the new conditions of the GWOT.

As Fuller and Weizman say, this period saw the emergence of new forms of creative outputs and

methodologies. In relation to photography, Möller argues it is a period where the definitions of

practice and practitioners become more fluid, with independent and non-professional photographers

breaking down conventional processes and typologies.[21] Indeed, my own work was the product of

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[21] Möller, "Politics and Art," 2.

working both as investigative researcher and visual artist. In fact, my work not only operates across classificatory boundaries of photographic practice, it is relevant across a range of creative fields responding to the GWOT. It is by understanding this that the originality of my contribution to knowledge emerges.

It is also important to understand how my work relates not just to fields of creative practice, but to the wider visual field of representational forms and imagery about the GWOT. Möller, and Fuller and Weizman describe image making during this period as no longer limited to professional practitioners, instead, newly including activists, amateurs, and citizen journalists.[22]

I will analyse how my practice relates to both expanded forms of creative practice, and to the overall sphere of visual representation of the GWOT. To do this, I have defined four fields of imagery and image-making. These are: Service Member-Made Imagery; Photojournalism, within which I include news photography; Documentary and Late Photography; and Counter-Forensics and Complexity.

Before expanding on what these mean and include, it is necessary to elaborate on how I arrived at them.

In terms of subject matter, I have included images and work about the wars in Afghanistan and Iraq, the covert operations and security measures of counterterrorism, and the absence of accountability or legal process for these measures. However, for the sake of conciseness, I have concentrated as much as possible on material that directly relates to my main subjects: the Guantanamo detention camps, extraordinary rendition, the CIA secret prison programme, enhanced interrogation techniques, and the use of control orders in the U.K. Of these, the events around the camps at

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[22] Fuller and Weizman, *Investigative Aesthetics,* 11.

Guantanamo have generated the most works to be discussed across the four categories. For the subject of extraordinary rendition and the CIA secret prison program, there are only a few examples of comparable practice. There are no comparable examples of work in any of the categories for *Control Order House*.

This section will not discuss the work of investigative reporters and journalists. Though this has been an important influence on my practice, not least through my relationship with Black, their work does not typically prioritise the creation or use of images as its primary purpose, in the way that photojournalism and documentary photography do. Cinematic representations of the events of the GWOT are also undiscussed. While I was aware of films that related to my subject matter, the feature film as a form is not directly relevant to my practice.[23]

I will now define the work included in each category and how it relates to my practice.

2. Service Member-Made Imagery

This term relates to two series of photographic images made by U.S. military personnel, each defining the awareness and understanding of detention and abuse in the GWOT.

The first is a series of images made by Navy Petty Officer Shane T. McCoy on the day the first twenty detainees arrived at Camp X-Ray on the U.S. Naval Base at Guantanamo Bay. These images show masked and manacled individuals in orange jumpsuits, kneeling behind chicken wire and razor wire fences.

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[23] Films that relate to my subject matter include *Taxi to the Dark* Side, directed by Alex Gibney (2008; Revolver Entertainment); Zero *Dark Thirty*, directed by Kathryn Bigelow (2012; Columbia Pictures); *Camp X-Ray*, directed by Peter Sattler (IFC Films; 2014).

Figures 15 and 16: Photographs by Petty Officer 1st Class Shane T. McCoy/U.S. Navy published by military public affairs personnel on the first day that detainees arrived at Guantanamo.[24]

The second series was taken by U.S. military personnel including Charles Graner and Lynndie England, at Abu Ghraib prison, Iraq. These show the torture, abuse, rape, and indecent assault of prisoners by these guards. A dead prisoner is also photographed. Both series are notorious, much reproduced and written about. These are very different types of imagery. The first are officially sanctioned images made by professionally trained specialist public affairs and combat camera personnel. The second are the amateur images made by military personnel serving in Abu Ghraib prison in Iraq. It could be argued that this group of photographers illustrate the fluidity or expanded practice defined by Möller.[25]

In their book about visual media and political conflict, Jan Eder and Charlotte Klonk refer to the Abu Ghraib photographs in relation to the "unforeseeable travels of images in the new media environment" where images not only represent events, but shape them.[26] The uncontrollability of these images presented a serious public affairs problem for a military and government seeking to control the narrative of the GWOT.

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[24] Figure 15 downloaded October 20, 2024 from Wikimedia Commons, https://commons.wikimedia.org/wiki/Category:Photographs_by_Shane_T._McCoy_-/media/File:Dragging_Guantanamo_captive.jpg. Figure 16 downloaded October 20, 2024 from Wikimedia Commons, https://commons.wikimedia.org/wiki/Category:Photographs_by_Shane_T._McCoy_-/media/File:Guantanamo_captives_in_January_2002_-b.jpg.
[25] Möller, "Politics and Art," 2.
[26] Jens Eder and Charlotte Klonk, eds., *Image Operations: Visual Media and Political Conflict* (Manchester: Manchester University Press, 2017), 6, https://www.jstor.org/stable/j.ctvnb7m30.

In contrast, the release of the Guantanamo photographs was officially sanctioned by the U.S. Department of Defense. Reporter Carol Rosenberg quotes a senior Defense Department spokesperson saying they thought the images would be seen as showing care and concern rather than as degrading and abusive.[27]

Eder and Klonk use the phrase "Image Operations," taking this from Harun Farocki's concept of operational images "which do not portray a process but are themselves part of it."[28] Farocki was referring to images made by machines and humans for cruise missile targeting. In Eder and Klonk's mediatised environment of the GWOT, the unforeseeable reproduction of images on screens is itself machine-like.

Service members, not machines, made these images. The consequences of their travels around a mediatised world shaped the creative field into which my work entered. This is an important distinction to touch on, for while these images are part of the contemporary machinic networks of image operations that Eder and Klonk define, it was the choice of the individuals to make them.

The following three categories define the responses of photojournalists, documentary photographers and visual artists to the systems and events of the GWOT, and their representation on our screens.

3. Photojournalism

This category refers to still photographs generated by photographers typically working for news agencies or mainstream news organisations and publications, including photojournalists and news

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[27] Carol Rosenberg, "Twenty Years Later, Guantánamo Bay Holds Few Prisoners but Many Secrets," *The New York Times*, January 10, 2022, https://www.nytimes.com/2022/01/10/us/politics/guantanamo-photos-prisoners.html.

[28] Harun Farocki, "Eye/Machine III," accessed September 25, 2024, https://www.harunfarocki.de/installations/2000s/2003/eye-machine-iii.html.

photographers. These photographers are usually only able to get access to locations via the military through an endorsement by an employer media organisation, and work under the conditions of embedding, whereby access to subjects and use of photographs is controlled by military personnel.[29] The degree of control varies across units and locations. The objectivity and reliability of photography made under such controls has been widely critiqued. As Bernadette Buckley describes, appositely using the vocabulary of major photojournalism prizes, "...photojournalists still win major prizes for their ability to 'report', 'capture', 'inform', 'portray', 'document', 'cover', 'testify' and 'expose' 'news' of conflicts around the world..." [30]

This category is relevant to my work about Guantanamo where, as has been discussed, the military media teams operated extreme control over what photographers could access, and censorship over what could be reproduced. Such were the conditions which I had to abide by and adapt to.

Three examples of comparable work are by Paolo Pellegrin, of the Magnum photo agency, Brennan Linsley working for Associated Press, and Louie Palu for Canadian news publications.[31] Linsley and Palu made repeat visits to the detention camps for their commissioning media platforms.[32] They also produced personal edits of their work, Linsley for an exhibition at *Visa Pour l'Image*, the annual French photojournalism festival, and Palu as a newspaper style publication.

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[29] Stallabrass explores the conditions and impact of embedding at length in: Julian Stallabrass, *Killing for Show: Photography, War and the Media in Vietnam and Iraq* (Lanham: Rowman & Littlefield, 2020). As do Broomberg and Chanarin in their text *Unconcerned but not Indifferent* for foto 8 Magazine: Adam Broomberg and Oliver Chanarin, "*Unconcerned but not Indifferent,*" accessed September 25, 2024, https://www.broombergchanarin.com/text-unconcerned-but-not-indifferent.

[30] Bernadette Buckley, "The Politics of Photobooks: From Brecht's War Primer (1955) to Broomberg & Chanarin's War Primer 2 (2011)", *Humanities* 7, no. 2 (June 1, 2018): 34, https://doi.org/10.3390/h7020034.

[31] Louie Palu, "Louie Palu Portfolio," *Louie Palu,* accessed September 25, 2024, https://www.louiepalu.com/portfolio/G0000yrOVUyqFGrA; https://www.louiepalu.com/portfolio/G0000ofYS54JELYk/I0000WamR1K86MTc. Brennan Linsley, "Guantanamo," *Visa pour l'Image,* accessed September 25, 2024, https://www.visapourlimage.com/en/festival/exhibitions/guantanamo-5bdc37362a0c7. Pete Brook, "A Dozen Visits to Guantanamo," *Prison Photography,* accessed September 25, 2024, https://prisonphotography.org/2009/09/23/a-dozen-visits-to-guantanamo/. Reuters, "Inside Guantanamo," accessed October 13, 2024, https://www.reuters.com/news/picture/inside-guantanamo-idUSRTX286OO/.

[32] Linsley, twelve times, and Palu, at least four times.

Though they are explicit in contextualising their work in these presentations in relation to the controls exercised over them, they cannot ensure this when their images are used by their supporting organisations.

Both focus on depictions of the architecture and material of security (including empty cells, show cells, cages, razor wire, and shackles) and dehumanising anonymised depictions of detainees and military personnel. These scenes are photographed with the standard news photography technology and aesthetic of 35mm digital cameras with distorting wide-angle, or very long focal length, lenses.
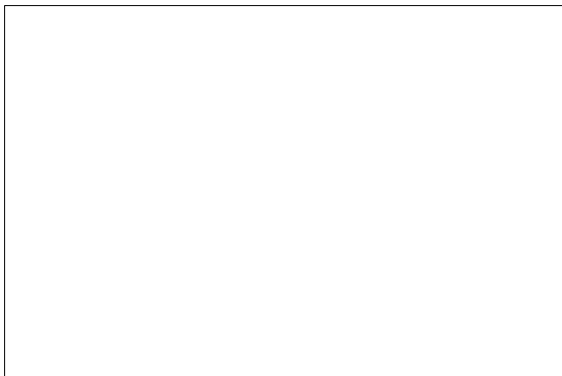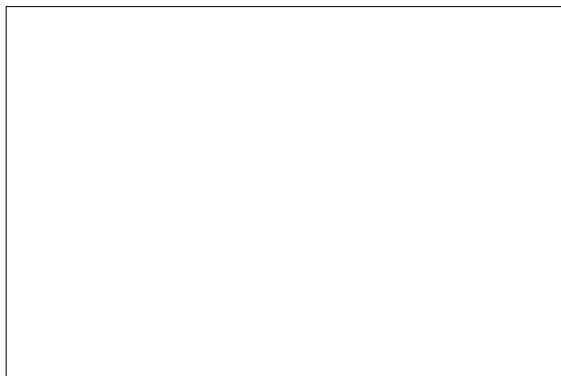
Figures 17, 18, 19, 20: Examples of photographs of the camps at Guantanamo by Louie Palu (screenshot from Palu's website). Figures 18-20 omitted for copyright reasons, follow link to see images. [33]

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[33] Louie Palu, *Photographs of the Camps at Guantanamo,* accessed October 13, 202,
https://www.louiepalu.com/index.
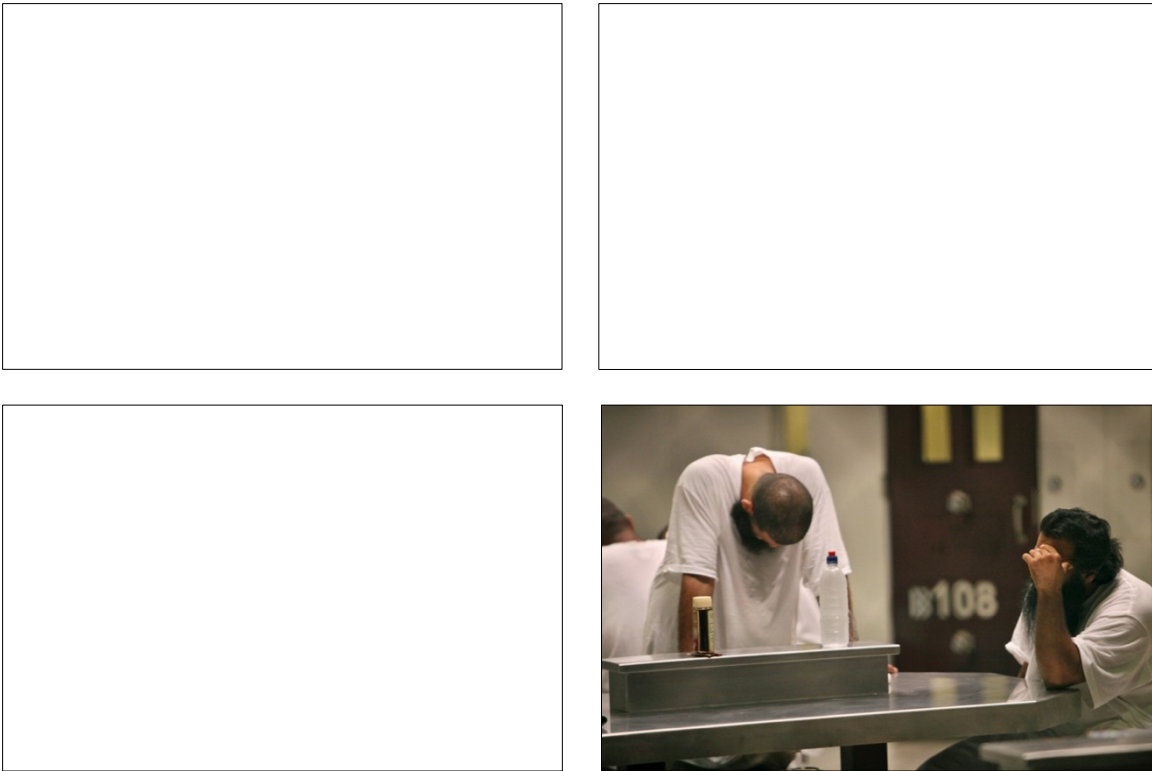
Figures 21, 22, 23, 24: Examples of photographs of the camps at Guantanamo by Brennan Linsley. Figures 21-23 omitted for copyright reasons, follow link to see images. [34]

In comparison to my photographic series *Guantanamo*, while their repeat visits suggest a similar immersion in, and proximity to, the subject, there are clear differences in terms of engagement, subject matter, technology, aesthetic approach, and control over their material. In fact, I looked at Linsley's and Palu's work before going to Guantanamo as examples of an approach and aesthetic I actively did *not* want to reproduce.

Where they focus on anonymised individuals they never have nor will meet, my work engages with individuals who have been in the cages they depict. It also includes the domestic and personal spaces of the U.S. military personnel. This approach creates an uncomfortable equality between the daily lives of captive and captor.

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[34] Figures 21-23, screenshots from "Inside Guantanamo," *Reuters*, January 31, 2018, accessed October 13, 2024, https://www.reuters.com/news/picture/inside-guantanamo-idUSRTX286OO/. Figure 24, 'Detainees sit together inside the Camp 6 detention facility at Guantanamo Bay U.S. Naval Base in Cuba, May 31, 2009. All images, REUTERS/Brennan Linsley/Pool.

Figures 25 and 26: Examples of my photographs from the personal and domestic spaces where detainees are living after release from the camps at Guantanamo. From *Guantanamo.*

Figures 27 and 28: Examples of my photographs from the personal and domestic spaces of U.S. military personnel on the naval base at Guantanamo. From *Guantanamo.*

In turn, my work was made with a medium format camera, often on a tripod, predominantly with a standard focal length lens, to create a stiller, slower, aesthetic without unnatural wide angle lens distortion.

I briefly want to stress the relevance of lens technology in photojournalism and documentary photography, as it has an important influence on what viewers understand in the images they are seeing. Photojournalism images that are, arguably, most associated with reporting events accurately,

are often made with lenses that are not closest to how the human eye 'sees' naturally. A 'standard focal length' lens is close to the field of vision the human eye sees if standing still. Alternatively, a 'wide-angle lens' 'sees' more than the human eye because it is designed to include a wider field of vision. In doing this, the lens distorts what is photographed. This distortion tends to add drama to an image because the viewer feels close to the subject. Many photojournalists and news photographers use wide angle lenses because they are, indeed, close to their subjects and it is the only way they can include all the visual context they think is important. However, this can also be an aesthetic choice made to create visually dramatic images.

This diversion into optical technology may seem arcane, but these are significant choices for how a photographer decides to represent the 'reality' they choose to show the viewer -– who may not understand what effect the technology of the lens and choices of the photographer have on what they are seeing.

In terms of creative autonomy, neither Linsley or Palu had full control over the dissemination and contextualisation of their commissioned work. In contrast, my ability to remain autonomous from commissioning organisations allowed me control of how I chose to operate in the field, what to look at and what technology to use. In the longer term, this control also gave me time to reflexively develop the presentation of my work for different platforms of dissemination.

Like my photographic series, Pellegrin includes images of both the U.S. Naval Base and detention camps. The primary form of his Guantanamo work is a thirteen-minute multimedia film incorporating black and white images with audio extracts of interviews with lawyers, and former detainee Begg.[35]

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[35] Paolo Pellegrin, "Guantanamo Bay," *Vimeo*, February 12, 2015, video, 4:25, https://vimeo.com/119496845.
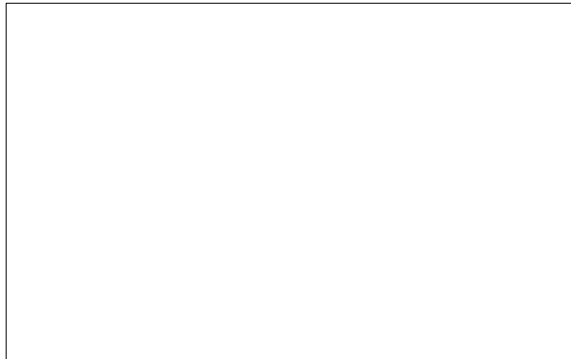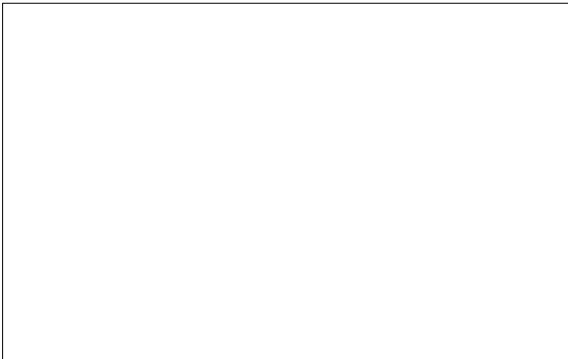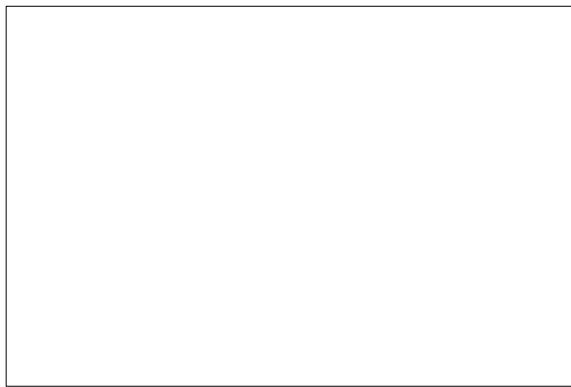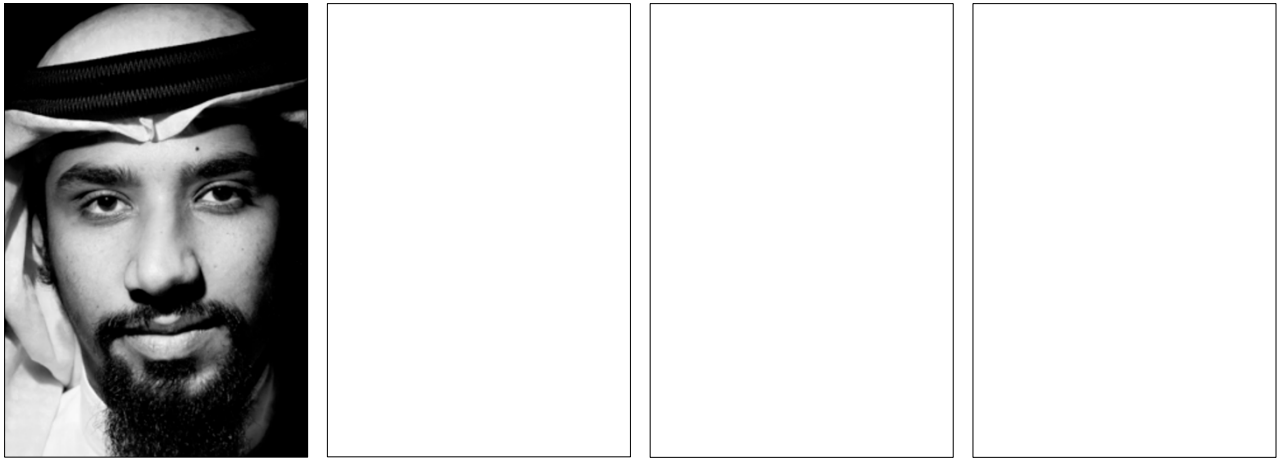
Figures 29, 30, 31, 32: Examples of photographs of the camps at Guantanamo by Paolo Pellegrin (screenshots from Pellegrin's 2015 video *Guantanamo Bay*). Figures 30-32 omitted for copyright reasons, follow link to see images. [36]

He also engaged with former un-named detainees in a series of 'headshots.' His decision to frame their faces tightly, with stark flashlight illumination on monochrome film does little to humanise these men. In fact, it reinforces the problematised stereotype of the bearded Arab or South Asian male made virally notorious and ubiquitous on our screens through the image of Osama bin Laden.

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[36] Pellegrin, "Guantanamo Bay."

Figures 33, 34, 35, 36: Examples of photographs of former detainees from Guantanamo by Paolo Pellegrin (screenshots from Pellegrin's 2015 video *Guantanamo Bay*). Figures 34-36 omitted for copyright reasons.[37]

As a freelance photographer, and member of the prestigious Magnum agency, Pellegrin's film suggests, like me, he had control over his work. However, the film credits call this into question. For example, the film names Magnum in Motion staff, the agency's multimedia story telling platform, for interviews. Only lawyer Stafford Smith and Begg are named, apparently because their interviews are from other sources. While such forms of support are not uncommon for well-known photographers and artists, it raises questions about how much involvement Pellegrin, as named author, exercised over the film, and how much material he researched or contributed beyond the photographs and 'comments.'
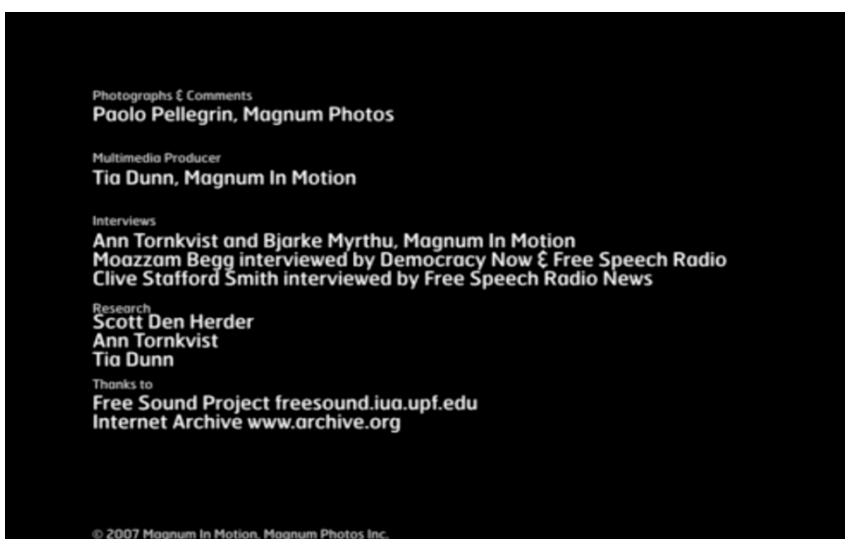
Figure 37: Screenshot of credits from Pellegrin's 2015 video *Guantanamo Bay*.[38]

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[37] Pellegrin, "Guantanamo Bay."
[38] Pellegrin, "Guantanamo Bay."

Furthermore, well known photojournalists like Pellegrin tend to develop a 'brand' identity. Pellegrin is known for aestheticising his subjects through dramatic black and white imagery often lit with direct and vignetted flash.[39] His Guantanamo film conforms to this.

Figures 38, 39, 40: Examples of photographs using vignetted flash by Paolo Pellegrin (screenshots from Pellegrin's 2015 video *Guantanamo Bay).* Figures 39 and 40 omitted for copyright reasons. [40]

Pellegrin may well argue that such an aesthetic is appropriate and relevant for a contentious subject.[41] However, it suggests that style may come before a research-based and reflexive emergent methodology.[42] This differentiates his - and mainstream photojournalism's - 'one size fits all'

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[39] That Pellegrin's highly stylised approach has been questioned for prioritising drama over critical engagement and reportorial rigour is discussed by Pixley, Shaw and Solaroli. Tara-Lynne Pixley, "Making Pictures: Framing the Photographer in News Image Production" (PhD diss., University of California San Diego, 2018), ProQuest (10823878). Michael Shaw, "When Reality Isn't Dramatic Enough: Misrepresentation in a World Press and Picture of the Year Winning Photo," *Reading the Pictures*, February 22, 2013, https://www.readingthepictures.org/2013/02/when-reality-isnt-dramatic-enough-misrepresention-in-a-world-press-and-picture-of-the-year-winning-photo/. Marco Solaroli, "The Rules of a Middle-Brow Art: Digital Production and Cultural Consecration in the Global Field of Professional Photojournalism," *Poetics* 59 (December 2016): 50–66, https://doi.org/10.1016/j.poetic.2016.09.001.

[40] Pellegrin, "Guantanamo Bay."

[41] As a practitioner, I am careful about questioning another photographer's work, and I do not wish to make unfounded assumptions about the integrity behind Pellegrin's approach. He is a high-profile member of the globally recognised Magnum agency and would doubtlessly defend his aesthetic strategy - as he does in this interview: Pauline Eiferman, "Documenting the Anguish of War: An Interview with Photojournalist Paolo Pellegrin," *Pacific Standard*, July 25, 2017, https://psmag.com/features/interview-with-photojournalist-paolo-pellegrin/. However, as the cited articles illustrates, I am not alone in feeling uncomfortable with the uniformity of his representational style.

[42] This reflects the blurring of boundaries between art photography and photojournalism that Möller sees. Kontos and Galanopoulos-Papavasileiou discuss how some Magnum photographers have been criticised for employing highly aesthetical approaches that risk detracting from the journalistic value of their work: Ioannis Kontos and Ioannis Galanopoulos-Papavasileiou, "Photojournalism: Values and Constraints, Aestheticism, and Aftermath Photography," *European Journal of Fine and Visual Arts* 2, no. 1 (April 27, 2024): 1–11, https://doi.org/10.1007/BF02692399.

approach from my practice of long-term immersion and engagement to inform decisions about how to make and disseminate work appropriately and effectively for each subject.

4. Documentary and Late Photography

This category refers to photographers working outside the confines of commissioned editorial photography, but whose work can be considered documentary in terms of subject matter. It is difficult to find consistent definitions of what documentary photography is. As Good and Lowe argue, there are certainly overlaps with photojournalistic practice and it is not always possible to tell the difference. However, they conclude:

> "…the documentary photographer usually favours stories that engage with accounts of the state of things and underlying sociopolitical conditions, as opposed to photojournalism's focus on the topical events that constitute news and current affairs."[43]

Historically, there are two strands of practice within the category of documentary photography that relate to my own. The first relates to the Dusseldorf School in Frankfurt in the 1980s and 1990s, such as Candida Hofer, Thomas Struth, and Andreas Gursky.[44] The second to the photographic representation of conflicts from the first Gulf War onwards, including Sophie Ristelhueber, Simon

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[43] Good and Lowe. *Understanding Photojournalism*, 22.
In the context of this thesis, I am focussing on what is defined specifically as Documentary Photography rather than the broader field of documentary practice. While my work fits within this field, and aspects of methodological and ethical dimensions of this field are referred to in Chapter One, there is not scope within the thesis to fully address this in the way that Stallabrass, for example, does in *Documents*. Other definitions relating to Documentary Photography include: Michelle Bogre, who also sees overlaps of practice but asserts that: "...documentary photographers share certain values: a close engagement with reality; often political or social consciousness, and the intent to present a truth, although never *the* truth"; and Derrick Price who also sees crossovers with photojournalism: "Documentary work may be seen to belong to the history of a particular kind of social investigation" keen to claim "...a special relationship to real life and a singular status with regard to notions of truth and authenticity." Derrick Price, "Surveyors and Surveyed: Photography Out and About," in *Photography: A Critical Introduction* ed. Liz Wells (London: Routledge, 1996), 69-70, https://doi.org/10.4324/9781315727370.
Michelle Bogre, *Documentary Photography Reconsidered* (London; New York; Oxford; New Delhi; Sydney: Bloomsbury Visual Arts, 2019), 12-13.
Julian Stallabrass ed,, *Documentary: Documents of Contemporary Art* (London: Whitechapel Gallery, 2013).
[44] Stallabrass discusses this in his essay "Bureaucracy and Crime: Photography at Guantanamo," in Edmund Clark, *Guantanamo: If the Light Goes Out* (Stockport: Dewi Lewis Publishing, 2010).

Norfolk, Donovan Wylie, Paul Seawright, and Luc Delahaye.[45] In response to the limitations of working purely as embedded photographers and the declining market of broadsheet commissions, these practitioners turned to the commercial gallery, institutional commission, and book format, both as platforms for their work and potential sources of income. Working on self-initiated projects with a high degree of control over their images, they brought a considered, distanced form of representation to the wars in Afghanistan and Iraq.

While neither strand made work specifically about counterterrorism, both are relevant for the photographic elements of my work about Guantanamo and extraordinary rendition. For example, the straight on gaze and meticulous perspectives of the Dusseldorf School images of architectures of cultural, political, and capitalist power, influenced the way I photographed the architectures of incarceration at Guantanamo, and the facades of extraordinary rendition, as did Wylie's architectural insights into systems of occupation and power.

In turn, the approach to representing conflict developed by photographers like Norfolk and Seawright added complexity that contrasted with official state narratives and news reports from Afghanistan. Like Ristelhueber before them, they often focussed on the consequences of conflict *after* it had happened, or on subjects *away* from the frontline, bringing different perspectives to civilian experience, and the impact of war on landscapes and domestic environments. In terms of aesthetic, Delahaye, Wylie and Seawright favoured the even, sometimes flat, midday light, while Norfolk's work is deliberately grounded in a 'sublime' aesthetic inspired by Romanticism. Their more considered representation of the landscapes, cityscapes and architectures of war contrasted with the often close up 35mm photojournalistic imagery generated by the process of embedding photographers with small units of soldiers, and influenced my approach.

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[45] Sophie Ristelhueber's *Fait,* Simon Norfolk's *Afghanistan: Chronotopia,* Donovan Wylie's *Outposts* and *British Watchtowers,* Paul Seawright's *Hidden,* and Luc Delahaye's *Various Works: 2008-2011*.

In terms of methodology, these photographers worked on long term immersive projects where they controlled what they photographed and how their images were used and contextualised. Their example showed me the possibility of working outside the framework of the editorial commission.

The work of these photographers is associated with the concept of 'Late Photography of War' as defined by Debbie Lisle and David Campany, among others.[46] This relates to photography where the photographer literally arrives late, to focus on the ruins or detritus left behind, the absence of armed protagonists, and landscapes or architectures away from the conflict. This concept is relevant to aspects of my work. For example, some of the camp environments I photographed at Guantanamo were no longer in use. Likewise, sites I photographed for *Negative Publicity* were where events had taken place, such as former black sites, interrogation centres and prisons, or hotel rooms where people had stayed or been held.

Figure 41: A room formerly used for interrogations in the Libyan intelligence service facility at Tajoura, Tripoli, Libya. From *Negative Publicity*.

Figure 42: The interrogation huts at the first detention camp, Camp X-Ray, Guantanamo Bay. From *Guantanamo*.

[46] Möller includes a good discussion about what Lisle and Campany mean by "Late Photography of War" in relation to the idea of 'aftermath.' This was an emergent field of practice that prioritised and critiqued the consequences of conflict, and the possibilities of post-conflict scenarios for local communities, over the immediacy of fighting and experiences of coalition soldiers. Möller, *Politics and Art*, 23.

However, there are three reasons why my work about Guantanamo and extraordinary rendition cannot be defined as 'Late Photography of War.' Firstly, it is not about the aftermath of conventional conflict in a distanced battlefield, but a network of locations and events. Secondly, it deals with issues of legality and accountability that are ongoing for the individuals with whom I am engaging. Thirdly, my work is not purely photographic. For example, in *Negative Publicity*, the photographs are in dialogue with redacted documents. Likewise, my Guantanamo work extends to found documents in the *Letters to Omar* series, and the multimedia film *Section 4 Part 20*.
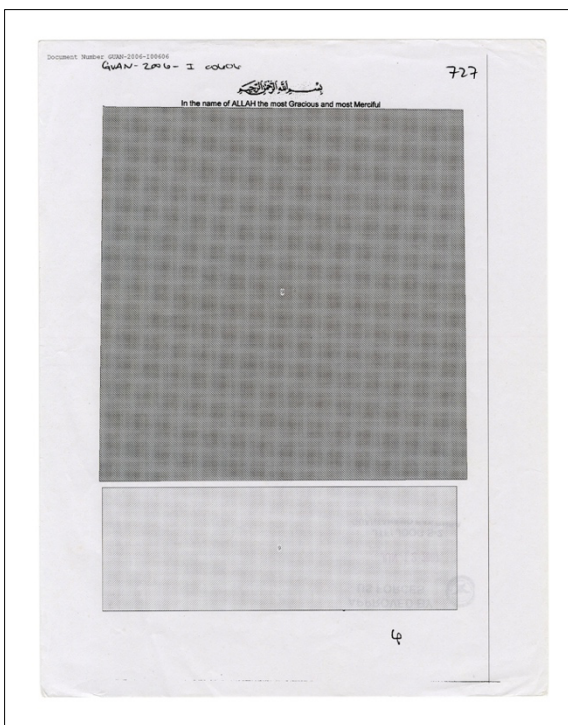
Figure 43: Redacted letter from *Letters to Omar*.

Figure 44: Detail from a card in the *Letters to Omar* series as used in a projection of *Section 4 Part 20*.

In summary, while my work has been influenced by the autonomous practice, aesthetic strategies, and finished forms of the Dusseldorf School and 'late' photographers of war, its subject matter and the variety of outputs illustrates how it cannot sit completely within this category.

5. *Counter-Forensics and Complexity*

This category embraces a range of research-based approaches spanning field-based documentary and studio-based visual art practice, and forms including photography, photomontage, video, film, and performance. The practitioners are typically self-funded and working autonomously, with institutional commissions, or funding from arts organisations. They exercise control over their work, which appears on a variety of platforms, including in books, galleries, museums, online, broadcast and print media – as well as in public spaces and academic contexts.

The phrase 'Counter-Forensics' was first used by Allan Sekula when discussing Susan Meiselas's *Kurdistan,* and anthropologist Clyde Snow's investigations of political atrocities, to describe the use of forensic techniques, derived from police methods, by human rights investigators, and others like Meiselas, to challenge oppressive regimes or respond to their aftermath.[47] The definition of this category comes from two sources. The first is Keenan's development of Sekula's definition of the practice as:

"…the adoption of forensic techniques as a practice of 'political maneuvering,' as a tactical operation..."[48]

Keenan expands on Sekula's idea, to define a research-focussed way of making work that depends on a widened interpretation of the word 'forensic.' For Keenan, this refers to a "sensibility" of enquiry, starting from a "trace" that acknowledges "ambiguity" and "polyphony." Not limited to the fields of science or law, it is about the presentation and interpretation of an expanded range of material as evidence, in a variety of contexts.

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[47] Allan Sekula "Photography and the Limits of National Identity," *Grey Room,* no. 55 (April 1, 2014): 28–33.
[48] Thomas Keenan "Counter-forensics and Photography", *Grey Room,* No. 55, (April 1, 2014)*,* 69

The second is from Butler's discussion of Foucault's concept of virtue. She writes:

"The politics of truth pertains to those relations of power that circumscribe in advance what will and will not count as truth, which order the world in certain regular and regulatable ways, and which we come to accept as the given field of knowledge."

Forms are developed over time to "handle" certain subjects resulting in "settled domains" or a "prevailing ontological horizon" which constrain our understanding. She suggests Foucault requires "the critic" to "problematise" these forms:

"...to isolate and identify the peculiar nexus of power and knowledge that gives rise to the field of intelligible things, but also to track the way in which that field meets its breaking point, the moments of its discontinuities, the sites where it fails to constitute the intelligibility for which it stands."[49]

Tom Holert extends Butler's analysis of Foucault from politics and ethics to visual art practice and the 'problematisation' of art. He expands the subject matter, material, and form of artistic enquiry to find breaking points in the "settled domain" of art production.[50] The connection he makes, in relation to the film *The Casting* by Omer Fast, is to ask how art can find the "breaking points" in the "prevailing ontological horizon" of the truths of power and knowledge in the GWOT.

In combining these two sources, I am defining a category of practice that encompasses the "political maneuvering," ambiguity and complexity of Counter-Forensics work engaging with politics, law, and human rights, *and* the 'problematisation' of how the operation of power, knowledge and truth

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[49] Judith Butler, "What Is Critique? An Essay on Foucault's Virtue," *Tranversal Texts* (blog), May 2001, https://transversal.at/transversal/0806/butler/en.
[50] Tom Holert, "Attention Span: On the Art of Omer Fast," *Artforum International* 46, no. 6 (February 1, 2008): 228–235, https://search.proquest.com/docview/1320296630.

can be represented, by creative practice, through its "breaking points" and "discontinuities." This is reminiscent of the range of experiences and expertise grouped by Fuller and Weizman, under the banner of 'Investigative Aesthetics.'

This category includes practitioners who have made work about the GWOT outside of my immediate subject area of counterterrorism. Examples of these range from organisations like Forensic Architecture, to collaborative duo Adam Broomberg and Oliver Chanarin, photographer and filmmaker Lisa Barnard, public space artist Jeremy Deller, and filmmaker Fast. Each has influenced me through their research-informed exploration of subjects, narratives and forms that interrogate the wider operation and representation of power and conflict during the GWOT. The work of these artists is counter-forensic and seeks to introduce complexity and ambiguity into the "prevailing ontological horizon" (to borrow from Butler) of contemporary conflict.[51]

For example, Forensic Architecture's development of the concept of 'forensic aesthetics' and 'negative evidence' influenced *Negative Publicity*. Broomberg and Chanarin's work in questioning the complicity of visual representation in perpetuating narratives of power has influenced my critical engagement with media platforms. Both Fast and Deller have blurred the division between conflict 'over there' and daily life 'at home' (the significance of which will become apparent in the next chapter), and Barnard's work about new technologies of the Revolution in Military Affairs has influenced my insights into unseen systems of conflict and industry.

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[51] Thomas Keenan worked on the book *Mengele's Skull: The Advent of a Forensic Aesthetics* (New York: Sternberg Press, 2012) with Eyal Weizman, the founder of Forensic Architecture. Adam Broomberg and Oliver Chanarin have been a particular influence on my emerging practice, particularly in their projects *The Day Nobody Died* and *War Primer 2*. Barnard's collection of projects in the publication *Hyenas of the Battlefield, Machines of the Garden* (London: GOST Books, 2015) cover a range of counter-narratives and unseen stories of the contemporary conflict. Deller's performative touring and engagement project *It is what it is* has been an influence. As have Fast's two films *The Casting* and *Five Thousand Feet is the Best*.

In relation to the specific subject of counterterrorism, there are works by artists in this category that deal with the detention and treatment of detainees at Guantanamo, and with the extraordinary rendition process. This category includes works by David Birkin, Broomberg and Chanarin, John Keene, Jenny Holzer, Coco Fusco, and Trevor Paglen.[52]

I will briefly describe how specific examples from this range of works relate to, and differ from, my work.

The title of Broomberg and Chanarin's work *Saturday Come Slow* comes from a track on the album *Heligoland* by Massive Attack.[53] The video explores music used during interrogations at Guantanamo Bay through the experience of Ruhal Ahmed, a former detainee who also engaged with me for the series *Guantanamo.*

Figure 45: Screenshot from *Saturday Come Slow* by Adam Broomberg and Oliver Chanarin.[54]

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[52] These include *Cyclura Nubila*, the Cuban Iguana drawings by Guantanamo Military Commission artist Janet Hamlin commissioned by David Birkin, the music video *Saturday Come Slow* by Broomberg and Chanarin, the painting series *Guantanamerica* by John Keene, and *Redaction Paintings* by Jenny Holzer. In turn, Coco Fusco (*Invasion of Space by a Female: A Field Guide for Female Interrogators, A Room of One's Own: Women and Power in the New America,* and *Operation Atropos*), and Trevor Paglen (*Torture Taxi, Everyday Landscapes & Seventeen Letters from the Deep State,* and *Black Site*) have both produced series of works in a range of forms based on long-term immersion in these subjects.

[53] Adam Broomberg and Oliver Chanarin, *Saturday Come Slow*, 2010, accessed September 25, 2024, https://www.youtube.com/watch?v=02Cqyq4gj-w&ab_channel=MAdminfilms.

[54] Broomberg and Chanarin, *Saturday Come Slow.*

Given the acute sensitivity and sensibility of Broomberg and Chanarin, it makes for surprisingly uncomfortable viewing. The brief presence of Ahmed, framed as a 'headshot' and moodily lit, risks being as dehumanising as Pellegrin's portraits of former Afghan detainees, and raises similar questions about the degree of the artists' engagement with Ahmed. The film contrasts with their other important and influential works and texts about the GWOT, how it was represented through images, and how embedded journalism distorts the visual and textual reporting of conflict.

Fusco's range of works about CIA interrogation processes indicate a long-term immersion similar to my own. However, her practice encompasses a wider field of mediums, including long-form writing, film and performance. Unlike me, she often puts herself at the centre of her work, exploring the subjects she investigates and 'problematising' through her experience.

Section 4 Part 20 shares the same subject matter as Fusco's *A Field Guide for Female Interrogators*.
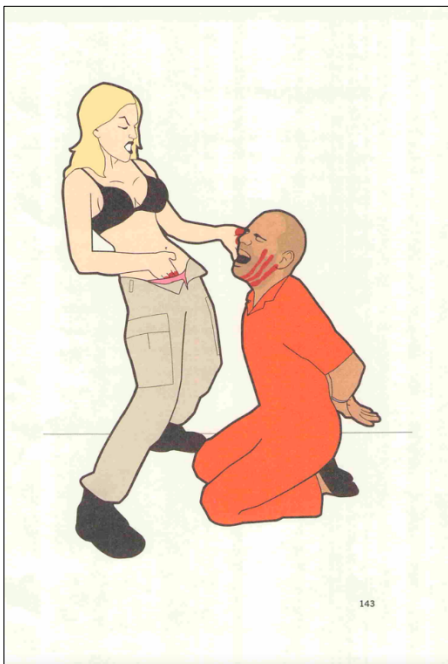
Figure 46: Image from Coco Fusco's *A Field Guide for Female Interrogators*..[55]

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[55] Coco Fusco, *A Field Guide for Female Interrogators* (New York, NY: Seven Stories Press, 2008), 143.

Both works are 'counter-forensic' in the way they use research to question the official narrative. Both look at how the use of female sexuality in the interrogation of detainees 'problematises' the systems of power that operate these abuses. Where they differ is that Fusco, a feminist, puts questions about the instrumentalisation of women by the CIA and U.S. military, and female service members choice to use their sexuality as interrogators, at the centre of her work. In my film, I contrast the detailed bureaucracy of control at Guantanamo, as articulated by the Camp Delta Standard Operating Procedures, with the narrative of Jumah al-Dossari, a detainee who experienced the unsanctioned use of female sexuality in an interrogation. To put it another way, while Fusco explores the role of the female interrogator in the room using fake menstrual blood to destabilise a detainee (with all the cultural assumptions the act implies), my film uses the testimonial perspective of the man on the floor having it smeared over him.

The scope of Paglen's work, and extent of his long-term immersion into extraordinary rendition and the CIA secret prison program, come closest to my practice. We have both used investigative research field-work methods, as well as visualisation strategies pertaining to art practice. Indeed, Paglen's installations *Everyday Landscapes* and *Seventeen Letters from the Deep State* use material that also appears in *Negative Publicity.*[56]

Our work differs in what we are seeking to do with the paper trail of bureaucracy that traces the system and networks of rendition. On his website Paglen groups his work on rendition under the title *The Bureaucratic Sublime*.

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[56] This includes court documents, U.S. State Department letters of convenience signed by Terry A. Hogan, a fake identity, and locations of companies involved in the process.

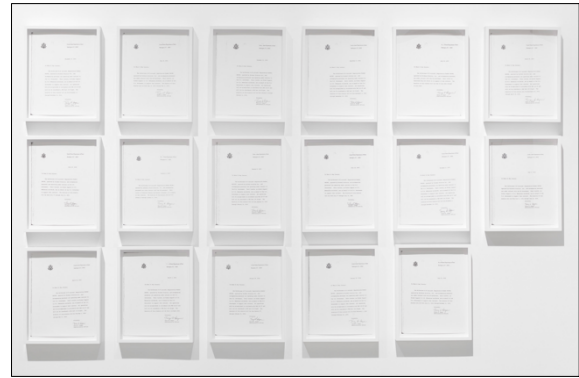Figure 47: Screenshot of installation of *Everyday Landscapes* by Trevor Paglen.

Figure 48: Screenshot of installation of *Seventeen Letters from the Deep State* by Trevor Paglen.[57]

The use of the word 'sublime,' with its extensive historical, aesthetic, and theoretical implications, along with the phrase 'Deep State,' suggest Paglen is evoking the unknowability of the power of the CIA through its secret or unseen operations.[58] In doing so, he is creating a distance between the power of state and lives of its citizens (and by extension his audience – and us) unaware of its activities. This distance is also found in his image-making. Paglen describes his photography for *Everyday Landscapes* as 'paparazzi' style.[59]

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[57] Figures 47 and 48: Trevor Paglen, *The Bureaucratic Sublime*, accessed September 25, 2024, https://paglen.studio/category/the-bureaucratic-sublime/.

[58] The historical and theoretical evolution of the 'sublime' is succinctly analysed by Shaw in *The Sublime*.

[59] Photographers known as *Paparazzi* typically use very long focal length lenses as they are often surveilling their subjects from a distance and need to isolate them from their background to make them the focus of attention. Indeed, Paglen's early work featured images titled *Limit Telephotography* which involved developing his own lens technology for recording prohibited, secret and distant government locations. Trevor Paglen, *Limit Telephotography*, accessed September 25, 2024, https://paglen.studio/2020/04/22/limit-telephotography/.

Figure 49: Screenshot of *Everyday Landscape: Sportsflight Airways, Richmor Aviation, Dyncorp, Central Intelligence Agency, 1996-2006*, 2013 by Trevor Paglen.[60]

The implication of Paglen's use of words like 'sublime' and 'paparazzi' in addition to his use of technology to represent distance, suggest a juxtaposition. While his counter-forensic research and process reveal previously hidden or unseen locations or traces of state operations, his aesthetic strategy depends on emphasising the distance between subject matter and audience. My work, by contrast (and to be discussed at greater length in the next section), seeks to draw the audience closer. Where Paglen uses bureaucratic traces to suggest a 'sublime' unknowable state power, Black and I use the administrative paper traces of extraordinary rendition as familiar signifiers that show an audience precisely how close they are to the power of the state.

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[60] Trevor Paglen, *Everyday Landscape: Sportsflight Airways, Richmor Aviation, Dyncorp, Central Intelligence Agency, 1996-2006*, accessed October 13, 2024, https://paglen.studio/2020/04/22/everyday-landscapes-seventeen-letters-from-the-deep-state/.

Figure 50: Invoice included in *Negative Publicity*, an example of how familiar administrative record keeping revealed the presence the CIA extraordinary rendition process.

Where Paglen uses extreme long-focal length technology or the grab and go aesthetic of the paparazzi, I am standing before the same corporate headquarters, homes and airfields, nervously assembling a heavy tripod and large format camera with a standard focal length lens to frame the facades of extraordinary rendition with the same slow, painstaking precision that the photographers of the Dusseldorf School use to photograph the architectures of consumerism and capitalism.

Figure 51: My image of the offices of Sportsflight, Long Island, New York from *Negative Publicity*. Made with a large format camera on a tripod, in comparison to Paglen's drive-by paparazzi style approach in Figure 49.

To sum up, the category of *Counter-Forensics and Complexity* is very relevant to my work. There are parallels with other artists in this category in terms of process and strategy, and overlap with some in subject matter, and even material. Overall, however, three differences are clear. Firstly, my range. My long-term immersion means I have made work about Guantanamo, the global system of extraordinary rendition behind the CIA secret prison program and use of control orders. Secondly, none of the other artists have engaged with subjected individuals to the same extent that these individuals' experiences have informed my research and practice. Thirdly, although practitioners in this category pursue comparable counter-forensic processes to problematise and add complexity to the representation of, and discourse about, contemporary conflict and the GWOT, the visual strategies we employ are different.

I will conclude my analysis by referring to personal differences between my practice, career path and intellectual development, and the artists in this category.

Most of the artists discussed have combined their practice with a background in academia. Fusco, Paglen, and Weizman all have PhDs and senior academic posts, as did Broomberg and Chanarin while they worked together. Furthermore, they are all writers and theorists as well as practitioners, and refer to aesthetic, cultural and political theory in their work or in talking about it.[61] In contrast, I arrived late to photography (and even later to my visual art practice), after a postgraduate diploma in photojournalism. This followed employment in the commercial market research fields of new product development, and advertising development and tracking.

I am certainly not writing this to devalue or denigrate the importance of theory. Rather, I am suggesting that my intellectual and employment background contributes to why and how my work differs. While comparable artists were developing theoretical frameworks for their practices, I was exploring how consumers respond to images and texts. Such research gave me an alternative insight into how state narratives about conflict played out on mainstream media.

6. Creative Field – Summary

In this section I analysed the creative fields within which my work is placed in the context of Service Member-Made Imagery, Photojournalism, Documentary and Late Photography, and Counter-Forensics and Complexity. This analysis has shown that while there are areas of similarity regarding subject matter, method, and forms of visualisation and distribution, there are also significant differences. These differences are, in part, the consequence of how my emergent methodology has combined adapting to real-world situations with reflexive visual art practice. I also showed how my work contributes unique insights into its subjects through the range of creative fields and practices with which it can be compared from established fields like

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[61] For example, Fusco's *A Field Guide For Female Interrogators* starts with a written response to Virginia Woolf and mentions Susan Sontag and *Post-Colonial Cultural Theorists* in the text. Paglen has created work in response to Benjamin's essay *On the Concept of History* in the form of a photograph of the back of Paul Klee's drawing *Angelus Novus* (that he once owned) that he put into space. Broomberg & Chanarin co-opt and respond to Brecht's *War Primer,* and reference him in *Bandage the Knife not the Wound,* and Hegel with *Spirit is the Bone.*

photojournalism, documentary photographic practice and fine art, to emergent practices like investigative aesthetics. I concluded by explaining that my experience of commercial research and advertising have given me alternative insights into how images and messages are used and received by mainstream audiences.

The next section will discuss the visualisation strategies employed to engage audiences with the subjects my work represents.

"The purpose of the Behaviour Management Plan is to enhance

and exploit the disorientation and disorganization felt by a newly

arrived detainee in the interrogation process. It concentrates on

isolating the detainee and fostering dependence on his interrogator."

Behavior Management Plan, Camp Delta Standard Operating Procedures, 2003, 4.3.

"The suspect, as such, always deserved a certain punishment;

one could not be the object of suspicion and be completely innocent…

the regulated pain involved in judicial torture was a means both

of punishment and investigation."

Michel Foucault, *Discipline and Punish: The Birth of the Prison,* 1991, 42.

Chapter Three:
VISUAL STRATEGY

1. Introduction

In this chapter, I will analyse the visualisation strategies employed in my work, and why the

projects and outputs appear as they do. My overarching visual strategy is to represent the

experience of everyday terror and sublime disorientation, and to connect the personal and domestic

with the geopolitical and global through rhopography.

My visual strategy ensures the protagonists, systems exercising power over them, and consequences

of this power are apparent to the viewer. I intend to create 'closeness' or 'engagement' between the

viewer and event, often experienced as 'distant' and witnessed through a screen. This 'closeness'

alters how and what viewers think about these subjects: how they may be affected by or complicit

in them, and how they understand, discuss, and respond. Achieving this 'closeness' involves taking the viewer into the everyday lives of the terrorist 'other,' bringing the experience of terror into the home of the viewer - and connecting *their* everyday lives to the actions of their governments. It requires looking at the detail and complexity of the events 'behind' the simplistic or stereotypical narratives perpetuated 'on' screen, and 'through' the secrecy, obfuscation, denial, and unaccountability of state actors.

At the centre of this strategy are two concepts: everyday life and cognitive dissonance.

'Everyday life' is used to describe the seemingly familiar, reassuring, maybe even banal things we experience on a daily basis. It is a problematic phrase. According to Highmore, the assumption of commonality implicitly creates difference by universalising and prioritising particular values to the exclusion of others. It is on these problematic and 'contested and opaque' terrains of everyday life that the battles of the GWOT take place in my work.[62]

Cognitive Dissonance, first defined by Leon Festinger in 1957, is the theory that if a person encounters two cognitions that are inconsistent, this creates psychologically uncomfortable dissonance which the subject will try to reduce by avoiding information that will make the discomfort worse, or by modifying their beliefs and attitudes. I first encountered the idea when working in consumer research. It is part of the modern human condition.

These two concepts are fundamental to my visual strategy. I seek to create a cotemporal engagement that simultaneously connects and estranges one from the everyday.[63] This involves

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[62] Highmore, "Introduction: Questioning Everyday Life," *The Everyday Life Reader*, 1.
[63] I am using 'cotemporal' in the sense of occurring or existing during the same period of time, or existing together in time. This duality of occurrence and presence is more specific to what I am exploring than 'contemporaneous' which infers existing or originating during the same period of time, or 'simultaneous' which implies an unrelated or coincidental happening at the same time.

connecting the viewer to the everyday spaces and routines of my protagonists. It explores the impact of terrorism and terror on the viewer, and the measures employed by states to counter terrorist threat. In this way, the personal and domestic are intimately connected with the geopolitical and global. To misappropriate Martha Rosler: it is about bringing the terror home.[64] I achieve this through a form of 'rhopography' – a category of art traditionally associated with the depiction of everyday, 'trivial' objects.

To understand the importance of rhopography to my practice, it is necessary to describe its traditional context in aesthetics.

2. Rhopography

In addressing the critical marginalisation of still life as a category, Bryson discusses the connection between megalography and rhopography. Where the former is the depiction of "those things in the world which are great – the legends of the gods, the battles of heroes, the crises of history," the latter "is the depiction of those things which lack importance, the unassuming material base of life that is constantly overlooked…banishing human form...to focus on the anonymous and creatural."[65] In my own practice, a rhopographic approach extends to include the routines and documentation of work, and the bureaucracy and administration of commerce, institutions, and government. Echoing Bryson, who argues that looking at the overlooked is a way of connecting with or pointing to power, it is through the everyday that I connect the viewer with the awe, terror, and power of state responses. I take them into the personal spaces of individuals detained by governments in the GWOT and evoke the way terror has estranged the viewer's life. Their combination is a kind of 'everyday terror' – a term that at first glance may suggest a contradiction in terms. And yet this

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[64] This is a reference to Rosler's seminal series *House Beautiful: Bringing the War Home* about the televisual consumption of the Vietnam War and the blurring of the 'there' and 'here' in the viewer's experience of the conflict. Martha Rosler, *House Beautiful: Bringing the War Home*, accessed October 8, 2024, https://www.martharosler.net/house-beautiful.
[65] Bryson, *Looking at the Overlooked*, 61.

apparent contradiction is not only a very material condition for those targeted by the GWOT, but as I will now show, has long since been a central focus of my work.

3. Everyday Terror – In the 'Home' of the Other

At the start of my research, engaging with men who had been held in the detention camps at Guantanamo Bay was radical.[66] To visualise their personal spaces – in the camps at Guantanamo, and post-release in homes in Britain and the Middle East in *Guantanamo* – was not only radical, it was taboo breaking.[67]

In turn, gaining access to the house where a man suspected of terrorism-related activity was living under a control order could also be described as radical, as can photographing the post-detention homes of Libyan men who had been rendered by the British and American intelligence services to be interrogated and tortured by agents of Colonel Gaddafi, the ordinary buildings in quiet villages or residential suburbs in Eastern Europe where men like them were tortured, and the homes in America where pilots in whose planes such men were carried, bound and gagged as cargo. In fact, the representation of this array of contested domestic settings can be described as taboo breaking, radical, and unique.

These are not the subjects a viewer would expect to see reproduced in work about the GWOT. To do so is to introduce into the simplistic narrative of 'with us or against us,' a level of complexity that

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[66] At the time they were represented by dehumanising and demonising images of figures bound and gagged in orange jump suits, and associated implicitly with terrorism by their presence at Guantanamo. Although journalists like David Rose were interviewing former detainees about their experiences within the parameters of mainstream news reporting, what was radical about my approach was to engage with them outside of journalistic tropes. The influence of this is evident from later attempts to perpetuate my approach by photographers like Debi Cornwall. David Rose, "How I entered the hellish world of Guantanamo Bay," *The Guardian,* February 6, 2005, https://www.theguardian.com/uk/2005/feb/06/world.guantanamo. Debi Cornwall, *Welcome to Camp America* (Santa Fe: Radius Books, 2017).

[67] "According to Joseba Zulaika and William Douglass, 'It is one of the tenets of counterterrorism that any interaction with the terrorist 'Other' is a violation of a taboo,'" Lisa Stampnitzky, *Disciplining Terror: How Experts Invented "Terrorism"* (Cambridge: Cambridge University Press, 2013),192, https://doi.org/10.1017/CBO9781139208161:

draws attention to how terror is routinely experienced as a geopolitical event on our screens, and that changes what we know about these events by producing 'thick description' where previously there has been absence, denial, or secrecy. My aim is to show how the everyday domestic space is part of the terrain of conflict by taking the viewer into, and engaging them with, the home of the 'other.'

In *Guantanamo*, this is achieved through three representations of personal or domestic space: the homes of ex-detainees; cells, cages, and communal spaces in the detention camps; and the living quarters and everyday environments where the military community live on the Naval Base. These unpeopled images draw equivalence between the ex-detainees released without charge, the detainees still held, and the camp guards and other military personnel on the base. No contextual information is provided at first, only that the three spaces are about experience of detention at Guantanamo.

Figure 52: *Naval Base, shrine to Patron Saint of Cuba* From *Guantanamo.*

Figure 53: *Home*. From *Guantanamo.*

Figure 54: *Camp 1, exercise cage*. From *Guantanamo.*

Taking the viewer into the home and daily lives of the 'other' not only connects them to events at a geopolitical and global level, it creates links they can identify with at a granular level due to the ordinariness of the subject matter. In *Guantanamo* the viewer can see images of a mobile force-feeding chair, the tube and product to be forced down a detainee's nose, the view of Ronald MacDonald that a guard will see (perhaps *the* guard that administered the force-feeding) while consuming a burger on the Naval Base, and a bowl of fruit on a lace tablecloth – (a still life trope made strange by the knife jutting out of it) - in the British home of a man who was once strapped into such a chair.[68]

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[68] The symbolism of the everyday object of the knife in still life painting is an interesting subject. Chardin, for example, frequently placed knives over the edge of tables with the handle pointing towards the viewer. Examples in The Louvre include: *The Ray*; *Basket of Peaches with Nuts, Knife, and Glass of Wine;* and *Still Life with Fruits.* In these paintings the knife serves as a compositional device. Symbolic interpretations of the inclusion of knives in still life painting include as a reminder of the fragility or ephemeral nature of life; as an indication of moral or
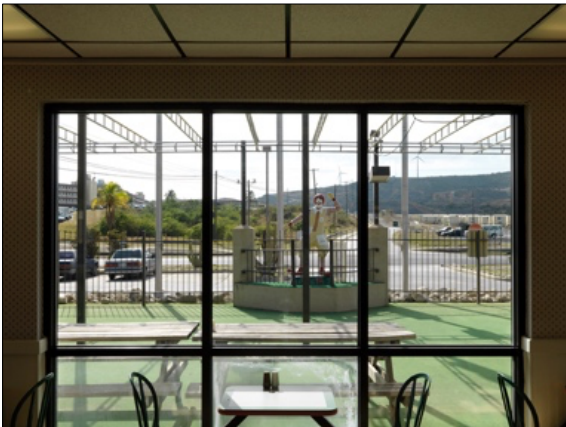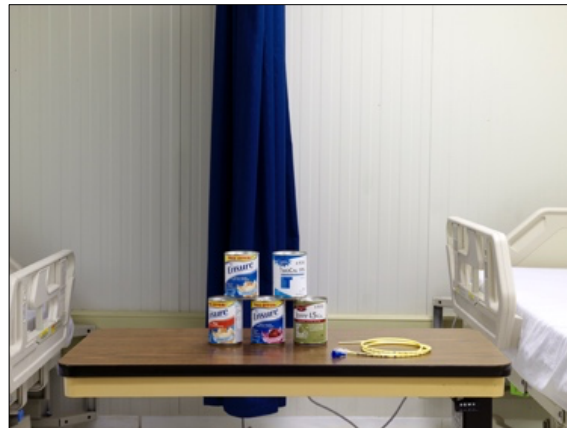
Figure 55: *Camp 6, mobile force-feeding chair. From Guantanamo.*

Figure 56: *Prison Camp Hospital, display of the product and tube used for force-feeding. From Guantanamo.*

Figure 57: *Naval Base. From Guantanamo.*

Figure 58: *Home. From Guantanamo.*

In *Control Order House* the 'unassuming material base of life' of rhopography is visualised in over 500 photographs recording every centimetre of every room, and every artefact on every surface. This is a life stilled – a life made bare by the exercise of state power.

The only living presence in the photographs is a cat, a cat which could lead to the prosecution and potential imprisonment of the controlled person, on the grounds of national security because it

ethical choices; as representative of power or control. In my photograph, the blade rather than the handle points towards the viewer.

breaks the mundane terms of 'Living in a Home Office Provided Residence.' As previously described, its presence is known by the faceless Control Order Officers who drafted the bureaucratic controls that render it a national security breach. It has been seen by the security personnel who search the controlled person and the house whenever they are told to. The controlled person's lawyers know that the security service and the Home Office know about the cat. Meanwhile the cat comes and goes, freely, through an open window.

The unremarkable interior of this anonymous house where an anonymous person detained on secret evidence lives with their contested cat is a battlespace in the GWOT. The viewer is shown where and how power is enforced through detention without trial, by a government that has overturned 800 years of the principle of *Habeus Corpus* in order to do so.
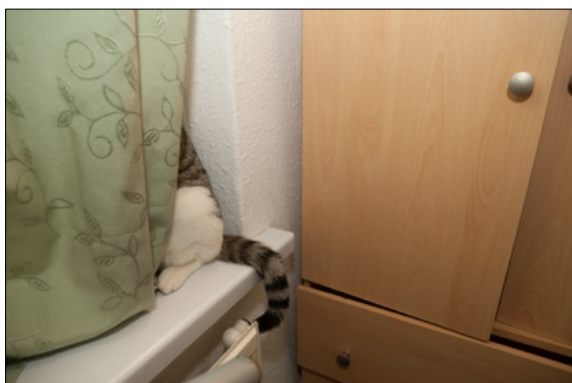
Figure 59: *MG_2832.jpg*

Figure 60: *MG_2876.jpg*

Both from *Control Order House*.

In *Negative Publicity* the viewer can connect the facade of a metal building on a small airfield in upstate New York to a typed smiley face on a scan of an email. This item of business correspondence with a Washington-based logistics company concerns the extrajudicial detention and transportation of someone to be interrogated and tortured by the CIA. The smiley face denotes the informed complicity in this process of the small business employee who typed it.

YAHOO! MAIL   Print - Close Window

To: "Sharyn Richards Marks" <srrichards@yahoo.com>

Subject: Re: Crew

From: "William Vigil" <wvigil@csc.com>

Date: Thu, 24 Mar 2005 13:10:13 -0500

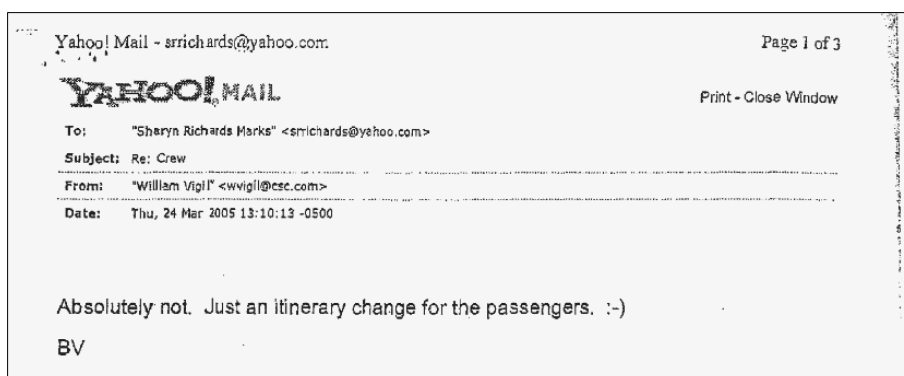Absolutely not. Just an itinerary change for the passengers. :-)

BV

Figure 61: Email thread between employees of Computer Sciences Corporation (CSC) and Richmor Aviation, 24 March 2005 (crop). From *Negative Publicity*.

Figure 62: Richmor Aviation's office at Columbia County Airport, New York. From *Negative Publicity*.

4. Everyday Terror and the Sublime – In the Home of the Viewer

Rhopography brings everyday terror into the viewer's home and routines. Before illustrating this, I will reflect more closely on how terror and the sublime relate to, and permeate, the everyday life of the viewer.

Rather than an externalised sublime experience, my work relates to everyday terror, and its sublime consequences: an immanent sense of an imminent threat brought about by prolonged and accumulative exposure to the threat of terror attacks, and on-screen representation of the GWOT, perpetuating a 'culture' of fear.[69]

In a study looking at the culture of fear in America 'in the age of terrorism,' sociologists and psychologists Konty, Duell and Joireman concluded that one of its key aspects is powerlessness and a sense of subordination to the terrorist because of the 'known unknown' of their threat:[70] The implication of their study is that familiar everyday spaces and routines are infected by an internalised awareness of a constant potential of imminent violence.

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[69] Much has been written about the relationship between terrorism and Burke and Kant's conceptions of the sublime. However, I am not concerned here with an analysis of the overwhelming awe and fascination caused by the events of 11th September 2001, or the spectacle of the war of images in the GWOT. Such an experience is perhaps to be found in Norfolk's landscapes of Afghanistan and Iraq and the aesthetic inspiration he draws from romantic paintings of arcadian themes. Others who have who have written about the awesome spectacle of 9/11 include Houen, Klonk, Retort and Stallabrass. Alex Houen, "Sacrifice and the Sublime since 11 September 2001," in *The Edinburgh Companion to Twentieth-Century British and American War Literature*, eds. Adam Piette and Mark Rawlinson (Edinburgh: Edinburgh University Press, 2012). Charlotte Klonk, *Terror: When Images Become Weapons*, trans. Martina Dervis and Margaret Hiley (Manchester: Manchester University Press, 2017). Iain A. Boal, T. J. Clark, Joseph Matthews and Michael Watts, *Afflicted Powers: Capital and Spectacle in a New Age of War* (London: Verso, 2006). Julian Stallabrass, "Spectacle and Terror," *New Left Review* 37, (January 1, 2006): 87–106.

[70] See Konty, Duell and Joireman, "Scared Selfish," 96. At a press briefing on December 2, 2023, Secretary of Defense Donald H. Rumsfeld said: "Reports that say that something hasn't happened are always interesting to me, because as we know, there are known knowns; there are things we know we know. We also know there are known unknowns; that is to say we know there are some things we do not know. But there are also unknown unknowns -- the ones we don't know we don't know. And if one looks throughout the history of our country and other free countries, it is the latter category that tend to be the difficult ones." Donald Rumsfeld and Richard B. Myers, "DoD News Briefing - Secretary Rumsfeld and Gen. Myers," *U.S Department of Defense*, February 12, 2002, https://web.archive.org/web/20160406235718/http://archive.defense.gov/Transcripts/Transcript.aspx?TranscriptID=2636.

In relation to sublime experiences of the GWOT, the focus of this fear shifts from the awesome experience of an external spectacle to an ongoing internalised dis-ease. This reflects Shaw's description of the evolution of a post-modern sublime which is "...defined not by its intimations of transcendence but rather by its confirmation of immanence..."[71]

This idea of an immanent sense of an imminent threat is reinforced by Youngs' vision of a multi-dimensional 'new home front' in the war on terror. She argues that its threat structure cuts across domestic and overseas borders to create 'geospatial' and 'sociospatial' dimensions, the former relating to conflicts within and by bounded territorial states, and the latter to a spatially complex experience of war.[72] In addition to the immanent sense of imminent terror, the vicarious experience of its affect is also a continuous one. In relation to a post-modern sublime, such a complex experience of everyday terror is reminiscent of Frederic Jameson's sense of being overwhelmed by complicated and unlimited networks.[73] In turn, such a network overload is when, according to Roland Bleiker and Martin Leet:

> "*The sublime* moves the earth from under our feet. We are plunged into the unknown, into a field of disorientation."[74]

For me, it was certainly disorientating, working on *Control Order House*, to visit a 'home' that cannot be identified, where a controlled person, who also cannot be identified, described his life as like living over a trap door, living in fear of it opening.

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[71] Shaw, *The Sublime*, 3.
[72] Gillian Youngs "The 'new Home Front' and the War on Terror."
[73] Houen, *Sacrifice and the Sublime since 11 September 2001*; Shaw, *The Sublime*.
[74] Martin Leet and Roland Bleiker, "The Sublime Nature of Politics," *Griffith REVIEW*, no. 14 (December 1, 2006): 131–35, https://search.informit.org/documentSummary;res=IELAPA;dn=397455205332550.

This everyday disorientation is experienced through, and enhanced by, our on-screen media consumption. Youngs discusses the contradictions produced by the continuous messages, images and information being consumed via social media, and how this impacted the temporal, geospatial and sociospatial dimensions of a 'new home front.'[75] Similarly, in relation to entertainment media, narratives of fact and fiction were being blurred through hyperreal plotlines depicting terror threat scenarios.[76] That these plotlines served to amplify the popular fear of an imminent and anywhere everyday terror, confirms the findings of Konty, Duell and Joireman.

My use of rhopography brings this everyday terror into the viewer's home. I connect them with global and personal terror through engagement with the everyday, rather than the exotic or distant. This introduces unknown or unexpected, and morally and legally uncomfortable and unacceptable dimensions of the GWOT into their own everyday experience, bringing distant and global and geopolitical events and narratives down to a human (and humane) level.

The film *Orange Screen*, for example, examines the visual representation of key events in the GWOT as experienced through widely seen on-screen images.[77] It comprises a series of short ekphrastic texts presented as calligrams in the rectangular frame of a photograph.

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[75] Writing in 2010 Youngs refers to how 'new media' disrupted state control of information. Today, in 2024, such platforms represent an extension of state and political intervention into everyday life in terms of information and surveillance. The algorithmic control of social media by corporations like Meta and billionaires like Musk has radically altered the frenetic multiplicity of material and sources since 2010.

[76] Van Veeren dissects the impact of the popular TV series '24' on cultural and political life, likening its intertextual blurring of fact and fiction to Baudrillard's hyperreality. They describe how senior politicians and law makers watched the programme (including those defining 'enhanced interrogation techniques'), how the programme makers talked to senior politicians and intelligence operatives, and took inspiration for plot lines from 9/11 and subsequent events. Elspeth Van Veeren, "Interrogating 24: Making Sense of US Counterterrorism in the Global War on Terrorism," *New Political Science* 31, no. 3 (September 1, 2009): 361–84, https://search.informit.org/documentSummary;res=IELAPA;dn=397455205332550.

[77] The film was originally made in collaboration with Max Houghton, for a solo exhibition at the Imperial War Museum, London, and subsequently updated for a solo exhibition at the International Center of Photography, New York. To date, the events covered span 2001 to 2017. Examples of events included are the twin towers on September 11, 2001, the first detainees to arrive at Guantanamo, Al Qaeda videos of Osama bin Laden, the man standing on the box in Abu Ghraib, the London bombings, and Isis execution videos: https://vimeo.com/manage/videos/325933935 (password: icponly).

Figures 63, 64, 65: Stills from the film *Orange Screen*.

Each describes only what can be 'seen' in the image. There is no factual or ideological context. The viewer is triggered into a process of re-remembering, raising questions about memory, representation, and ideology. For example: does the text equate to the memory, do they remember the image or event, do they remember where and how and with whom they experienced it, and how their everyday life was affected at the time?

Similarly, my installation work *American Pie* lists the choices made by American military personnel and interrogators in Iraq and Afghanistan of what music to play to disorientate detainees during interrogations, or for sleep deprivation.[78]

[78] The exhibition was based on the research of journalist Justine Sharrock, published in *Mother Jones* magazine in February 2008: Justine Sharrock, "The Torture Playlist," *Mother Jones,* February 22, 2008, https://www.motherjones.com/politics/2008/02/torture-playlist/.

Figure 66: Installation detail of *American Pie* (on the left of the image) from *The Day the Music Died*, International Center of Photography Museum, New York. © ICP Museum.

These include advertising jingles, television theme tunes, and well-known American and Western popular music chosen, presumably, for its identification with America nationalism and culture.[79] The phrase 'the day the music died,' from Don Maclean's *American Pie,* was used as the exhibition title, and the track played on loop as the viewer descended the stairs to the gallery. This is a song I identify with my childhood, family, and appreciation of American popular culture. To know it was used for interrogation, torture and sleep deprivation brings cognitive dissonance. I now avoid playing or hearing it.

So far, I have analysed how my visual strategy connects the personal and domestic to the geopolitical and global through rhopography and the everyday. The final level of my visual strategy is the idea of sublime disorientation. I will now analyse what this means and how it is illustrated in my work in relation to ideas of bureaucratic terror, legal terror, and the experience of disorientation.

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[79] Songs included: *America*, Neil Diamond; *American Pie,* Don Maclean; *White America,* Eminem; *Stayin' Alive,* Bee Gees; *Fuck Your God,* Deicide; *Die Motherfucker Die,* Dope. Theme tunes included: *Barney & Friends; Can You Tell Me How to Get to Sesame Street.* The advertising jingle for *Meow Mix* Cat Food is also reported to have been used.

5. Sublime Disorientation: Power and the Personal

Sublime disorientation is when rhopography connects with megalography. In my work it is when the experience of everyday terror connects the viewer to the dissonant use of power - and its implications.[80]

I will first return to what is understood as everyday life. In addition to domestic objects, environments and daily routines, Bryson identifies:

> "...the domain of sign systems which code the life of the table and 'low plane reality' through discourses which relate it to other cultural concerns in other domains (for example those of ideology, sexuality, economics, class)."[81]

Highmore elaborates in his discussion of Foucault's "networks of power observable within discourses on sexuality, health, crime and punishment" and his analysis of how these relate to the conceptual and cultural dimension of the everyday through a "...penetrating description of the way power… orchestrates daily life" not only through laws and regulations but "…in the repetitive practices that both produce and instil a sense of the disciplinary self."[82]

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[80] To expand on this, I am using the term sublime disorientation to describe what happens when the regular reassuring trivia of daily life is disrupted by the sublimity of everyday terror, of an immanent sense of an imminent threat that plunges us into a disorientating unknown. This is what my work seeks to represent through a form of rhopography that connects the viewer to the megalography of dissonant power. Beyond this, I think sublime disorientation also describes a range of experiences in the so-called Global War on Terror: in the making of work about these subjects; in the behaviour at the highest level of the Bush administration as described by Mayer and Stampnitzky; in the cultural experience of western societies as analysed by Konty, Duell and Joireman, and by Youngs; to some extent, perhaps, the situation of those subject to illegal detention and rendition who endured the daily sensory distortions of the Behaviour Management Plan and the torture of enhanced interrogations described to me and in print by, among others, Begg and Kurnaz: Moazzam Begg and Victoria Brittain, *Enemy Combatant: The Terrifying True Story of a Briton in Guantanamo* (London: Pocket Books, 2007). Konty, Duell and Joireman, "Scared Selfish." Murat Kurnaz and Helmut Kuhn, *Five Years of My Life: An Innocent Man in Guantanamo* (London: Palgrave Macmillan, 2008). Jane Mayer, *Dark Side: The inside Story of How the War on Terror Turned into a War on American Ideals* (New York: Doubleday, 2008). Stampnitzky, *Disciplining Terror*. Youngs, "The 'new Home Front' and the War on Terror."
[81] Bryson, *Looking at the Overlooked*, 14.
[82] Highmore, "Introduction: Questioning Everyday Life," *The Everyday Life Reader*, 10.

An important element of the maintenance of this network, in democratic societies, is the power and trust given by individuals to those they elected. Sublime disorientation occurs when cognitive dissonance is caused by an estrangement of this trust, or a breakdown in these networks, and the individual perceives that power may be directed against them, or that its use is detrimental to them.

An obvious example is the cognitive dissonance caused by the rhetoric of Bush and Blair as leaders of the coalition in the GWOT. Claiming to defend liberty, justice, and the rule of law with integrity while denigrating judicial process and working 'the dark side' through illegal detention, abuse and torture is a hard square to circle.[83]

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[83] Further examples include: when the draconian powers accessed by the state through the Patriot Act are turned against its citizens through secret mass surveillance; when an invasion is justified with the false claim of the presence of weapons of mass destruction; when individuals who have been detained, denied legal process, demonised, and tortured by your government, or your ally, are released without charge because they are innocent. While there is not scope within this thesis to discuss Agamben's work in detail, his analysis and themes arrive at analogous conclusions about the powers accessed by the Bush administration. I was aware of Agamben's *Homer Sacer: Sovereign Power and Bare Life* (Redwood City: Stanford University Press, 1998) and discussion of how his definition of 'bare life' related to the treatment of detainees at Guantanamo, the initial deprivation of legal representation for them, and of *State of Exception* and how this related to measures such as The Patriot Act and the Authorization for Use of Military Force Law, but did not, at the time, connect his theoretical focus with my visual strategy of using rhopography to look at the 'anonymous and creatural' and the routines of 'base life.'

Figure 67: *Charles Graner and Sabrina Harman with Iraqi detainees, Abu Ghraib prison, Iraq*, 7.11.2003[84]

Youngs discusses how unease over the ethical and legal dimensions of counterterrorism measures in the GWOT was exacerbated by its longevity.[85] She specifically highlights the everyday experience of western Muslim populations in relation to policies of racial profiling and surveillance. As Elspeth Van Veeren underlines, anti-Muslim feeling and racist tropes were perpetuated over decades by the stereotype of the Arab terrorist threat in popular culture and political rhetoric, despite claims by Bush and Blair that the GWOT was not anti-Islam.[86] How this anti-Muslim feeling was manifested, and how it relates to my research, is illustrated by the experience of Abubaker Deghayes and his family, whose home appears in *Guantanamo*, as it was where Omar went to live after his release. As

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[84] Full caption with downloaded image reads: "11:50 p.m., Nov. 7, 2003. CPL GRANER and SPC HARMAN pose for picture behind the nude detainees. SOLDIER(S): CPL GRANER and SPC HARMAN. All caption information is taken directly from CID materials. U.S. Army / Criminal Investigation Command (CID). Seized by the U.S. Government. Note: Spc. Charles Graner and Spc. Sabrina Harman with naked and hooded prisoners who were forced to form a human pyramid – a photo from Abu Ghraib prison in Iraq which was a part of the evidence used against US soldiers accused of abusing and humiliating inmates." Image downloaded August 11, 2024 from Picryl, https://picryl.com/media/abu-ghraib-48-e76ea8.

[85] Youngs, "The 'New Home Front' and the War on Terror," 930.

[86] Van Veeren, "Interrogating 24," 376.

a result of Abubaker campaigning for the release of his brother, the family home was targeted and his young sons bullied, racially abused, and taunted with terrorist jibes at school.[87]

Figure 68: Omar Deghayes's bedroom in his brother's house after his release from Guantanamo. From *Guantanamo.*

Stampnitzky describes how the everyday terror of an imminent threat, a culture of 'anti-knowledge' and a military and intelligence strategy of pre-emption took hold, at the level of megalography, among senior neo-conservatives in the Bush Administration. Attempts by experts to understand or explain acts of terrorism risked them being seen as unpatriotic, or terrorist sympathisers. Geopolitical complexity was reduced to the single narrative of defeating 'evil.'[88]

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[87] Omar recounted some of this to me on one of my visits to the house when I met his nephews. Tragically, over time, three of them eventually responded to the bullying with violence, were excluded from school, became involved in gang conflict and drug dealing. Two were eventually killed fighting the Assad regime and one remains in prison in Syria. Mark Townsend, "The Brighton jihadists: bullied brothers who went into battle," *The Guardian*, March 22, 2020, https://www.theguardian.com/books/2020/mar/22/the-brighton-jihadists-bullied-brothers-who-went-into-battle.

[88] Stampnitzky, *Disciplining Terror*, 189-191.

In constructing a uniform 'evil' to defeat, 'good' is created as equally uniform - a simplistic binary that is unsustainable when faced with complex realities. This causes cognitive dissonance to the individual, overload to the structures and networks of everyday cultural apparatuses, and a breakdown of trust in power.[89]

Figure 69: *Abu Ghraib Abuse-standing-on-box.jpg*.[90]

The result of cognitive dissonance on this scale is sublime disorientation. At the level of megalography, a self-perpetuating hyper-real culture of fear and 'politics of anti-knowledge' lead to 'an active refusal of explanation itself' and ethical estrangement on the part of leaders and politicians. At the "anonymous and creatural" level of rhopography it resonates with Fuller and

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[89] Shaw quotes Zizek to illustrate this effect: "The raising of the good sublime object, whether conceived as 'America' or 'freedom', is thus linked reflexively with the bad sublime object, posited as 'evil', 'terror', or 'Al Qaida'. As Zizek argues, such objects 'are not two different entities, but the obverse and reverse of one and the same entity." Shaw, *The Sublime*, 140-141. Or, as Danchev puts it, when: "A detainee, hooded like the Ku-Klux Klan, is threatened with electrocution: America electrocutes itself." Alex Danchev, *On Art and War and Terror* (Edinburgh: Edinburgh University Press, 2009), 223.

[90] Full caption with downloaded image reads: "11:01 p.m., Nov. 4, 2003. Detainee with bag over head, standing on box with wires attached. All caption information is taken directly from CID materials. U.S. Army / Criminal Investigation Command (CID). Seized by the U.S. Government. Note: The Hooded Man. This is one of Staff Sgt. Ivan Frederick's photographs of the prisoner nicknamed Gilligan and later correctly identified as Abdou Hussain Saad Faleh standing on the box with wires attached to his left and right hand. In another photo, which was taken approximately three minutes after the iconic picture with a different camera, Frederick is standing to the right of Abdou Hussain Saad Faleh." Image downloaded July 2, 2024, from Wikipedia, https://en.m.wikipedia.org/wiki/File:AbuGhraibAbuse-standing-on-box.jpg#/media/File%3AAbu_Ghraib_17a.jpg.

Weizman's description of a person reacting to a situation of danger or shock, such as torture, that may overactivate sense perception, with the amount of information amplifying, and neurological channels getting clogged, crossed over or splintered to the point where there is "a blockage in the capacity to make sense," a condition they define as hyper-aesthesia.[91] Combining these causes a state of individual and collective cultural, ethical, and political crisis.

This state of sublime disorientation is apparent throughout my work, but particularly in three themes, each of which connect the viewer to the 'other' and to operation of power over both.

First is *legal terror*. This encompasses known lawlessness, lack of accountability, obfuscation, secrecy, and denial by state actors, that dissonate commonly held ethical, moral, and cultural assumptions, and the awareness that legal powers taken to combat a distant evil 'other' have profound implications at 'home.'

In my work, examples of legal terror with its geopolitical implications, such as extrajudicial detention, rendition, and torture, are presented through the personal and domestic, including the everyday spaces of the 'other' that are, or have been, subject to state lawlessness. This is the visual strategy behind the mundane and unpeopled spaces of *Guantanamo*, *Control Order House,* and *Negative Publicity.*

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[91] Fuller and Weizman, *Investigative Aesthetics,* 40.

Figure 70: *Home*. From *Guantanamo*.

Figure 71: *MG_2921.jpg*. From *Control Order House.*

Figure 72: *Room 11, Skopski Merak hotel, Skopje, Macedonia*. Khaled el-Masri was held in this room by Macedonian security officials for 23 days in January 2004 before being handed over to the CIA and flown to Afghanistan. From *Negative Publicity.*

This approach contrasts with stereotypical binary narratives of good against evil, visualised by images that dehumanise, demonise and distance - and distract from the dissonance and hypocrisy of state actions. An added, and essential, aspect to the strategy is showing the viewer the conditions, control and censorship exercised over me when making them.

Negative Publicity expands on themes of everyday and legal terror by showing the viewer the global 'network of mundanity' of domestic interiors, facades and familiar locations politically

charged by their connection to extraordinary rendition and the CIA secret prison program.[92] The

paper trail of business administration in this project also relates to the second way in which sublime

disorientation is seen through my work – *bureaucratic terror*.
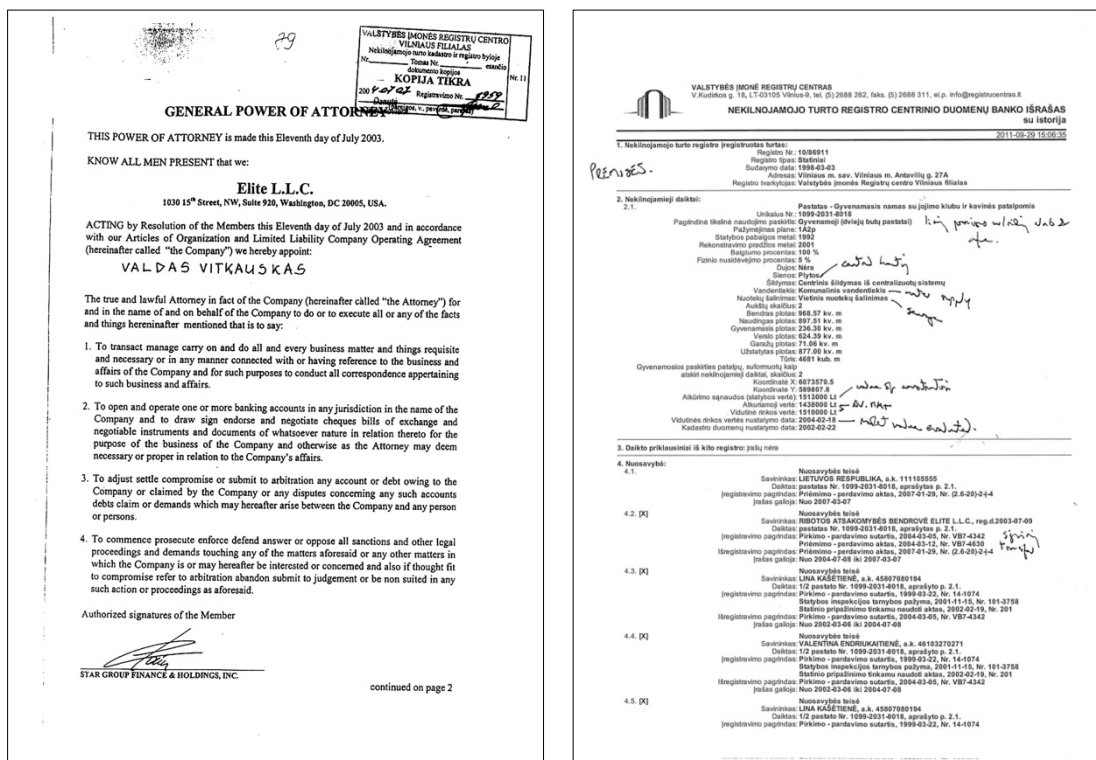
Figure 73: Power of Attorney document for Elite LLC in the name of Valdas Vitkauskas, 11 July 2003. The CIA purchased the Antaviliai riding club indirectly, through a shell company named Elite LLC. Elite's documents of incorporation show that it was registered in Panama and in Washington, DC. Valdas Vitkauskas, named on this Power of Attorney document, was later untraceable – or rather, when local journalists attempted to trace him, he turned out to be a paper construct, with no history, residing at an address where he was not known. *Negative Publicity,* 59.

Figure 74: Land registry document, Vilnius, annotated. Lithuanian registry documents show that after its purchase of the riding club, in March 2004, Elite LLC retained ownership of the remodelled property until January 2007, when the land and buildings were sold to the Lithuanian government – specifically to the State Security Department. A 2009 investigation by Lithuania's parliament found that the State Security Department had facilitated the CIA's activities in the building between 2004 and 2006, but had not controlled what went on inside, and had failed to 'inform any of the country's top officials about the purposes and content' of the building. *Negative Publicity,* 59.

There is perhaps nothing more mundane than bureaucracy. But it shows and preserves the operation

of both petty and almighty power. Recontextualising this material in a visual art context both

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[92] Eyal Weizman, "Material Infrastructure of the Secret," in *Negative Publicity: Artefacts of Extraordinary Rendition*, ed. Edmund Clark (New York: Aperture, 2016).

estranges it and makes its significance more apparent to the viewer. This is the role of the paperwork of *Negative Publicity*, *Letters to Omar*, *198/2000* and *Control Order House*.

Much of this material also shows the presence of the cover up implicit in bureaucratic terror. These interventions create absences for the viewer's imagination to fill as to what has been hidden, and why. The redaction is itself evidence of an absence; the 'negative evidence' of the 'dark side': the black holes of sublime disorientation.[93]
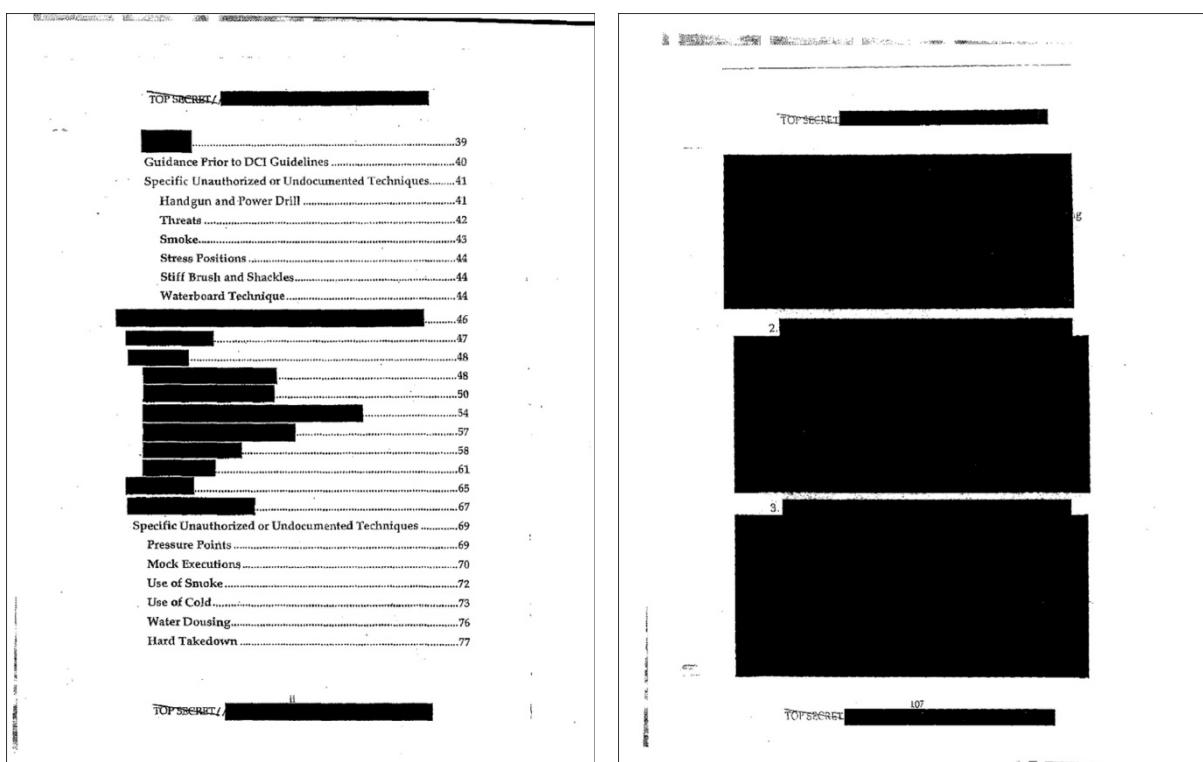
Figures 75and 76: Pages from *CIA Inspector General, Special Review: Counterterrorism Detention and Interrogation Activities (*September 2001–October 2003), dated 7 May 2004. From *Negative Publicity.*

The third manifestation of sublime disorientation is the representation, or evocation, of the condition of *disorientation*.

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[93] Weizman uses the term 'negative evidence' in his essay in *Negative Publicity*.

This became part of my visual strategy after finding the Camp Delta Standard Operating Procedures on Wikileaks. This detailed manual of control, and eloquent example of bureaucratic terror, contains the measures of the behaviour management plan devised by psychologists Mitchell and Jessen.

> "The purpose of the Behaviour Management Plan is to enhance and exploit the disorientation and disorganization felt by a newly arrived detainee in the interrogation process. It concentrates on isolating the detainee and fostering dependence of the detainee on his interrogator."[94]

This was the inspiration for how disorientation is used in the book *Guantanamo*. The title comes from the words of former detainee Binyam Mohamed when he appeared at The Frontline Club soon after his release in September 2009:

> "When you are suspended by a rope you can recover, but every time I see a rope I remember. If the light goes out unexpectedly in a room, I am back in my cell."

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[94] Joint Task Force Guantanamo. *Camp Delta Standard Operating Procedures*. 2003, 4.3. accessed October 22, 2024 from Wikileaks, https://wikileaks.org/wiki/Camp_Delta_Standard_Operating_Procedure.

Figure 77: *Camp 1, isolation unit,* the cover image for *Guantanamo.*

The work confuses the viewer's normal experience of a photographic series or book, where a narrative is created using sequenced images and contextualising captions. Instead, three domestic subjects are mixed with no logical order, with connections created by colour, form and what the viewer knows, or thought they knew, about the subject.

Section 4 Part 20 takes this device further in its representation of how female sexuality is made complicit in the abuse of a detainee at Guantanamo. The installation is designed to be immersive and disorientating through, for example, stereo voices moving around the installation space and competing to be heard.

Disorientation also features in the published and installation forms of *Negative Publicity* through constructed investigative pathways. This works on three levels: to reflect the long-term and non-

linear research experience of Black; to visualise the network of black sites, companies, government locations and detainees' homes through photographs and the paper trail of bureaucracy; and to reconstruct the journeys of detainees, bound, gagged, and blindfolded from one windowless black site to another. As the viewer follows the references, zigzagging through the assembled material, knowledge builds through fragmentary accretions, in a disorientating vision of a global system hidden in plain sight.

Lastly, in the book of *Control Order House* the viewer is taken, twice, on a photographic tour of every centimetre of it. In installation form the claustrophobic disorientation of this experience is accentuated by lining the walls of the space with the 500 plus images. The viewer follows the jpg numbers turning and turning until the images reach the floor.
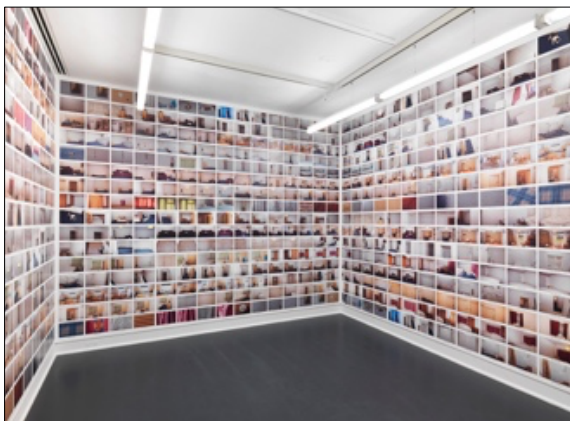
Figure 78: Installation detail of *Control Order House* in *Edmund Clark: War of Terror,* Imperial War Museum, London © IWM.
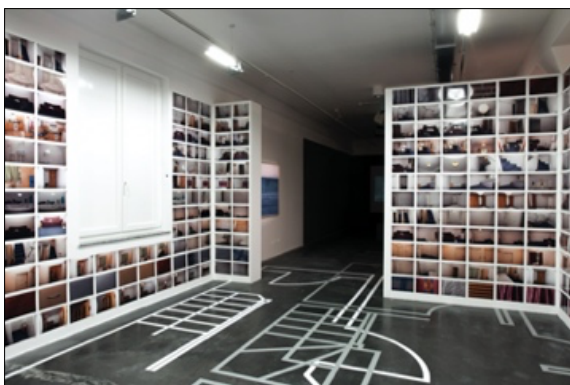
Figure 79: Installation detail of *Control Order House* in *Terror Incognitus,* Zephyr Raum Für Fotografie, Reiss-Engelhorn-Museen, Mannheim © Zephyr Raum Für Fotografie,

The connections I create between the viewer, sublime disorientation, and everyday terror relate to the idea of estrangement in art. Much has been written about this, the different interpretations of Viktor Shklovsky's *Ostranenie,* and its transition and translation into *Otchuzhdenie* and *Verfremdung.*[95] In the context of my work, it could make sense to use either 'estrangement' or 'alienation' to describe what I am doing. However, because I want to discuss my work in relation to a lineage of artists and writers who have made the everyday strange, and because Bertolt Brecht is one of these artists, it is important to make a distinction between these words.

6. Estrangement

I am drawn to *Verfremdung* over *Ostranenie* by interpretations that argue that Brecht's theatrical concept of *Verfremdungeffekt* involves the audience or spectator changing through engaging with his work. Key to this process is the creation of emotional and critical *distance* between performance and spectator in order to facilitate critical reflection. While my visual strategy is, like Brecht's, to enhance the viewer's critical reflection, my approach is to encourage *closeness*. It is by engaging with the familiar that the estrangement of the everyday, and cognitive dissonance this causes, becomes apparent. Just as Slavoj Žižek argues that the good and bad sublime are "the obverse and reverse of the same entity," so, in my work, the familiar and estranged are part of the same everyday.[96] In employing this approach, I am drawing on artists such as Brecht who have estranged,

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[95] This thesis is not the place to detail the debate concerning the overlaps or differences between, or the evolution from, Russian Formalist Shklovsky's *Ostranenie* to Brecht's *Verfremdung*. What is relevant in the role of estrangement in my work is the different emphasis the two concepts place on critical engagement. This can be broadly summarised as a difference between perception and purpose. For Shklovsky the emphasis is on the aesthetic concept of the renewal of perception through complexity and making strange, while Brecht is seeking to use the estrangement of perception as a gateway to raising or changing his audiences' critical consciousness about systems of power and representation and, consequently, their responses to these systems. See: Stanley Mitchell, "From Shklovsky to Brecht: Some preliminary remarks towards a history of the politicisation of Russian Formalism," *Screen* 15, no. 2 (Summer 1974), 74–81, https://Doi.Org/10.1093/Screen/15.2.74; Lorenzo Manera, "Estrangement," *International Lexicon of Aesthetics,* (Spring 2022): 1-3, https://doi.org/10.7413/18258630121; Silvija Jestrovic, "Seeing Better: Modernist Estrangement and its Transformations," *Social Research* 85, no. 2 (June 1, 2018): 275–99, https://doi.org/10.1353/sor.2018.0016.
[96] Shaw, *The Sublime,* 140-141

disrupted, or used the representation of everyday life to affect the critical engagement of their audience.
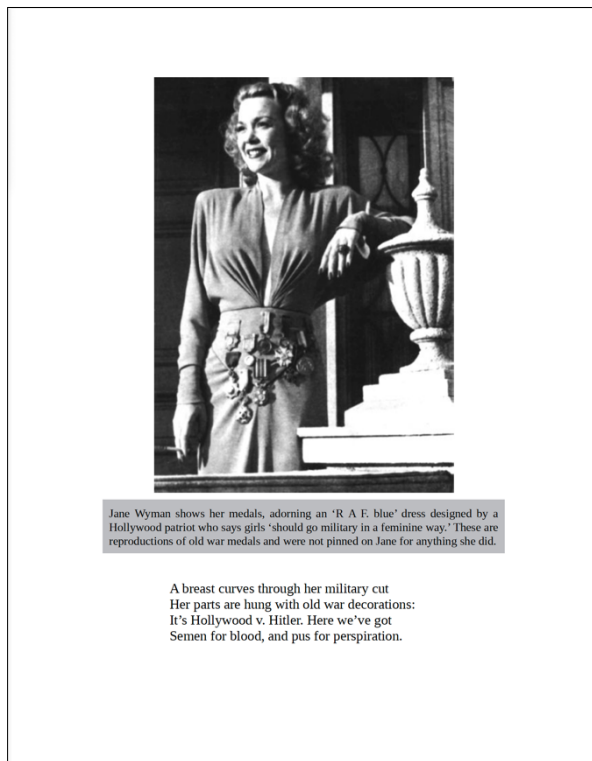

Figure 80: Image from Bertolt Brecht and John Willett, *War Primer* (London; Brooklyn; New York: Verso, 2017).

For example, with hindsight, I see the influence of James Joyce's *Ulysses* on *Negative Publicity.* At one level, this comes through the connection between Joyce's multi-spatial and multi-temporal representation of the lives, journeys, and worlds of his characters. This resonates with the geospatial and sociospatial dimensions of the 'new home front' of the GWOT that is evoked in the complex global system and network plotted in my work. At another level, Joyce focuses on the mundanity of his characters' everyday lives. It is through, and cotemporal with, these quotidian artefacts and routines, that the reader is connected to the megalography of their meta histories and narratives. The reader's ability to make 'sense' is overwhelmed by the multiplicity of references and forms Joyce employs. This resonates with the overload of social media information and images present in Youngs and Jameson's horizontal and vertical clash of narratives early in the GWOT, and even with Jameson's sublimely overloaded networks, and Fuller and Weizman's hyperaesthetic state. In turn,

in *Negative Publicity,* the reader is disorientated by the 'network of mundanity' connecting everyday lives and artefacts with systems of power and belief, and questions of law and ethics of global significance. In making their investigative journey around the assemblage of photographs, documents and references, the reader is mirroring Black's investigative journey, my own in visualising and reconstructing the global network, the flight cycles of the pilots and planes of extraordinary rendition and, above all, the dehumanised 'others,' bound and gagged in these planes, journeying from one circle of hell to another.

A second example, and one which I was aware of at the time of working on the published form of *Control Order House*, is Franz Kafka's *The Trial.* In both narratives, the reader engages with the central characters, CE and Josef K, through their contested domestic settings. For both, their everyday routines, spaces, and lives are infected with uncertainty. Both experience living under the control of anonymous bureaucrats representing unseen systems of power, and both are engaged in arcane legal processes which are never revealed to them. In *Control Order House*, CE's lawyers were faced with dealing with a suspicion about their client that was based on secret evidence they could not access. In the High Court Judgement, Justice Lloyd Jones refers again and again to closed material, sessions, and evidence. In fact, CE did have the representation of a Special Advocate, a security cleared barrister appointed by the Attorney General, the U.K. government's senior law officer. However, once they had seen any evidence in closed session, they were not allowed to communicate with CE or his lawyers – even though they still represented him to the end of his case. As I write in the book of the project:

> "It would be facile to say that this is the territory of Kafka because this is not fiction. This is history."[97]

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[97] Edmund Clark, *Control Order House* (London: Here Press, 2012).

A third influence on my visual strategy of everyday estrangement is the artist, Hans Haacke.[98]

Haacke's representation of power and influence through the language and content of administration, and the traces left at the weak points of everyday bureaucracy, is reflected in the bureaucratic terror of *Negative Publicity, Control Order House, Letters to Omar,* and *198/2000.* His presentation of bland paperwork as art is reflected in my own installation practice. For example, in the framing and presentation of government power in the displays of *Control Order House* at the Imperial War Museum, and *Body Politic* and *Negative Publicity* at the International Center of Photography.

Figure 81: Installation detail*, Control Order House,* IWM, London © IWM.

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[98] See Hans Haacke, *Shapolsky at al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971,* 1971, accessed September 25, 2024, https://whitney.org/collection/works/29487.
Hans Haacke, *Solomon R. Guggenheim Museum Board of Trustees,* 1974, accessed September 25,2024, https://www.moma.org/collection/works/147055.

Figure 82: Installation detail, *Body Politic (l), Negative Publicity: Artefacts of Extraordinary Rendition (r),* ICP, Museum, New York © ICP Museum.

Figure 83: Installation view of Hans Haacke, *Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971*, 1971 (installation view, *America Is Hard to See*, Whitney Museum of American Art, New York, May 1-September 27, 2015). 9 photostats, 142 gelatin silver prints, and 142 photocopies, dimensions variable. Whitney Museum of American Art, New York; purchased jointly by the Whitney Museum of American Art, New York with funds from the Director's Discretionary Fund and the Painting and Sculpture Committee, and the Fundació Museu d'Art Contemporani de Barcelona 2007.148a-gg. Photograph by Ron Amstutz.

The fourth example is Rosler's two series: *House Beautiful: Bringing the War Home* 1967-1972, and *House Beautiful: Bringing the War Home* 2004-2008. Rosler explodes the boundaries between domestic life and conflict through photomontage. In these series, she creates equivalence of importance and presence between home and war by placing the images of these subjects side by

side, or within each other. In doing so, she is showing consumerism and war as products of the same system. This approach resonates with the importance of visualising and estranging 'home' spaces in my work in, for example, *Guantanamo,* and *Control Order House.*

Brecht is the fifth artist whose use of estrangement relates to my visual strategy. This is evident in three ways: the aim of generating critical engagement; the theme of personal complicity in systems of conflict; and the estrangement of form.

Both *War Primer* and *Orange Screen* seek to engage the viewer's criticality in considering the way photography is used as part of, and operates in the perpetuation of, systems of power through propaganda, particularly in relation to conflict. Both seek to disrupt the passive reception of conventional news media images and subjects through the estrangement of form. In *War Primer* the juxtaposition of photographs with critical or ironic epigrams aims to subvert emotional responses, instead generating awareness of the ideological framework around their production and dissemination.
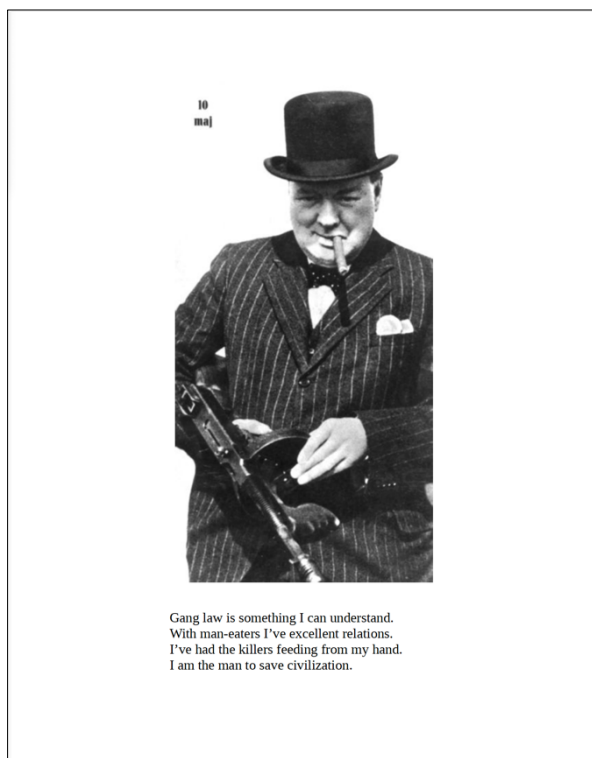
Figure 84: Image from Bertolt and Willett, *War Primer.*

In *Orange Screen* the replacement of iconic images with brief uncontextualised ekphrases estranges the viewer's reception and memory of each image and event, divorcing them from associated ideology and propaganda. The point of both works is to propagate 'complex seeing' to alter how the viewer receives, understands, and talks about conflict, its representation, and the systems that operate both.[99]

Brecht explores the theme of personal complicity in the operation of war in *Mother Courage and Her Children* through themes of economic dependence, moral compromise, and the normalisation of war, and its impact, on society.[100]
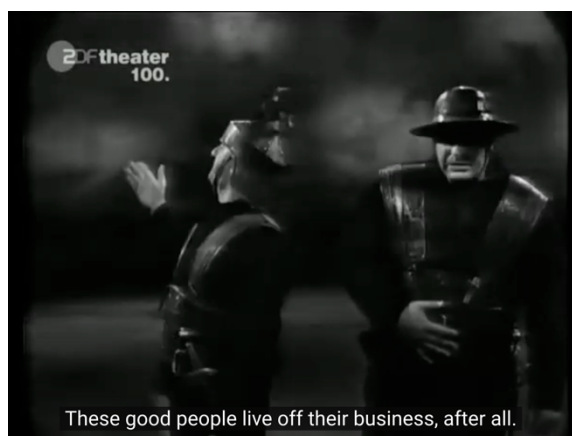
Figures 85 and 86: Stills from Bertolt Brecht, *Mother Courage and her Children* (1930), performed for the Ruhrfestspiele in Recklinghausen in 1965, starring Lotte Lenya. Filmed by ZDF.

Similarly, *Negative Publicity* connects the system of extraordinary rendition to small companies contracted to operate it and their employees, through emails, invoices, flight cycles and bills of reconciliation, connections that indicate their awareness of what the cargo was and what would happen to it.

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[99] Buckley expands on the way Brecht's *War Primer* and Broomberg and Chanarin's *War Primer 2* do this in the context of World War 2 and the Global War on Terror in "The Politics of Photobooks," 11.

[100] Frederic Jameson, *Brecht and Method* (London: Verso, 2011), https://ebookcentral.proquest.com/lib/[SITE_ID]/detail.action?docID=7140906. Peter Thomson and Glendyr Sacks, eds., *The Cambridge Companion to Brecht,* (Cambridge: Cambridge University Press, 2006).

Both *Mother Courage* and *Negative Publicity* require the viewer to consider their moral and economic position in relation to the systems of power and commerce operating around them. The cognitive dissonance caused by this position results in avoidance or change – normal life has been estranged.

The estrangement of form is central to Brecht's method. *War Primer,* for instance, is not really a book but an assemblage.[101] The same is true of *Negative Publicity* and *Control Order House.* The deliberate unconventionality of their structure is part of the estrangement method: the disruption of form means the content is experienced differently.

Negative Publicity and *Control Order House* are intended as publications that deliberately disrupt the well-established and conventional long-form photobook essay, or the compilation of images in an artist's monograph. In the history of western photography formative, and now classic, examples of these are Robert Frank's essay *The Americans,* and Henri Cartier Bresson's collection of photographs in *Decisive Moment.* The publication dates of these, 1958 for Frank and 1952 for Cartier Bresson, bracket Brecht's *War Primer* in 1955 when the contemporary photography book was still a nascent form.

Unlike many photobooks that are purely vehicles for their content, both are intended as objects that relate to their subject matter through form as well, with attention to design, structure and materials through the use of different paper stocks, page sizes, or typeface for different parts of the overall assemblage. In *Negative Publicity,* for example, documents are reproduced on recycled office paper at actual size (A4 or U.S. Postal), and photographs are hidden within gatefolds. The reader/viewer follows guided but non-linear paths of investigation and accretion.

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[101] Buckley, "The Politics of Photobooks."

Figures 87, 88, 89, 90: Example pages from *Negative Publicity*.

In turn, Brecht's disruption of conventional theatrical method via direct communication between actors and audience is reflected in *Guantanamo* and *Control Order House* through the explanation of how outside interventions of control, censorship and even potential legal action have shaped, and are present in, the work. Like Brecht's use of explanatory placards to highlight significant themes, I am uncovering and estranging the process of making and presentation to heighten critical engagement.

Similarly, the disrupting of forms of museum and gallery display is part of my visual strategy for the 'staging' of my installations. These create an immersive and unsettling effect based on disturbing conventions of scale, framing, projection and contextualisation for photography, video, and audio, particularly through graphic and exhibition design and use of materials. For example, in *Terror Incognitus* at Reiss-Engelhorn-Museen, the floor plans of *Control Order House* seep out from under the walls of the installation space to estrange the viewing experience of other works.

Figures 91, 92, 93: Installation details of *Terror Incognitus,* Zephyr, Reiss-Engelhorn-Museen, 2016 © Zephyr Raum Für Fotografie.

Figures 94, 95, 96: Installation details of *Edmund Clark:War of Terror,* Imperial War Museum, 2016-2017 © IWM.
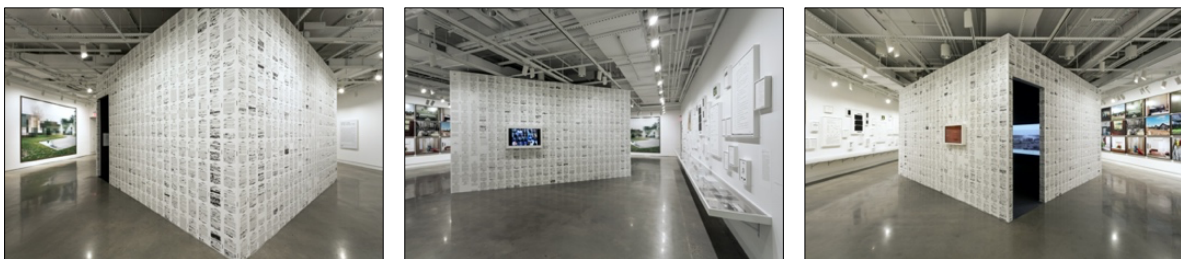
Figures 97, 98, 99: Installation details of *The Day the Music Died,* International Center of Photography Museum, 2018 © ICP Museum.

Figure 100: Installation detail of *The Victory Column of Enduring Freedom* and *The Mountains of Majeed,* Flowers Gallery, 2015 © Flowers Gallery.

While there are similarities between my work and Brecht's in terms of promoting critical engagement, exploring complicity, and estranging form, there are key differences in how we achieve these. Where Brecht seeks to create critical *distance* and alienation between his audience and subject matter, my work is predicated on estrangement through *closeness.* In turn, where Brecht's method is performative and explicitly didactic, my work is neutral – and quiet. Rather than

seeking to instruct through gesture or noise, I try to subvert through evidentiary presentation where material is intended to 'speak for itself.' At the time of making and publishing *Guantanamo* and *Control Order House* there was so much noise around these subjects that my work had to be quiet to bring attention to what was not being seen at all. It had to be quiet to be heard.

7. *Summary*

My visual strategy has changed from the time of making to the perspective, on reflection, of today. In keeping with a theme running through this thesis I will summarise this in terms of physical proximity.

At the start of making work, the culture of fear in the GWOT was at its height. I was at the same time engaging with individuals about their experiences of abuse and detention at Guantanamo. My focus was on three things: the physical and psychological terror that had been part of their everyday routines; the state measures that led to these abuses or introduced questionable laws and powers; and the absence of accountability for these actions. I was confronted by, and responding to, two narratives: what I was told by the individuals who gave me access to their homes; and the divisive and dehumanising narratives and images of mainstream media. Operating on the 'dark side' of the law had been paraded in public, along with photographs of the 'worst of the worst' bound and gagged, and now I was sitting with them, as innocent men, in their houses, at a time when it was taboo to engage with anyone who was associated with terrorism-related activity - even though they had not been charged with anything (and remain uncharged). The resulting cognitive dissonance and disorientation I encountered was compounded by working with CE in his control order home.

On reflection, I can see that just as my methodology emerged in response to real life issues around access, control and censorship, my visual strategy was also emergent in response to the competing narratives I encountered, and the dissonance and disorientation these generated. Against the background noise of hyperbole, fear, and obfuscation, I had to find a strategy that could rehumanise

the men who worked with me, explore unseen or underrepresented experiences and processes of detention, and convey the complexity of the legal and ethical dimensions in operation. Two key approaches emerged. First was to focus on the personal rather than overtly political, and second, to be as neutral as possible in presenting my work. The latter allowed for an accurate and dispassionate exploration of political complications and legal complexities. This combination resulted in work that created interest because of its originality and approach, leading to its dissemination to a wide audience across various platforms in book, editorial and installation forms.

At the time, I was working from project to project, adapting my emergent methodology and visual strategy in response to the conditions surrounding each subject. For example, the appearance of *Control Order House* was originally intended to be deliberately different to *Guantanamo.* It is only on reflection that I understand how both use rhopography to engage through, and cotemporally estrange, the everyday, to connect viewers to the operation of power at the level of megalography. Initially, with the making of *Negative Publicity* and the complexities of representing different experiences of an unseen global network operating in plain sight, and then with the opportunity of making three solo survey museum exhibitions, each with a different emphasis and each involving the creation of new site-specific works.

Constructing these overviews has brought distance to my original subjects and allowed me to understand how my visual strategy links successive projects, publications, and exhibitions in four ways: by locating my work in the art historical contexts of rhopography and estrangement (in addition to the contemporary fields of photography, investigative aesthetics, and counter-forensics); by showing how the dissonance and disorientation I experienced is present in my emergent and adaptive visual strategy and methodology, and how, across successive projects, these themes operate at a collective or societal level; by showing how systems of power operate through and are present in the artefacts and routines of everyday life, and how modes of representation are operative

in the perpetuation of these systems; and finally, by calling attention to the ongoing impact of counter-terrorism measures on national and international law, and on normative standards of government ethics and accountability.

I will now evaluate, in the final chapter, how my projects, publications and exhibitions, and the emergent methodology and visual strategy on which they are based, amount to a contribution of original knowledge.

"All this takes place within an image culture which is a dance

of veiling and revealing, highly evolved by state and military

media-managed bodies, and newly minted for an age of

hyper-visibility."

Julian Stallabrass, *Memory of Fire: Images of War and The War of Images*, 30.

Chapter Four:
CONTRIBUTION TO KNOWLEDGE

1. Overview

This thesis has explained how my independent emergent methodology and original visual strategy

have produced a practice-based body of research, photography and material analyses that explore

issues of contemporary conflict and counterterrorism, and processes of state censorship, denial, and

obfuscation in the so called GWOT.

My research has explored a series of related subjects: the detention camps at the U.S. Naval Base at

Guantanamo Bay, the extraordinary rendition process, the CIA secret prison programme, the use of

enhanced interrogation techniques, and the use of control orders as a British counterterrorism

measure. In terms of contributing to existing knowledge, it explores aspects of conflict and

counterterrorism unseen or unrepresented before. In particular, it generates new insights into British

counterterrorism measures and experiences.

My practice occupies the interstices between photography, visual art, and politics. It builds on research from, and makes a significant and original contribution to a variety of fields, including photography, art and visual culture, as well as international relations, security studies, and international law. Its reach and esteem indicate that it contributes to discourse beyond academia, at national and international levels.

My work demonstrates how visual art practices and photography are uniquely placed to interrogate new forms of conflict and counterterrorism – both those hidden, and occurring in plain sight. Building on the view that visuality is fundamental to twenty first century conflicts, my research situates itself within the context of images, narratives and experiences of propaganda and terror. In doing so, it contributes new knowledge and insights through forms that go beyond what could normally be demonstrated by the submission of a thesis.

For example, my work demonstrates how visual art practice can represent the personal everyday experience of terror and connect it to the geopolitical operation of power and control. In doing so, it adds original knowledge about the experience of individuals detained and tortured by international coalition governments. It illustrates the relationship between images and events in contemporary conflict and counterterrorism, highlighting how visual strategies can challenge on-screen representation and define the systems of control, power and belief operating behind them. Furthermore, it contributes detail and complexity to narratives obscured by state denial or obfuscation, or simplified by stereotypical media analysis. In addition, it contributes original knowledge to discourse concerning the ongoing impact of events and responses to events in terms of fundamental ethical and legal norms, and to the absence of justice or accountability for those subject to illegal state measures.

Overall, the unique scope of my subject matter and unique access to individuals and locations represent the key areas of contribution. These are supported by my original methodology and visual strategy, and the range and reach of my award-winning body of work.

2. Contribution to Specific Areas

2.1 Scope

The significance of my research's contribution to existing knowledge in the field of visual art is evident from my scope of practice. While artists have responded to individual subjects or events on the theme of counterterrorism, my projects contribute original insights that cover national and international contexts. In relation to Britain alone my project *Control Order House* represents a unique contribution to knowledge. Furthermore, in addition to contributing original knowledge about the U.S. Naval Base at Guantanamo Bay and the CIA secret prison programme, my research provides insights into the global system and network of extraordinary rendition and how it was supported by national governments including Britain, Lithuania, Romania, and Libya.

2.2 Access

A significant aspect of my contribution to existing knowledge comes through access to individuals, locations, and material. I was the only artist, at the time of making, to work with ex-detainees from former CIA secret prisons, as well as being unique in gaining access to work with a controlled person living subject to a control order in Britain. In terms of locations, in addition to the *Control Order House,* I was able to photograph inside the homes of former detainees from Guantanamo and CIA secret prison, and gained access to photograph previously unrepresented spaces in the detention camps at Guantanamo Bay, and unseen locations in the global network of extraordinary rendition. In terms of material, the works *Letters to Omar* and *Control Order House* contain unique primary source material that provide original knowledge about legal and bureaucratic forms of control and power. *Negative Publicity* and *198/2000* contain materials never seen before in the

context of visual art, providing original and significant knowledge to understanding the operation of extraordinary rendition, the nature of detention by the U.S. military, and the obfuscation about and denial of these by the U.S. government.

2.3 Methodology

Underpinning my work is an original, independent, and emergent methodology. Its originality is predicated on long-term immersion in research, which permits unique engagement with key individuals and locations. This is supported by my creative and editorial autonomy. My methodology fuses investigative research processes with visual art practice to create original insights. For example, I open my creative practice to embedding protocols and interventions of control, censorship, and even potential legal action, as a way of evoking wider issues of power, and I recontextualise information uncovered by my research as visual art.

2.4 Visual Strategy

Using art historical approaches of rhopography and estrangement, I connect the personal and domestic with the geopolitical and global to show how systems of power operate through, and are present in, the artefacts and routines of everyday life. This is augmented by the innovative representation of the conditions of cognitive dissonance, everyday terror, and sublime disorientation. Furthermore, I reject prevailing representational forms of news photography and photojournalism and the way these perpetuate stereotypical, sensationalist and simplistic narratives. In so doing, I bring attention to important political, legal, and ethical issues via neutral and quiet counter-narratives of personal experience and life.

2.5 Forms of Dissemination

My practice has contributed new knowledge to the fields of photography and visual art. The published output *Guantanamo* brings new insights into the subject of the U.S. detention camps at

Guantanamo Bay, and the experience of detainees held there, through the disruption of normative forms of photobook sequencing and contextualisation. The books *Control Order House* and *Negative Publicity* contribute new insights to the field as *objects* that represent their subjects through form, rather than as *vehicles* for their subject matter. My film and installation work and three solo museum exhibitions in UK, Germany, and America, have contributed new knowledge as unique overviews of global events and networks of systems, represented through original modes of institutional display.

2.6 International Reach and Esteem

In addition to my contribution of original knowledge to academic fields, evidence of its ongoing contribution to knowledge, discourse and public understanding at national and international levels comes from three sources: solo national and international museum exhibitions; institutional acquisitions and displays of works; and critical recognition through national and international awards.

According to the publisher of *Negative Publicity*:

> "Concurrent to the development of Mr. Clark's work, the very project of what
> was once known as 'documentary photography' has undergone a tremendous shift—
> and Mr. Clark has consistently been at the forefront of its evolution. The questions
> he raises in his work are essential in pushing the boundaries and finding new ways
> to tell contemporary stories of conflict and of social justice (or injustice). His work
> grapples with the fundamental questions of how to visualize the often invisible
> structures of power that operate across international boundaries; how to render,
> tangibly, abstract instruments of authority and their impact on individuals; how to
> best use the photographic image in combination with research and investigative

journalism to communicate the nature of systematic violence, the unforeseen

repercussions of the "War on Terror" on civil society, and to map otherwise

diffuse networks of global power. If photography as an art and a form of

contemplating and envisioning our world is to keep pace with the complexities

of today's society, it is work such as his that will lead the way."

Lesley A. Martin, former Publisher and Creative Director, Aperture Foundation and Publisher, PhotoBook Review (Philip Leverhulme Prize Reference).

"In particular, I want to understand how the *frames* that allocate the recognizability of certain figures of the human are themselves linked with broader *norms* that determine questions of humanization or dehumanization. My point, which is at this point hardly new, is to suggest that, whether and how we respond to the suffering of others, how we formulate moral criticisms, how we articulate political analyses, depend upon a certain field of perceptible reality already being established. This field of perceptible reality is one in which the notion of the recognizable human is formed and maintained over and against what cannot be named or regarded as the human, a figure of the nonhuman that holds the place of the human in its unrecognizability."

Judith Butler, *Torture and the Ethics of Photography*, 2007, 951.

CONCLUSION

I began this thesis by saying that the so-called Global War on Terror is ongoing. I will consider how this relates to the specific subjects I have responded to, what this means at a global level, and for me personally, through themes of knowledge and visibility.

The detention camps remain at Guantanamo Bay, twenty-three years after they opened, and fifteen years after Obama said he would close them within a year. About thirty detainees are still held. Consequently, the military commissions processes at Guantanamo, many of which are held in secret, remain stuck. 'Evidence' extracted during the unseen torture administered there, or in CIA secret prisons, cannot be used in normal open court proceedings. There has been no justice or

accountability for those who did the torturing - or for those at the top of the Bush administration who sanctioned it.

The same is true in the U.K. where cases brought against a senior MI6 operative by two Libyan detainees were halted by the Public Prosecution Service.[102] Moreover, the use of secret evidence and Closed Material Procedures introduced with control orders in 2005 remain available to the U.K. government to conduct civil cases without public disclosure.

More visible on our screens have been the chaotic scenes of the evacuation of American personnel from Kabul - and, effectively, the defeat of the world's most powerful military by the Taliban in Afghanistan - and the images of the brutal terrorist killings and awesome destruction and death in Israel-Palestine.[103] These images (still) dominate our screens after Bush and Blair called for a two-state resolution to a problem they acknowledged decades ago has fuelled terror and division regionally and globally.

What is known today is that states now have powers to operate in the shadows of legal and military process, and that these powers, and systems of power, have evolved from the measures deemed necessary in the GWOT.[104] For example, problematic and ineffective rendition and interrogation

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[102] Documents showing Mark Allen's communication with Libyan intelligence head Moussa Koussa are included in *Negative Publicity*. The note on page 190 explains: "On 18 March 2004 MI6 counter-terrorism official Mark Allen wrote to Libyan intelligence chief Moussa Koussa: 'I congratulate you on the safe arrival of Abu Abd Allah Sadiq [i.e. Abdel Hakim Belhadj]. This was the least we could do for you and for Libya ... Amusingly, we got a request from the Americans to channel requests for information from Abu 'Abd Allah through the Americans. I have no intention of doing any such thing. The intelligence on Abu 'Abd Allah was British. I know I did not pay for the air cargo. But I feel I have the right to deal with you direct on this and am very grateful to you for the help you are giving us.' Six days later, prime minister Tony Blair shook hands with Colonel Gaddafi in what became known as the 'deal in the desert,' through which international oil companies were to be allowed access to Libya's reserves. Mark Allen left MI6 later that year and became a special advisor to BP. Koussa fled to the UK during the 2011 revolution before settling in Qatar."

[103] As an illustration of the expanded field of image generation defined by Fuller and Weizman, much of coverage of these events, especially the imagery of the Hamas attacks, appears on social media and is made by 'citizens' or independent practitioners. This is largely due to the Israeli Defence Force preventing media personnel from covering their actions in Gaza.

[104] For example, The Authorisation for the Use of Military Force Law introduced in September 2001 gives the U.S. President unprecedented and ongoing pre-emptive powers: "That the President is authorized to use all

processes have been replaced by the eradication of individuals with unmanned weapon strikes or special forces raids underpinned by the legally contentious doctrines of pre-emption, particularly against 'unwilling' or 'unable' states.

These are unaccountable and unseen systems of power operating globally today in Iraq, Libya, Somalia, Syria, and Yemen - systems also made opaque by private contractors masking state actors, and manufacturers supplying the technologies of secrecy and autonomy. These new forms of law and technology mean that there is no, or less, need for 'boots on the ground', an important factor in public relations risk averse foreign policies post the Afghanistan and Iraq wars. Consequently, there is less imperative for the mainstream (western) media to be there to record, report and hold to account, especially as they are now identified with state actors and their personnel have become targets.

At a time when these powers operate through unseen conflicts beyond conventional means of observation and accountability, new methods and forms of visualisation are required. This is the challenge for artists, photographers, journalists, and investigators today. This is the challenge my work has responded to since 2007 – and writing this thesis has clarified where to focus next: the scale and reach of the U.S. Department of Defense budget and contract spending, and the Military-Industrial-Technological Complex.

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necessary and appropriate force against those nations, organizations, or persons he determines planned, authorized, committed, or aided the terrorist attacks that occurred on September 11, 2001, or harbored such organizations or persons, in order to prevent any future acts of international terrorism against the United States by such nations, organizations or persons." https://www.govinfo.gov/content/pkg/PLAW-107publ40/pdf/PLAW-107publ40.pdf, accessed August 21,2024.

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APPENDIX 1

SUNDAY TIMES MAGAZINE LETTER OF SUPPORT FOR ACCESS TO U.S. NAVAL BASE

AND DETENTION CAMPS AT GUANTANAMO BAY, CUBA

THE SUNDAY TIMES

November 11th 2008

Cmdr Pauline A. Storum (US Navy)

Dear Commander Storum,

Re – Photography at Guantanamo Bay

Guantanamo Bay: An American Place

We are keen to publish a photography feature about Guantanamo Bay and the history of the US base there.

With your permission, we would like the photographer Edmund Clark to document the American community at Guantanamo Bay and to provide our readers with an insight into life there from the point of view of the United States personnel on the base.

Within the limits of what is allowed, we would like to show the environment in which the US personnel live: interior and exterior images of where they eat, sleep, shop, relax, exercise and entertain themselves. The feature would show the evolution of the US base at Guantanamo through images of the landscape, seascape and older parts of the camp.Where appropriate, and if allowed, we would also like Mr Clark to photograph and talk to American personnel - though they need not be identifiable if this is an issue.

I would be grateful for any assistance you can provide Mr Clark with this project as once completed we are hoping to publish it in the Sunday Times Magazine over 6 to 8 pages with a possible cover.

I am aware of the sensitivity of this subject and can assure you that Mr Clark and the magazine will follow your guidelines and recommendations. I would be grateful if you could inform Mr Clark and myself of the protocol for photography at Guantanamo.

Please do not hesitate to contact me if you have any queries. Thank you in advance for your cooperation.

Yours faithfully,

Monica Allende
Picture Editor
The Sunday Times Magazine
Tel: +44 (0)207 782 7411
Fax: +44 (0)207 867 0410
Email: monica.allende@sunday-times.co.uk

APPENDIX 2

SOLO MUSEUM EXHIBITION INSTALLATION PDFs

1: *Terror Incognitus*, Zephyr, Reiss-Engelhorn-Museen, Mannheim, 2016

2: *Edmund Clark: War of Terror,* Imperial War Museum, London, 2016-2017

3: *The Day the Music Died*, International Center of Photography Museum, New York, 2018

EDMUND CLARK

TERROR INCOGNITUS

ZEPHYR, REISS-ENGELHORN MUSEUM, 2016

info@edmundclark.com
www.edmundclark.com

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/
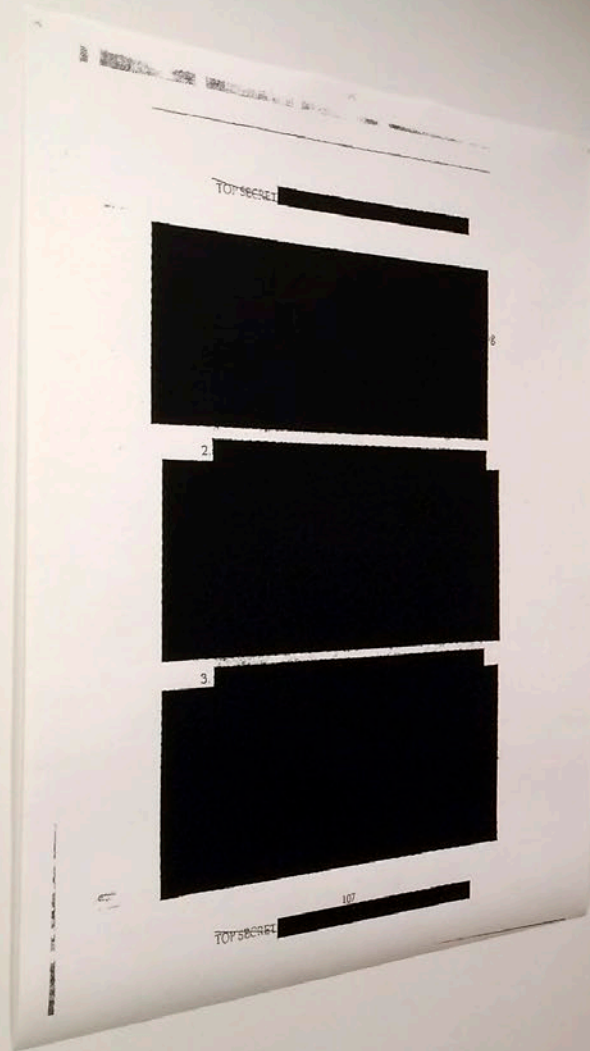
The Victory Column of Enduring Freedom

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.

edmundclark.com/works/mountains-majeed/
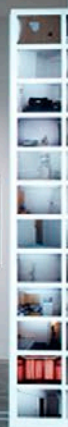
Control Order House

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.

edmundclark.com/works/virtue-unmannd/
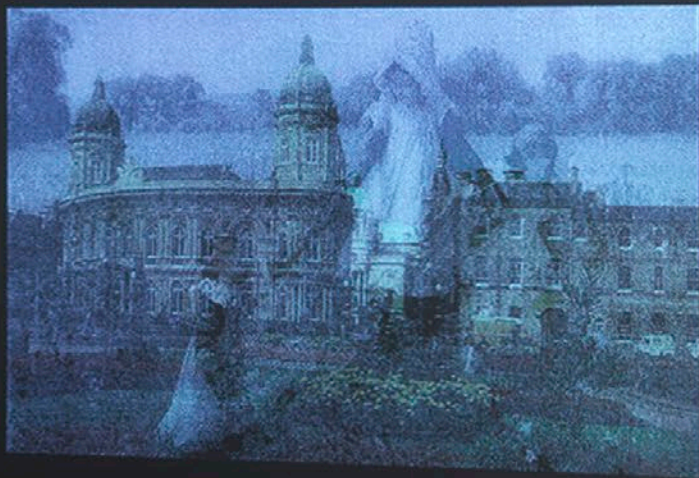
Section 4 Part 20: One Day on a Saturday

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.

edmundclark.com/works/section-4-part-20-day-saturday/
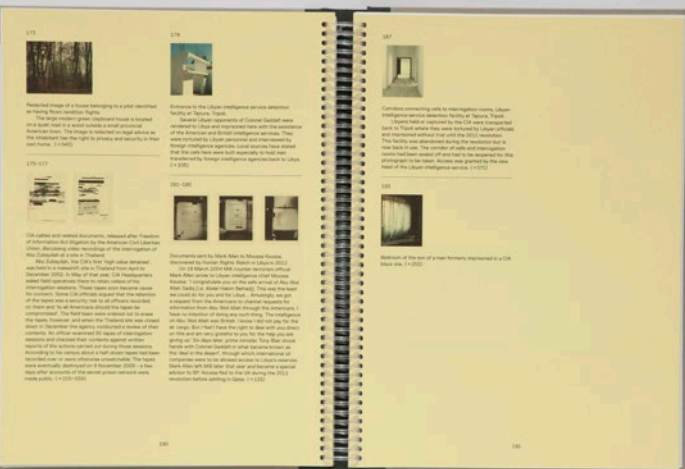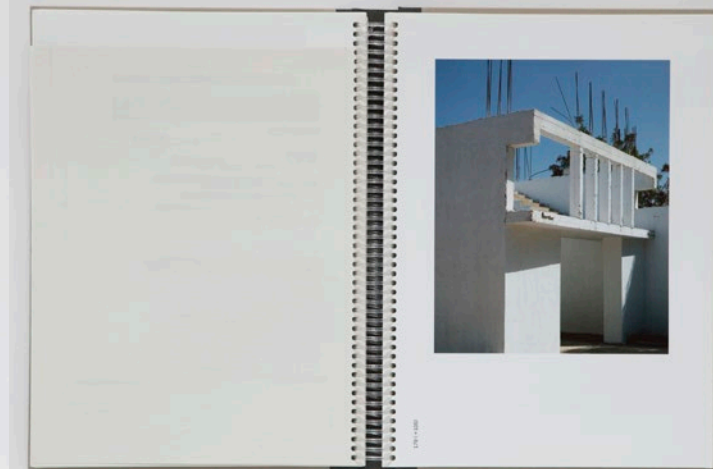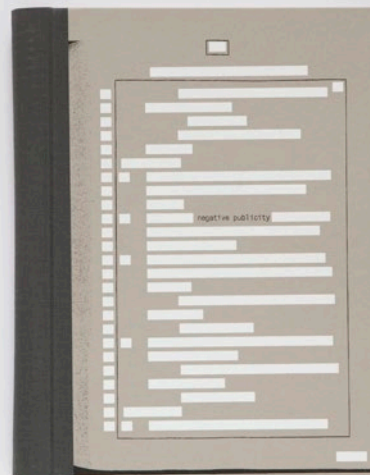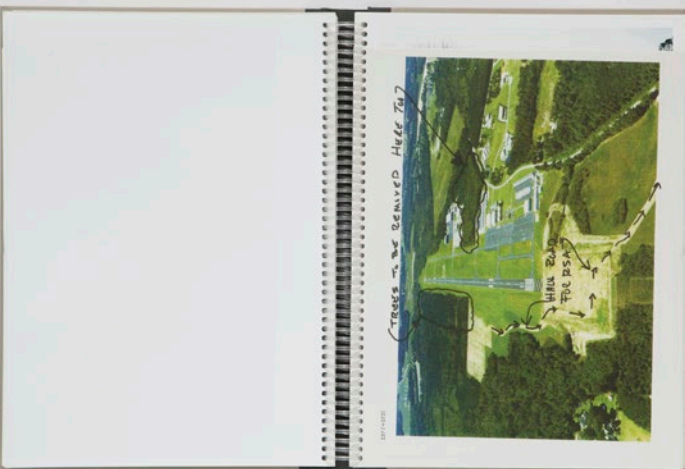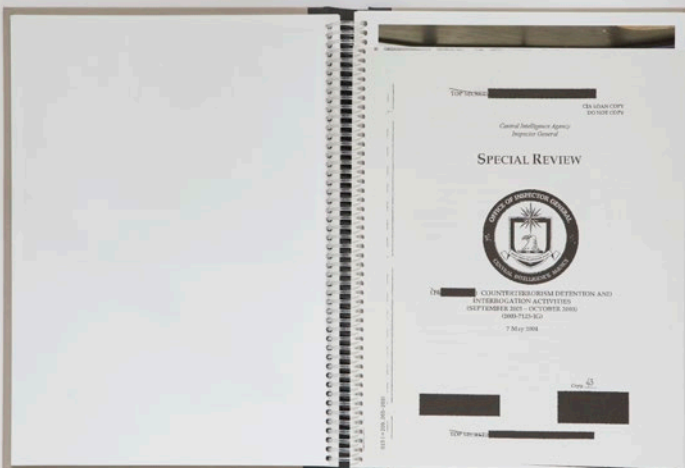
Negative Publicity: Artefacts of Extraordinary Rendition
by Edmund Clark and Crofton Black
published by Aperture and Magnum Foundation, 2016
edmundclark.com/publications/

EDMUND CLARK

WAR OF TERROR
IMPERIAL WAR MUSEUM, LONDON
28.07.2016 - 28.08.2017

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.

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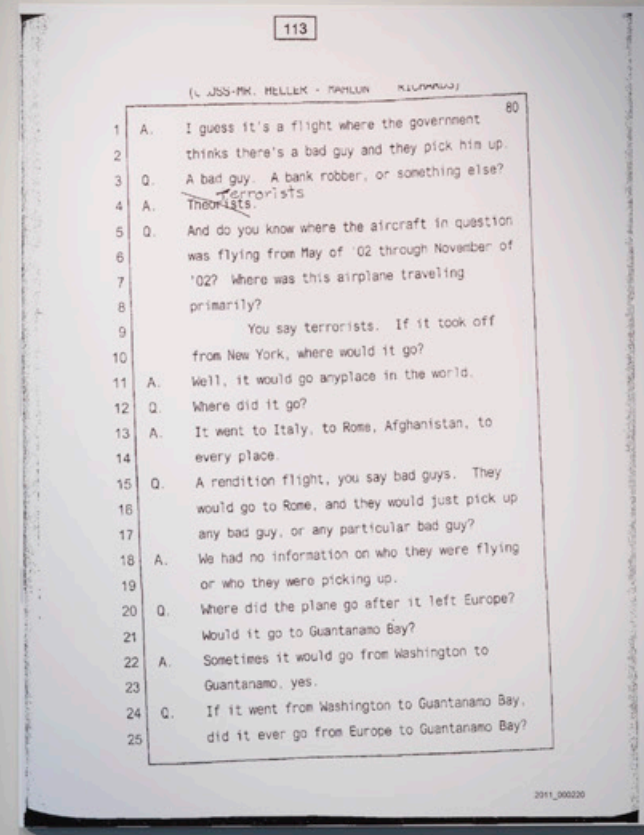
Negative Publicity: Artefacts of Extraordinary Rendition evokes ideas of opacity, surface, and testimony in relation to this process, a system hidden in plain sight, and raises fundamental questions about the accountability and complicity of our governments.

edmundclark.com/works/negative-publicity/

113

(CROSS-MR. HELLER - MAHLON RICHARDS)   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 anyplace 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?

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.
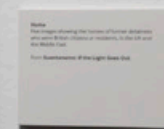
Guantanamo: If the Light Goes Out (2010)

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
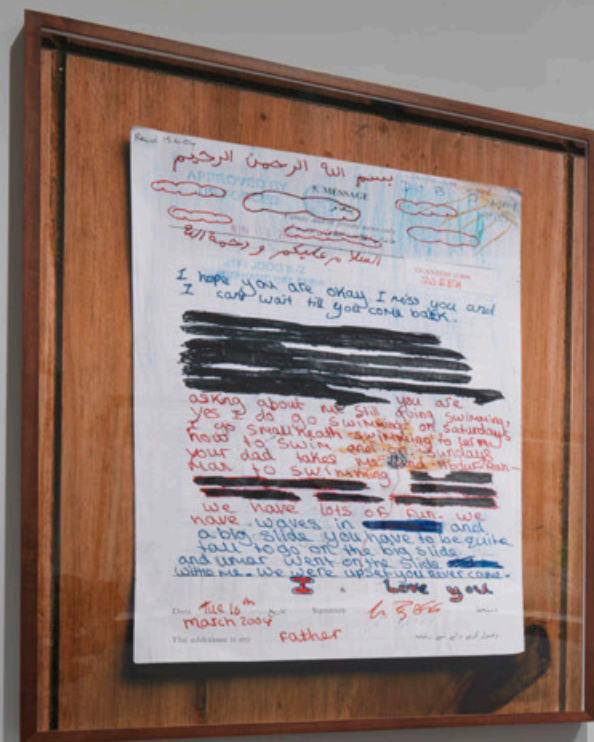
Letters to Omar (2010)

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).

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

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.

EDMUND CLARK

THE DAY THE MUSIC DIED
INTERNATIONAL CENTER OF PHOTOGRAPHY, NEW YORK
26.01. - 06.05.2018

info@edmundclark.com
www.edmundclark.com

British photographer Edmund Clark has spent ten years exploring structures of power and control used in the global War on Terror, the international military and intelligence campaign declared by President George W. Bush and led by the United States and its allies against al-Qaeda and the Taliban after the September 11, 2001, terrorist attacks in New York, Virginia, and Pennsylvania. Although President Barack Obama declared the global War on Terror over in 2013, the conflict has expanded to target ISIS and other militants in Afghanistan, Iraq, Syria, Pakistan, Somalia, the Philippines, and Yemen.

The eight projects presented in *Edmund Clark: The Day the Music Died* explore the measures taken by states, especially the United States, to protect their citizens from the threat of international terrorism – and the implications of these measures. From Guantanamo Bay to Afghanistan to extraordinary rendition and the CIA's secret prison program, the evolution people, and experiences associated with America's response to perceived threats and its conduct of modern asymmetric warfare.

Through photographs, documents, and video, Clark confronts military and state censorship, questions prevailing modes of representation and spectacle, and defines the quotidian processes of detention and interrogation that continue to operate in plain sight. His works also depict unexpected and human connections between those who exercise control and those who are subject to it. Most importantly, Clark's work reflects on how terror – and the response to it – impacts us all by altering fundamental aspects of our society and culture.

- Erin Barnett, Curator

2005 Woman's hands one ringed finger pointing up holding white soft fabric mask either side of head eye holes not open nose hole part open mouth hole open a man in white striped shirt black watch on wrist forehead creased eyes ahead and down lips parted arms around her shoulders hands clasped in blue gloves

Orange Screen

Video, 6:30, 2016 (updated 2018), originally developed in collaboration with Max Houghton

Orange Screen examines the visual language of the War on Terror. Our understanding of this conflict is shaped by the images that constantly bombard us in newspapers and on our screens. It has played out in our increasingly visual culture as a war of images and spectacle. These short, seemingly banal texts describe a selection of such images and distance them from their original contexts. In doing so, they prompt us to reimagine both the images and the events behind the subjects in this exhibition.

Since 2002, the colour orange has been associated with Guantanamo Bay detainees, who wear orange jumpsuits. Since 2014, this imagery has been referenced and inverted by ISIS propaganda videos, which show their captives also dressed in orange.

https://edmundclark.com/works/orange-screen

Body Politic

Installation with video and vinyl wallpaper, 5:00, 2016 (updated 2018), originally developed in collaboration with Max Houghton

Body Politic combines the representation of the spectacle of the War on Terror with the official denial at the centre of its operation. The walls of *Body Politic*, the structure at the centre of the exhibition, are papered with pages from the Senate Select Committee on *Intelligence's Committee Study of the CIA's Detention and Interrogation Program* (December 2014) – a document that could only be released after it was itself extensively redacted. The looped video features politicians, military leaders, militants, abductees, detainees, and suspected terrorists, all figures in the War on Terror. No one's voice can be heard. The only words are those not redacted by the CIA.

https://edmundclark.com/works/body-politic

198/2000

Installation, projected images, 2018

Before the 2004 public release of the images of US military abuse of detainees at Abu Ghraib prison in Iraq, the American Civil Liberties Union filed a Freedom of Information Act request for documents and photographs related to abuse in US detention centres overseas. After a protracted legal battle, the Pentagon released 198 of 2000 images in 2016. They serve as potential acknowledgment of wrongdoing, as forensic documentation, and perhaps as a path to accountability. Nonetheless, they have been redacted and, through the legal process required for their dissemination, have themselves become part of an act of cover up and denial. Often blurry and reproduced without context, these are probably the most innocuous of the existing images. The incomplete revelation of this material encourages the interpretation that the missing images show more extreme abuse.

https://edmundclark.com/works/198-2000

Guantanamo: If the Light Goes Out

Digital chromogenic prints, 2010

In response to the attacks of September 11, 2001, existing facilities at Naval Station Guantanamo Bay in Cuba were turned into a site for holding those detained during the War on Terror. Because these "enemy combatants" are not being held in the United States, they are denied some legal protections afforded by the US Constitution. Some detainees were captured during the initial phase of the war in Afghanistan, and some were handed over in return for financial reward. Others were abducted in Pakistan, Europe, and the Middle East. Of the 779 once held at Guantanamo, eight have been convicted through the controversial military commission process, and four have subsequently had those convictions overturned. In 2009, President Barack Obama signed an executive order stating that the facility should be closed within one year, but nine years later, it still holds forty-one detainees, twenty-six of whom will be detained indefinitely without charge or trial. In this series, Clark avoids conventional depictions of the detainees and the camps to illustrate three interconnected experiences of home: the Guantanamo Bay naval base in Cuba, home to the American military community; the detention spaces where detainees are held; and the homes abroad where former detainees find themselves trying to rebuild lives. Together, they produce an unsettling narrative that evokes the process of disorientation central to interrogation and incarceration at Guantanamo and questions existing representations of its inhabitants. Clark's photographs of Guantanamo were subject to censorship by the US military.

https://edmundclark.com/works/guantanamo

Letters to Omar

Inkjet prints, 2010

Letters to Omar comprises scans of correspondence to Libyan-born UK resident Omar Deghayes, who was held at Guantanamo Bay without charge for six years. His brother and lawyers organized a letter-writing campaign to highlight Deghayes's situation. In addition to family members, hundreds of strangers sent cards and letters. These are the images and words they chose to send to a man in a cell thousands of miles away. Every piece, including blank pages and envelopes, was scanned, redacted, stamped, and given a unique reference number. New images were created by this bureaucratic process. Deghayes never saw the original documents. His interrogator controlled when and in what form he received the copies. These degraded, abstracted gestures of support became complicit in the control exercised over him and, on occasion, contributed to his mental distress; he believed that material was being planted by his interrogators.

https://edmundclark.com/works/letters-to-omar

Section 4, Part 20: One Day on a Saturday

Looped video and sound, 7:37, 2011, collaboration with Anna Stevens

This work draws on the "Camp Delta Standard Operating Procedures Manual," a detailed set of instructions for daily detainee control at Guantanamo Bay that was made available by Wikileaks. Details of scanned postcard views of famous buildings, bucolic landscapes, and colourful flora and fauna sent to Omar Deghayes, a Guantanamo detainee, slowly overlap and fade. Two voices overlap and interrupt each other: an American female reads extracts of the manual, and an Arab male recounts a disturbing unofficial interrogation by a female interrogator (as published by Amnesty International). *Section 4, Part 20: One Day on a Saturday*, with its incongruous pairing of images and sound, explores ideas of complicity, control, and disorientation.

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

*Negative Publicity: Artefacts of Extraordinary Rendition*

Inkjet prints, 2011 – 2016, collaboration with Crofton Black

Since the War on Terror began, the US government – with assistance from more than fifty countries – has abducted and transported people for interrogation without any legal procedure. This process is called extraordinary rendition. Between 2001 and 2008, over a hundred people were captured around the world and disappeared, sometimes for years, into secret CIA facilities – otherwise known as "black sites." The locations of the sites included Poland, Romania, and Lithuania as well as Thailand and Afghanistan. Psychologists and interrogators were authorized to use "enhanced interrogation techniques" to question the suspects. Created with counterterrorism investigator Crofton Black, whose extensive research reveals the everyday workings of this covert and disputed system, *Negative Publicity* interweaves photographs of sites associated with the detention program with documents that identify and relate to them. These declassified government reports, freedom of information disclosures, lawsuits, invoices, contracts, and other minutiae of business transactions underpin a worldwide network of covert jails. Black and Clark's work evokes the appearance of disappearance: it traces the mundane bureaucracy of modern warfare and public complicity in it, exposes the strikeouts and redactions of official accounts, and explores the vanishing points of accountability, knowledge, and the law. The photographs do not show the secret journeys of extraordinary rendition or the interrogations that punctuated these journeys but glimpse the places and networks that circled them. The very opacity of the images conveys a fundamental aspect of extraordinary rendition. The operations of detention and interrogation are concealed under these veneers of everyday life.
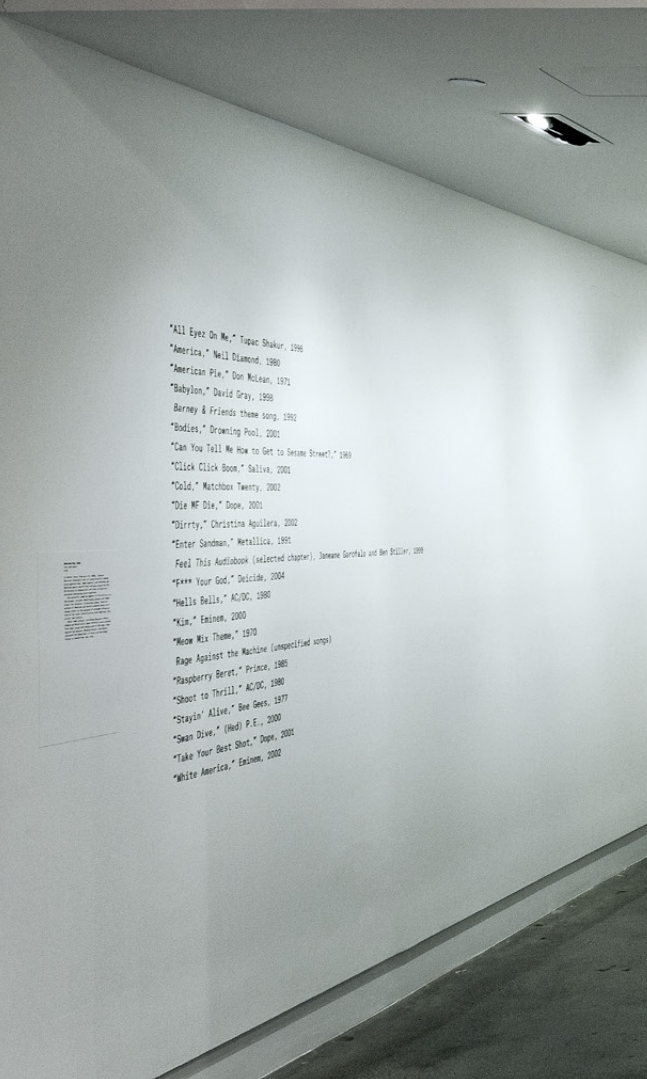
American Pie

Text and audio, 8:36, 2018

In Mother Jones (February 22, 2008), Justine Sharrock revealed a list of songs—based on leaked interrogation logs, news reports, and detainee and American guard reports—that had been played by the US military in Afghanistan and Iraq to disorient detainees and during interrogations. The selection, made by members of the military on the ground, includes advertising jingles and theme songs from children's television shows. Familiar anthems of American and Western popular music were chosen either on the grounds of presumed offensiveness or for their identification with American life, values, and culture. While some artists, including Deicide's Steve Asheim and Metallica's James Hetfield, were pleased that their songs were being used in this way, Rage Against the Machine, Massive Attack, and others contacted the Department of State and the Armed Forces to demand that they stop.

Interview: Erin Barnett and Edmund Clark

Erin Barnett: From Guantanamo Bay to Afghanistan to extraordinary rendition and the CIA's secret prison program, you've been exploring processes and experiences of conflict in your work for more than ten years. What is the role of the visual artist in times of war?

Edmund Clark: I think the role of an artist in times of war is to question and to find strategies for exploring and recording what is going on behind the official messages and processes. I think it is to look at the experiences of individuals caught up in these events and to reflect the complexity of the situation. Increasingly, it is finding ways to make work that reflects new legal justifications and technological processes of contemporary conflict. How to make work about conflicts that don't appear on our screens that are operated by autonomous machines following algorithmic patterns.

EB: Much of our understanding of our global War on Terror is based on images and sound bites transmitted by the mass media. How do your representations of the War on Terror differ?

EC: Most of the representations we see on our screens about the War on Terror are distancing. Terror breeds fear, and distancing ourselves from fear and threat is a natural instinct. Terror succeeds by breeding fear that is out of proportion to the actual violence that it manifests. It is a threat from without and within. The potential external threat may strike at the heart of our families, homes, and daily lives. Even worse, the threat may come from within our communities. Your neighbor may potentially be the threat. This form of fear starts to moderate our usual modes of behavior and belief.

Terror makes us more likely to accept what we are told about a threat we cannot meaningfully quantify. This is how one of the justifications for torture takes hold: it's okay to torture someone because you believe they may have information about an imminent threat. You don't know they do, but you suspect it, so it's alright to break the law and torture them for information because it may save lives; and you think they are probably guilty anyway. As Michel Foucault points out in *Discipline and Punish: The Birth of the Prison*, the regulated pain of torture is about both investigation and punishment.

Inherent in the coverage and execution of the War on Terror has been a simple contradiction: "We" have to work the dark side because that is what "they" are doing. But "we" believe in and are protecting honesty, justice, and democracy and are not breaking the law. "They" threaten and attack our way of life, and nothing is too low if it needs to be done to get even for what "they" have done and to stop them doing it again. It requires talking tough and being seen to play as dirty as "them" while still wanting to claim to be lawful. Trying to square this circle has required new legal forms and a level of denial.

But let's backtrack a moment. The conditions for what is known as the War on Terror began before the events of September 11, 2001, and before George W. Bush used the phrase, but that day is when this conflict began for most people. The events of that day represent a reality and a spectacle on an extraordinary scale. The impact was all too terrible and real. The effect on people's psyches of that event and the images that were seen everywhere is still unfolding. The attacks struck at the center of a city, a system of belief, and a fundamental sense of security.

The spectacle of the ensuing and ongoing conflict has and is played out on screens across the world as a war of images and propaganda. Terror and violence make it easy for each side to dehumanize the other and reduce complexity to binary simplicity. Our increasingly visual culture, the twenty-four hour news, and social media facilitate this superficiality and simplicity. The message has to be short and simple and often carries implicit signals and symbols.

That is a rather long and probably self-evident preamble to saying that I suppose my work is made with these representations in mind, or rather that these representations may be in the minds of people who may be interested in and look at my work. I try to re-represent or reconfigure these narratives.

In one way, I think my work is similar to these representations because it explores the internal/external dichotomy implicit in terror: it comes from over there, but it may take place here. My work reflects this because it is about geopolitical and global events but seen often through personal, domestic, or quotidian subjects.

My work is different because it tries to bring these events and subjects down to a human level and because it tries to look behind what is seen on our screens. The spaces, processes, and experiences I evoke are not what is typically seen on our screens. For example, we are familiar with images of unidentifiable men in orange jumpsuits in Guantanamo connected to explicit messages of blame and retribution with implicit undertones of demonization and dehumanization. My work on Guantanamo begins with images of easy chairs or rose-patterned bedspreads in the homes of people in Britain who have been released from detention, without any charge against them. Domestic spaces we all identify with. But these are also images about Guantanamo Bay.

I think my work is different because it examines the processes behind the actions taken on our behalf by governments. My work with Crofton Black about the CIA's rendition, detention, and interrogation program is not about torture or the experience of some of the high-value detainees seen on-screen,

but about how the system was run, who was operating it, and where, in familiar and everyday locations, this process was taking place.

I think my work may be different because trying to represent such unseen processes and experiences involves complex narratives that may be inconsistent with on-screen messages.

EB: If you want people to look at these issues differently, you might take the approach of photographing the subjects themselves. Yet very few of your series include people. Why did you decide not to depict people?

EC: In some instances, it's because I cannot show them. At Guantanamo, you cannot identify detainees and can only identify military personnel with their immediate permission. Similarly, when I made work about a terror suspect in Britain living under the terms of a control order, a form of detention without trial, I could not identify the "controlled person," as such individuals are referred to, or the location where he was made to live. I would be prosecuted if my work revealed either.

Some of the people I have worked with did not want to be identified or seen in the media. They want privacy, and they may want to move on from the experiences associated with their situations.

Ten years ago, the image of an Arab or South Asian man with a beard was very problematic. Images of Osama bin Laden were everywhere. Such representations of the human form, particularly of men related to Guantanamo Bay, were hard to use. Rather than engaging viewers with individuals, they risked serving as mirrors for viewers' preconceptions of what a terrorist "other" looked like. I decided it was more effective trying to engage through shared experience by concentrating on spaces and objects that linked domesticity with detention. The absence of the human form is more interesting. There is no "other" to identify. It is a way of bringing the audience up short and trying to reconfigure how they see these subjects. It's a way of surprising people and trying to engage them with the work. It may seem counterintuitive, but it is a way of trying to re-humanize a very dehumanizing discourse.

With *Guantanamo: If the Light Goes Out*, I made images in three types of personal or everyday space: ex-detainees' homes, the detention camps at Guantanamo, and the naval base where the military live. Then I mixed those three spaces together in a disjointed narrative where viewers have to think about or work out what they are looking at. This may be knowledge-based or just through linking color and form in the photographs. It's a way of evoking disorientation, the core technique of the interrogation process at Guantanamo.

Some of my work is about processes rather than people, *Letters to Omar* and *Negative Publicity*, for example. The subject of *Negative Publicity* is not the individuals who experienced extrajudicial detention and abuse but the operation behind their detention and transportation. The testimony of the individuals comes out through the documentation of this network and the investigations into it that are included in the work.

The responsibility of not picturing people is implicit in the images I make or use. Even if my work is not directly about the torture of individuals, there is a body in pain behind every document or photograph. This work is about that. The new installation in this exhibition, *198/2000*, is directly about that experience and the process that documented it. It shows nothing but people and is at the center of the exhibition within the *Body Politic*.

EB: Photographers have to deal with myriad restrictions when photographing the US military; the resulting images are tightly controlled. At Guantanamo, all your images had to be cleared by military censors. How do these restrictions shape your work?

EC: Those forms of censorship and control are implicit in my work. I make those forms of intervention clear so that people understand that making the work is confronting such restrictions and is shaped by them. At the same time, these restrictions contribute to how I choose to make work. I've worked at Guantanamo, and I've been embedded on a military base in Afghanistan for *The Mountains of Majeed*. In these places, control is often as much about what you are not being shown as what images have to be deleted. It is possible to decide to find other things to photograph and other ways to visualize these situations. In some ways, these forms of control have stimulated me to look for new strategies of communication. I think trying to show a subject in a new way is inherent in trying to engage people when saying something different about that subject.

In the Guantanamo detention camps, you have to agree to work digitally so your images can be seen. The control involves not identifying detainees; not photographing security cameras, unmanned watchtowers, or more than one tower in a picture; and not having the sky and the sea in the same picture. At the end of every day, a security consultant goes through the images with you, a long and slow process, identifies any that are to be deleted, and gets you to sign a form before you delete the file.

EB: Your work highlights instances of individuality or humanness: an email from an aviation company employee seemingly making light of extraordinary rendition flights, the arrow pointing to Mecca as well as to a ring for leg shackles in Guantanamo, or a pool at a luxury hotel that was used by pilots of rendition flights who forgot to disguise their identities when making telephone calls to loved ones. How do these seemingly small and perhaps banal instances shed light on the processes of control?

EC: Through using notions of proximity and complicity. To bring these

processes closer, to show them in a way that it is hopefully possible to identify with; to identify with people's decisions or experiences. By shortening the distance from the subjects on our screens.

Negative Publicity, for example, involves a lot of paper; banal documents of everyday commercial activity and exchange: invoices, emails, billing reconciliations, schedules, and such like. These are bits of paper we all have to engage with in our daily lives and our own business transactions. Those bits of paper are part of the paper trail assembled by Crofton Black's investigation process, bringing out how extrajudicial transportation of individuals for enhanced interrogation in secret locations was run. Outsourced to big logistics companies who passed contracts down the line to small businesses. People who hire planes, who organize flight schedules, who run airfields. Those bits of paperwork start to reveal ordinary people's part in that process. Whether that involvement is knowing or unknowing is another question. Some of this paperwork seems to suggest that people were aware of what they were doing, were aware of what the cargo was in the planes they were renting or flying or organizing flight schedules for. So that is about complicity. Not just of the governments we elect but of people like your neighbor. At what ethical, commercial, or political level did they make those choices? Do we?

The locations I visited to make images reflect this. A residential suburb, a quiet backstreet, a small village in a forest, the airports we pass through on our way to our holidays. These aren't distant, exotic places in war-torn countries but everyday and familiar places.

This work reveals a network of mundane objects and sites that are charged with significance by their connection to the end result of the extraordinary rendition process. As such, they have been made part of a conflict.

You mention the luxury hotel where flight crews stopped off. I spent three days in another less exclusive hotel room where a man was held and interrogated for twenty-three days. A plain, small hotel room. What could be more familiar? Perhaps not as place of incarceration, though.

By using these instances, the work shows how we are all connected to and perhaps implicated in the way these processes were run and the places where they were happening.

EB: In a way it reminds me of Martha Rosler's *Bringing the War Home: House Beautiful,* the series of photocollages made during the Vietnam War era. Do you see yourself working within specific photographic traditions?

EC: I don't see myself working within any one photographic, artistic, or critical tradition. There are so many influences or ways of seeing to draw on.

Photomontage or photocollage is certainly interesting, as it is often political and all about disruption or re-reconfiguration, from Martha Rosler's work to Peter Kennard and Cat Phillips and back to Hannah Höch and John Heartfield.

Photographically, my background is in documentary and, originally, photojournalism. I started with a postgraduate photojournalism course a few years after doing a history degree, and I've certainly been influenced by how people have worked in these ways, including Susan Meiselas, who has given me great support, and David Goldblatt, to name just two. I have great respect for their work. Paul Graham's work about the landscape and politics of Northern Ireland is a good example of seeing and showing a complex situation in a completely new way.

Eyal Weizman contributed a text to *Negative Publicity*, and the work of *Forensic Architecture* is a very interesting merging of forensics, theory, and aesthetics. If we had this conversation tomorrow, I would come up with the names of different photographers, artists, or theorists. I have used ideas from Dutch sixteenth-century still-life painting to classical drama, Kafka, and Taliban poetry. Everything is a potential influence or source of ideas. Technology has made it so easy to draw on so many influences to try new things.

EB: Does this explain how you decide which media to use for each project?

EC: Partly, yes. I am always keen to try new forms. I am as interested in form as I am in my subjects.

Issues of access and control obviously play a part in deciding how I make work and what media to use. There was censorship at Guantanamo, for example, and I had to work with a digital camera, which I had not done before. For *Control Order House*, I was given very limited access to stay and work with the "controlled person." Such limitations force me to think of different ways of working.

Doing the same thing from project to project is not an option unless there is a good reason. I try to find a relevant way of making and showing work for every project. That involves thinking about the conceptual and formal point of using a technology or medium and changing each time if necessary. At best, it means the process of making or displaying is part of the subject itself rather than just a vehicle for it.

I make images and use found images. Photography is my base, but anything goes if it works. Every medium is an opportunity. I've made a sculpture out of razor wire and stones called *The Victory Column of Enduring Freedom* and used paintings, poetry, and sound. My most recent exhibition in Britain, *In Place of Hate*, consisting of work made as artist-in-residence in Europe's only wholly therapeutic prison, includes pinhole camera photographs, film, performance, pressed flowers, and furniture from the prison. The photographs are projected onto prisoners' bed sheets.

EB: How about the platforms or media you choose to show your work?

EC: The same goes for the platforms for showing work. In this respect bookmaking is probably my starting point. I try to create objects that through a combination of form, design, and content are implicitly about the subject rather than vehicles for photographs. *Negative Publicity* is an example of this. I've developed a relationship with designer Ben Weaver that is a creative collaboration.

       Each platform, including books, magazines, online, museums, galleries, and public spaces, is an opportunity to reformulate work and reach potentially different audiences. Recently, I have had the chance to work with curators like yourself in developing museum and public gallery exhibitions. It has been very interesting bringing existing and new bodies of work together to create installations that fuse ideas and form and work as a whole rather than just being a showcase of different parts.

       None of this is rocket science. Many other photographers and artists do this, in terms of making work and disseminating it.

       The same is true for collaboration or participation in making work and producing it. Like many people, I work with others a lot now. These are creative relationships ranging from specialist technical input to research and ideas. They include the people I am making work about, lawyers, writers, academics, editors, other artists, and so on. This exhibition includes my direct collaboration with Crofton Black and very important input from the writer and critic Max Houghton and the multimedia editor Anna Stevens. I've already mentioned Ben Weaver, who I've designed four books and a catalogue with. My studio manager, Reinis Lismanis, is someone who I would also consider a collaborator in terms of his input into my recent work and exhibitions.

EB: Can you explain your interest in documents?

EC: Documents and bureaucracy are interesting as evidence, in terms of their content as words or diagrams, and as visual things that communicate through the forms they take in the processes of their production.

       Pieces of paper are often the interface between individuals and the authority that is exercising control over them. There are two photographs of documents from Guantanamo in this exhibition that are chilling examples of this. One is a hand-redacted letter from a daughter to her father, and the other is an administrative review board letter to a detainee.

       Letters to Omar is an example of how process relates to appearance and message. This series bears witness to something that my photographs cannot do. They reveal one of the bureaucratic processes of incarceration. The successive stages of transformation through scanning, stamping, and archiving reflect a process of degradation and control. Some of the images

are upside down, and the resolution is poor. Most are black and white. These new documents were used in the control process exercised over the individual they were sent to. Omar believes the choice between color or monochrome was related to his perceived compliance. He also believed some of this material was planted by the interrogators controlling his life, and it added to his paranoia and disorientation.

EB: The story of *Letters to Omar* is very personal because it's made up of correspondence to just one detainee. If you consider the process of scanning, copying, and archiving correspondence that was required for every single detainee, it becomes overwhelming and hard to fathom. That project is successful because you show, again, the humanness but also a specificity that can be extrapolated.

EC: I think Omar received an exceptional amount of correspondence because of the campaigns run by his brother and lawyers. I asked all the ex-detainees I worked with if they had kept anything from Guantanamo. Omar showed me a handful of pages initially before showing me this white box full of folders of scanned material. I went through it all, looking for examples that I could use that didn't identify the senders or their addresses. They link the senders and the decisions they made about an image or message to send as a gesture of support to the man in his cell. Some are from his family, but the vast majority are from people who had never heard of him before.

EB: Your intervention with the photographs, released as a result of freedom of information litigation by the American Civil Liberties Union, is interesting. Even in the title, *198/2000*, you are suggesting that we have access to only 198 of these images, but what are the things that we are not seeing? These images are probably not the most terrible images; there are textual sources that point to more horrific abuse, but those are still being hidden from the public.

EC: They are proof, or an acknowledgment, of abuse by the US military. We are made complicit in that abuse by the knowledge these images impart. What do we do about it? They are also evidence of an investigation or recording of abuse that may have led to some sort of accountability, disciplinary procedure, or even reparation. But they are also redacted and have only been released after a long time because of ACLU litigation. As such, they are part of an act of denial and cover-up. This is what the title denotes, 198 images released out of an archive of 2000. That means these images have been selected. What kind of criteria would have been involved? The physical damage does not appear that bad, so perhaps that was one factor. The absence of the so-far unseen images implies they are likely to be more extreme than these redacted examples. That partial secret of implied violence is a form of terror; it engages

and plays with the imagination.

EB: They're also interesting when you compare them with the images made at the Abu Ghraib prison in Iraq by US military police. Those clearly were not intended as an archive of abuse. They were meant to document, of course, but only to be shared with the people who were participating in the abuse of the detainees. These images look much more systematic in their production.

EC: Systematic in as much as they show a forensic process. They are predominantly anatomical, showing hands, knees, legs, and heads. There are measuring rulers in some of the images. I associate these with medical or archaeological photographs. Overwhelmingly, though, I think the randomness and poor quality of the photography and reproduction evoke a distinct lack of care.

EB: What is the relationship between the documents and photographs in *Negative Publicity*?

EC: The photographs are a response to the documents. I did not want to make photographs, originally. I could not see a point. The camera did not seem relevant as a documentary tool. It could see nothing. I tried other routes of making images before deciding with Crofton and our designer, Ben Weaver, that there was a need for a formal visual counterpoint to the documents.

The visual presence of the black rectangle of redaction emerged from the documents. The photographs I eventually made are an equivalent of this. Many are facades, unremarkable streets, domestic details, and furnishings. Like the black rectangle, it is the opacity of these images that reveals something of the condition of extraordinary rendition. They are veneers of the everyday under which the purveyors of detention and interrogation operated in plain sight. The photographs are about the limits of what we can see. These limits define what is not revealed and what needs to be looked at. In his essay, Eyal Weizman talks about the idea of "negative evidence" and the paradoxical use of photography in *Negative Publicity* as a documentary process that shows only redaction and its relation to the violence of the secrecy.

Making the photographs developed into an act of testimony, of going to see even if there was nothing to see. It was also partly a visual reconstruction of the mundane network of rendition.

EB: You take photographs, you use found photographs, you use photographs that were created through bureaucratic processes. But you also use text, redacted or not. In a way, your bodies of work create an archive of the War on Terror, and you are choosing what bits and pieces to use. Could you talk about archives and the way that you use or create

them?

EC: I have never consciously set out to create an archive of the War on Terror, but I understand what you mean by this. I've made work over ten years about Guantanamo, Afghanistan, the use of control orders in Britain, the CIA's secret prison program, and military imagery of abuse. These are, in a sense, building up to a body of work about unseen aspects of the War on Terror and our governments' responses to it and to the threat of terrorism.

What you choose to accumulate and put a border around and make a discrete whole, how you choose to categorize it, is an act of representation and interpretation, like writing history.

Like many artists, I take archives from one context and change their meaning by showing them in another. I have worked with ex-detainees, lawyers, and researchers to find material that can be recontextualized in this way. It is part of my own research process: *Letters to Omar* and *198/2000*, for example.

The starting point to *Negative Publicity* was the documentation Crofton Black had accumulated in his research as a counterterrorism investigator. We collaborated on a curation of this, considering what is important in terms of evidence and also what is visually interesting. The way we use that material evokes the experience of his investigation as well as the network it reveals.

EB: Lastly, what does the title of the exhibition mean to you?

EC: It comes from the song "American Pie" by Don McLean. It's a classic ballad, an American anthem. A favorite song from my childhood growing up absorbing American popular culture through television, films, comics, and music and everything those say about the values of America and the West.

It is a song identified as one of the tracks used for sleep deprivation or other interrogation purposes. That's troubling for me because it changes the way I feel about one of my favorite songs. I find it hard not to think of the gentle lyrics about Americans mourning the death of Buddy Holly in relation to individuals experiencing extrajudicial detention, interrogation, and abuse. It makes me sad that such a lovely song could be chosen for this purpose and made complicit in abuse and torture. This is true of many of the lyrics of the music, advertising jingles, and soundtracks that were used for this. The *Sesame Street* song, for example, a staple of most childhoods. It changes my relationship to the culture I grew up with.

This change is due to measures we are told are necessary to defend what "we" stand for. Fundamental ethical and legal principles have also been changed by these measures. This is how terror works.