Negative Publicity: Artefacts of Extraordinary Rendition
By Edmund Clark and Crofton Black
With an essay by Eyal Weizman
Copublished with Magnum Foundation

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British photographer Edmund Clark and counterterrorism investigator Crofton Black explore unseen and unpublicized aspects of the US’s war on terror, including previously unpublished photographs and documents that confront the nature of contemporary warfare and the invisible mechanisms of state control.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 organized by the U.S. Central Intelligence Agency—transfers without legal process known as extraordinary renditions. No public records were kept as detainees were shuttled all over the globe. Some were eventually sent to Guantánamo Bay or released without charge, while others remain unaccounted for.

The paper trail that Clark and Black have painstakingly assembled shows these activities via the weak points of business accountability: invoices, documents of incorporation, and bill reconciliations produced by the small-town American businesses enlisted in detainee transportation. Clark has traveled worldwide to photograph former detention sites, detainees’ homes, and government locations. He and Black recreate the network that links CIA “black sites,” and evoke ideas of opacity, surface, and testimony in relation to this process—a system hidden in plain sight. Negative Publicity: Artefacts of Extraordinary Rendition raises fundamental questions about the accountability and complicity of our governments, and the erosion of our most basic civil rights.

Their research and the resulting photographs are gathered together in a publication designed by Ben Weaver, art director of the Wire magazine and frequent collaborator with Clark on his prior books dealing with other unexamined aspects of the war on terror. The publication pulls from the utilitarian aesthetics of office culture, including various standard pages sizes (US letter and European A4), to create a unique and engaging artist book.
Edmund Clark is an award-winning photographer whose work links history, politics, and representation. His series *Guantanamo: If the Light Goes Out* (2010), *Letters to Omar* (2010), and *Control Order House* (2012) engage with state censorship to explore hidden experiences and spaces of control and incarceration in the global ‘war on terror.’ His work *The Mountains of Majeed* (2014) reflects on the end of Operation Enduring Freedom in Afghanistan, the longest war in American history. Clark has received worldwide recognition for his work, including the Royal Photographic Society Hood Medal for outstanding photography for public service and the *British Journal of Photography* International Photography Award, as well as being shortlisted for the Prix Pictet and the W. Eugene Smith Award. His work has been acquired for public collections in Europe and America. He teaches at the University of the Arts, London.

Crofton Black has spent several years carrying out in-depth international investigations into counterterrorism tactics on behalf of the human rights group Reprieve, the Bureau of Investigative Journalism, and other organizations. He has a doctorate of philosophy from the University of London on the topic of early modern hermeneutics, and was formerly an Alexander von Humboldt Fellow at the Freie Universität Berlin.

Eyal Weizman (essay) is an architect; a professor of spatial and visual cultures, and director of the Centre for Research Architecture at Goldsmiths, University of London; and a Princeton Global Scholar. He is a founding member of the architectural collective DAAR in Beit Sahour, Palestine. He is the author of several books, including *Forensis: The Architecture of Public Truth* (2014).

Ben Weaver (design) is the art director for the *Wire* magazine and cofounder and publisher of Here Press.

**Book Details**

8 1/2 x 11 5/8 in. (21.6 x 29.7 cm)
288 pages of varying sizes, including 14 gatefolds 35 color photographs and 83 reproduced documents
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$75.00/£50.00
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Flowers Gallery
82 Kingsland Rd
E2 8DP
www.flowersgallery.com
Please RSVP: rsvp@flowersgallery.com /for more information and images please contact Hannah Hughes: hannah@flowersgallery.com

**Related Exhibitions**

31 January – 29 May, 2016: *Terror Incognitus: Zephyr*, Reiss Engelhorn Museum, Mannheim, Germany

Edmund Clark at IWM London; 28 July 2016 - 28 August 2017: This exhibition will bring together several series of work by Edmund Clark and explore hidden experiences of state control, touching on issues of security, legality and ethics during the ‘Global War on Terror’.

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You can sign up to the IWM e-newsletter [here](#) for more information. For further press information and interview requests about the Edmund Clark exhibition at IWM London please contact: Racheal Campbell, Press Officer, IWM London: [rcampbell@iwm.org.uk](mailto:rcampbell@iwm.org.uk), 0207 091 3069

About Aperture Foundation

Aperture, a not-for-profit foundation, connects the photo community and its audiences with the most inspiring work, the sharpest ideas, and with each other—in print, in person, and online.

Created in 1952 by photographers and writers as “common ground for the advancement of photography,” Aperture today is a multi-platform publisher and center for the photo community. From its base in New York, Aperture Foundation produces, publishes, and presents a program of photography projects and programs—locally, across the United States, and around the world.

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