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Foreword

Staging Disorder considers the contemporary representation of the real in relation to photography, architecture and modern conflict. The photographic exhibition includes selected images from seven photographic series that were made independently of each other in the first decade of the new millennium – Adam Broomberg & Oliver Chanarin's *Chicago*, Geissler / Sann's *personal kill*, Claudio Hils' *Red Land*, *Blue Land*, An-My Lê's *29 Palms*, Richard Mosse's *Airside*, Sarah Pickering's *Public Order*, and Christopher Stewart's *Kill House*. The portrayal by these artists of mock domestic rooms, aircraft, houses, streets and whole fake towns designed as military and civilian architectural simulations in preparation for real and imagined future conflicts in different parts of the globe provoke a series of questions concerning the nature of truth as it manifests itself in current photographic practice.

In capturing an already constructed reality – the images in all seven projects are ostensibly documentary images of something real that has in itself been artfully staged to mimic a disordered reality – the works offer a meditation on the premeditated nature of modern conflict and an analysis of a unique form of architecture where form is predicated on fear rather than function. The concept of staging

disorder in relationship to the images collected here looks not to how the photographers have staged disordered reality themselves, but rather to how these artists have recognised and responded to a phenomenon of staging that already exists in the world.

The themes in *Staging Disorder* are extended throughout the LCC Galleries by artists from the University of the Art's Creative Research into Sound Arts Practice (CRiSAP) research centre whose multi-dimensional works include sound, installation, and written texts. Works include *The Cave Mouth and The Giant Voice* – Rupert Cox & Angus Carlyle, *Sounds from Dangerous Places* – Peter Cusack, *Preparations for an Imaginary Conflict* – Cathy Lane, and a personal narrative about growing up in the shadow of the Royal Gunpowder Mills by David Toop.

Brief description of the photographic works in *Staging Disorder*

CHICAGO

Adam Broomberg & Oliver Chanarin 2006



Chicago is an artificial town built by the Israeli Defence Force. It is an approximation of an Arab town and a site for urban combat training. As Chanarin & Broomberg state – ‘Everything that happened, happened here first, in rehearsal. The invasion of Beirut, the first and second Intifada, the Gaza withdrawal, the Battle of Falluja; almost every one of Israel’s major military tactics in the Middle East over the past three decades was performed in advance here in Chicago.’

RED LAND, BLUE LAND

Claudio Hils

2000



Red Land, Blue Land documents the extensive troop training grounds built in Senne, North Rhine-Westphalia in Germany. This is where

the British Army constructed their mock towns and trained their soldiers prior to deployment to Northern Ireland. The houses and streets here are familiar, yet disturbing and strange. Red Land stands for enemy and Blue Land for friendly territory.

PERSONAL KILL

Geissler/Sann

2005–08



Beate Geissler and Oliver Sann’s photographs are of domestic-like spaces that are part of a vast phenomenon known as MOUT (Military Operations on Urban Terrain) training sites that from the middle of the 1990s onwards became a particular focus for development by war strategists around the world. MOUT sites replicate the urban environments that modern-day combat troops encounter on their tours of duty. They are approximations of the familiar domestic, but now reimagined as the dystopias of a new world order.

29 PALMS

An-My Lê

2003-04



In the Californian desert, the conflicts of Afghanistan and Iraq are anticipated and planned for by those who will soon be deployed there. This is where the marines acclimatise and imagine the Middle East, its heat, and the likelihood of extreme violence.

PUBLIC ORDER

Sarah Pickering

2002-05



The photographs in *Public Order* depict the fake town of Denton and is one of the locations where Pickering documented British Police Service training sites. These are the places where the police train for the eventuality of civil unrest and riot on the streets of Britain. High-street shops, tube stations and nightclubs are all here, along with violence and trauma, both enacted and imagined.

AIRSIDE

Richard Mosse

2006-08



Airside depicts the metal bodies of fabricated and decommissioned aircraft that have been subjected to the rehearsal of extreme violence and trauma. These structures are the repository of our contemporary fears about flying and international travel and their loss of romance in the age of the war-on-terror.

KILL HOUSE

Christopher Stewart

2005



Kill House is an over-sized, poured concrete, fake house in Arkansas, USA. A prominent private military company trained here. Iraq and Afghanistan are the wars that were imagined and prepared for. This is where the war-on-terror met the global free-market hyper-industry of subcontracted security.

Brief description of the sound and installation works from the
University of the Arts Creative Research into Sound Arts Practice
(CRISAP) artists in *Staging Disorder*

THE CAVE MOUTH
AND THE GIANT VOICE

Angus Carlyle & Rupert Cox

2015

Beneath the town of Sunabe, on the island of Okinawa, there is a cave, its walls are rough in places and smooth in others and water drips. It was here that the former community leader, Yogi-San sheltered from the US naval bombardment's 'typhoon of steel' and it was here where he took us to tell his story. In the gallery, that story is relayed in projected subtitles and by a composition of environmental sounds that connects the cave and Yogi's memories of its past to the present day and the audible American military presence of the USAF base of Kadena, located some 100 metres from the cave.

SOUNDS FROM
DANGEROUS PLACES

Peter Cusack

2015

This work explores sites of major environmental damage and asks, 'What can we learn of dangerous places by listening to their sounds?' On two trips to Chernobyl in May 2006 and July 2007, many field recordings were made in and around the 'exclusion zone' in Ukraine. These include sounds of wildlife, radiometer bleeps, the eerie ghost town of Pripyat and songs and poems of the traditional people in area, whose stories are the least known of the disaster. The exhibition presents a selection of the recordings with photographs from the same location.

PREPARATIONS FOR
AN IMAGINARY CONFLICT

Cathy Lane

2015

We are concerned here not so much with the almost natural phenomenon of identifying an enemy who is threatening us, but with the process of creating and demonizing the enemy.
– Umberto Eco

Sound and language are powerful tools in the construction of imagined conflict scenarios and their aftermaths. *Preparations for an Imaginary Conflict* draws on the rhetoric of war and how it has been used to prepare the public for a possible attack or to build up the idea of the hostile 'other' in a number of real and fictional situations. The work includes recordings from public information media, oral history, archival news, texts and specific geographical sites.

SONIC BOOM

David Toop

2015

For *Staging Disorder*, David narrates an autobiographical account of growing up in the shadow of the the Royal Gunpowder Mills.

THE CAVE MOUTH AND THE GIANT VOICE

Angus Carlyle & Rupert Cox

It is a strange and bitter irony that the US naval bombardment which launched the Battle of Okinawa in 1945 was called the 'typhoon of steel', invoking the turbulent winds that annually buffet this small island. Okinawans in coastal villages, such as Sunabe where the US forces made their landings, sought shelter from this mechanical, yet elemental force of destruction in one of the many caves that scatter the landscape. They huddled together listening to the howl and shriek of shells and the whine and burr of overflying Kamikaze planes from the nearby Japanese airfield.

War planes still fly over Sunabe today, from what, following the defeat of the Japanese forces, became the United States Air Force base of Kadena. The sounds of their taking off, landing, taxiing, maintenance and repair are mixed up with the sucking hollow roar of the wind and waves along the town's beach and sea wall. The jets sometimes arrive unexpectedly, fast, low flying, cutting into and disrupting the domestic and working routines of the town. Mostly the sounds of the base seep surreptitiously into the spaces of the town, drifting across streets, reverberating between the concrete apartment blocks of the modern accommodations for air force officers' families and tourists and lingering in the homes and gardens of Okinawan residents. A regular feature of this sonic drift is the 'Giant Voice' of public announcements on the base that relays a bugle call and the national anthems of Japan and the United States as 'veille' in the morning and as 'taps' at the close of day.

Distinguishing and measuring these sounds and their effects on the health and livelihood of the residents of Sunabe has been the work of a Japanese acoustic scientist, Kozo Hiramatsu. Over the past twenty five years he has listened to these sounds and learnt to make sense of them through the stories of individuals like

Yogi-san who as a child took refuge in the cave and after the battle returned to take up residence in a house adjacent to the boundary fence of Kadena base. It is in resonant spaces like the cave where he conducted the interview replayed here, that we may hear how war memory becomes a way of listening to the environment and how Yogi-san's words, solidified as text and witness to history and expressed through the mixing of the sounds of natural elements and military machinery convey the experience of many Okinawan lives like his, suspended between the American wars of the past, present and future.

Kozo Hiramatsu: We are now inside the kumayagama (shelter). This is the sound of throwing a stone in to a well. It's around 5pm on the 12th of November, 2013. We have been led by Mr. Yogi to the inside of the underground kumayagama.

Yogi: It's not that this torii (archway to a Shinto shrine) was here originally. It came from mainland Japan. When Mr. Shuki Izumi, the 26th Okinawa governor, came to Okinawa in 1943, these torii were built in each community of the island.

K: You came here in October 1944. Were you told to do that after the air raid in Naha?

Y: There were air-raids not only Naha but also at Yomitan airport and Naka airport (now Kadena). All of them were bombed.

K: I see. So, you came inside voluntarily?

Y: Yes. This is a place where it was usually too frightening to go inside, but a courageous woman went in first.

K: Did you go inside then?

Y: Yes, I did.

K: You were a child then.

Y: Yes.

K: Were you scared?

Y: Of course. We lit torches made from pine wood or lanterns made out of pork's fat on a small chipped plate with a thin rope made of a hem of kimono.

K: How many times did you go inside after the 10th of October?

Y: Many times since October. When a spy plane flew over and we heard an alarm, we came here. Older people hid themselves here during the day, went home to prepare supper and then came back.

K: It's almost like they lived here.

Y: That's right.

K: Did it last till March?

Y: It lasted from 27–30 March, 1945.

K: Were you bombarded from the sea?

Y: Yes, we were bombarded from the sea after 27 March. Between 26 and 27, all the shells were directed at the airports. Some men who had served in the Japan-China War told me that they could tell whether incoming shells were near or far away from the sound they made. We used to have a lot of water here. You can drink it.

It has been dry for a while now, but if you put your hand inside the well, there may still be some water inside. We opened up six small holes here to allow ventilation. As the young

people had been mobilised to serve the army, the old people tried hard to make the holes with iron poles. But, these holes were useless as they didn't let the air come and go, so some old men got sick and they went back to their house to hide in their own shelters. As there was little food, Japanese soldiers came to the village and took some food together. Around lunchtime on the 27th of March, two Japanese soldiers came and told us to leave. We didn't believe that the ships on the sea were all Americans. We had been taught not to believe that. But, around 7 or 8 o'clock, seven or eight Japanese soldiers came and evicted us.

There were five old men and women aged around 80 who suffered rheumatism and couldn't walk. They were left behind clad in the seven-layered expensive kimono as the clothes for their last journey. Three of the five went back to their house and died inside their own shelter. American soldiers came not on April 1st but before that. They were already here on the 27th of March. When one of the soldiers said to a woman, 'Come on! Come on!' and she said 'What?' she was shot from behind. My mother took care of her and she lived on for a week after that.

I didn't see my mother between the 27th of March and August of 1945. Our family members all got separated. It was very hard for me as I was only 13 years old. The eldest daughter was my 15 year old sister, and the eldest son was my brother who was the 4th grade of a Junior High and was mobilized for military service. My father was 40 at that time and was drafted into defense force. I don't know where he died.

K: You also don't know where your brother died?

Y: No, I don't.

K: Where did your mother take care of that woman?

Y: In Shimabukuro.

K: Did she take her to the place?

Y: We had a temporary housing facility in Sunabe. We were taken to the place on April 1st. My mother hid herself in a cemetery near Kadena airport. She recognised American soldiers because she had seen one of them once. We were all children – my brother was 15, I was 13 and my younger brothers were 8 and 4 years old. My mother took the youngest with her. As my mother had learned many things through her retail business, she was able to survive. When we were hiding ourselves here, we drew water from here and made some tea and supper. The water is clean now as this place has been cleaned.

K: When was this place cleaned?
Many years after the war?

Y: Yes, in 1961 because the Chatan Town Office carried out a three-year excavation project. They found bones of about 200 bodies over there. Not so many skulls though. Other findings included celadon porcelain and white porcelain as well as rings and necklaces made of goboura (a kind of spiral shell) dug from the deep sea.

There is only one site on the Japanese mainland where similar such things have been excavated: at Itoigawa in Niigata Prefecture. About seven pieces of jade were also found. When we were hiding, we laid out sheaths of Japanese plume grasses here.

K: Did you sleep on this rock?

Y: Yes, on the grasses we laid on the rock.

K: It must have been hard on the back.

Y: It was no problem. When bombardment came – I think they were using incendiary shells, they hit cows, horses, and the houses which had

thatched roofs. There was fire everywhere. We ran away in the fire for the jungles and mountains of the Yanbaru in the North on March 27th.

K: Did you run away on 27th?

Y: Yes, we were the first group out. We left at night. When we reached Kadena, it was raining heavily and we were soaked to the skin. On the way, our uncles who had known the site of a shelter brought us to it to hide for a moment, but it was already occupied by some Korean people and there wasn't any space. There were also Japanese soldiers who ordered us to leave. I felt very sorry for the Koreans. On the 27th of March, Americans landed from the sea. They were already here on March 27th.

There shouldn't be another war any more. It is very hard, especially for children. Many people hid themselves in the mountains of Yanbaru. American soldiers took several young women by threatening with guns. Some came back and some didn't. I felt really sorry for them.

There were more people killed on suspicion of spying in the northern part of the island than down in the south. Even famous professors were caught on suspicion of spying by Lieutenant Shiraishi. I'm reading a book of testimony by the Sanchu family from Nago. They tell how the Miyagi brothers had come back from Hawaii a few years before and they were caught as prisoners. They had to wear a kind of a tag with numbers on. The captured Miyagis called out to the people hiding on Meijiyama mountain telling them to come down, telling them there was a lot of food. The Japanese soldiers heard this and they bound the brothers to a tree and cut their hands and legs. The soldiers didn't kill them straight away.

We only saw a handful of dead people. Reading books, I find so many people being dead. When we went to hide in the mountain, my grandfather asked me to keep some money,

around 200 yen, inside my stomach band, but I lost it. We were in a big trouble. We couldn't buy anything. We ate plants and grasses in the mountain, and other people had horse meat and half-dried meat and they got stomach upsets. My grandmother who was nearly 80 at the time was the only person who didn't get sick. The life in the mountain was terrible. You never understand how horrible it was unless you experience it. Americans were frightening and so were the remnants of defeated Japanese troops.

K: When you were caught in the naval bombardment, you must have heard loud sounds.

Y: It shook like a hell.

K: Didn't you think the place would collapse?

Y: Yes, I did. So, we put our arms around each others' shoulders and kept hiding. I wouldn't want to go through such experiences again. After leaving on 27th March, we came back here around the 7th of April. The Americans had already landed. For fear of landmines, they avoided normal roads but drove across fields.

I don't know why we fought against such a country with advanced science. Only one out of every six Japanese people had machine guns. Even among Japanese soldiers, four out of six had guns and the other two had bamboo spears. When tombo (US spy planes) came, Japanese soldiers ordered us to be quiet. If they found out we were there, they would fire shells from the ships at sea. When it was 5 o'clock, they stopped firing and left, coming back in the morning the next day. The Japanese soldiers were fighting around the clock.

K: You were here, weren't you?

Y: There were so many bones of people as well as cows.

K: About 3,500 years ago?

Y: Yes, about 3,500 years ago.

K: It must have been good to live here in the past.

Y: This height.

K: About 60 cm?

Y: Yes, cows' bones have attached to this stone. There is a folk story. Once upon a time, a beautiful woman lived in Shuri. Although her parents arranged a marriage for her, she refused and got together with a man from the Itokazu family. She got pregnant and was looked down on by her neighbors. So, she ran away with the man and came here. But no written evidence of this has been found. About seven stone axes have been excavated here.

K: There must have been people here who ran away?

Y: Yes, a few.

K: When there was no ladder like this, how were they able to come down?

Y: They slid down on their bottoms and got covered with mud. This right side was all muddy.

THE SONIC BOOM

David Toop

One of the earliest attempts to order time into exact intervals was the incense clock, a device used in ancient China to establish a shared system for measuring the passing hours of day and night. There is an irresistible subtlety about this deployment of smoke trails and scent to mark an essentially bureaucratic enterprise; sound, however, added the necessary element of violence, the sharp reminder that appointments must be kept, responsibilities should be fulfilled and the observations of ritual will prevail. Sound played its invasive part in a number of ways: a stick of incense might burn in close proximity to string suspending a metal ball or bell. After travelling in China in the 17th century, a Spanish Dominican monk – Martín Fernández de Navarrete wrote of sandalwood coils that could burn for twenty or thirty days: 'Those who wish to be awakened at a certain hour suspend a small weight [on the coil] at [the desired hour] mark. When the burning reaches that point, the weight falls into a brass basin and the sound awakens the sleeper.'

A private disturbance of this type would be supplemented by temporal clamour addressing an entire community. Gongs and drums marked the passing of the hours, with guards of the night watch rattling hollow bamboo cylinders as they moved from post to post. This regulatory function of sound stemmed from its capacity to be heard from a distance,

through almost all obstacles and across a wide area. Citizens would hear it, willingly or not. Of course there are anarchic and disorderly energies inherent in exactly those same qualities. The ancient Chinese were conscious of this, so kept music more closely regulated than time. This marking of beginnings and endings with noise is reminiscent of one theory of cosmic origination – the Big Bang – and another nightmare of annihilation – the nuclear apocalypse. In *Finnegans Wake*, James Joyce proposed two types of originary energy: one gentle and circular, the river run that recirculates to end the book at its own beginning; the other a deafening word of 100 letters (bababadalg ... thurnuk!, in précis) that sounds out the symbolic fall by which Finn again begins, dead then resurrected when woken at his own wake.

There are originary explosions in my own awakening to sound: an encounter with the Destruction In Art Symposium of 1965 in which artists such as John Latham, Gustav Metzger, Bob Cobbing and AMM each confronted the role that art plays as great destroyer, agent of change that creates disorder in order to create. Book sculptures were burned, words were torn apart, surfaces were eaten by acid, sound was lifted out from the orderly architecture of composition to live by collective improvisation alone. Perhaps I was sympathetic because my nascent awareness of sound had been stimulated as a boy by explosions and sirens. I grew up within earshot of the former Royal Gunpowder Factory. By the 1950s, when I

was a child, this had evolved into a research lab for explosives, propellants and, no doubt, the type of disorderly substances (creeping slime, radioactive fog, blinding lights and piercing sine tones) that taxed the ingenuity of cheap special effects in science fiction films of the period.

Some of my fascination with sound and space has its origins in the distant bangs audible over the River Lea and marshes, bursting from secret laboratories in which new techniques of destruction were hypothesised and tested. In my juvenile mind these distant auditory shocks mixed with another vision of disorder, dragged into being by the fear of such volatile processes. These were the science fiction (close to fact) scenarios of science gone bad, nature in revolt, society in turmoil and at war with itself. The most profoundly affecting of these was *Quatermass and the Pit*, a BBC television series broadcast in 1958-9. Writer Nigel Kneale was so disturbed by the 1958 race riots of Notting Hill that his series became an allegory for intolerance and humanity's propensity for violent conflict. The plot was a heady concoction of Martian invaders from a distant time, telepathy, ghosts, poltergeists and pagan ritual, sufficient to strike fear into a 9-year old during the cold war but intensified by the BBC Radiophonic Workshop's electronic music effects. Nothing spoke so eloquently of disorder than the electronic simulation of insectivorous aliens and their cries, screeching and pulsing as the ground itself rippled underfoot.

Biographies

ADAM BROOMBERG & OLIVER CHANARIN are artists living and working in London. Together they have had numerous international exhibitions including at The Museum of Modern Art, Tate, Apexart, The Gwangju Biennale, the Stedelijk Museum, the International Center of Photography, The Photographers Gallery and Mathaf Arab Museum of Modern Art. Their work is represented in major public and private collections including Tate Modern, The Museum of Modern Art, the Stedelijk Museum, Victoria and Albert Museum, Musée de l'Élysée, The International Center of Photography. In 2013 they were awarded the Deutsche Börse Photography Prize for *War Primer 2*, and most recently they were awarded the ICP Infinity Award 2014 for their publication, *Holy Bible*. Recent exhibitions include *Dodo* at Museo Jumex, *Divine Violence* at Mostyn, *Conflict, Time and Photography* at Tate Modern and the Shanghai Biennale 2014. Broomberg & Chanarin are Visiting Fellows at University of the Arts London.

ANGUS CARLYLE is interested in how listening relates to landscape in its construction, its exploration and its expression. From 2011–13 Cox and Carlyle collaborated on the *Air Pressure* project that has been, an installation, a film and essays. *The Cave Mouth and The Giant Voice* is a new work made specifically for *Staging Disorder*. He is Professor of Sound and Landscape at the University of the Arts London, London College of Communication.

RUPERT COX's original research focused on issues of vision in Japanese Zen arts, the idea of Japan as a copying culture and the environmental politics of military bases – all linked by the relationships between technology and the senses and by media practice as a means of conducting sensory anthropology. Currently he is writing a book for Bloomsbury Press – *The Sound of the Sky Being Torn* –

which is an historical ethnography of military aircraft noise.

PETER CUSACK is a field recordist and sound artist with a long interest in the sound environment. He is based in Berlin and London. In 1998 he initiated the *Favourite Sounds Project* that explores what people find positive about the soundscapes of the cities where they live – including London, Beijing, Prague, Berlin. His project *Sounds From Dangerous Places* (described as sonic journalism) investigates soundscapes at sites of major environmental damage – the Chernobyl exclusion zone, Caspian oil fields and, recently, the Italian city of Taranto (disastrous industrial pollution). Current research concerns the Aral Sea, Kazakhstan, where environmental restoration is having some success. He is a research fellow and member of CRISAP at University of the Arts, London. During 2011/12 he was a DAAD artist-in-residence in Berlin and initiated the *Berlin Sonic Places* project to investigate the relationships between soundscape and urban development.

BEATE GEISLER / OLIVER SANN have been active as a collaborative partnership since 1996. Their work concentrates on inner alliances of knowledge and power, their deep links in western culture and the escalation in and transformation of human beings through technology. Geissler / Sann's artistic research includes photography, video, installation, games, performances, internet-based work and books. On the threshold dividing document from created reality, on the border between factual occurrence and fictional bringing-into-being, their work scrutinises the inherent idiosyncrasies of media. Within the collaborative space of an artist duo and interdisciplinary research, the artists' work spans science, anthropology, sociology, philosophy, political science and contemporary art. Geissler and Sann were born in Germany and live and work in Chicago.

CLAUDIO HILS is an artist, curator and Professor of Photography at the Fachhochschule Dornbirn, Österreich and a member of the Deutsche Fotografischen Akademie. His publications include *Abseits-aside-à l'écart* (2012), *Archive Belfast* (2004), *The Making of the Euro – Ein Historienmosaik* (2001) and *Red Land, Blue Land* (2000). Exhibitions include *Northern Ireland: 30 Years of Photography*, Belfast Exposed and the MAC (2013), *Biennale internationale de la Photographie et des Arts visuels* (2010) and *Les Chiroux*, Centre Culturel de Liège (2010).

CATHY LANE is interested how sound relates to the past, our histories, our environment and our collective and individual memories. This informs her current work as a composer, sound artist, lecturer and researcher. Aspects of her creative practice have developed out of these interests and include composition and installation-based work with spoken word, field recordings and archive material. Her CD *The Hebrides Suite* was released by Gruenrekorder in 2013. She is Professor of Sound at University of the Arts London, London College of Communication.

AN-MY LÊ was born in Saigon and left Vietnam in 1975 and settled in the United States as a political refugee. She graduated from Stanford University, California in Biology in 1981, and graduated in photography from Yale School of Art in 1993. She lives and works in New York and is Professor of Photography at Bard College in Annandale-on-Hudson, New York. She has had solo exhibitions at Baltimore Museum of Art (2014), DIA: Beacon (2007–2008), the Henry Art Gallery, Seattle (2007), the San Francisco Museum of Modern Art (2006), The Museum of Contemporary Photography, Chicago (2006), and PS1 Contemporary Art Center, New York (2002). Her work is held extensively in public collections in the United States, including the Museum of Modern Art New York, the Solomon R Guggenheim Museum, New York, and the Art

Institute of Chicago, as well as Bibliothèque Nationale, Paris, and Queensland Art Gallery, Australia. She is the recipient of MacArthur and Guggenheim Fellowships.

RICHARD MOSSE was born in Ireland and is currently based in New York. He earned a Postgraduate Diploma in Fine Art from Goldsmiths, London in 2005 and an MFA in Photography from Yale School of Art in 2008. Mosse is a recipient of the Deutsche Börse Photography Prize (2014), Yale's Poynter Fellowship in Journalism (2014), the B3 Award at the Frankfurt Biennale (2013), an ECAS Commission (2013), the Guggenheim Fellowship (2011), and a Leonore Annenberg Fellowship (2008–2010). Mosse's work, *The Enclave*, was commissioned for the national pavilion of Ireland at the Venice Biennale in 2013. He has published two monographs with Aperture Foundation. *Foreign Policy Magazine* listed Mosse as a Leading Global Thinker of 2013.

SARAH PICKERING received an MA in Photography at the Royal College of Art in 2005. She has exhibited widely including at *How We Are: Photographing Britain*, Tate Britain (2007), *New Photography in Britain*, Galleria Civica di Modena, Italy (2008), *Signs of a Struggle: Photography in the Wake of Postmodernism*, Victoria and Albert Museum (2011), *Theatres of the Real*, Fotomuseum, Antwerp (2009), *Manipulating Reality*, Palazzo Strozzi, Florence (2009/10), *An Orchestrated Vision: The Theater of Contemporary Photography*, St. Louis Art Museum, USA (2012) and *Living in the Ruins of the Twentieth Century*, UTS Gallery, Sydney (2013). Solo exhibitions include Ffotogallery, Wales (2009), *Incident Control* at the Museum of Contemporary Photography, Chicago (2010) and Art and Antiquities at Meessen De Clercq, Brussels (2011). Her most recent body of work, *Celestial Objects* was commissioned by Locus+ and exhibited in Durham City as part of the North East Photography Network event in 2013. Her monograph *Explosions, Fires and Public*

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CHRISTOPHER STEWART received his MA in Photography from the Royal College of Art in London and has exhibited widely including *Darksides II* at Fotomuseum Winterthur, *Something That I'll Never Really See*, Photography from the Victoria and Albert Museum Collection, *East End Academy* at the Whitechapel Gallery, and *Fabula* at the National Museum of Photography, Film and Television, Bradford. *Dark Pacific Sun*, in collaboration with the artist Mohini Chandra, was shown at Gimpel Fils in London in 2014. His work is featured in photographic surveys including *The Photograph as Contemporary Art*, Thames and Hudson, *100 European Photographers*, EXIT Madrid, and *Basic Photography*, Focal Press. His work is held in public and private collections including the Victoria and Albert Museum's permanent collection in London and the Martin Z Margulies collection in Miami. His catalogues essays include *From Periphery to Centre and Back Again for Made in Britain*, Krakow Photomonth (2010), *Photography in Pieces for Hijacked III*, Kehrer Press (2012) and *Dialecturnal* for the University of Technology Sydney Gallery (2012). He is Associate Professor of Photography in the Faculty of Design, Architecture and Building at the University of Technology Sydney and was previously Principal Lecturer and Course Director for MA Photography at the University of Brighton.

DAVID TOOP is a composer/musician, author and curator based in London who has worked in many fields of sound art and music, including improvisation, sound installations, field recordings, pop music production, music for television, theatre and dance. He has recorded Yanomami shamanism in Amazonas, appeared on *Top of the Pops*, exhibited sound installations in Tokyo, Beijing and London's National Gallery, and performed with artists ranging from John Zorn, Evan Parker, Bob Cobbing and Ivor Cutler

to Akio Suzuki, Elaine Mitchener, Lore Lixenberg and Max Eastley. He has published five books, including *Ocean of Sound*, *Haunted Weather*, and *Sinister Resonance: The Mediumship of the Listener*, released eight solo albums, including *Screen Ceremonies*, *Black Chamber* and *Sound Body*, and as a critic has written for publications including *The Wire*, *The Face*, *Leonardo Music Journal* and *Bookforum*. Exhibitions he has curated include *Sonic Boom* at the Hayward Gallery, London, *Playing John Cage* at Arnolfini, Bristol, and *Blow Up* at Flat-Time House, London. Currently writing *Into the Maelstrom: Improvised Music and the Pursuit of Freedom*. His opera – *Star-shaped Biscuit* – was performed as an Aldeburgh Faster Than Sound project in September 2012. Professor David Toop is Chair of Audio Culture and Improvisation, University of the Arts London.

ESTHER TEICHMANN received her PhD from the Royal College of Art and has exhibited and published internationally. Recent group exhibitions have included *InAppropriation* at the Houston Centre of Photography, *The Constructed View* at the Dong Gang Museum of Photography in South Korea and *Femina* at the Centre d'Art Contemporain, Pavillion Vendome in Paris. Forthcoming solo shows will be held at Legion TV in London and Reiss-Engelhorn Museum Mannheim in Germany. In 2014 she was the recipient of the Levallois Award and the subsequent exhibition *Fractal Scars, Salt Water and Tears* was shown in Paris and in London. Her work is featured in important survey publications including *In Our World: New Photography from Britain* edited by Filippo Maggia, *100 New Artists* edited by Francesca Gavin, Laurence King and Phaidon's *Looking at Photographs* by David Campany. In 2014 Self Publish Be Happy published her work as their *Book Club Volume V*. In 2012 she was a guest professor at the California College of the Arts in San Francisco and is currently a Senior Lecturer at the University of the Arts London, London College of Communication.

As co-curators and co-editors of *Staging Disorder* – the exhibition and book published by Black Dog Publishing, we are extremely grateful to all of the above artists for their inspiring work and generosity. Thanks also go to the writers who contributed to the publication – David Company, Howard Caygill, Jennifer Good, Adam Jasper, and Alexandra Stara and to Studio Hato for their elegant and intelligent guide to *Staging Disorder*.

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