

N O M E

THE GLOMAR RESPONSE

JAMES BRIDLE

JULY 24 - SEP 5, 2015

With *The Glomar Response*, NOME presents James Bridle's first solo show in Germany.

Immigration, politics and surveillance, as well as the intersections of technology with older forms of imperial power constitute the main axes of the show.

The 'Glomar response' was formulated in 1975 by the U.S. Government, and refers to the prerogative of power to "neither confirm nor deny" the existence of information. In the shadow of this statement is all of the uncertainty of contemporary life: the ever-increasing opacity of political and social processes accelerated by computer code and secret law is countered by the growing ability of individuals and activists to use those same networked technologies to investigate and act with ever greater agency.

James Bridle's *The Glomar Response* tests the limits of that augmented vision, bringing law, research, and code into play to penetrate enclosed and classified spaces, while recognizing and attempting to visualize the boundaries of its own potential. The exhibition presents a series of works that use computer code, investigative journalism, and visualization to explore hidden spaces and classified information.

Seamless Transitions, commissioned by The Photographer's Gallery, London, is a simulacrum of three unphotographable sites of immigration judgment, detention and deportation in the UK: the Special Immigration Appeals Court, designed for the presentation of secret evidence; Harmondsworth Detention Center, a privately run prison outside of London; and the Inflight Jet Center, a private terminal at Stansted Airport. Reconstructed from planning documents and eyewitness accounts, the film uses architectural visualization to portray physical space and the complex legal and social framework which generates it.

The Fraunhofer Lines are a new series of visualizations from a variety of sources, including the Senate Intelligence Committee report on CIA torture and the UK Information Commissioner's reports on automated police surveillance. These documents, released following Freedom of Information requests, have been analyzed with computer vision to reveal the extent of redaction and the discrepancies between different documents. They are named and patterned after the gaps in the sun's spectra discovered in 1814 by German physicist Joseph von Fraunhofer, which both revealed the absence of certain frequencies of light reaching the earth's surface and pointed toward new methods of analysis and understanding.

Waterboarded Documents presents a series of research documents surrounding the operation of websites and domains linked to the British Indian Ocean Territory, an archipelago forcibly depopulated in the 1970s and subsequently used as a US base during the invasions of Afghanistan and Iraq, as well as a CIA black site and rendition transit point. Reproducing the effects of water damage claimed by the British Government to prevent the release of information relating to the rendition program, the documents illustrate the complicity between contemporary technological networks and older forms of entrenched and imperial power.

Dolziger Str. 31 10247 Berlin | Tuesday - Saturday 3 PM - 7 PM

N O M E P R O J E C T . C O M

BIOGRAPHY

James Bridle is an artist, writer and theorist based in London.

With a long-standing investigative interest in modern network infrastructure, government transparency, and technological surveillance, his artistic practice positions itself at the intersection of art, science, and political activism. In particular, he explores how the acceleration of technological advancement creates new ways to represent our physical world and affects our perception of the future by increasingly blurring the lines between the virtual and the real. His work incorporates software programming, social media, photography, installations, architectural rendering and maps.

Bridle's *New Aesthetic* (2011) research project has spurred lively debate and continues to inspire critical and artistic response across many disciplines. Most recently, he has focused his inquiry on addressing the now ubiquitous, yet invisible technologies and operations of drone warfare in projects such as *The Drone Shadow* series (2012), in collaboration with designer Einar Sneve Martinussen, and *Dronestagram* (2012), an Instagram account displaying aerial views of the approximate locations of drone strikes. Awarded with an Honorary Mention from Ars Electronica 2013, this project continues to draw wide attention and has stimulated a more vigorous discourse on the moral and political implications, as well as the experiential knowability, of anonymous warfare.

Bridle's installations and works have been commissioned by The Photographers' Gallery, London; the Corcoran Gallery of Art, Washington, DC; FACT, Liverpool; and MU Eindhoven. Bridle's artworks have been shown at major international institutions including the Barbican and the Victoria and Albert Museum, London; LABORal, Gijón; ZKM Karlsruhe, National Arts Center, Tokyo; Milan Design Fair; Bienal Internacional De Curitiba; and the Istanbul Design Biennial.

Bridle's work has been featured in *The Guardian*, *The Daily Mail*, *New York Magazine*, and *The New Statesman*, among others. His writings appear in publications including *Wired*, *ICON* and *The Observer*, where he contributes a regular column on publishing and technology. He is a member of the *Really Interesting Group* and gives regular lectures at conferences worldwide, including SXSW, Austin; dConstruct, Brighton; and Lift, Geneva. James Bridle was creative technologist in residence at the Lighthouse, Brighton and Eyebeam in New York.