

NOME



THE GLOMAR RESPONSE
JAMES BRIDLE

NOME

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JAMES BRIDLE
24TH JULY - 5TH SEP

DOLZIGER STR. 31
10247 BERLIN

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

THE GLOMAR RESPONSE

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 Immigration Removal Center, a privately run detention facility 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 U.S. 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.

ON JAMES BRIDLE'S GLOMAR RESPONSE

Moore's Law does not work for images: once a depiction has 'jumped the shark', no increase in scale, distribution, or other form of push or package can save it from slipping back into noise. If Daesh — commonly referred to as ISIS — has taught us anything, it is that the economy of images, like all markets, undergoes fatigue. Although it might be difficult, please consider the evolution of their pornography for just a second.

Even though beheadings, the destruction of irreplaceable artworks, and other recorded horrors should be graphic enough in and of themselves, Daesh directors have continuously turned to escalating production values as well as increased scale. Why are such dressings now necessary for something that claims its emotional power by being first and foremost a document, or to put it another way: could these appeals to style and gimmicks be a sign of overcompensation? Instead of considering the media burnout of these terrible actors, let's flip the question: how to create and publicize activist images when the representation of crime and terror has become ubiquitous to the point of banality?

The artist and thinker James Bridle and I have been engaged in a particular discussion recently, namely, how to make the invisible visible — particularly when it comes to concealed abuses of power, and those who lack political representation. In the context of this catalog, such a query turns on the body of three new works exhibited at Nome, 2015, the *Fraunhofer Lines* (series No. 001-5), 2015, and the *Waterboarded Documents* (series No. 001-2), respectively.

Although each work is independent, they all pivot on differing aspects of a linked contradiction Bridle has been staring at for some time: while human rights are self-evident and inalienable, why are those outside the thinking of the law — migrants, refugees, so-called illegal combatants, and other

'aliens' — often stripped of their rights? If the exception proves the rule, are these persons (de facto) non-persons (de jure), and likewise, is the requirement of humane treatment thus suspended? To critique the handling of such 'special cases', Bridle's work goes to and through the very limit of state jurisdiction, the border, and its related techno-management systems. To provide some background, it is worth first mentioning a previous piece by the artist first.

Building off Giorgio Gambian's work on pariahs, Bridle appropriated those holographic androids used in international airports to promote traveler services so as to form his installation, *Homo Sacer*, 2014. This automated and disembodied 'agent' instead presents a litany of laws establishing citizenship for an implied, but non-present subject under review. As a mirror to this phantom immigration officer, the centerpiece of the show on view records the absence of persons not granted free transit.

In *Seamless Transitions*, 2015, a composite CGI fly-through of British sites of immigrant detention, trial, and deportation are modeled after eyewitness accounts — photography is not permitted within these restricted installations. Although depopulated, Bridle's fixed P.O.V. camera here tracks a kind of procedural chain of events following a denied asylum seeker's movement through processing and ultimately toward his or her rendition by private jet. While the animation simulates a procession through these drab intuitional spaces, the fixed nature of the linear shot coupled to the film's set narrative lends the viewer the sense of being mindlessly forced through a deterministic and indifferent apparatus.

Bridle first came to study these spaces after recording similar charter planes with flight tracking and other airspace monitoring software — particularly planes used in the extraordinary rendition program, extrajudicial governmental

abductions of alleged War on Terror suspects and other foreign nationals by the United States of America in concert with the United Kingdom and other NATO and non-NATO member states. The nature of these flights has been revealed in Freedom of Information Act requests, yet due to the sensitive nature of the material, many of the files, such as the (US) Senate Intelligence Committee report on CIA torture, were received in redacted form.

As a way to amplify the paradox of these semi-disclosures, Bridle produced a set of prints by scanning these files through facial recognition software — not unlike the kind used by the Transportation Security Administration and other similar border control services — to plot spectrographs dependent on the amount of light that gets blocked by the intentionally obscurant marks on the reports' page. Taking the title of *Fraunhofer Lines*, or the technical name physicists use to study the material properties of refracted lighted, the resultant rainbow-like grids allude to the titular reference coded into the PRISM program, a clandestine intelligence gathering network run by the United States National Security Agency (NSA) to covertly collect internet communications from at least nine major US internet companies without warrant. To flip these dynamics on themselves, Bridle completes the exhibition with his own targeted surveillance.

While it is not included in the exhibition itself, the artist has recently launched *Citizen Ex*, a browser extension that traces the 'algorithmic citizenship' of your web searches, or said in another way, the program delineates the places through which internet search requests are routed and/or registered. One such internet country code top-level domain name, '.io', denotes the British Indian Ocean Territory, a geostrategic archipelago situated in the Indian Ocean halfway between Tanzania and Indonesia. The largest island in this chain, Diego Garcia, is host not only to a newly founded marine

nature reserve¹, but also a US military base, which Colin Powell's former chief of staff, Lawrence Wilkerson, has stated was used by the CIA for 'nefarious activities' including the waterboarding of prisoners as well as managing their extraction through the extraordinary rendition program. Maps of this island round out the final work in this exhibition; however, each has been 'redacted' in a sense as Bridle has overlaid them with blurry water damaged documents related to these 'extreme interrogation' tactics so as to ape a set of Diego Garcia flight logs that were likewise damaged under curious circumstances.

When it comes to images and progressive politics, the question of how to depict a subaltern in such a way as to not exploit her and her body yet again is a key concern of feminist art production. In a recent lecture at the Kunsthall Athena, Greek theorist Angela Dimitrakaki noted how feminist artists first sought to withhold images of the female form as a kind of conceptual and literal refusal of objectification, while a later generation of producers turned back to the display of actual bodies as a way to resituate the then overly abstracted idea of womanhood. Yet, from a dialectical standpoint, these antipodes could be resolved by an image that is both there and not there, a specter, as it were. While it might be entertaining to consider that the above works attempt to exorcize the darkest spirits of our global police infrastructure, their ability to haunt our imagination might be where their real power lies.

Adam Kleinmann

¹ The protected status is not without controversy as it precludes the displaced native population from returning.

INFRASTRUCTURAL VIOLENCE: THE SMOOTH SPACES OF TERROR



James Bridle, Video stills from *Seamless Transitions*, 2015. Animation by Picture Plane.

As tracking shots and image pans move us through a sequence of locations enveloped in the computational veneer of synthetic architecture, the cinematic capture of corporate culture merges with the super-mesh of carceral space. A high resolution labyrinth of empty corridors, closed doors, waiting rooms, and seating areas that “transitions seamlessly” into security fences, gated zones, and a secret court. The steady illumination of these interior spaces defies their temporal specificity as day becomes continuous with night. But this brightness too will soon morph into the black-hole darkness of a covert operation as we exit onto airport tarmac where a private jet awaits, its stairway extended and cabin door agape.

There is something deeply sinister in the relentless perfection of these multiplying screen spaces emptied of human presence. Dread streams from their plasmatic pixels and violence lurks beneath their digital cladding. These are the unseen spaces of British law and order where decisions as to immigration and practices of deportation take place: Harmondsworth Immigration Removal Centre at Heathrow; the Special

Immigration Appeals Court in the City of London with its architectural provisions for the presentation of evidence in secret; and the Inflight Jet Centre at Stansted Airport, a private terminal re-purposed after hours by the Home Office to deport migrants whose asylum claims have been rejected or whose biographies link-up with locations suspected of anti-western sympathies.



James Bridle, Video stills from *Seamless Transitions*, 2015. Animation by Picture Plane.

Through a combination of investigative strategies and 3D computer modelling, artist James Bridle takes us into sites that are off-limits to cameras and recording technologies or to those without proper security clearance. Spaces where detainees wait out their days in crowded conditions without access to proper legal advice and healthcare, where the accused and their lawyers are denied from seeing the documents that set out the grounds for their deportation, or where private tour buses arrive in the middle of the night. Even the executive lounge in the airport terminal at Stansted withdraws from the regime of visibility when its human cargo switches from its elite business clientele to that of the dispossessed. Despite the proximity of these sites to many million inhabitants in the UK, knowledge of their presence and the activities that take place within is very limited and expressly designed to restrict them from public scrutiny. Criticism of the security practices that have emerged as part of Britain’s expanding arsenal of anti-terror legislation is mitigated when civic engagement is diminished. As Bridle makes clear in his writing and commentary, reducing the field of visibility reduces demands for greater public accountability.¹

These clandestine architectures and the logistical networks in which they operate are key components in what I call the “infrastructural violence” of the global war on terror that results in the systematic erosion of rights as well as the legal guarantees of citizenship. Yet Bridle, in visualising Britain’s hidden spaces of detention and deportation, does more than simply bring the unseen into public view and therefore into public discourse. With the use of video wall technology and CGI he also makes

explicit the degree to which the smooth surfaces of data-space will produce the very screens on which the war on terror and its various protagonists will wage their battles — their de facto image wars — from the televisual interface of armed drone surveillance and combat, to the online release of Islamic State videos.



James Bridle, Video stills from *Seamless Transitions*, 2015. Animation by Picture Plane.

Indeed as I write this text, I cannot help but reflect upon Article 13 of the Geneva Convention, which states “prisoners of war must at all times be protected, particularly against acts of violence or intimidation and against insults and public curiosity”. This is the Article that prohibits States from trafficking in images of prisoners that can be used for propagandistic purposes or could exploit their misery for salacious reasons such as selling newspapers, although the Article’s legal interpretation has been widely disputed as to who and what technically constitutes a State actor. For example, Al Jazeera’s decision to release photos of US soldiers killed in Iraq in 2003 prior to their families being informed was hugely controversial, whereas the publication of images of Guantanamo Bay inmates by the US was deemed permissible and even in the interests of national security, because the prisoners’ legal classification as “illegal

enemy combatants” didn’t offer them the same protection accorded to prisoners of war.²

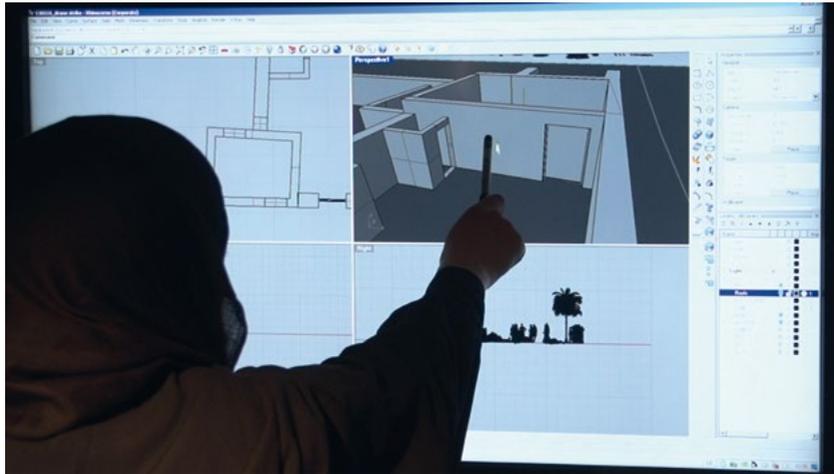
With the 2014 killing of British aid worker Alan Henning, the government even went so far as to suggest that the very act of watching the Islamic State execution video could be deemed a criminal act punishable under law. On October 5TH *The Independent* ran a cover with a black square designating an unimaginable image with the caption “On Friday a decent, caring human being was murdered in cold blood. Our thoughts are with his family. He was killed, on camera, for the sole purpose of propaganda. Here is the news, not the propaganda.”



The Independent on Sunday, Front cover, 5 October 2014. Image: Susan Schuppli

In attributing extraordinary moral powers of persuasion to images, Article 13 confirms the consequential nature of images as potential instruments of political violence such that their production and circulation must be closely monitored by the State. On the one hand we have a Convention that set out to protect the human dignity and rights

of subjects incarcerated by the State during times of conflict and war by limiting the circulation of their photographs. And on the other (the sites presented in *Seamless Transitions*) there is deliberate obfuscation of the very images that would ultimately help to hold the State accountable for potential human rights violations, by shedding light on practices that take place under the cover of a virtual image-ban. Certain kinds of images are considered so morally reprehensible that they must be barred or withdrawn from domestic circulation and even have legal sanction to ensure their media blackout. Whereas others, such as those produced by Bridle, in which the State relies upon an image-vacuum to carry out its activities with relative impunity, are surely needed.



Surviving witness to a 2010 drone strike in Mir Ali, North Waziristan, Pakistan, guiding the Forensic Architecture team during the digital reconstruction of the event. Image: *Forensic Architecture*, 2013.

In 2013 *Forensic Architecture*, a European Research Council project led by Principal Investigator Eyal Weizman, that I was affiliated with as Senior Research Fellow, travelled to Düsseldorf, Germany to interview a female survivor of a US drone strike that had taken place in Mir Ali, Pakistan on October 4th 2010.³ The strike killed five people including her brother-in-law. Over the course of a day, working with her lawyer and a computer modeller, the witness guided the digital reconstruction of her destroyed home locating all its architectural features and positioning personal objects within it, including her child's toys and walker. The resulting 3D model and animation was entered into the UN Drone Strike Investigation conducted by Ben Emmerson (UN Special Rapporteur for Counter Terrorism and Human Rights) in 2013 as a form of spatial evidence and presented at the UN in both New York and Geneva. This architectural visualisation was essential in helping the witness recall the sequence of events of that harrowing day.

“The footsteps and conversations of the gallery visitors provide a lively syncopated soundtrack to the mute pixels of computational space.”

As is the case with the three sites represented in Bridle's project *Seamless Transitions*, recording devices of any kind are prohibited in the Taliban controlled tribal areas of Pakistan and therefore knowledge of drone strikes is driven by casualty statistics (numbers killed and injured). Aside from witness testimony, few visuals exist that can provide the public with information as to the extent of damage of such lethal events, the majority of which are still directed towards the domestic living spaces of local inhabitants.⁴

Our UN investigation worked from the premise that the only advantage that human rights workers had in this landscape of asymmetrical warfare was access to witnesses with whom we could work to re-create on-the-ground visualisations of drone strikes and their aftermath. And in the process also help to redress the inequity between who had the privilege of “seeing” into the space of violence and who did not. The optical sensors that permit classified visual access is available to the US drone operator working at a distance thousands of kilometres away, whereas local villagers and survivors who experience a strike have only their traumatic memories and physical scars to help them remember. This image-deficit contributes to a general lack of public awareness and even arguably interest in events that seem at times far away. This is also the same visual condition that motivates much of Bridle's artwork and in particular this new commissioned project. With few images, save the screen space of the drone operator's remote-controlled console to picture the spaces and consequences of drone warfare, the ferocious violence as well as psychological harm of this military strategy upon civilian life still largely goes unchecked.⁵



The Media Wall and Cafe at The Photographers' Gallery. Image: Sam Mercer

The gallery is busy today and the noisy soundscape produced by its many visitors bleeds into the viewing experience of *Seamless Transitions*, which is itself deliberately devoid of any audio that might help us understand the full register of what goes on in these digitally conjured spaces. As the acoustics of commonplace events attach themselves to the unfolding image-sequences they amplify the degree to which the dubious operations that will take place within them are also being undertaken in direct proximity to the activities of everyday life. The footsteps and conversations of the gallery visitors provide a lively syncopated soundtrack to the mute pixels of computational space. The provocation of James Bridle's project is ultimately a demand to bring these two incommensurate realms of experience together in order to produce a transformative politics: the space of public life and discourse here in the UK, and the infrastructures of violence in which logistics, architecture, State power and the law collude to produce the smooth spaces of terror.

Susan Schuppli

A video interview with James Bridle can be seen here:



The Photographers Gallery:
Video Interview with James Bridle
<http://thephotographersgalleryblog.org.uk/2015/03/04/seamless-transitions-an-interview-with-james-bridle/>

Notes

1 See for example his discussion of the failed deportation of Nigerian Isa Muaza. James Bridle, "What They Don't Want You to See: The Hidden World of UK Deportation," *The Guardian* 2015

2 See Howard Tumber and Jerry Palmer, *Media at War: The Iraq Crisis*, London: Sage, 2004, p. 71

3 <http://www.forensic-architecture.org/case/drone-strikes/>

4 See Alice Ross and Jack Serle, "Most US drone strikes in Pakistan attack houses," *The Bureau of Investigative Journalism*, May 23 2014

5 See for example my research into the manner in which the sound of drone surveillance is creating conditions of fear and anxiety (arguably a form of collective punishment) for those living in FATA such that the social life of communities is being irrevocably damaged. Susan Schuppli, "Uneasy Listening," in *Forensis: The Architecture of Public Truth*, ed. Eyal Weizman, Susan Schuppli, and Shela Sheikh, Berlin, Sternberg, 2014

Further Reading

Bridle, James. "What They Don't Want You to See: The Hidden World of UK Deportation." *The Guardian*, 2015

Schuppli, Susan. "Uneasy Listening." In *Forensis: The Architecture of Public Truth*, ed. by Eyal Weizman, Susan Schuppli and Shela Sheikh, Berlin, Sternberg, 2014, pp. 381-92

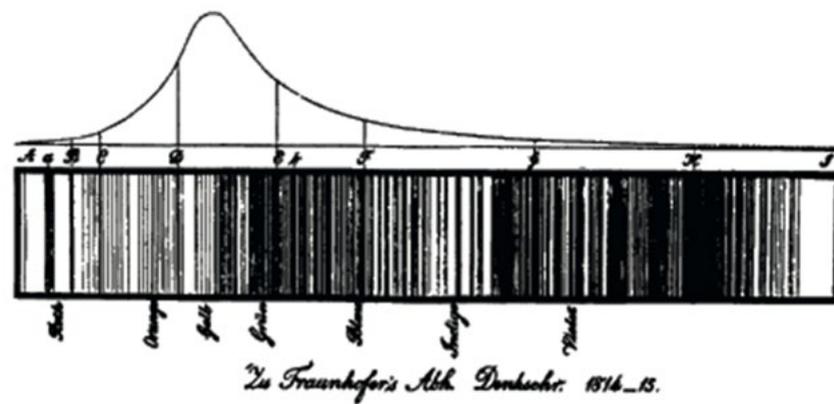
Tumber, Howard and Jerry Palmer. *Media at War: The Iraq Crisis*, London, Sage, 2004

R E S E A R C H

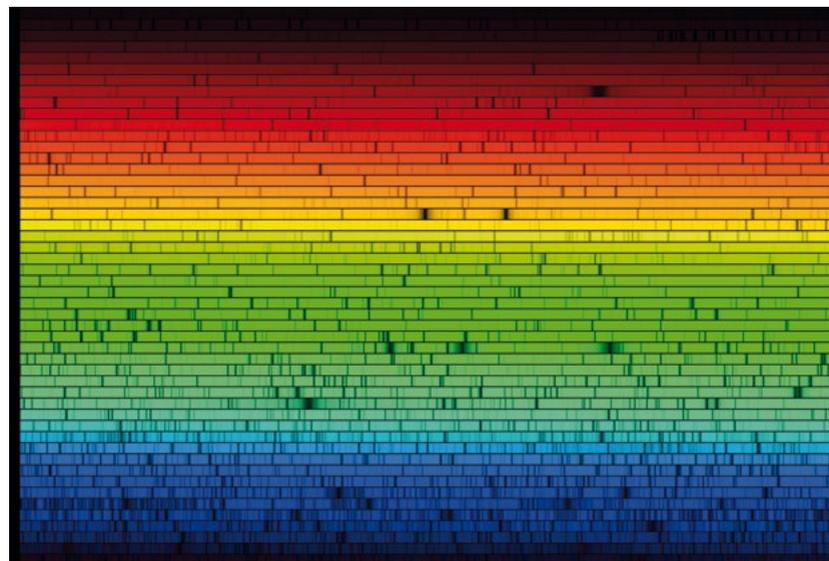
F R A U N H O F E R L I N E S



Joseph von Fraunhofer demonstrating the spectroscope. Photogravure from a painting by Richard Wimmer.



Fraunhofer's discovery of gaps in the optical spectrum of the sun, 1814-15.



Full visible absorption spectrum of the Sun, observed by the Fourier Transform Spectrometer at the National Solar Observatory on Kitt Peak, near Tucson, Arizona.

specific requests for additional information on the CIA's Detention and Interrogation Program. Internal CIA emails include discussion of how the CIA could "get... off the hook on the cheap" regarding Chairman Graham's requests for additional information.²³⁴ In the end, CIA officials simply did not respond to Graham's requests prior to his departure from the Committee in January 2003.

C. Interrogation in Country [REDACTED] and the January 2003 Guidelines

1. The CIA Establishes DETENTION SITE COBALT, Places Inexperienced First-Tour Officer in Charge

(TS//[REDACTED]//NF) Plans for a specialized CIA detention facility in Country [REDACTED] began in April 2002, with the intention that it would be "totally under [REDACTED]/Station Control."²³⁵ On June 6, 2002, CIA Headquarters approved more than \$200,000 for the construction of the facility, identified in this summary as "DETENTION SITE COBALT."²³⁶ In a 2003 interview with the CIA Office of Inspector General, Associate Deputy Director for Operations [REDACTED] described his views of this facility and "stated that [DETENTION SITE COBALT] was opened because there needed to be a detention site in [Country [REDACTED]] for those detainees enroute [REDACTED] to [DETENTION SITE GREEN]. It was not a place for the use of EITs."²³⁷

(TS//[REDACTED]//NF) DETENTION SITE COBALT, constructed with CIA funding, opened in Country [REDACTED] in September 2002.²³⁸ According to CIA records, the windows at DETENTION SITE COBALT were blacked out and detainees were kept in total darkness. The [REDACTED] guards monitored detainees using headlamps and loud music was played constantly in the facility. While in their cells, detainees were shackled to the wall and given buckets for human waste. Four of the twenty cells at the facility included a bar across the top of the cell.²³⁹ Later reports describe detainees being shackled to the bar with their hands above their heads, forcing them to stand, and therefore not allowing the detainees to sleep.²⁴⁰

²³⁴ Email from: Stanley Moskowitz; to: John H. Moseman; cc: Scott Muller and James Pavitt; subject: [attached document] Re: Graham request on interrogations; date: December 9, 2002, at 05:46:11 PM.

²³⁵ By June 2002 the CIA had taken custody of five detainees who were captured outside of Country [REDACTED] and placed these CIA detainees in Country [REDACTED] detention facilities. The detainees were held at the Country [REDACTED] facilities at the request of the CIA and the CIA had unlimited access to them. See [REDACTED] 21147 [REDACTED]

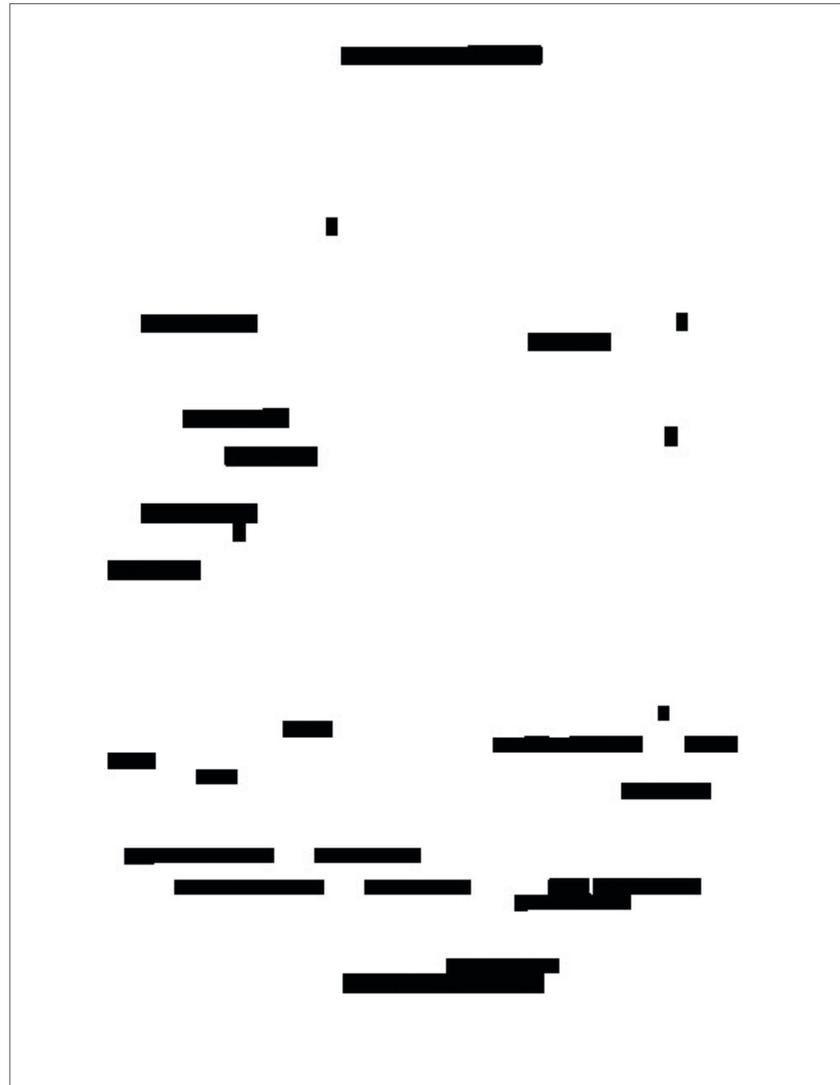
²³⁶ DIRECTOR [REDACTED] (062212Z JUN 02)

²³⁷ Interview Report, 2003-7123-IG, Review of Interrogations for Counterterrorism Purposes, [REDACTED] September 9, 2003.

²³⁸ For additional information on DETENTION SITE COBALT, see Volume I and Volume III. The specific date has been generalized at the request of the CIA.

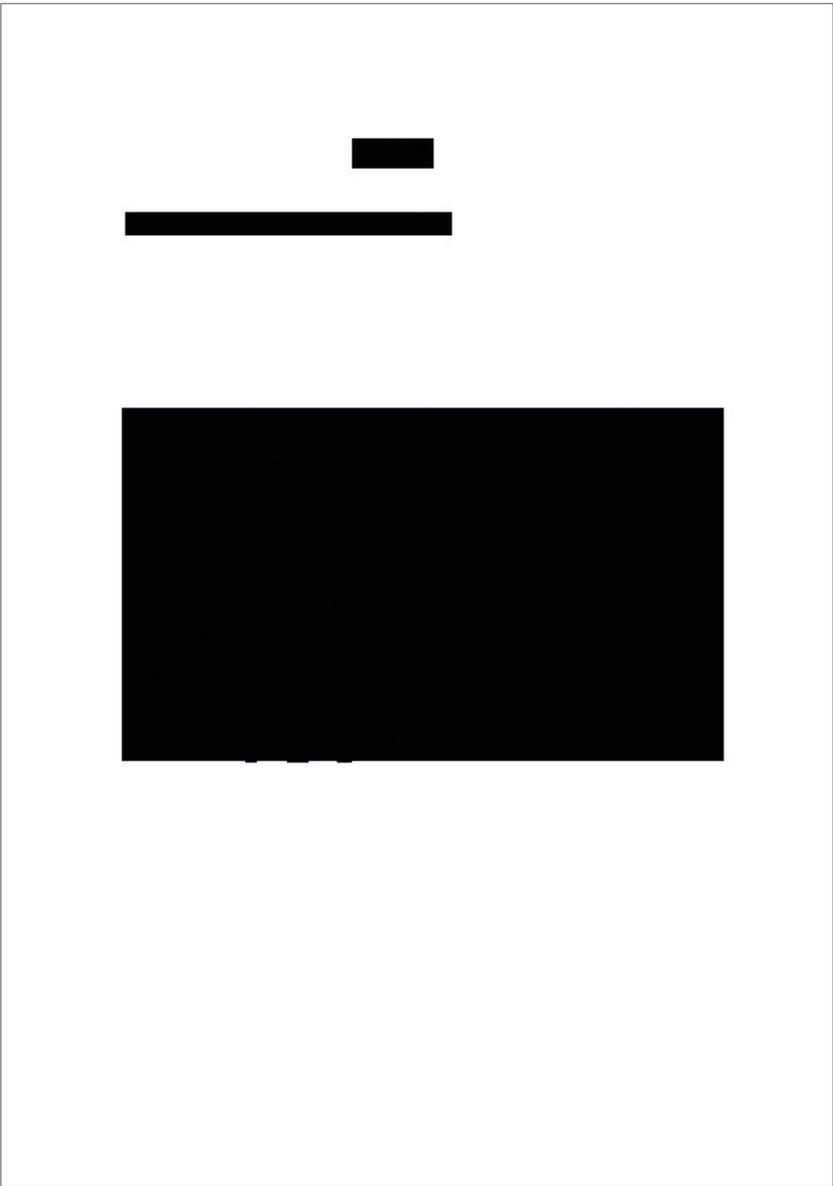
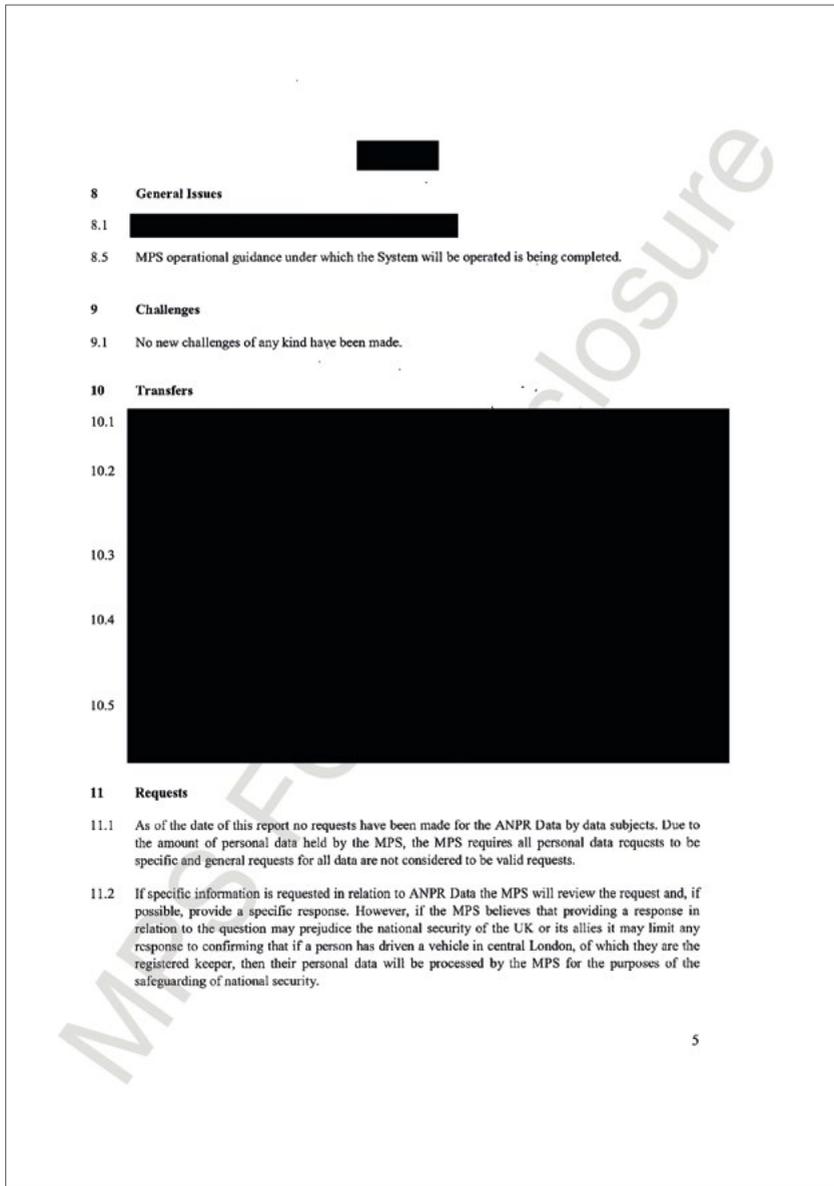
²³⁹ [REDACTED] 28246

²⁴⁰ For additional information on DETENTION SITE COBALT, see Volume I and Volume III, and among other documents: [REDACTED] 31118 [REDACTED]; DIRECTOR [REDACTED]; email from: [REDACTED]; to: [REDACTED], [REDACTED], [REDACTED], [REDACTED], [REDACTED]; subject: Meeting with SO & Federal Bureau of Prisons; date: December 4, 2002; email from: [REDACTED]; to: [REDACTED]; subject: Meeting with SO & Federal Bureau of Prisons; date: December 5, 2002; Special Review, Counterterrorism Detention and Interrogation Activities (September 2001 - October 2003) (2003-7123-IG), May 7, 2004; Memorandum for Deputy Director of Operations, from [REDACTED], January 28, 2003, Subject: [REDACTED]



Page 75 of 525 from the the United States Select Committee Study of the Central Intelligence Agency's Detention and Interrogation Program, released December 2014.

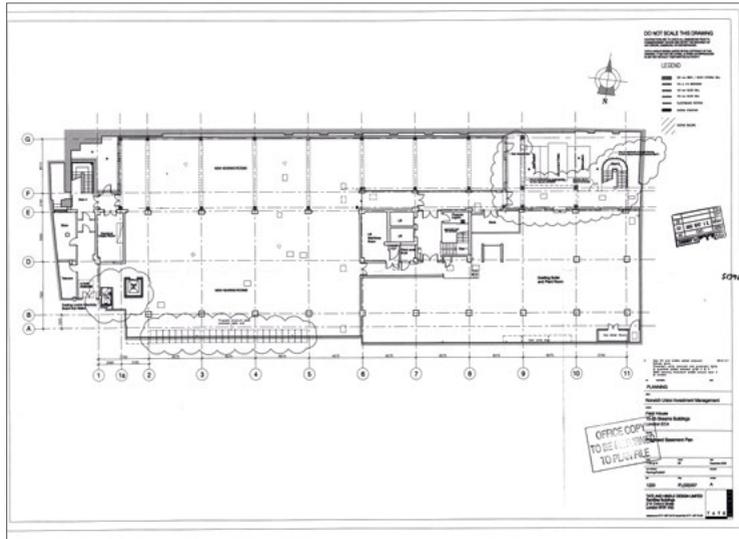
Page 75 of the Committee Study after machine vision analysis and redaction detection.



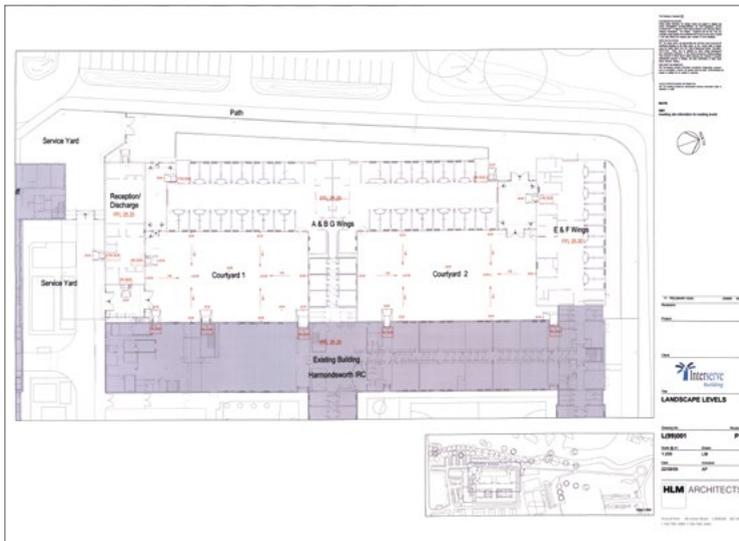
Page 5 of the redacted of the Third Annual Report to the Information Commissioner on the Operation of the Data Protection Certificate relating to ANPR Data (2010), released by the Metropolitan Police under Freedom of Information Act, 2014.

Page 75 of the Metropolitan Police Report after machine vision analysis and redaction detection.

S E A M L E S S T R A N S I T I O N S



Floor plan of Field House, 15-25 Breams Buildings, from the City of London planning archives.



Floor plan of Harmondsworth Detention Centre, Colnbrook, from the London Borough of Hillingdon archives.

Stansted P.C.

From: Parish Council [REDACTED]
Sent: 29 September 2011 10:28
To: Planning Advice Team
Subject: Comments on planning applications

Lyn - please find below our comments on various planning applications!

a) UTT/1543/11/FUL & 1544/11/LB – 45 Bentfield Green, Stansted
Proposed dwelling

Concerned that this application will exacerbate car parking problems as it seems that at least one off-street parking space will be lost should this house be built, and there is no off-street provision for the occupiers.

b) UTT/1592/11/FUL – Hangar 1, London Stansted Airport
and Erection of two storey & single storey extensions to hangar with new access
New security hut. Demolition of part of hangar.

No comment

c) UTT/1620/11/FUL – The Old Thatched Cottage, 37 West Road, Stansted
Single storey extension

No objections, but query the fact that this very old property does not appear to be a listed building - could Mrs Bosworth please be notified and asked to respond on the likelihood of the building becoming listed.

d) UTT/1631/11/FUL – 4 Mary Macarthur Place, Stansted
Erection of rear conservatory

No comment.

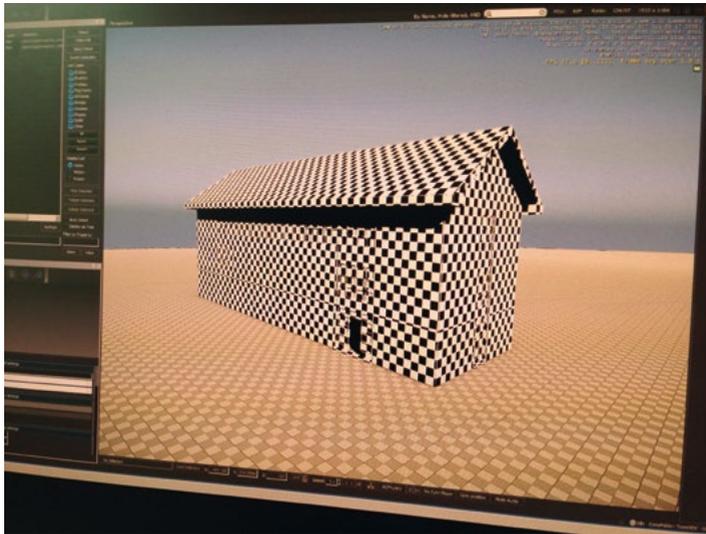
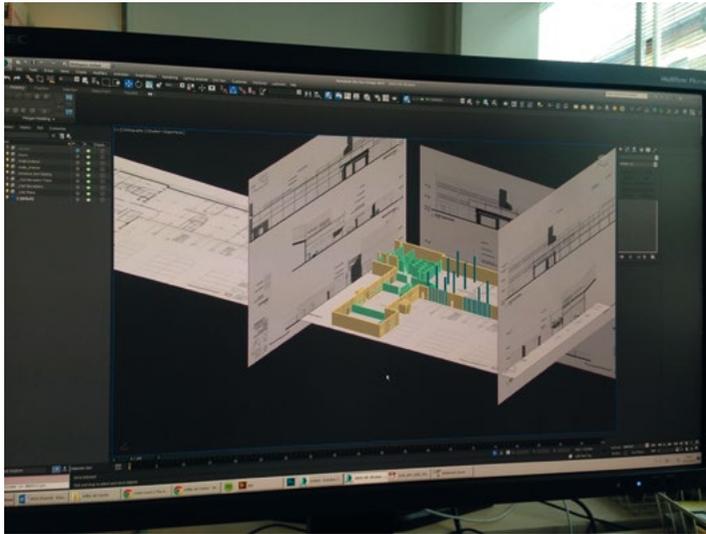
e) UTT/1711/11/FUL – 27 Brewery Lane, Stansted
Re-landscape the front removing the existing drive in/out access with lawned area and driveway with 2 underground garages beneath

f) UTT/1721/11/FUL – 27 Brewery Lane, Stansted
Construct an outbuilding to the south west corner of the site, move the north entrance
Access west and alter the in/out drive to form a large area of lawn

Both of the above - no comment.

g) UTT/1733/11/FUL – Telephone Exchange, Stoney Common Road, Stansted
Installation of 3 ventilation louvers to replace glazing

Planning permission for Inliffe Jet Centre terminal, Stansted Airport, from Stansted Parish Council archives.



Seamless Transitions, in development screenshot.



Seamless Transitions, in development screenshot.

Luka

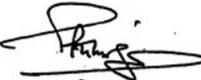
CONFIDENTIAL

RE
ARC
31 AUG 1966
204/56

Mr. Greenhill
British Indian Ocean Territory

The Permanent Under-Secretary has seen UKMIS New York telegram No. 1781 of 23 August and has minuted as follows:

"We must surely be very tough about this. The object of the exercise was to get some rocks which will remain ours; there will be no indigenous population except seagulls who have not yet got a Committee (the Status of Women Committee does not cover the rights of Birds)".


 (P. R. H. Wright)
 24 August, 1966

Copy to: Mr. du Boulay

Unfortunately along with the Birds go some few Tarzans or Men Fridays whose origins are obscure, and who are being hopefully washed on to Mauritius etc. When this has been done laque we must be very tough and a submission is being done accordingly.

D.A. Greenhill
24/8

1 Mr du Boulay 24/8
2 Mr Wrottel **CONFIDENTIAL** 24/8

PRO

21 FEB 2008 14:19 FROM 02070005379 TO 00207000404 C.04


Foreign & Commonwealth Office
 London SW1A 2AH
From the Foreign Secretary

21 February 2008

Clive Stafford Smith
Reprieve
PO Box 52742
London
EC4P 4WS

be clear

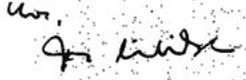
I am writing about new information passed to us by the US which is of interest to Reprieve. It requires us to correct statements made in previous letters to you. I am very sorry indeed that the information given was not correct.

On 15 February British officials were informed by their US counterparts that, contrary to earlier assurances by the US that Diego Garcia had not been used for rendition flights, recent US investigations had revealed two occasions, in January and September 2002, when this had in fact occurred. In both cases a US plane refuelled in Diego Garcia whilst a detainee was on board.

I made a full statement to the House of Commons on this matter this afternoon and enclose a copy. I made clear our disappointment at this news and its late emergence and outlined the work now in hand between my officials and their US counterparts to work through the details and implications, including on the subsequent treatment of both men.

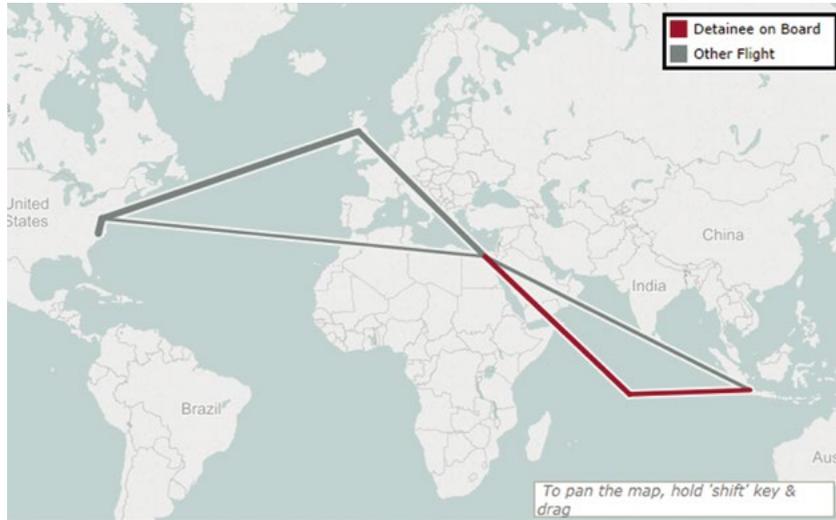
I have asked my officials to compile a list of all the flights where we have been alerted to concerns regarding rendition through the UK or our Overseas Territories. Once this is ready we will be sending this list to the US and seeking their specific assurances that none of these flights were used for rendition purposes.

I will be keeping Parliament updated.


DAVID MILIBAND

Diplomatic cable signed by D.A. Greenhill, 1966, relating to the depopulation of the Chagos Archipelago stating 'Unfortunately along with the birds go some few Tarzans or Man Fridays.'

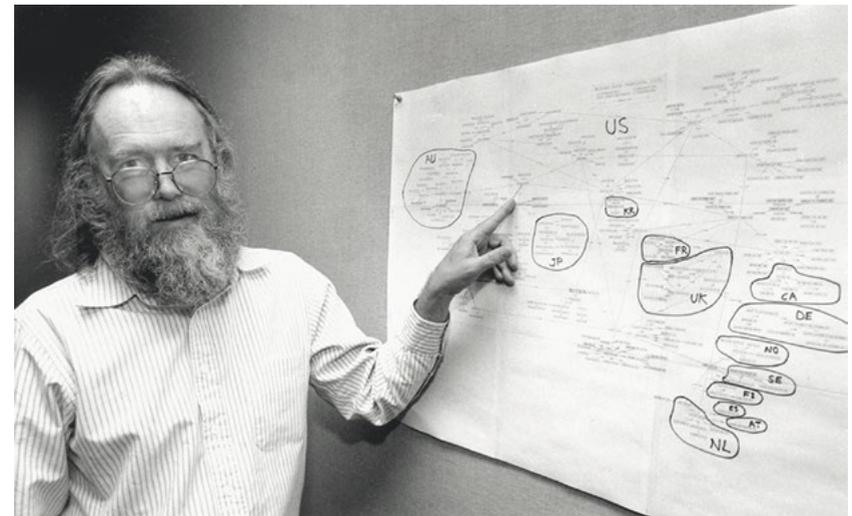
Letter from British Foreign & Commonwealth Office to Reprieve, February 2008, stating that previous denials of rendition flights via Diego Garcia were incorrect.



Rendition of Mohammed Saad Iqbal Mədni, Indonesia to Egypt (via Diego Garcia), 10-11 January 2002, on Gulfstream V jet N379P (courtesy of The Rendition Project).



Salomon Island, Chagos Archipelago, via Chagos Conservation Trust.



Jon Postel in 1994, with map of Internet top-level domains.

```

WhatRoute
Host: www.sure.io
Start at Hop: 1
Elapsed(sec): 0.03365
Start: 19 Jun 2015 12:18:01
Find route from: otogo.home
to: www.sure.io (202.44.112.70 [AS17458]), Max 30 hops, 40 byte packets
Host Names truncated to 32 bytes
1
2 AS2856 217.32.146.70 (217.32.146.70) : 1.787 4.347 1.938
3 AS2856 217.32.146.94 (217.32.146.94) : 16.344 18.814 16.226
4 AS2856 217.32.147.202 (217.32.147.202) : 17.068 34.363 21.633
5 AS2856 217.41.168.57 (217.41.168.57) : 16.873 19.135 16.518
6 AS2856 217.41.168.107 (217.41.168.107) : 17.350 17.033 19.670
7 AS2856 109.159.249.112 (109.159.249.112) : 17.104 19.877 18.008
8 AS2856 core4-te0-10-0-19.faraday.ukcore (109.159.249.13) : 20.073 17.188 24.601
9 AS2856 peer1-xe0-1-0.faraday.ukcore.bt (213.121.193.173) : 25.784 17.127 17.282
10 AS5400 166-49-211-248.eu.bt.net (166.49.211.248) : 17.393 19.685 34.382
11 AS174 be3035.ccr21.lon01.atlas.cogentc (130.117.14.169) : 18.082 17.945 17.827
12 AS174 te0-0-2-0.agr11.lon01.atlas.coge (154.54.39.94) : 18.065 17.828 18.223
13 AS174 149.6.184.30 (149.6.184.30) : 17.545 17.031 16.680
14 AS44972 213.175.157.246 (213.175.157.246) : 17.103 18.002 16.774
15 AS44972 213.175.157.253 (213.175.157.253) : 20.854 20.425 19.690
16 AS44972 213.175.156.4 (213.175.156.4) : 559.744 576.371 550.944
17 AS17458 202.44.114.25 (202.44.114.25) : 557.706 553.564 553.534
18
19
20
21
22
23
24
25
26
27
28
29
30
Maximum Hop Count Exceeded!
Status: idle
  
```

Internet Protocol traceroute from London to sure.io, telecommunications provider to Diego Garcia

TOP SECRET//SI//ORCON//NOFORN

Hotmail, Google, Skype, palTalk.com, YouTube, AOL, mail, Gmail, facebook, YAHOO!, Apple

(TS//SI//NF) **FAA702 Operations**
Two Types of Collection

UPSTREAM OPERATIONS

PRISM

Upstream

- Collection of communications on fiber cables and infrastructure as data flows past.

(FAIRVIEW, [REDACTED], BLARNEY, [REDACTED])

You Should Use Both

PRISM

- Collection directly from the servers of these U.S. Service Providers: Microsoft, Yahoo, Google, Facebook, PalTalk, AOL, Skype, YouTube, Apple.

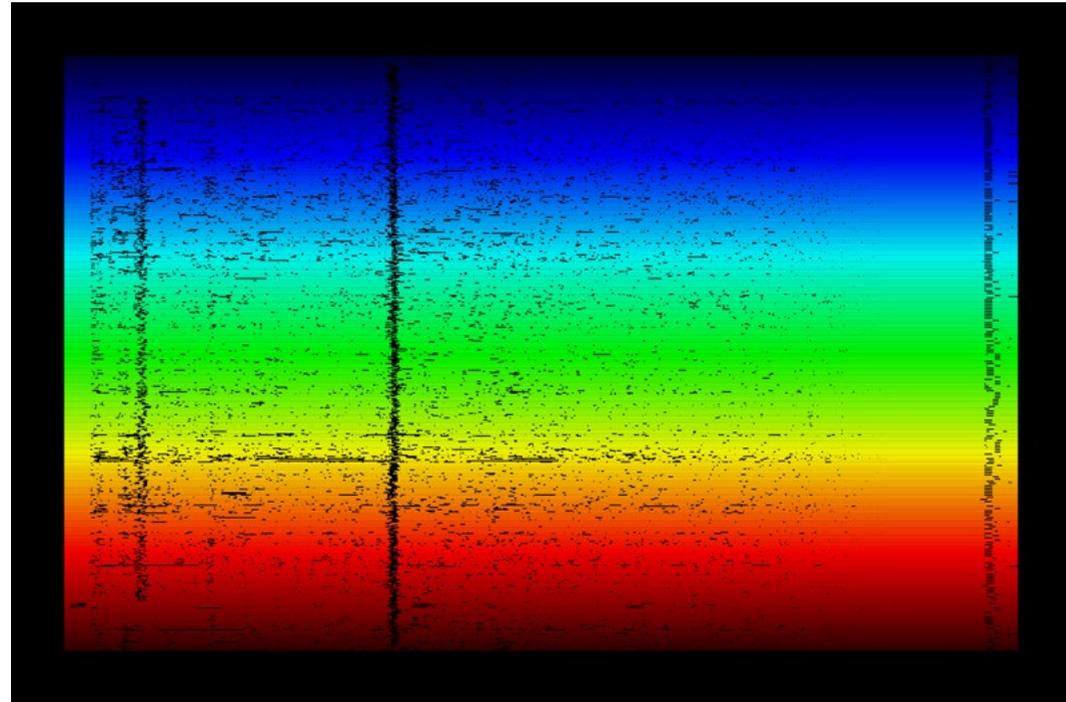
TOP SECRET//SI//ORCON//NOFORN

NSA slide released by Edward Snowden, showing direct fiber-optic cable interception in the Indian Ocean (codename redacted).

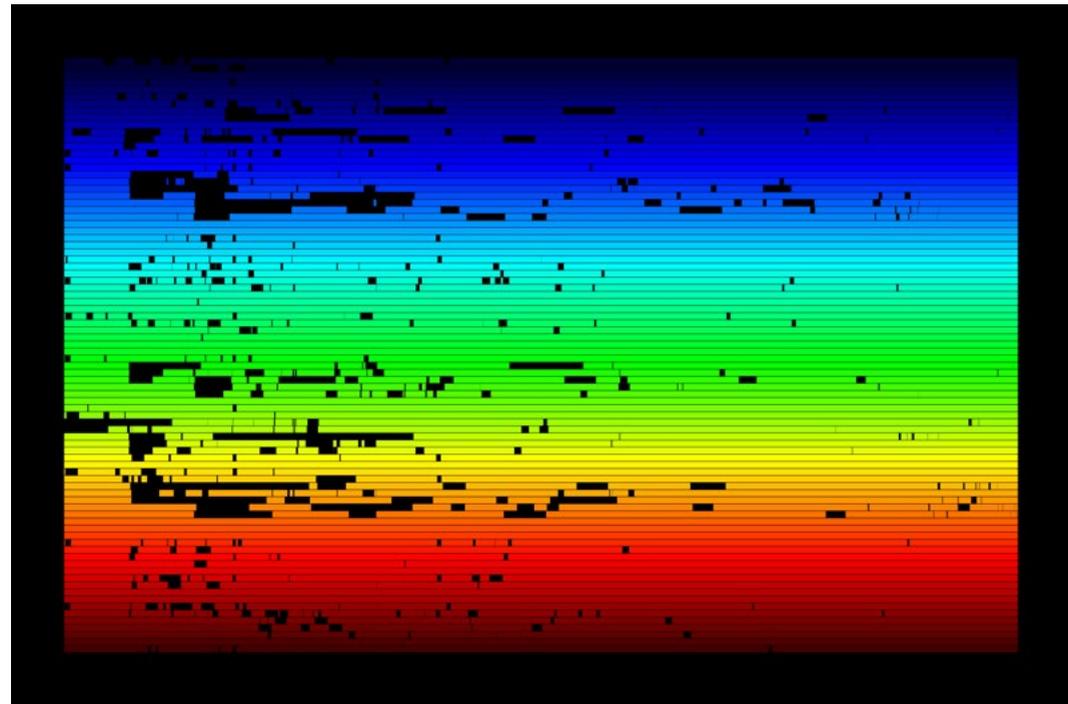
A R T W O R K S

FRAUNHOFER LINES 001
(COMMITTEE STUDY OF THE CENTRAL INTELLIGENCE AGENCY'S
DETENTION AND INTERROGATION PROGRAM), 2015

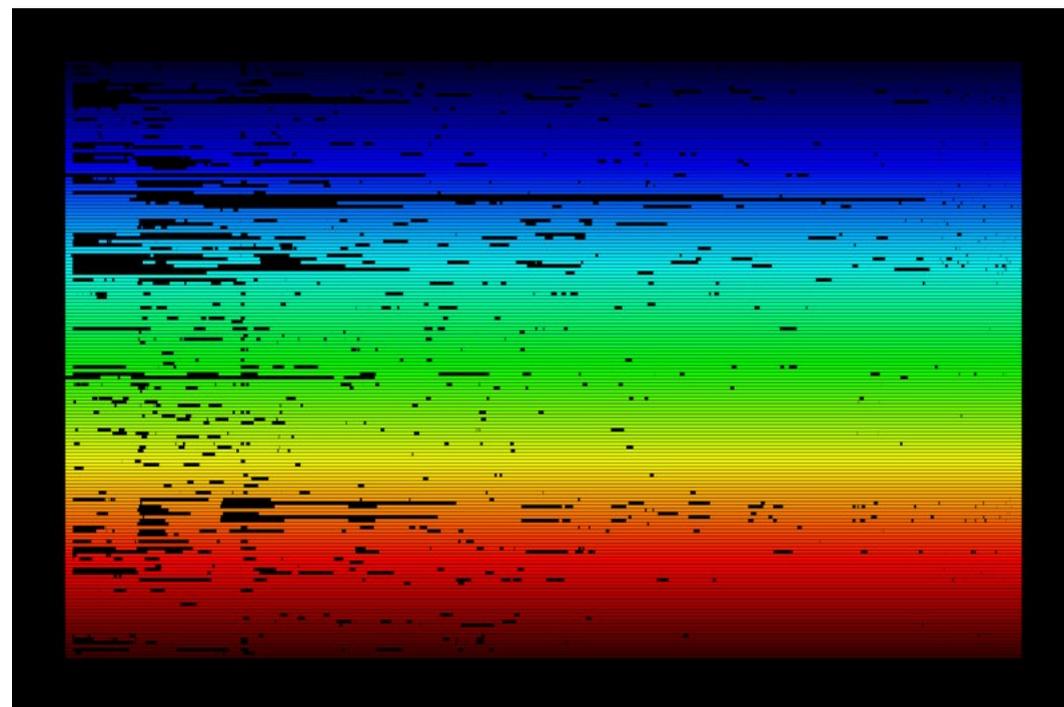
James Bridle. Inkjet print, 182cm/120cm



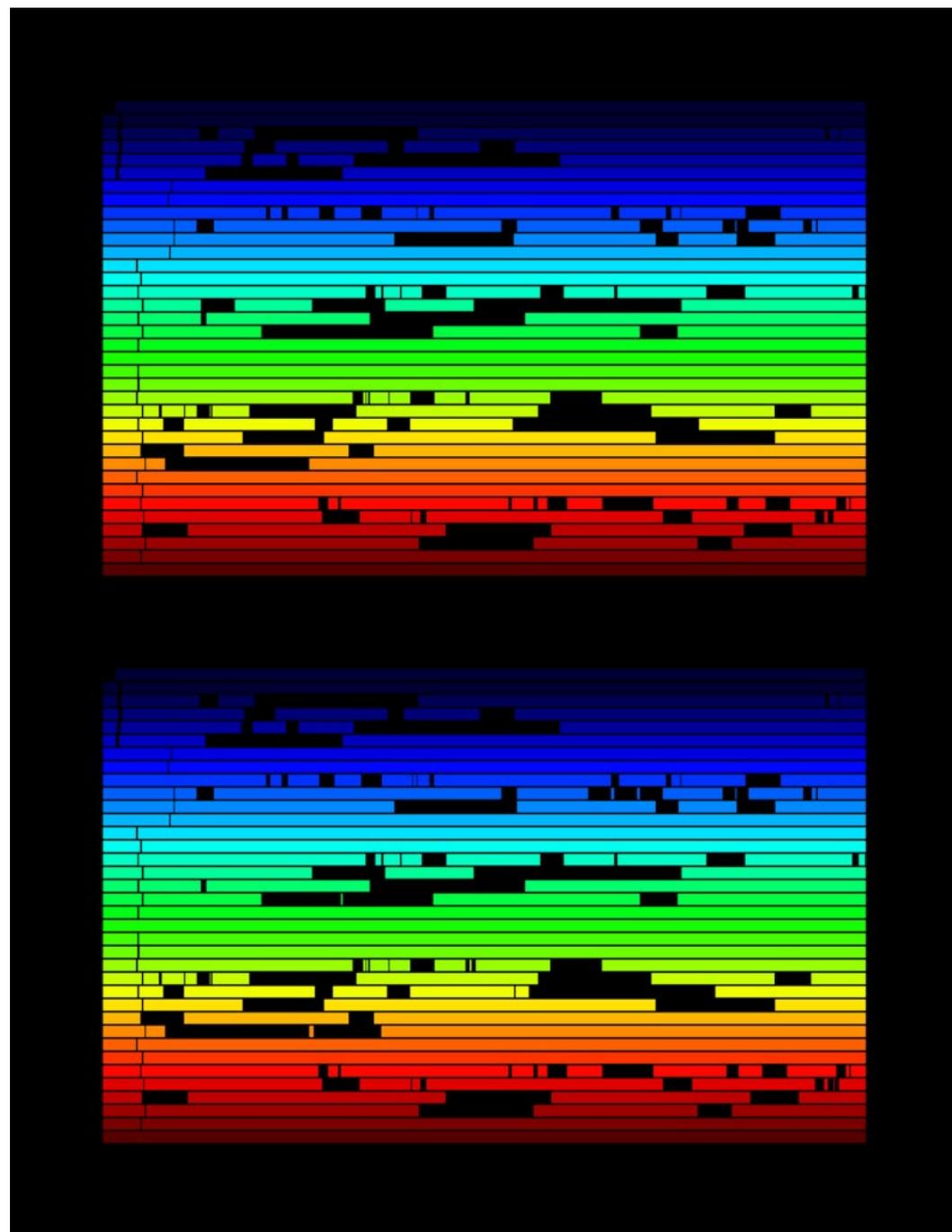
FRAUNHOFER LINES 002
(TFL EMAILS JANUARY – MARCH, 2013), 2015
James Bridle. Inkjet print, 121.5cm/80cm



FRAUNHOFER LINES 003
(MPS EMAILS, APRIL 2013 – FEBRUARY 2014), 2015
James Bridle, Inkjet print, 121.5cm/80cm

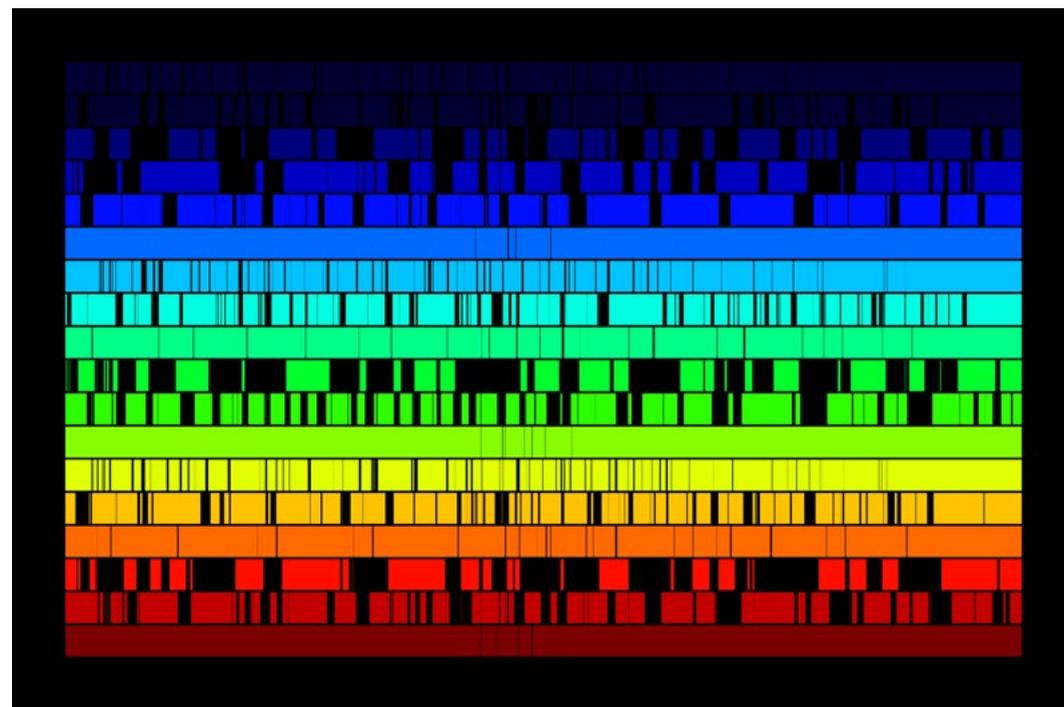


FRAUNHOFER LINES 004
(INFORMATION COMMISSIONERS REPORTS, 2008-2012), 2015
James Bridle. Inkjet print, 62.3cm/80cm



FRAUNHOFER LINES 005 (DAVID MIRANDA), 2015

James Bridle. Inkjet print, 121.5cm/80cm



SEAMLESS TRANSITIONS, JAMES BRIDLE, 2015

Animation by Picture Plane. Digital video, 5:28, 1920 x 1708.
Commissioned by The Photographers' Gallery, London

Seamless Transitions was supported by Nome, Berlin, and public funding
by the National Lottery through Arts Council England.



DIEGO GARCIA (WATERBOARDED DOCUMENTS 001), 2015

James Bridle. Mixed Media, 119cm x 72 cm x 110cm



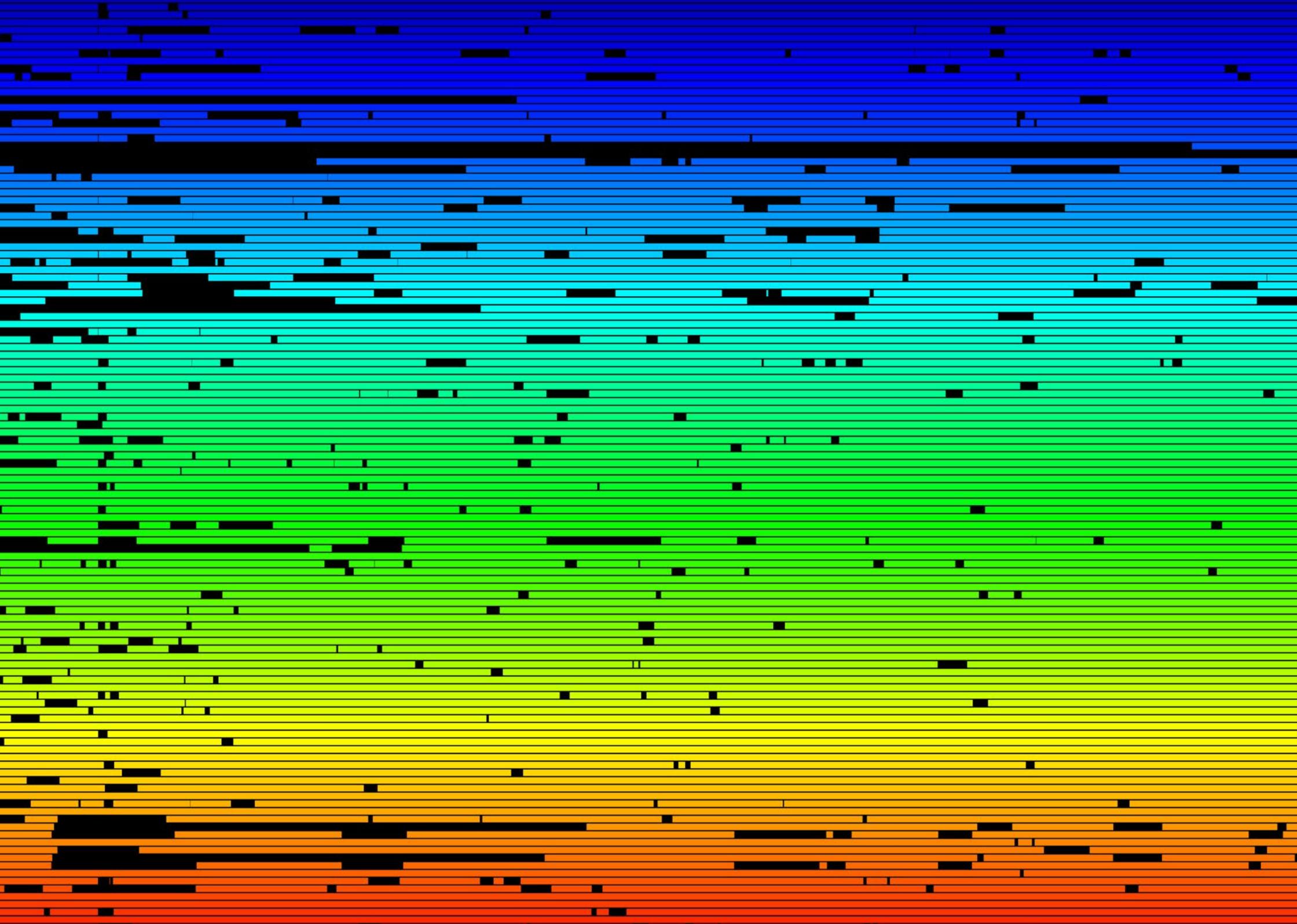
CHAGOS (WATERBOARDED DOCUMENTS 002), 2015

James Bridle. Mixed Media, 106cm x 72 cm x 110cm





Field House
Tribunah
Service
Uzper
Tribunal



31 AUG 1966
24/56

British Indian Ocean Territory

The Permanent Under-Secretary has seen UKMIS New York telegram No. 1781 of 23 August and has minuted as follows:

"We must surely be very tough about this. The object of the exercise was to get some rocks which will remain QUEB; there will be no indigenous population except seagulls who have not yet got a Committee (the Status of Women Committee does not cover the rights of Birds)."

(P. R. H. Wright)

24 August, 1966

Copy to: Mr. du Boulay

Unfortunately along with the Birds go some few Tarsans or Men Fridays whose origins are obscure, and who are being hopefully washed on to Mauritius etc. When this has been done Lapra we must be very tough and a submission is being done accordingly.

- 1. Mr. du Boulay
- 2. Mr. [unclear]



PRO

JAMES BRIDLE

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

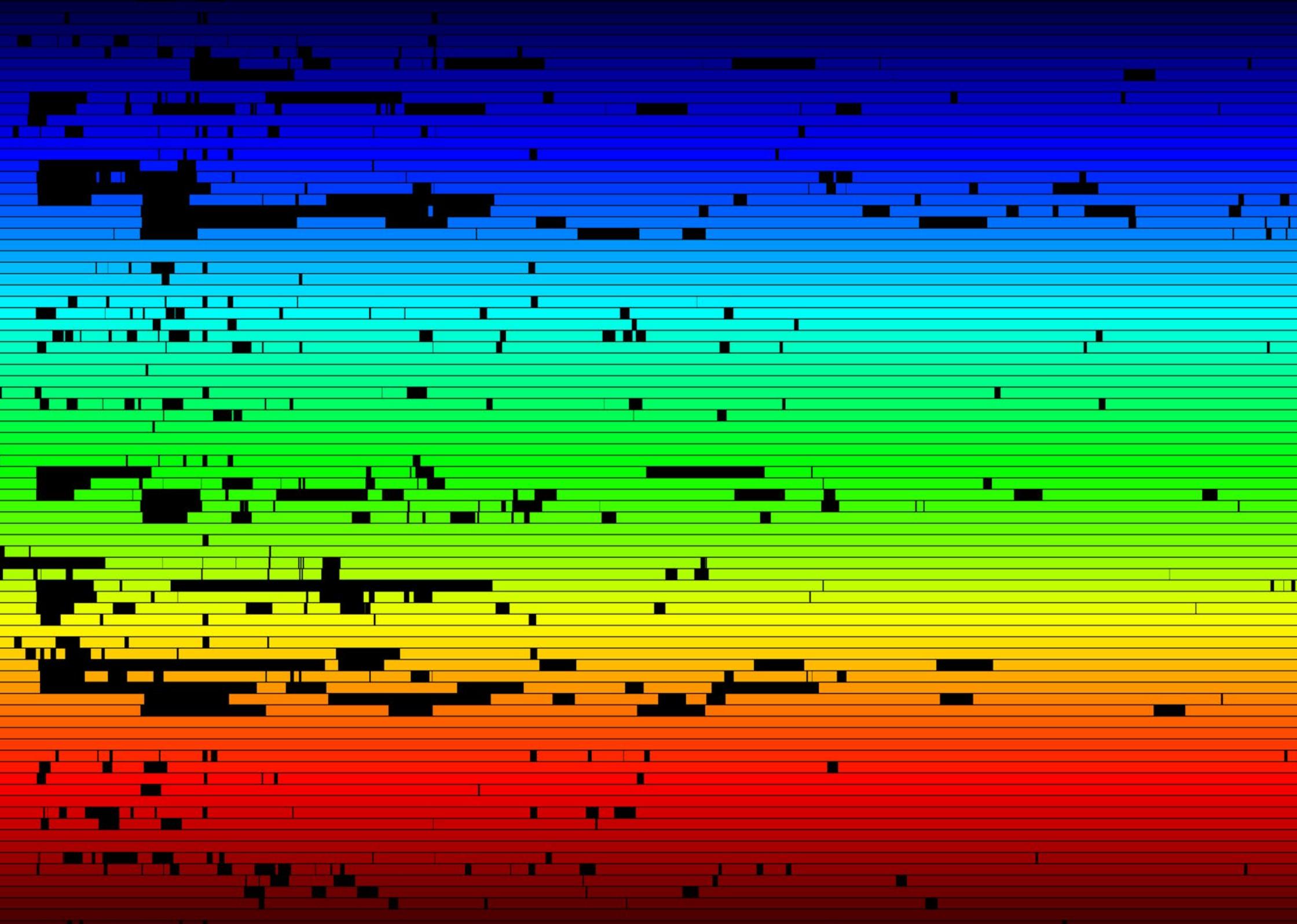
With a long-standing investigative interest in modern network infrastructure, government transparency, and technological surveillance, his artistic practice positions itself at the intersection of art, science, and political activism. In particular, he explores how the acceleration of technological advancement 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.





You
Should
Use Both

PRISM

- Collection directly from the providers of services such as:
Service Providers: Microsoft, Yahoo, Google,
Facebook, PayPal, AOL, Skype, YouTube,
Apple



PRISM

Collection directly from the providers of services such as:
Service Providers: Microsoft, Yahoo, Google,
Facebook, PayPal, AOL, Skype, YouTube,
Apple

A project by **James Bridle**

Produced by **NOME**

Director: **Luca Barbeni**

Managing Director: **Manuela Benetton**

Artist: **James Bridle**

Press: **Tabea Hamperl**

Design: **515 Creative Shop**

Web design: **Matteo Barbeni** and **Gorazd Gustin**

Seamless Transitions commissioned by The Photographers' Gallery, London. Supported by Nome, Berlin, and public funding by the National Lottery through Arts Council England. *Fraunhofer Lines* series printed by RECOMART.

Thanks to **Vanessa Hodgkinson, Katrina Sluis, The Photographers' Gallery** and **Torsten Oetken**.

CATALOG

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