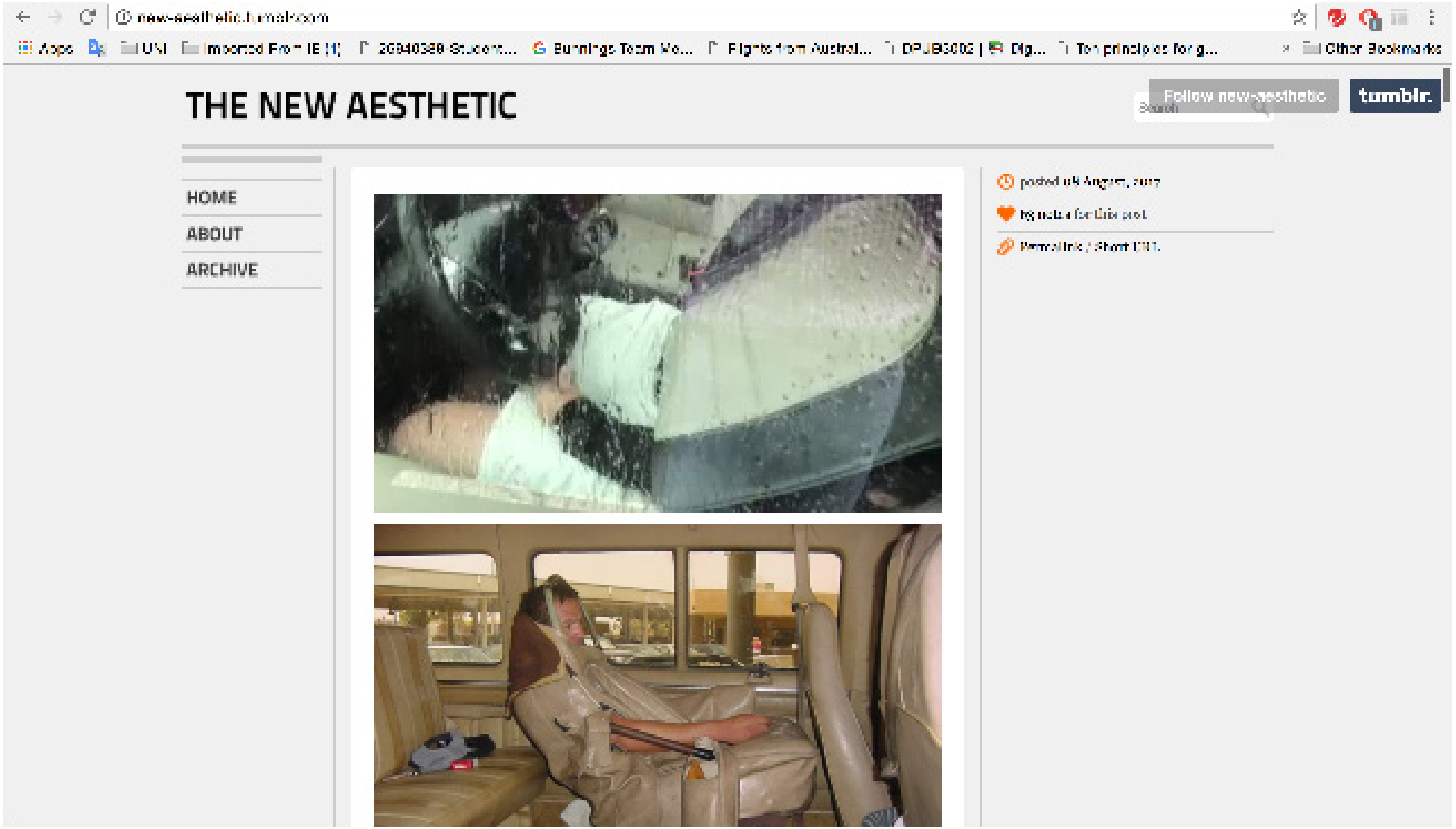
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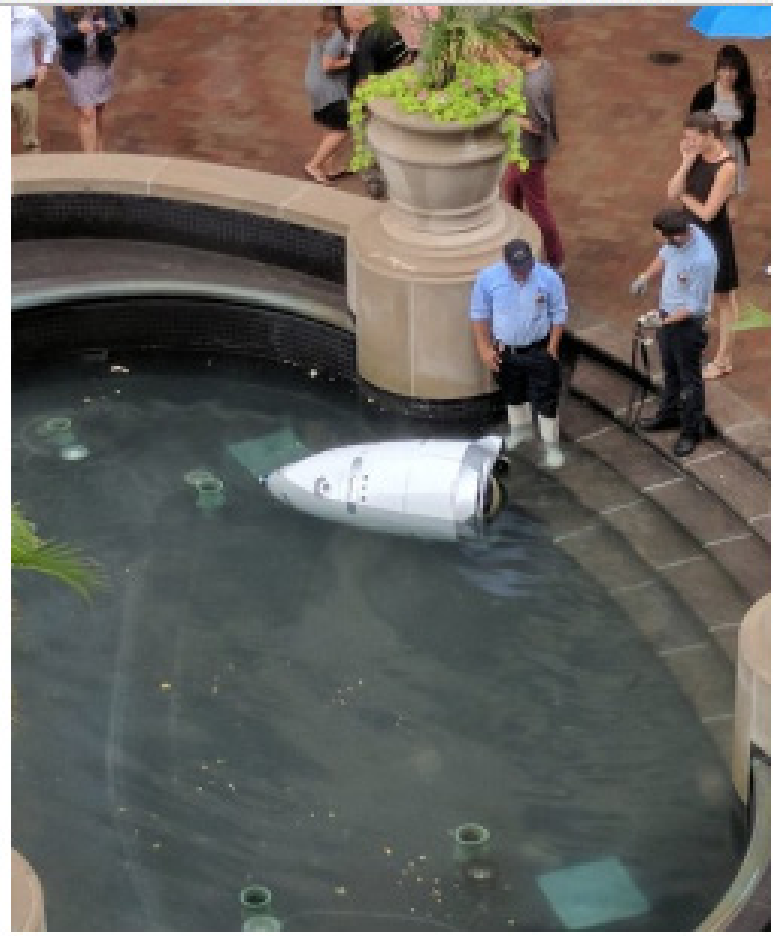

Bilal Farooqui on Twitter: "Our D.C. office building got a security robot. It drowned itself. We were promised flying cars, instead we got suicidal robots."

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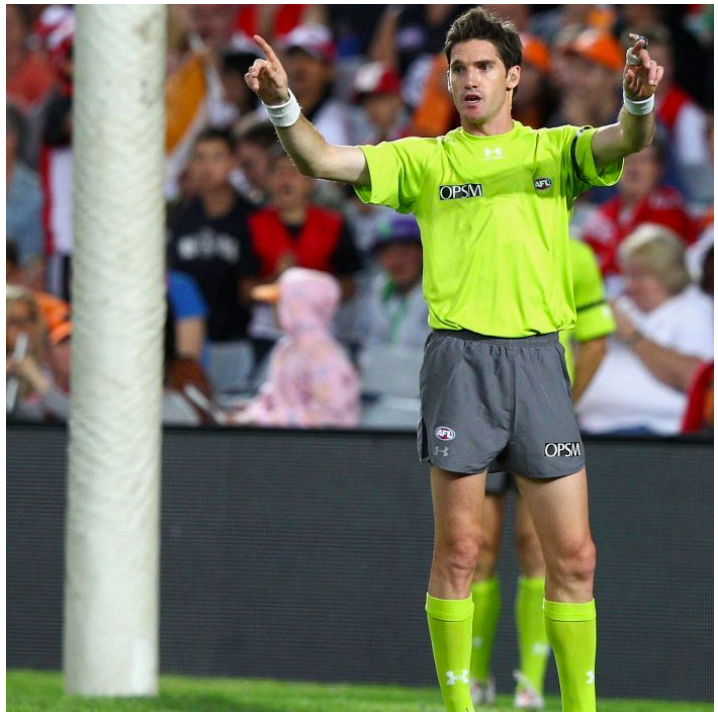
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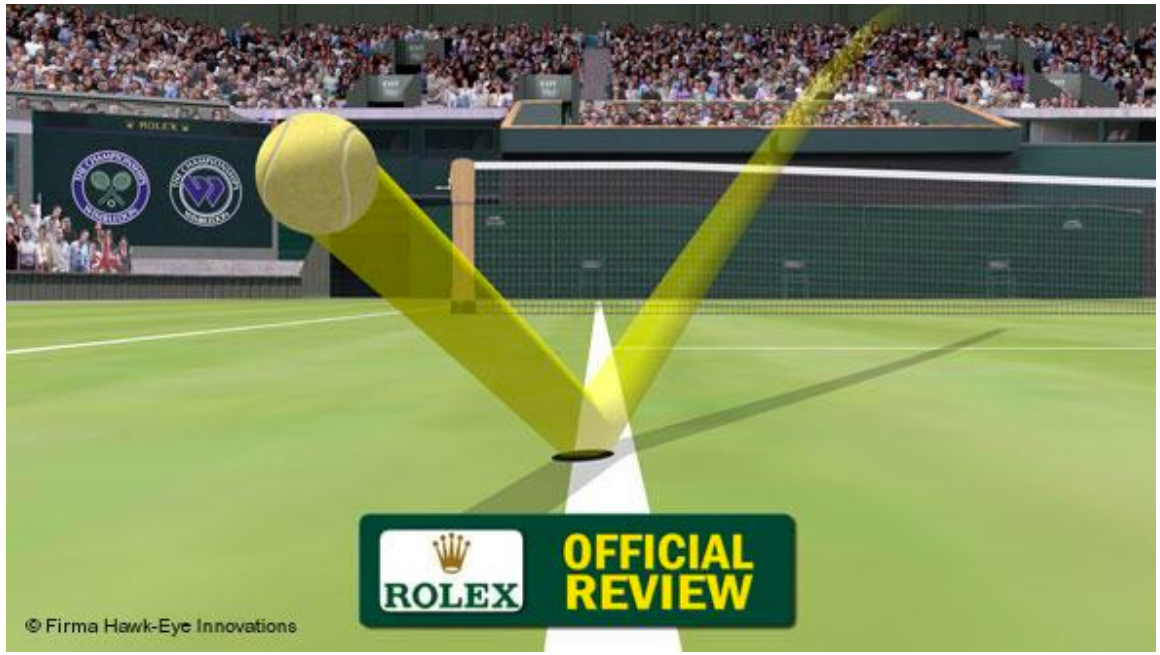
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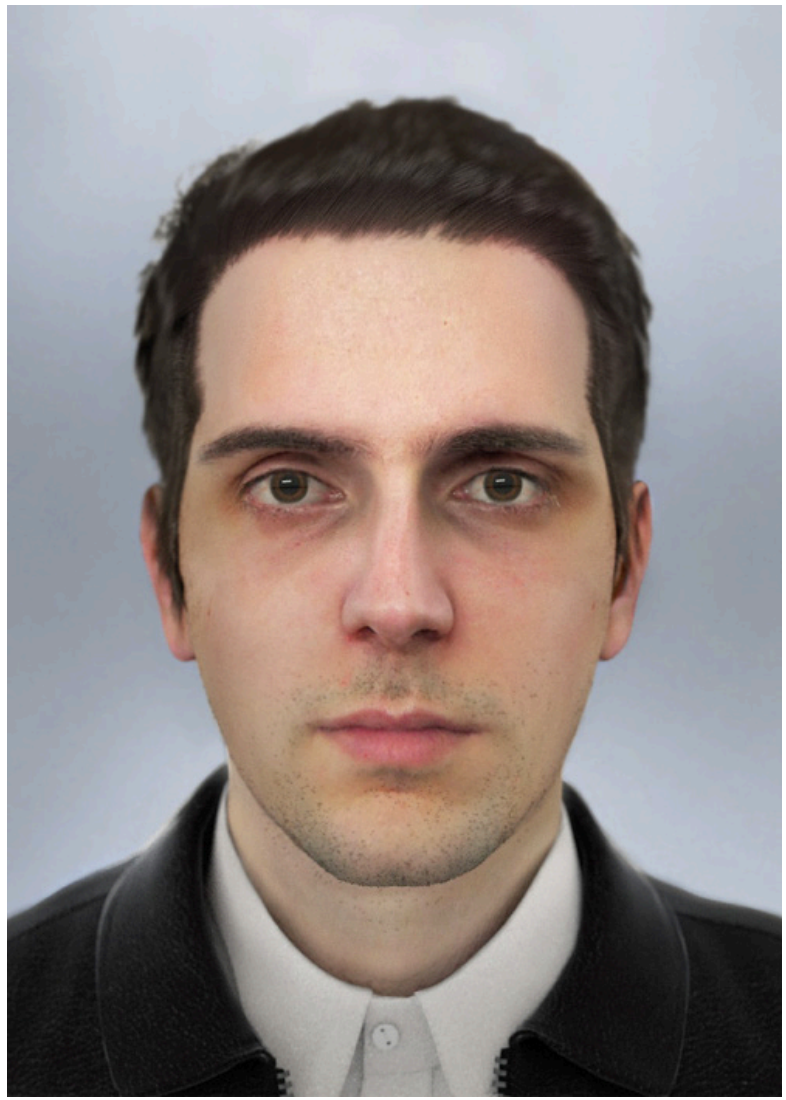

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CARTE NATIONALE D'IDENTITÉ N° : [redacted]
Nationalité Française
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Nom : FABRE
Prénom(s) : RAPHAËL [redacted]
Sexe : M
Né(e) le : 04.11.1989
à : PARIS 13E ARRONDISSEMENT
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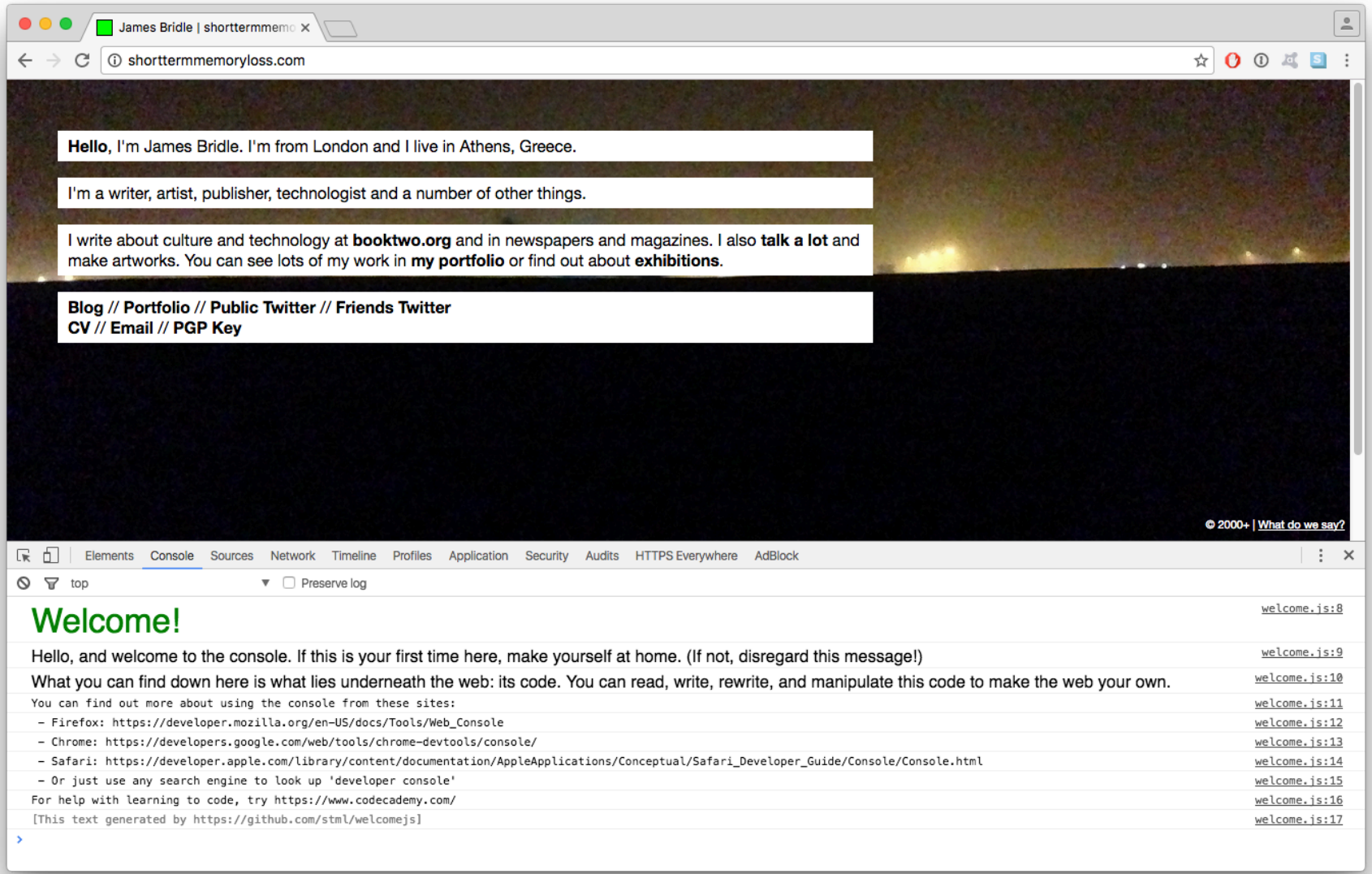
James Bridle | shorttermmemo
shorttermmemoryloss.com
Hello, I'm James Bridle. I'm from London and I live in Athens, Greece.
I'm a writer, artist, publisher, technologist and a number of other things.
I write about culture and technology at booktwo.org and in newspapers and magazines. I also talk a lot and make artworks. You can see lots of my work in my portfolio or find out about exhibitions.
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© 2000+ | What do we say?
Elements Console Sources Network Timeline Profiles Application Security Audits HTTPS Everywhere AdBlock
top
Preserve log
Welcome!
welcome.js:8
Hello, and welcome to the console. If this is your first time here, make yourself at home. (If not, disregard this message!)
welcome.js:9
What you can find down here is what lies underneath the web: its code. You can read, write, rewrite, and manipulate this code to make the web your own.
welcome.js:10
You can find out more about using the console from these sites:
welcome.js:11
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welcome.js:12
- Chrome: https://developers.google.com/web/tools/chrome-devtools/console/
welcome.js:13
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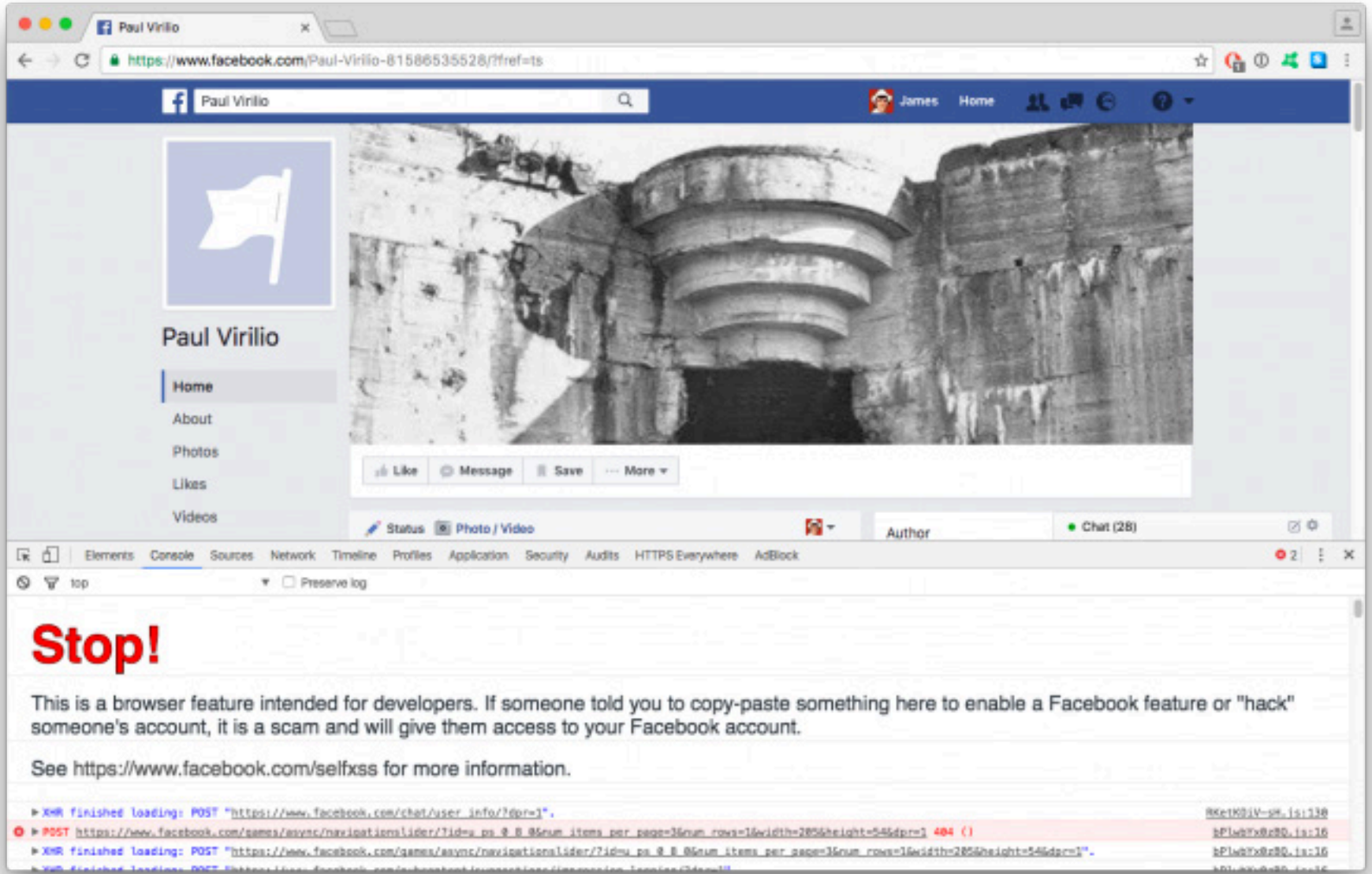
- Or just use any search engine to look up 'developer console'
welcome.js:15
For help with learning to code, try https://www.codecademy.com/
welcome.js:16
[This text generated by https://github.com/stml/welcomejs]
welcome.js:17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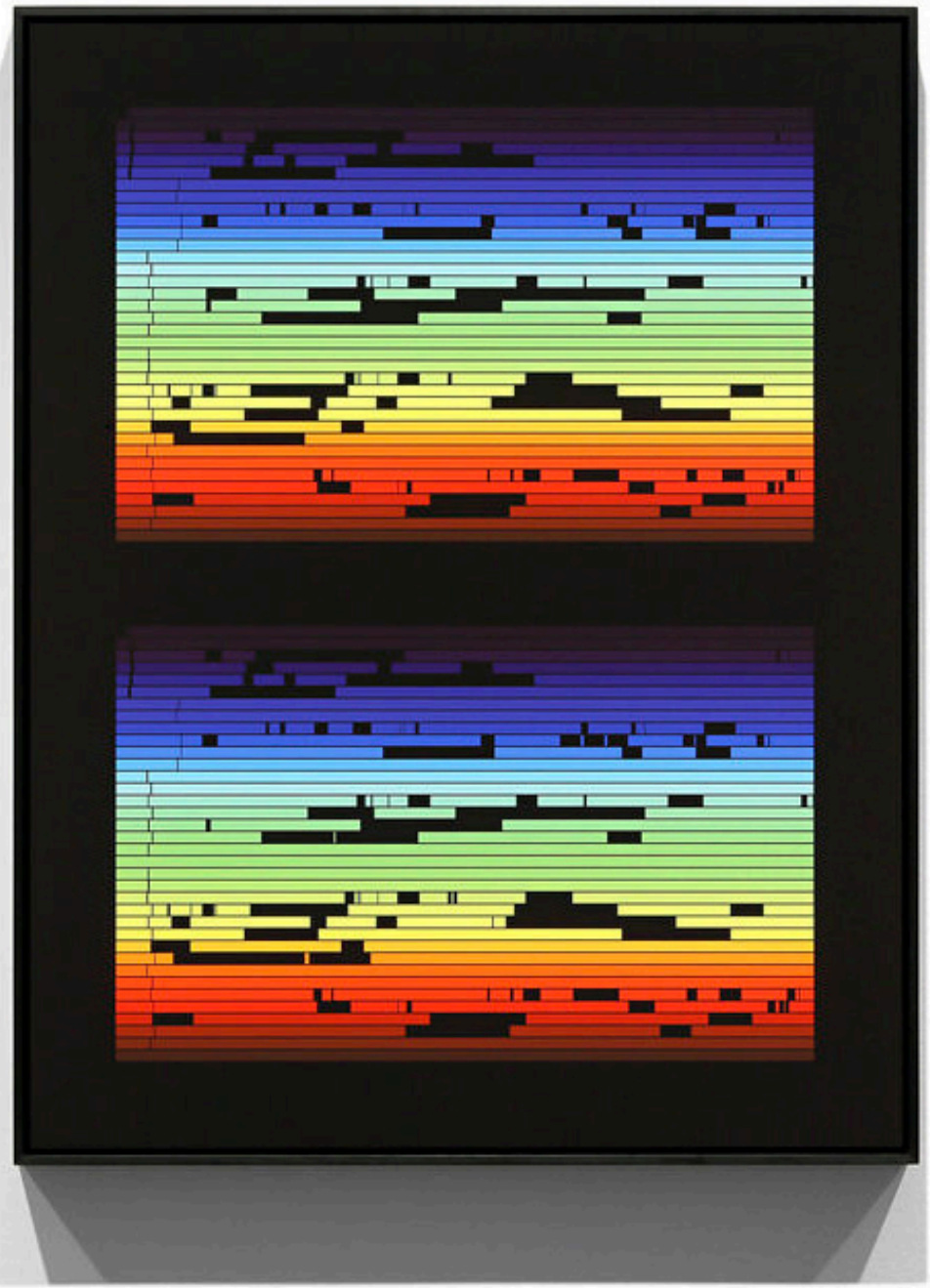

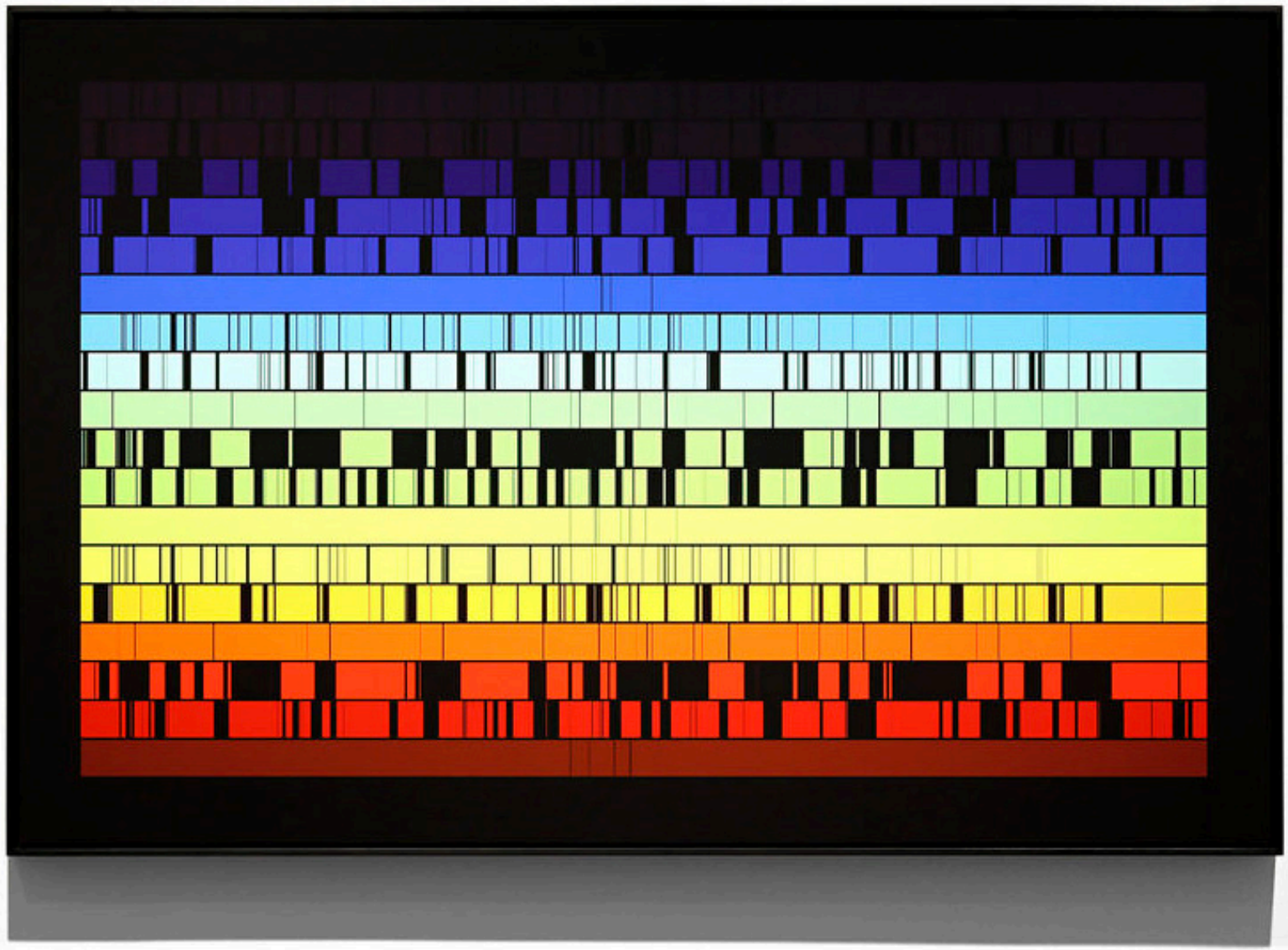

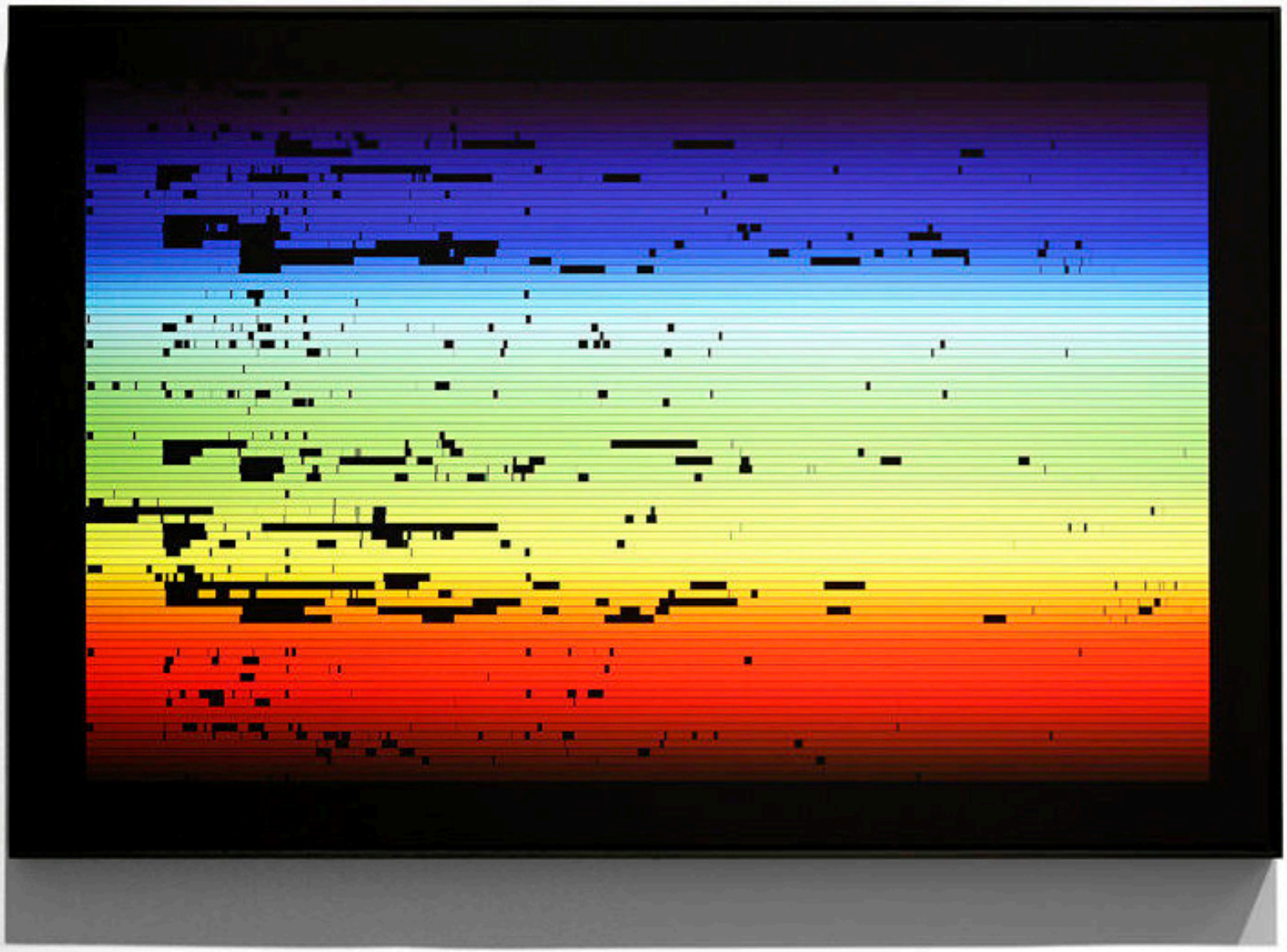

James Bridle 20X20 TALK

1. James Bridle is a British artist and writer living in Athens, Greece. His work delves into the space of digital and real life and both of these overlap. His research project called ‘The New Aesthetic’ has spurred debate and creative work across multiple disciplines.

2. So what is ‘The New Aesthetic?’ It began in 2011 in the form of a tumblr. Blog. With Birdle collecting material that points out new ways of seeing the world. To quote James Birdle:

‘The New Aesthetic is not a movement; it is not a thing which can be done. It is a series of artefacts of the heterogeneous network, which recognises differences, the gaps in our distant but overlapping realities’

3. Basically it refers to the visual language and appearance of digital technology in the physical world. The blend of virtual and physical realities.

4. The New Aesthetic is still an on-going project for Birdle, with various images, objects, text and technologies being collected and posted on the blog to make us think about how much technology has changed our world and to question certain aspects of technologies.

5,6. Some examples of ‘The New Aesthetic’ that James talks about is things such as pixels. Something that before digital technology didn’t exist but is now being used in culture.
Because of the digital age we now recognise things as pixels and this cushion isn’t just a colourful pattern.

7. Other objects that bring ideas of digital into the physical world is things like the ‘Lo Res Shoe’ created by United Nude. The whole concept for this shoe and all its sharp lines would never have been thought up had it not be for digital and the idea of ‘Low Resolution’ on our screens.

8. Digital Technology used within sport is another good example of James Birdle’s idea ‘The New Aesthetic’ and how we have decided that digital cameras have better vision than humans. It also completely changes the way people interact with the game. For example in AFL instead of watching the field as soon as a score review is announced everyone turns to the big screen and waits for the decisions of the camera as to whether their team scores of not.

9. When we bring in technology like this in sport you have to ask the question ‘is this a game between humans or a game between computers?’

10. This is a picture is a post part of Birdle’s New Aesthetic Tumblr page. At first glance this looks like an ID photo. Well it is but not in the sense of a human being photographed.

11. Well in actual fact this man Raphael Fabre from France 3D modelled his face with various different programs and software used to create characters in video games and movies to meet the criteria for the photo. He submitted it and it was accepted for his French ID card.

12, 13. I’m going to go through some other projects of Birdle’s that I find interesting:

Autonomous Trap 001 March 2017
Birdle has used a salt circle; a traditional form of protection in magical practices to mark out lines that confuse a self-driving car so it become trapped within the circle unable to tell it’s salt because its technology doesn’t allow it.

14. This is a small project he created with code, called welcome.js. It is a tiny script in the view source of his old website that says hi and that anyone is welcome to look at and explore his code. The project was initiated after he right clicked to view source on facebook and was greeted with an aggressive message:

15. The facebook message in the view source basically shouted for anyone who wasn’t a developer to get out or they might get hacked. Birdle response to that loud and aggressive message is- view source is a human right and its how everyone learns and how he learned.

16. He also mentions often designers will leave messages in their code, like his welcome js. script. I went to his old website to see what was there now and I was greeted with a little update from him in 2017 in the code:

<!-- Moving stuff to jamesbridle.com. This is me editing it in Berlin, on 19th April, 2017. Hi again. ->

17. This is another piece of work by Bridle that explores technology with the theme of politics_
Produced for an exhibition called ‘Art in the Age of Asymmetric Warfare’ this work is titled ‘Fraunhofer Lines’ and is a series of prints which document the process of redaction (which means editing or hiding things) in official documents

18. The rainbow lines and concept is based on scientific diagrams of spectral lines of the sun, discovered by Joseph Von Fraunhofer. This discovery led to the whole chemical composition of atmospheres of the sun and earth and is used today in satellite remote viewing.

19. The data for the prints was collected from Freedom of information, US senate, British Police and other government bodies. The documents were scanned with facial recognition software to plot spectrographs that visualize through absence the proportion of deleted information, according to the amount of light that is blocked by the obscuring marks on the page.

20.