

BLAST THEORY

BIOGRAPHY

Blast Theory is renowned internationally as one of the most adventurous artists' groups using interactive media, creating groundbreaking new forms of performance and interactive art that mixes audiences across the internet, live performance and digital broadcasting. Led by Matt Adams, Ju Row Farr and Nick Tandavanitj, the group's work explores interactivity and the social and political aspects of technology. It confronts a media saturated world in which popular culture rules, using performance, installation, video, mobile and online technologies to ask questions about the ideologies present in the information that envelops us. Blast Theory is based in Brighton, UK.

Selected highlights

- Operation Black Antler (2016) Go undercover for one night to explore the moral corruption at the heart of state surveillance.
- Karen (2015) an app that psychologically profiles you as you play.
- My Neck Of The Woods (2013) young people chat with you during a live video streaming tour of their city.
- The Thing I'll Be Doing For The Rest Of My Life (2013) a crowd of people bring a trawler out of the water and through the streets of Nagoya.
- Hurricane (2013) up to 25 players prepare before a storm floods their island. A permanent work for the Red Cross Museum in Geneva.
- I'd Hide You (2012) a live video streaming game of stealth, cunning and adventure commissioned by The Space.
- Fixing Point (2011) a location based app about a victim of the Troubles in Northern Ireland made in collaboration with musician Clark.
- Ivy4Evr (2010) the first ever SMS drama for teenagers commissioned by Channel 4.
- A Machine To See With (2010) the world's first locative cinema commission shown at the Sundance Film Festival.
- Ulrike And Eamon Compliant (2009) adopt the role of a terrorist as you walk through the city in this piece created for the 53rd Venice Biennale.
- Rider Spoke (2007) cyclists explore the city at night recording stories.
- Can You See Me Now? (2001) and Uncle Roy All Around You (2003) receive acclaim for innovation in combining performance and mixed reality.
- Desert Rain (1999) a large scale installation, performance and game using virtual reality marks the first output of the group's

Selected awards

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| 2016 | Nam June Paik Art Centre Prize |
| 2015 | The Lovie Awards (UK) - Bronze Winner in Experimental & Innovation for <i>Karen</i>
Winner, British Interactive Media Association (UK) in Data Category, Best of British Digital for <i>Karen</i>
Winner, Festival du nouveau cinéma (CAN) - Innovation Award for <i>Karen</i> |
| 2014 | The Lovie Awards (UK) - Silver Winner in Events and Live Broadcast category for <i>My Neck Of The Woods</i> |
| 2013 | The Lovie Awards (UK) - Bronze Winner in Events and Live Broadcast category for <i>I'd Hide You</i> 2012 MUSE Awards (US) – Honourable Mention in the Applications & APIs category for <i>Ghostwriter</i> |
| 2010 | International Mobile Gaming Awards (Spain) – Winner Best Real World Game, <i>Ulrike and Eamon Compliant</i> |
| 2009 | IndieCade Festival of Independent Games (USA) – Finalist, <i>You Get Me</i>
Total Theatre Awards, Edinburgh Festival Fringe (UK) – Nomination in Innovation/Interaction/Immersion category, <i>Rider Spoke</i> |
| 2008 | DiMAS - Digital Media Awards South (UK) – Winner of Collaboration Award with Mixed Reality Lab
European Innovative Games Awards (Germany) – Nomination, <i>Rider Spoke</i> |
| 2006 | The Hospital Award (UK) – Winner of Award for Interactive Media |
| 2005 | Game Developers Choice Awards (USA) – Winner of the Maverick Award
BAFTA Awards (UK) – Nomination for Interactive Arts and Technical & Social Innovation |
| 2003 | Prix Ars Electronica (Austria) – Winner of the 'Golden Nica' for Interactive Art |
| 2002 | BAFTA Awards (UK) – Nomination for Interactive Arts Award
Arts and Humanities Research Board (UK) – Winner of Innovation Award |
| 2000 | BAFTA Awards (UK) – Nomination for Interactive Arts |

SELECTED PRESS

Operation Black Antler

"[T]his kind of imaginative conspiracy shakes one up a bit, makes one look at the world differently and obliges one to engage in lively, post-event debate about the morality or police surveillance."

Michael Billington, The Guardian

"The genius of Black Antler is it doesn't tell us what to think 5/5"

Quote credit: The Morning Star

Karen

"Few character softwares offer the peculiar ego-boosting appeal of adapting themselves to the user. This makes 'Karen' an intriguing tool for exploring the knotty relationship between digital personalization and human solipsism"

Frank Rose, The New York Times

Ivy 4 Evr

"As a piece of interactive drama it [*Ivy4Evr*] was outstanding, revealing a compelling story of teenage life. Yes it was aimed at teenagers with an educational slant, but it has revolutionised my thinking about mobile personal theatre."

Jake Orr, A Younger Theatre blog

Ivy 4 Evr

"What Blast Theory have done is create a wonderful alternate world for you to inhabit, the enveloping nature of the experience is packed tightly into the realization that these assumed characters, these outside people are real people in real situations based on the past but still grounded in our present."

Richard Dawson, In Place of the Light Blog

A Machine To See With

"They have done it again ... Blast Theory keeps challenging our use of space and identity by using pervasive technology. This time it is through mobile phones that they involve us into their spatial narrative."

Sandra Gaudenzi, Interactive Documentary blog

Rider Spoke

"As soon as it was over, I wanted more. We are truly fortunate in this century, in the wired and anonymous city, to have rediscovered aboriginal notions of songlines and dreamtime, to explore with the aid of mobile technology a new form of strangely low-tech play.

Rider Spoke was magical, and I look forward to the next Blast Theory project".

William Wiles, ICON

Fixing Point

"This outfit can always be relied upon to produce edgy, challenging, technology-based work, and this haunting walk in the woods, recapping the story of murdered Irishman Seamus Ruddy, does not disappoint."

Alison Thompson, The Sunday Times

Desert Rain

"As a company, Blast Theory seems finally to offer Britain a theatre group that delves into our popular culture to create deeply challenging work."

Stephen Armstrong, The Sunday Times

"*Desert Rain* is possibly the most technologically ambitious art installation ever made"

Hettie Judah, The Times

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