

# NOME

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## JAMES BRIDLE

b. 1980, London, United Kingdom  
Lives and works in Athens, Greece

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, Gijon; ZKM Karlsruhe, National Arts Center, Tokyo; Milan Design Fair; Bienal International 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.

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## SELECTED EXHIBITIONS

- Age of Terror: Art since 9/11 – Imperial War Museum, London, October 2017 – May 2018
- Open Codes – Living in Digital Worlds, ZKM | Center for Art and Media, Karlsruhe, October 2017 – August 2018
- Fire & Forget 2, Museum Angewandte Kunst, Frankfurt, September 2016 – February 2017
- WATCHED!, C/O Berlin – Germany, 2017
- The Glass Room: Looking into Your Online Life, The Glass Room, New York, 2016
- The Life Fair, Het Nieuwe Instituut, Rotterdam – 2016
- WATCHED!, Hasselblad Foundation, Gothenberg, 2016
- Cloud Index, Serpentine Galleries, London, October 2016
- WATCHED!, Kunsthall Aarhus & ARoS, Aarhus – Denmark, 2016
- After Belonging, Oslo Triennale, Oslo - Norway, 2016
- CAMÉRA(AUTO)CONTRÔLE Centre de la photographie, Geneva - Switzerland, 2016
- Fire & Forget 2, Museum Angewandte Kunst, Frankfurt, 2016
- As Rights Go By, freiraum Q21 INTERNATIONAL/MuseumsQuartier Wien, Vienna - Austria, 2016
- Aerial Imagery in Print, 1860 to Today, MoMA, New York, 2016
- Nervous Systems, HKW, Berlin - Germany, 2016
- Electronic Superhighway, Whitechapel Gallery, London - United Kingdom, 2016
- Hacking Habitat, Wolvenplein, Utrecht - Netherlands, 2016