

# 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, Gijón; 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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## SOLO SHOWS

Failing to Distinguish Between a Tractor Trailer and the Bright White Sky, Nome, Berlin, 2017  
The London Render Search, Convergence & Carroll/Fletcher, London – UK, 2017  
Apophenia, Galleri Image, Aarhus, 2016  
Cloud Index, Serpentine Galleries, London, 2016  
Under the Shadow of the Drone, Aksioma, Ljubljana, 2015  
The Glomar Response, Nome, Berlin, 2015  
Seamless Transitions, The Photographers Gallery, London, 2015  
The Right To Flight, Bold Tendencies, London, 2014  
A Quiet Disposition, Corcoran, Washington DC, 2013  
Under the Shadow of the Drone, Lighthouse / Brighton Festival, Brighton, UK, 2013

## SELECTED EXHIBITIONS

2017

Age of Terror: Art Since 9/11, Imperial War Museum, London  
Evidentiary Realism, Nome, Berlin - Germany  
Electronic Superhighway, MAAT, Lisbon - Portugal  
Open Codes, ZKM, Karlsruhe - Germany  
Age of Terror: Art Since 9/11, Imperial War Museum, London - UK  
Social Mobility: Envisioning Bodies in Motion, Hyundai Motorstudio, Beijing – China  
Silver Sehnsucht, The Silver Building, London - UK  
Extra Citizen, Extra City Kunsthall, Antwerp - Belgium  
6th Thessaloniki Biennale of Contemporary Art, Thessaloniki - Greece  
The Glass Room, London  
Wonderfull Fabric, Stedelijk Museum Breda – The Netherlands  
Escaping the Digital Unease!, Kunsthall Langenthal – Switzerland  
Disappearance at Sea, Mare Nostrum, Baltic - UK  
Evidentiary Realism, Fridman Gallery, New York - US  
Glut: Images, Information and Excess, Holden Gallery, Manchester - UK  
Watched, C/O Berlin - Germany  
Fire & Forget 2, Museum Angewandte Kunst, Frankfurt - Germany  
Big Bang Data, Centro de Cultura Digital, Mexico City – Mexico  
Camera Movement, Fotogalleriet, Oslo - Norway

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2016

Aerial Imagery in Print, 1860 to Today, MoMA, NY - US  
Fire & Forget 2, Museum Angewandte Kunst, Frankfurt - Germany  
The Life Fair, Het Nieuwe Instituut, Rotterdam - The Netherlands  
Watched, Kunsthall Aarhus & ARoS, Aarhus - Denmark  
Watched, Hasselblad Foundation, Gothenberg - Sweden  
After Belonging, Oslo Triennale, Oslo - Norway  
CAMERA(AUTO)CONTROLE Centre de la photographie, Geneva - Switzerland  
Cairotronica, Cairo - Egypt  
As Rights Go By, freiraum Q21 INTERNATIONAL/MuseumsQuartier Wien, Vienna - Austria  
The Black Chamber, Aksioma, Ljubljana - Slovenia  
Safe And Sound, MUDAC, Lusanne, Switzerland  
The Next Big Thing Is Not A Thing, Bureau Europa, Maastricht - Netherlands  
Nervous Systems, HKW, Berlin - Germany  
Electronic Superhighway, Whitechapel Gallery, London - United Kingdom  
Hacking Habitat, Wolvenplein, Utrecht - Netherlands

2015

Big Bang Data, Somerset House, London - UK  
Globale, ZKM, Karlsruhe - Germany  
Art in the Age of Asymmetric Warfare, Witte De With, Rotterdam - Netherlands  
Eyebeam Showcase 2015, Eyebeam, New York - US  
All of this Belongs to You, Victoria & Albert Museum, London - UK  
Fire and Forget, KW, Berlin - Germany  
A screaming comes across the sky, LABoral, Gijón – Spain  
Big Bang Data, Centre de Cultura Contemporània de Barcelona i Fundació Telefónica, Barcelona and Madrid - Spain  
MIRRORCITY, Hayward Gallery, London - UK

2014

Blurring the Lines, British Council, London - UK  
Unseen, Gallery Project, Detroit and Ann Arbor - US  
Digital Design Weekend, Victoria and Albert Museum, London - UK  
Digital Revolution, Barbican, London - UK  
Speculative Spaces::Working Theses, The Luminary, St. Louis, Mo. - US  
The Wind Tunnel Project, Farnborough - UK  
Design and Violence, Museum of Modern Art, New York - US  
Designs of the Year, Design Museum, London - UK  
Mapping Spaces: Networks of Knowledge in 17th Century Landscape Painting, ZKM | Zentrum für Kunst und Medientechnologie, Karlsruhe – Germany  
Science Fiction: Myths of the Present Future, FACT, Liverpool – UK  
Unmasking the Network, ASC Projects, San Francisco – US  
Japan Media Arts Festival, The National Art Center, Tokyo - Japan  
Surveillance Society, Helen Day Art Center, Stowe, Vt. - US  
) , Museum of Art and Design, New York - US

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2013

Open Heart Surgery, The Moving Museum, London - UK  
IV Mostra de Arte Digital, Instituto Tomie Ohtake, Sao Paulo - Brazil  
Bienal Internacional De Curitiba 2013 - Brazil  
Dread: Fear in the age of technological acceleration, De Hallen, Haarlem - Netherlands  
Trace Recordings: Surveillance and identity in the 21st century, UTS Gallery, Sydney - Australia  
Drones, Gallery Project, Detroit and Ann Arbor - US  
On Watching and Being Seen, NIU Art Museum, Chicago IL - US  
Drone Shadow, Brisbane Writers Festival, (installation prevented from being installed by Arts Queensland) - Australia  
Coded Conduct, group show, Pilar Corrias, London - UK  
Afrofuturity, Milan Design Week - Italy  
Decenter Armory, Abrons Art Center & Henry Street Settlement, New York - US

2012

Coded Perception: New Aesthetic Expo, SETUP, Utrecht - Netherlands  
Cidade Campus: Re-imagining the possibility of the smaller city, Guimaraes - Portugal  
Adhocracy, Istanbul Design Biennial - Turkey  
The Social Insurgents, London Design Festival - UK  
GeoCity Smart City, CMOA, Beijing Design Week - China  
The Joy of Gif, Photographers' Gallery, London - UK  
Pop-Up Library: The Collectors, Monte Vista Projects, Los Angeles - US

2011

After The Bit Rush, Mu, Eindhoven - Netherlands  
After Reasonable Research, Printed Matter, New York - US  
Beyond Surveillance, Portsmouth - UK  
Mobile Learning: Crossing boundaries in convergent environments, Conference, Bremen - Germany  
Share Conference, Belgrade - Serbia  
XD 01. User Experience Designer, Spazio Concept, Milan - Italy  
Mediamorfosi 2.0, SUDLAB, Naples - Italy

2010

Hybrids: The social web in the physical world, Gallery AHO, Oslo School of Architecture and Design – Norway

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## AWARDS AND GRANTS

Excellence Award at the Japan Media Arts Festival, National Arts Center, Tokyo – Japan, 2014  
Graphics Award at Designs of the Year, Design Museum, London – UK, 2014  
Shortlisted for the Future Generation Art Prize, PinchukArtCentre, Kiev - Ukraine, 2014

## SELECTED WRITINGS

2017

"Machine Learning in Practice", British Council Creative Economy, April

2016

"Algorithmic Citizenship, Digital Statelessness", GeoHumanities, November

"What's wrong with big data?", New Humanist, Autumn

"Cloud Thinking", Medium, September

2015

"What they don't want you to see: the hidden world of UK deportation", The Guardian, January

2014

"Living on the Electromagnetic Border", Creative Time Reports, November

"Welcome to life in no man's land: The growing perils of the electromagnetic border zone", Salon, November

"Democratic invisibility: drones & war", Virgin Unite, September

"The Siege on Citizenship", Walker Art Centre, July

"Why Digital Art Matters", The Guardian, June

"Spectacular Sports Visualisations", Commentary Project, National Football Museum, June

"The New Aesthetic and its Politics", in You Are Here: Art after the Internet, Manchester, Cornerhouse & Space

"The algorithm method: how internet dating became everyone's route to a perfect love match", The Observer, February

2013

"Ifa Muaza: Anatomy of a failed rendition", New Statesman, December 2013

"In search of the Render Ghosts", iElectronic Voice Phenomena, November

"Landsat", Aperture Magazine, Winter,

"You Are Here", in Where You Are, London, Visual Editions

"The Sound of the Drone", Dread: The Dizziness of Freedom, Amsterdam, Valiz

"No Man's Land: Datacenters, Distribution Centres, Algorithms and Labour Relations", Icon, #124, September

"Ring of Steel: The surveillance state's heart of darkness", Matter, September

"Future Fictions", Frieze, June

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"Instant: The History of Polaroid", Eye Magazine, June  
"Digital Public Spaces", Future Everything, April  
"Literatuur als spel" (Literature as a game), De Gids, April  
"Edgware Road substation", Icon, April  
"On Architectural Visualisation", Domus, February  
"Disposition Time", catalogue essay for the Jerwood/Film and Video Umbrella Awards exhibition, January  
"The New Aesthetic: Past, Present, Future", Form, January

2012

"Render Ghosts Revolt", TAR, September  
"Photography and the New Aesthetic", British Journal of Photography, September  
"From Books to Infrastructure: on Amazon, Kindle and more", Domus, July  
"The history and future of GPS", Icon, July  
"The problem with publishing", Wired, May  
"On the ubiquity of cameraphones", Icon, #106: Mobile Phones

2011

"The Architecture of Datacenters", Icon, #99, August  
"Books are encoded Experiences", in I Read Where I Am, Graphic Design Museum/Institute of Network Cultures, Amsterdam

2010

"On Wikipedia's 10th Anniversary", (part of the All-Star Thinkers series), The Atlantic, January  
"On Covers", The Bookseller, Frankfurt Edition, October  
"The Elephant Parade", Icon, #086, July  
"A brave new future", Literature Professional, May  
"What Publishers Today Can Learn from Allen Lane: Fearlessness", Publishing Perspectives, April

2008

"Faster, Higher, Stronger: George Perec's W, and the tyranny of the Olympic Ideal", The Idler, April

2007

"Come one, come all, London Lit Plus", The Guardian, June  
"S'no wonder Snowbooks won", The Guardian, May