

N O M E

JAMES BRIDLE

b. 1980, London, United Kingdom

Lives and works in Athens, Greece

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

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.

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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

2018

Manifesta 12, Palermo, June - November 2018
Ein gemachter Mensch – Künstlerische Fragen an Identitäten (A made man - artistic questions on identities), Kallmann-Museum Ismaning, Munich, May - September 2018
Earth & Sky, Société d'Électricité, Brussels, April - June 2018
A Beautiful Accident, 5th Trondheim Biennial, Trondheim, March - May 2018
The Theory of Concentric Spheres, Resonate, Belgrade, April 2018

2017

Age of Terror: Art Since 9/11, Imperial War Museum, London - UK
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 - UK
Wonderfull Fabric, Stedelijk Museum Breda – The Netherlands

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Escaping the Digital Unease!, Kunsthal 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

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, Kunsthal 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, Gijon – 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

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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

2013

Open Heart Surgery, The Moving Museum, London - UK
IV Mostra de Arte Digital, Instituto Tomie Ohtake, Sao Paolo - 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
Afrofuturism, 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, CMoDA, 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

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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

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

2018

“New Dark Age: Technology and the End of the Future”, Verso, July

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

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"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

"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

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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

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