



***sotto voce***

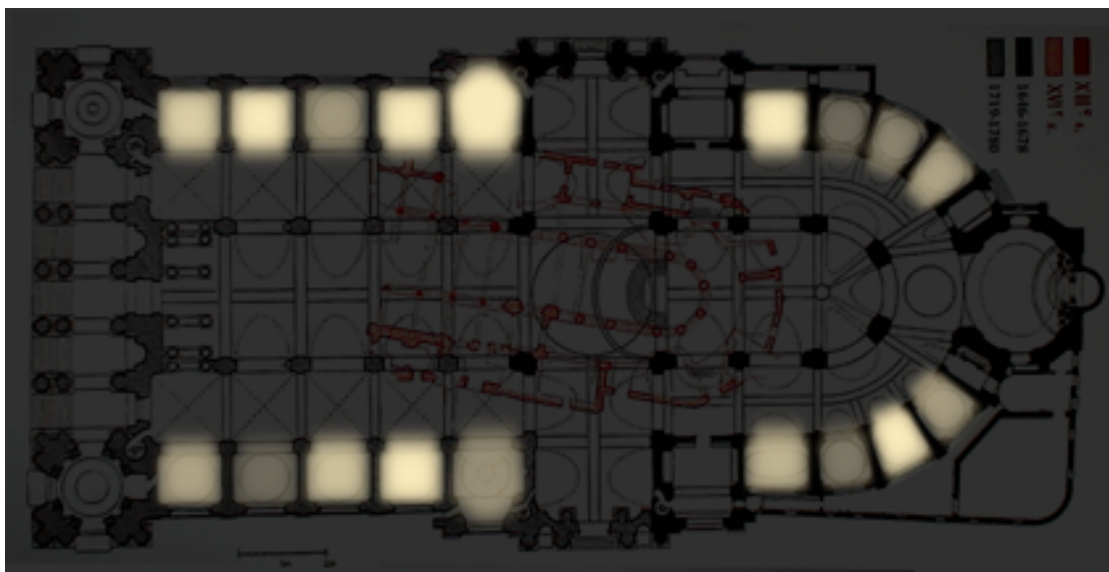
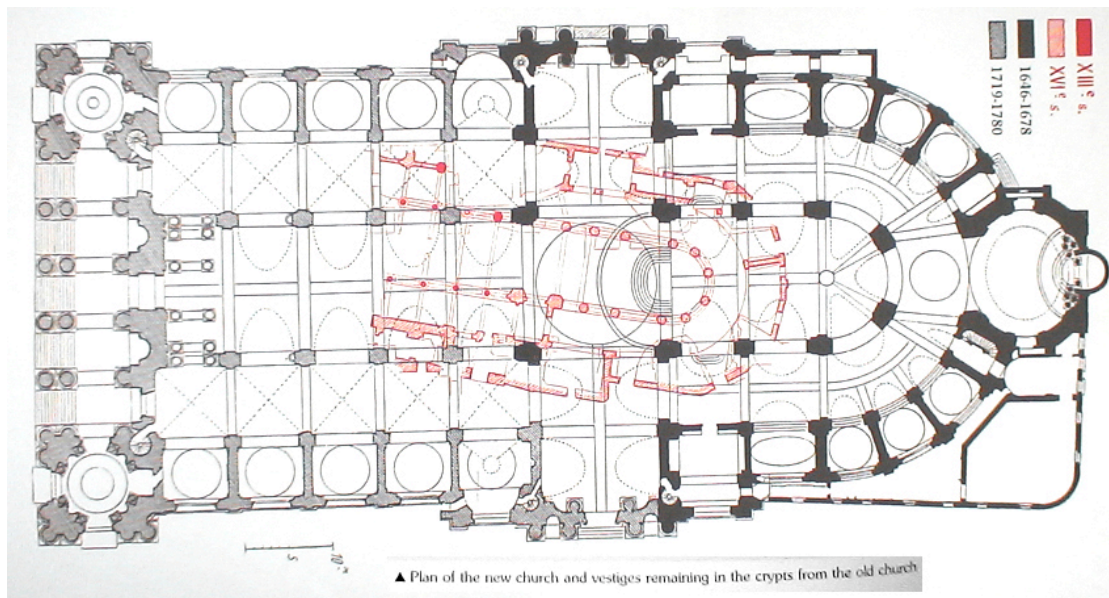
**an installation by Benjamin Bergery & Jim Campbell**

**Church of Saint Sulpice – *Nuit Blanche* 2009, Paris**

## sotto voce in Saint Sulpice

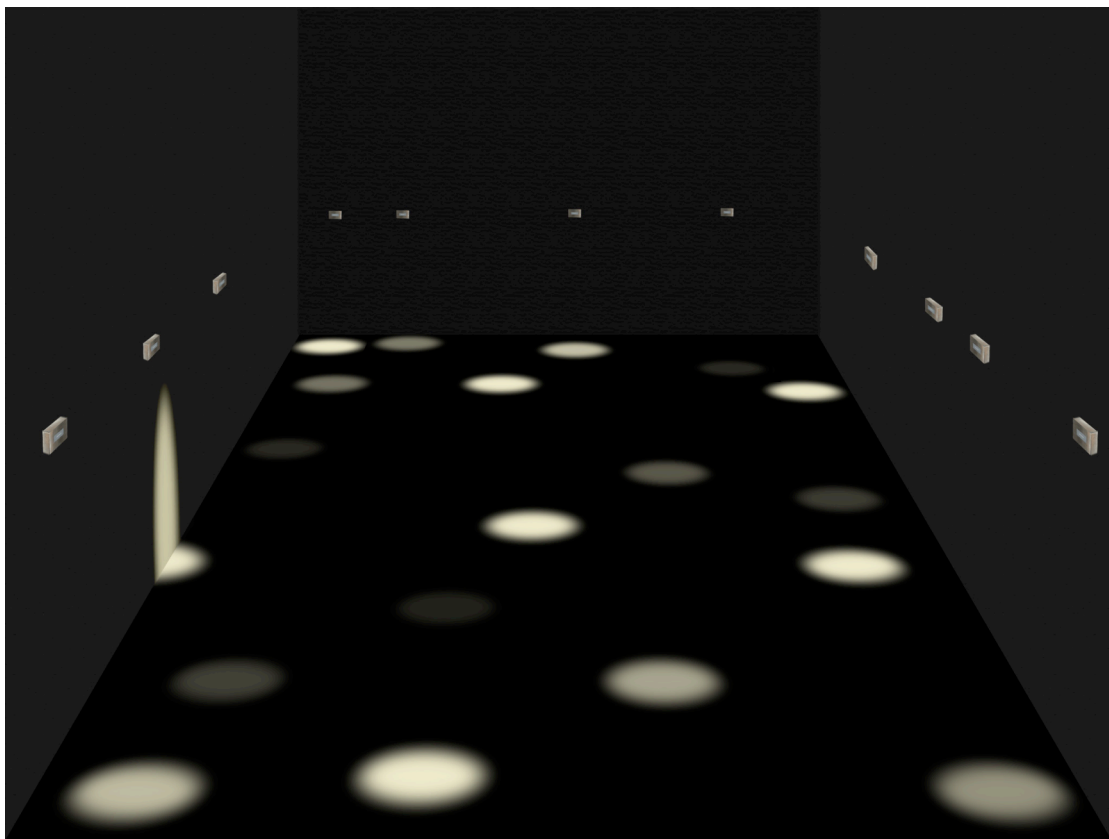
sotto voce is an installation by Benjamin Bergery and Jim Campbell in the vast Parisian church of Saint Sulpice on the night of October 3<sup>rd</sup>. sotto voce is a project associated to *Nuit Blanche*, an all-night free event organized by the city of Paris, involving contemporary art works installed throughout the city. Saint Sulpice church is slightly smaller than Notre Dame cathedral.

**The installation** involves 18 spotlights placed on the ground of each of 18 chapels on the perimeter of the church of Saint Sulpice.



Each light is modulated by a signal that represents a recorded event (for example a a heartbeat, flames, a quill on a page, shoveling...) that is linked to the story of the chapel's namesake, an event that could be imagined as a moment of silent prayer. Each light varies the illumination of each chapel. On the side of each chapel, below its name, is a luminous label of words that identify the event evoked by the changing light.

The over-all effect is intended to convey a luminous polyphony on the theme of silent prayer.



***Last Day in the Beginning of March, 2003 – Jim Campbell***

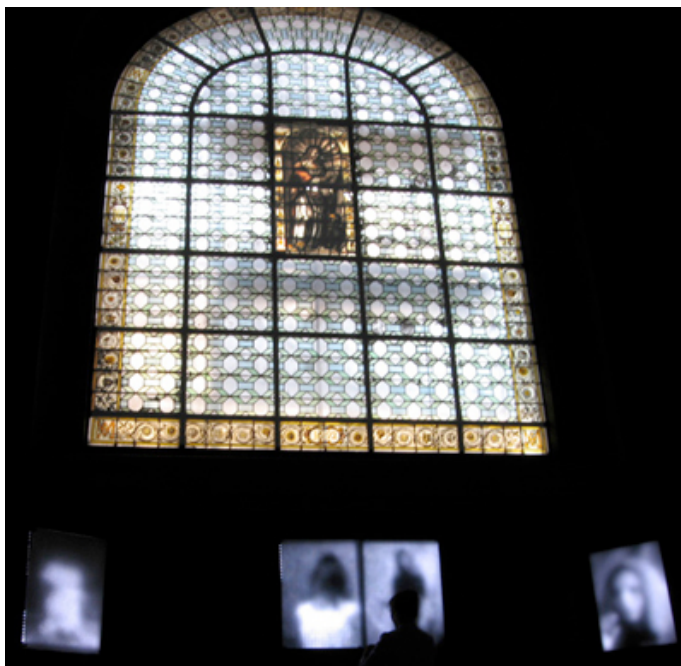
**The technology** involved to create this piece already exists, it was invented by Jim Campbell for his piece called *Last Day in the Beginning of March*, and consists of small spotlights controlled by custom electronics.

**The theme** of *sotto voce* is the evocation of silent prayer, an invisible and inchoate event, with modulated light, which, like music, touches us and speaks to us without language. The piece evokes the separation of form and content, of a moving light and its worded label. The installation also helps to delineate the magnificent church of Saint Sulpice by lighting the space from its perimeter of chapels, full of varied objects and art works that evoke the church's rich heritage.

*sotto voce* is done with the support of father **Jean-Loup Lacroix**, who directs Saint Sulpice church, and is a project associated with **Nuit Blanche, 2009** by the Department of New Events and Actions of the city of Paris.

*Nuit Blanche* can be translated as « white night », or more figuratively, « all-nighter ». *Nuit Blanche* is the occasion for the public to view contemporary art pieces throughout the city during one long night.

**Benjamin Bergery** and **Jim Campbell** are friends who met at MIT. They have previously collaborated on 2 triptych installations in the church of Saint Sulpice: *Annunciation 2006* and *Epiphany 2008*, using low-resolution LED panels with sand-blasted glass screens. They are presently collaborating on a piece about *Jacob* for the Contemporary Jewish Museum in San Francisco.



***Annunciation 2006* – Benjamin Bergery & Jim Campbell**  
(in situ in the chapel of Saint John in the church of Saint Sulpice)



***Epiphany 2008* – Benjamin Bergery & Jim Campbell**

After a lengthy career as a cinema technologist, **Benjamin Bergery** is returning to installation art with an approach of “primitive cinema”. He is the author of *Reflections*, a reference book about cinematography.

**Jim Campbell** is an established new media artist. His work has been exhibited extensively in museums, galleries and public spaces around the world. Works of his are in the permanent collections of several prestigious museums, including the Museum of Modern Art, New York, the Whitney Museum of American Art, the Metropolitan, and the San Francisco Museum of Modern Art. Jim’s technological art explores themes of memory, meaning and information.

Link:

[sottovoce2009.com](http://sottovoce2009.com)

Emails :

[jc@jimcampbell.tv](mailto:jc@jimcampbell.tv)

[bbergery@free.fr](mailto:bbergery@free.fr)

## BENJAMIN BERGERY

Benjamin is a Franco-American fluent in both languages. He is a media artist with an eclectic experience in film, video, computers & web.

- BA, History of Ideas, Saint John's College, Santa Fe, New Mexico  
- Masters of Science, Visual Studies, MIT, Cambridge, Massachusetts  
Benjamin taught video and interactive media courses at MIT for five years. He initiated and produced the pioneering *Elastic Movies* art videodisc with a group at MIT including Luc Courchesnes. Benjamin has also taught cinematography courses at the University of Southern California.

Benjamin's early video and interactive art work earned him fellowships and grants from the NEA and both the Massachusetts and California Art Councils. Benjamin has made a dozen video pieces, including *Young August*, *Pond Quartet*, *Time Code Suites*, *In Play* and *Kiss Kiss*. His video work has been screened widely, and aired on PBS. With Jan Crocker, Benjamin was one of the pioneers of early music videos, shooting Boston nightclub gigs of the Cure, the Buzzcocks, and others...

Benjamin's media installations include  
*Picture Piano* and *Interactive Bed* (with John Thompson) exhibited in Cambridge, Montreal, The Film Huis in The Hague, and the Los Angeles AFI Festival  
*Biblical Triptychs* (with Jim Campbell) in Saint Sulpice

Benjamin is the author of a highly-regarded book on cinematography: *Reflections, 21 cinematographers at work*, published by the ASC Press. He is a Consulting Member of the AFC, the association of French cinematographers. He was also the editor-in-chief of the first two issues of the French-language review *Lumières*, published by the AFC. Benjamin is European correspondent for the *American Cinematographer* magazine, and is the founding editor of the upcoming site [thefilmbook.com](http://thefilmbook.com)

Recently Benjamin worked as one of three choreographers creating an innovative "virtual cinematography" with dancers for the new Orange cinema channels.

## JIM CAMPBELL

**Born** 1956 Chicago, Illinois

**Education** 1978 Massachusetts Institute of Technology

B.S. Electrical Engineering and Mathematics

### Selected Solo Exhibitions

\* denotes publication

2008 *Jim Campbell: Home Movies*, Berkeley Art Museum, Berkeley, CA

2007 *Home Movies*, Hosfelt Gallery, San Francisco, CA

2006 *4300 watts*, Hosfelt Gallery, New York

*Jim Campbell*, College of Wooster Art Museum, Wooster, OH

2005 *Quantizing Effects: The Liminal Art of Jim Campbell*, Site Santa

Fe, Santa Fe, NM; travels to Knoxville Museum of Art, TN; Beall

Center for Art + Technology, University of California, Irvine;

Museum of Glass, Tacoma, WA\*

Hosfelt Gallery, San Francisco, CA

*Material Light*, Bryce Wolkowitz Gallery, New York

2004 Palo Alto Art Center, Palo Alto, CA \*

*Wavelengths*, American Museum of the Moving Image, New York

Maryland Institute College of Art, Baltimore

The Contemporary Museum, Honolulu, HI

2003 *Memory Array*, UC Berkeley Art Museum, Berkeley, CA

Contemporary Art Museum, University of South Florida, Tampa

*Seeing*, Exploratorium, San Francisco, CA

2002 *Data and Time*, Nagoya City Art Museum, Nagoya, Japan

Hosfelt Gallery, San Francisco, CA

*Creative Time*, temporary outdoor commission, Battery Park, New York

2001 *Time, Memory and Meditation*, Anderson Gallery, Virginia

Commonwealth University, Richmond, VA \*

*Contemporary Configurations*, Museum of Art & History, Santa Cruz, CA

*Time & Data*, Wood Street Galleries, Pittsburgh, PA \*

2000 Hosfelt Gallery, San Francisco, CA

Yerba Buena Center for the Arts, San Francisco, CA

Cohen Berkowitz Gallery, Kansas City, MO

1999 *Transforming Time*, Nelson Art Museum, Arizona State

University, Tempe, AZ

1998 *Reactive Works*, San Jose Museum of Art, San Jose, CA \*

1997 *Digital Watch*, Kemper Museum of Contemporary Art, Kansas City,

MO

*Reactive Works*, Art Center College of Design, Pasadena, CA

1996 *Electronic Art*, Cohen Berkowitz Gallery, Kansas City, MO

1995 *Dialogue*, Rena Bransten Gallery, San Francisco, CA

1994 *Hallucination*, Southeastern Center for Contemporary Art, Salem,

NC

1992 *Electronic Art*, Rena Bransten Gallery, San Francisco, CA

1991 *Hallucination*, Fresno Art Museum, Fresno, CA



## JIM CAMPBELL

### Selected Group Exhibitions

2009 *Twilight*, Maine College of Art – ICA Gallery, Portland, ME  
*New Media*, de Saisset Museum, Santa Clara, CA  
*Inappropriate Covers*, David Winton Bell Gallery, Brown University, Providence, RI  
2008 *Beijing International New Media Arts Exhibition & Symposium 04-06*, National Museum of China, Beijing  
*Phantasmagoria*, Salina Art Center, Salina, KS  
*Art+Communication:Spectropia*, RIXC, Riga, Latvia  
*Art Taipei 2008 – Art Tech*, National Taiwan Museum, Taiwan  
*01SJ Biennial Superlight*, San Jose Museum of Art, San Jose, CA  
01 Festival, San Jose, CA  
*Text Memory*, Wood Street Galleries, Pittsburg, PA  
*ArteFact Capturing Time – Mapping the Moment*, STUK, Leuven, Belgium  
*Phantasmagoria*, John and Mable Ringling Museum of Art, Sarasota, FL  
*California Video*, J. Paul Getty Museum, Los Angeles, CA  
*New Frontier*, 2008 Sundance Film Festival, Park City, UT  
*Balance and Power: Performance and Surveillance in Video Art*, Paul And Lulu Hilliard  
University Art Museum, University of Louisiana at Lafayette  
*Phantasmagoria*, McColl Center for Visual Art, Charlotte, NC  
2007 *Closed Circuit: Video and New Media at the Metropolitan*, Metropolitan Museum, New York  
*Phantasmagoria*, Biblioteca Luis Angel Arango, Bogota, Columbia  
*A History of New*, Krannert Art Museum, IL  
*ArteFact*, STUK Arts Centre, Leuven, Belgium  
*Luminaries and Visionaries*, Kinetica Museum, London, UK  
The Daniel Langlois Foundation for Art, Science & Technology  
*Mouth Open Teeth Showing*, Henry Art Gallery, University of Washington, Seattle  
*Home Sweet Home*, San Jose Institute of Contemporary Art, San Jose, CA  
*Urban Screens Manchester 2007*, Cornerhouse Gallery, Manchester, UK  
2006 *Preview*, Hosfelt Gallery, New York  
*Locating the Photographic*, Plimsoll Gallery, Tasmanian School of Art, Hobart, Australia  
*Balance and Power: Performance and Surveillance in Video Art*, Rose Art Museum, Brandeis University, Waltham, MA  
*Crossing the Screen*, IMAI, Du'sseldorf, Germany  
*Icons*, Krannert Art Museum, IL  
*The First Illusion: The Transitional Object*, Palo Alto Art Center, Palo Alto, CA  
*The Message is the Medium*, Jim Kempner Fine Art, New York, NY  
*Edge Conditions*, San Jose Museum of Art, San Jose, CA  
*The Infrastructural Image: Recent Bay Area Video, Film, and New Media Art on the City*, Vancouver International Film Center, Canada  
*Mixed Media Project*, Count Down, Milan, Italy  
*DANM Fesitval*, Museum of Art and History/University of California, Santa Cruz, CA  
*Measure of Time*, Berkeley Art Museum, Berkeley, CA  
*Auflosung II Rausch/en / Signal Noise*, NGBK, Berlin, Germany  
*City Gaze(Die Stadt hat Augen)*, "Spots" Light- and Media Façade, Berlin, Germany  
*Auflosung I High Definition*, NGBK, Berlin, Germany  
2005 *Techno/Sublime*, CU Art Museum, University of Colorado, Boulder

*What Sound Does A Color Make?* Eyebeam, Center for Art and Technology, New York; Wood Street Galleries, Pittsburgh, PA; Center for Art and Visual Culture, University of Maryland, Baltimore; Center for the Visual Arts, Metropolitan State College, Denver, CO; Govett-Brewster Art Gallery, New Plymouth, New Zealand; University of Hawaii Art Gallery, Honolulu (organized by Independent Curators International, NY)

*Singular Expressions*, Sheldon Memorial Art Gallery, University of Nebraska, Lincoln

*Intelligent Distribution: Artists Respond to Technology*, Sonoma State University Art Gallery, Rohnert Park, CA

*Balance and Power: Performance and Surveillance in Video Art*, Krannert Art Museum, IL

*AxS: At the Intersection of Art & Science*, Cal Tech & the Armory Center, Pasadena, CA

*Climax: the High Light of Ars Electronica*, National Taiwan Museum of Fine Arts

*Exquisite Electric*, Grand Central Art Center, Cal State Fullerton, Santa Anna, CA

*Mois Multi 2006*, Les Productions Recto-Verso, Quebec City, Canada

*2004 Time, Space, Gravity, Light*, Skirball Cultural Center, Los Angeles

*Passage of Mirage*, Chelsea Museum, New York

*Lineaments of Gratified Desire*, Catharine Clark Gallery, San Francisco

*Memory*, Salina Art Center, Salina, Kansas

*Algorithmic Revolution*, ZKM, Karlsruhe, Germany

*Troy Story*, Hosfelt Gallery, San Francisco, CA

*2003 Microwave International Media Art Festival*, Hong Kong

*The Disembodied Spirit*, Bowdoin College Museum of Art, Brunswick, ME; travels to The Kemper Museum of Contemporary Art, Kansas City, MO and the Austin Museum of Art, Austin, TX

*Afterimage: The L.E.D. as Primary Material*, Wood Street Galleries, Pittsburgh, PA

*Experimenta House of Tomorrow*, BlackBox, The Arts Centre, Melbourne, Australia

*Surface Tension*, The Fabric Museum, Philadelphia, PA

*Bytes and Pieces*, ICA, San Jose, CA

*Id/Entity*, San Francisco Camerawork, California

*Still/Motion*, Hosfelt Gallery, San Francisco, CA

*2002 2002 Biennial Exhibition*, Whitney Museum of American Art, New York

*2002 Busan Biennial Exhibition*, Busan, South Korea

*Emocao Artificial*, Sao Paulo, Brazil

*Taipei Biennial Exhibition*, Taipei Museum of Fine Arts, Taipei, China

*Future Cinema*, ZKM, Karlsruhe, Germany; travels to Kiasma Museum of Contemporary Art, Helsinki, and ICC Center, Tokyo, Japan.

*Situated Realities*, Maryland Institute College of Art, Baltimore, MD; Travels to Art Center College of Design, Pasadena, CA and Minneapolis College of Art and Design, Minnesota

*Out of the Box*, Contemporary Art Museum, University of South Florida, Tampa

Daejeon Municipal Museum of Art, Daejeon, South Korea

*High Tech/Low Tech Hybrids: Art in a Digital Age*, Bedford Gallery, Dean Leshner Regional Center for the Arts, Walnut Creek, CA

*Walk Ways*, Portland Institute for Contemporary Art, Portland Oregon; travels to Western Gallery, Western Washington University, Bellingham, WA; Dalhousie University Art Gallery, Halifax, Nova

Scotia; Oakville Galleries, Oakville, Ontario; Texas Fine Arts Association, Austin, TX; Freedman Gallery, Albright College Center for the Arts, Reading, PA (organized by Independent Curators Incorporated, curated by Stuart Horodner)  
2001 *BitStreams*, The Whitney Museum of American Art, New York, NY  
*Eureka: New Art from the Bay Area*, Museum of Contemporary Art, San Diego, CA  
*Conceptual Color: In Albers' Afterimage*, San Francisco State University, San Francisco, CA  
*New Work: Contemporary Figuration*, Hosfelt Gallery, San Francisco  
*Interaction 01*, Gifu, Japan  
2000 *Ars Electronica*, Linz, Austria  
*Illuminations: Contemporary Film and Video Art*, Ackland Art Museum, University of North Carolina, Chapel Hill  
*Eureka Fellowship Awards*, San Jose Museum of Art, San Jose, CA  
*Eureka 2*, San Jose Institute of Contemporary Art, San Jose, CA  
*Vision Ruhr*, Dortmund, Germany  
*Time Keepers*, San Francisco Camerawork, San Francisco  
*Direct Current*, Byron Cohen Gallery, Kansas City, MO  
*New Work: Abstract Painting*, Hosfelt Gallery, San Francisco  
*Plugged In*, Madigan Gallery, California State University, Bakersfield  
*Scanner*, California College of Arts & Crafts Institute, Oakland, CA  
1999 *New Voices, New Visions*, University Art Gallery, University of California, San Diego  
*Digital Hybrids*, McDonough Museum, Youngstown, OH  
*The Photographic Image*, National Museum, Kwachon, Korea  
*The Body*, Salina Art Center, Salina, KS  
*Electronic Art*, Weston Art Gallery, Cincinnati, OH  
1998 *Body Mecanique*, Wexner Center for the Arts, Ohio State University, Columbus, OH  
*Digital Poetics*, Sherry Frumkin Gallery, Los Angeles, CA  
*Bay Area Technology Art*, Haines Gallery, San Francisco, CA  
*Art & Technology*, Duke University Museum, Durham, NC  
1997 *Bienalle*, ICC Center, Tokyo  
*Serious Games*, Barbican Gallery, London, England  
*Interaction 97*, Gifu, Japan  
*Meditations in Time*, San Francisco Museum of Modern Art  
*Digital Decisions*, Art Academy of Cincinnati, OH  
*451 Degrees*, San Francisco Arts Commission Gallery  
1996 *Creative Time: Art in the Anchorage*, Brooklyn, NY  
*SECA Awards*, San Francisco Museum of Modern Art  
*Transformers*, Auckland City Art Gallery, New Zealand  
*Interactivity*, Salina Art Center, Salina, KS  
*Techne*, San Francisco Arts Commission Gallery  
*Mortal Coil*, Sesnon Art Gallery, University of California, Santa Cruz  
1995 *New York Digital Salon*, New York  
*Art as Signal*, Krannert Art Museum, University of Illinois, Champaign  
*Hotel Interactional*, Gallery Otso, Helsinki, Finland  
*ISEA 95*, Montreal, Quebec, Canada (collaboration with Elliott Anderson)  
*Digital Mediations*, Art Center College of Design, Pasadena, CA  
*Interaction 95*, Gifu, Japan  
*Unpredictable Memories*, Capp Street Project, San Francisco, CA (collaboration with Marie Navarre)  
*Press/Enter*, Power Plant, Toronto, Ontario, Canada  
*LAC Project*, Montreaux, Switzerland (collaboration with Su-Chen Hung)  
*Techne*, Los Angeles Center for Photographic Studies, CA  
*Biblio Vertigo*, Northern Illinois University, DeKalb, IL  
1994 *ThreeVisions*, Carpenter Center, Harvard University, Cambridge,

MA

*Color in the Shadows*, California College of Arts & Crafts, Oakland  
*InterActive*, Works Gallery, San Jose, CA  
1993 *Iterations*, International Center of Photography, New York  
Montage: International Festival of the Image, Rochester, NY  
1992 *Facing the Finish*, San Francisco Museum of Modern Art; traveled  
to Contemporary Art Forum, Santa Barbara, CA and Art Center  
College of Design, Pasadena, CA  
1991 *Le Printemps de PRIM*, Production Realisations Independantes  
de Montreal, Quebec, Canada  
1990 *Bay Area Media*, San Francisco Museum of Modern Art, CA  
*Fifteenth Anniversary Show*, New Langton Arts, San Francisco, CA

**Public Commissions**

2006 *Annonciation/Annunciation*, Eglise St. Sulpice. Paris France /  
with Benjamin Bergery  
*Gait Studies in Low Resolution*, "Spots" Light- and Media Façade,  
Berlin, Germany  
2005 *Wave Map*, Byron Rogers Federal Courthouse, Denver, CO  
*Ocean Mirror*, University of CA, San Francisco  
2002 *Primal Graphics*, Creative Time, Battery Park Site, NY, NY 2001  
*168 Light Bulbs*, 2 year public art project, Wood Street Galleries,  
Pittsburgh, PA  
2001 *Building Memory*, Westside Center, Tempe, AZ, Tempe Arts  
Commission  
*White Circle*, Highlights Festival, Montreal, Quebec  
1998 *Untitled*, collaboration with Elliott Anderson, San Francisco  
State  
University Muni Station, San Francisco Arts Commission  
1995 *LAC Project*, collaboration with Su-Chen Hung, Montreaux,  
Switzerland  
1992 *Ruins of Light*, America West Sports Arena, Phoenix, AZ,  
Phoenix Arts Commission

**Selected Awards**

2003/4 Guggenheim Fellowship  
2002/3 zLanglois Foundation Grant, Montreal, Quebec  
2000 Langlois Foundation Grant  
1999-2000 Rockefeller Foundation Fellowship Award in Multimedia  
1999-2001 Eureka Fellowship Award, Fleishhacker Foundation  
1998 Ars Electronica, Linz, Austria; Honorable Mention, Interactive  
Art  
1996 SECA Award, San Francisco Museum of Modern Art

**Selected Bibliography**

- Anbian, Robert. *Reflections on 'Bay Area Media'*, Release Print 13, May 1990, p. 6.
- Baker, Kenneth. *The End is the Thing at the Modern*, San Francisco Chronicle, September 21, 1991, p. C5.
- Baker, Kenneth. *Modern Art Redefined*, San Francisco Chronicle, July 11, 1998, Datebook p. 1.
- Baker, Kenneth. *Critics' Choices 2004: Art Top 10*, San Francisco Chronicle, December 26, 2004, Datebook.
- Echoing Futurists*, San Francisco Chronicle, February 26, 2005.
- Bing, Alison. *Art and Personal Space*, Camerawork, Fall/Winter 2003,
- Bonetti, David. *Computer Artist Campbell Finds Visual Poetry in Motion*, San Francisco Chronicle, March 16, 2002, pp. D1, D10.
- Carriere, Daniel. *Quand Les Machines Revent*, Le Devoir (Montreal), May 18, 1991.
- Cornwell, Regina. *Interactive Art: 'Touching the Body in the Mind'*, Discourse 14.2, Spring 1992, p. 203.
- Davis, Randal. *Wired Interactive at Works*, Artweek, November 17, 1994, back cover.
- Dompierre, Louise. *Pools of Reflection*, Press Enter catalogue, April 1995.
- Drucker, Johanna. *Sweet Dreams*, Contemporary Art and Complicity, ©2005, pp. 241-6.
- Feinsilber, Pamela. *Only Connect*, San Francisco, March 2002, pp.92-5.
- Findsen, Owen. *'Dialogues' Communicate Arts Future*, The Cincinnati Enquirer, February 7, 1999.
- Fischer, Jack. *Technocrat has an artist's soul, exhibits in S.F. and New York*, San Jose Mercury News, Sunday, March 24, 2002, p. 5E.
- Grey, Meg. *Jim Campbell: Digital Habitat*, Res, vol. 5, no. 3, 2002,
- Guz, Savannah. *In Wood Street's "Text Memory", technology pulses with emotion*, Pittsburgh City Paper, May 8, 2008,
- Helfand, Glen. *Jim Campbell*, Hosfelt Gallery, Artforum, Summer 2002,
- Jan, Alfred. *Video Installations at New Langton Arts*, Visions Art Quarterly, Winter 1990, p. 48.
- Jenkins, Steven. *A Conversation with Jim Campbell*, Artweek, February 17, 1994.
- Jim Campbell*, The New Yorker, May 16, 2005, p. 24.
- Kurtz, Glenn. *Jim Campbell*, Tema Celeste, May / June 2002, p. 95.
- Kurtz, Glenn. *Jim Campbell at Hosfelt Gallery*, Artweek, June 2000
- Lambert, Emily. *Binary Art*, Forbes, January 12, 2004, p 211.
- Lazar, Julie. *Future Cinema: The Cinematic Imaginary After Film*, Flash Art, January/February 2003, p. 55.
- Lepage, Jocelyne. *Le Printemps de PRIM: les arcade culturelles de l'avenir*, La Presse(Montreal), May 25, 1991.
- Maclay, Catherine. *The Art of the Elusive*, San Jose Mercury News, June 28, 1998, p. G1.
- Marchessault, Janine. *Incorporating the Gaze*, Parachute 65, 1<sup>st</sup> Quarter 1992, p. 24.
- Mehta, Julie. *Programming Digital Art*, Art Business News, December 2003, pp. 42-3. 68.
- Morgan, Anne Barclay. *Interactivity in the Electronic Age*, Sculpture, May/June 1991, p. 41.
- Morse, Margaret. *Tender Technology*, Art As Signal: Inside the Loop catalogue, February 1995.
- O'Conner, Rory J. *From Dada to Data: Programming In, Fine Art Out*, San Jose Mercury News, March 23, 1990, p. D1.
- Patterson, Tom. *Video Installation is Intriguing*, Winston Salem Journal, April 24, 1994, p. C2.

- Porges, Maria. *Jim Campbell, Hosfelt Gallery*, Artforum, May 2005,  
Proctor, Roy. *Where Humanism and Electronic Wizardry Intersect*,  
Richmond Times-Dispatch, February 4, 2001, p. H3.  
Raczka, Robert. *Jim Campbell, Wood Street Galleries*, Sculpture, May  
2002, pp. 745.  
Ramirez, Jenny. *Time Passages*, Style Weekly, February 27, 2001,  
Reveaux, Tony. *Polytechnical Diversity*, Artweek, April 19, 1990, pp.  
1, 20.  
Riley, Robert. *Remodeling*, Facing the Finish catalogue, April 1992.  
Riley, Robert. *Figuration and Intimacy in Electronic Media*, Press  
Enter catalogue, April 1995.  
Rogers, Sarah. *Body Mecanique*, Body Mecanique catalogue, September  
1998.  
Sakane, Ituso. *An Invitation to Interactive Art*, Interaction 97  
catalogue, March 1997.  
Shiff, Richard. *Something is Happening*, Art History, Blackwell  
Publishing, MA. Nov 2005 Vol 28, No 5, pp. 777-8.  
Silvia, Elio. *Allucinazioni e Contatti Profondi*, Il Sole-24 Ore  
(Milan), April 22, 1990, p. 27.  
Soe, Valerie. *SFMOMA Probes Man's Relationship to Technology*,  
Film/Tape World, April 1990, p. 10.  
Sturken, Marita. *Electronic Time: The Memory Machines of Jim  
Campbell*, Afterimage, November/December 1997, pp. 8-10.  
Sturken, Marita. *The Space of Electronic Time*, Space Site  
Intervention. Erika  
Suderburg, ed., U. of Minnesota Press, 2000.  
Tang, Terry. *As Time Goes By*, Palo Alto Weekly, April 9, 2004, pp.  
10-12, cover illus.  
Watten, Barrett. *Science Fair: Color in the Shadows*, Artweek,  
February 17 1994, p. 11  
White, Amy. *Phantasmagoria: Spectres of Absence*, Art Papers, 2007, p.  
44-5.  
Willis, Holly. *Jim Campbell at the Art Center College of Design*,  
Artweek, July 1997, p. 26.  
Wilson, William. *Jim Campbell's Poetic Engineering of Choices*, LA  
Times, May 31, 1997, p. F6.  
Woodward, Richard B. *They Were Just Playing Around*, Wall Street  
Journal, May 17, 2008, p. W6.  
Zeitlin, Marilyn. *Jim Campbell: Working in the Open Sphere*,  
Millennium Film Journal, Fall 2001, pp. 16-24 (cover illus.).

#### **Selected Public Collections**

Arizona State University Art Museum, Tempe  
Austin Museum of Art, Texas  
Berkeley Art Museum, University of California at Berkeley  
Cincinnati Art Museum, Ohio  
de Young Museum, San Francisco, California  
Knoxville Museum of Art, Tennessee  
The Metropolitan Museum of Art, New York  
Musée des beaux-arts de Montréal, Canada  
Museum of Contemporary Art, San Diego, La Jolla, California  
Museum of Modern Art, New York  
San Francisco Museum of Modern Art, California  
San Jose Museum of Art, California  
Whitney Museum of American Art, New York