



*sotto voce*

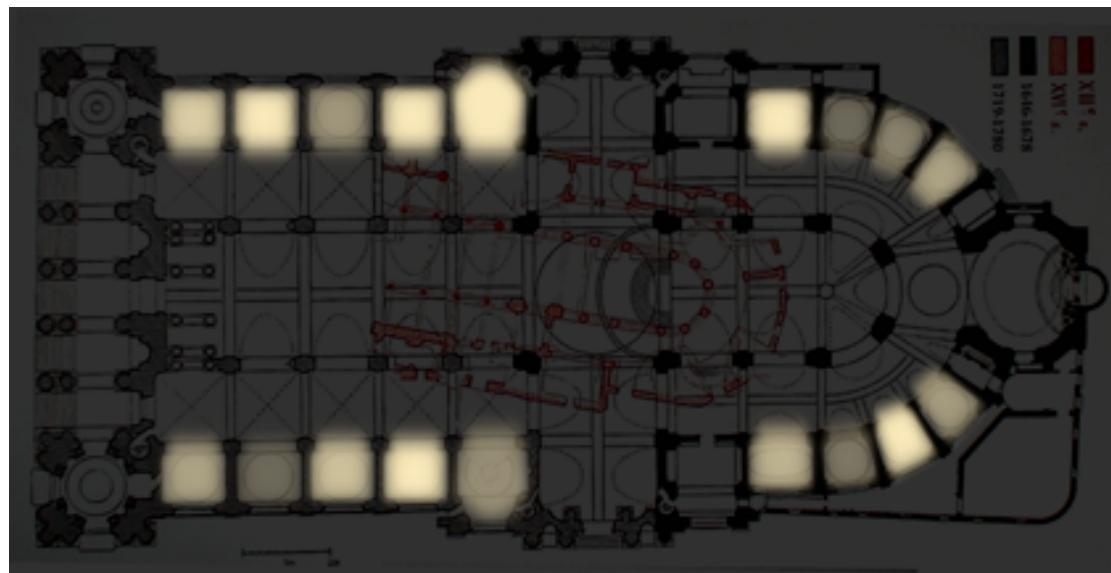
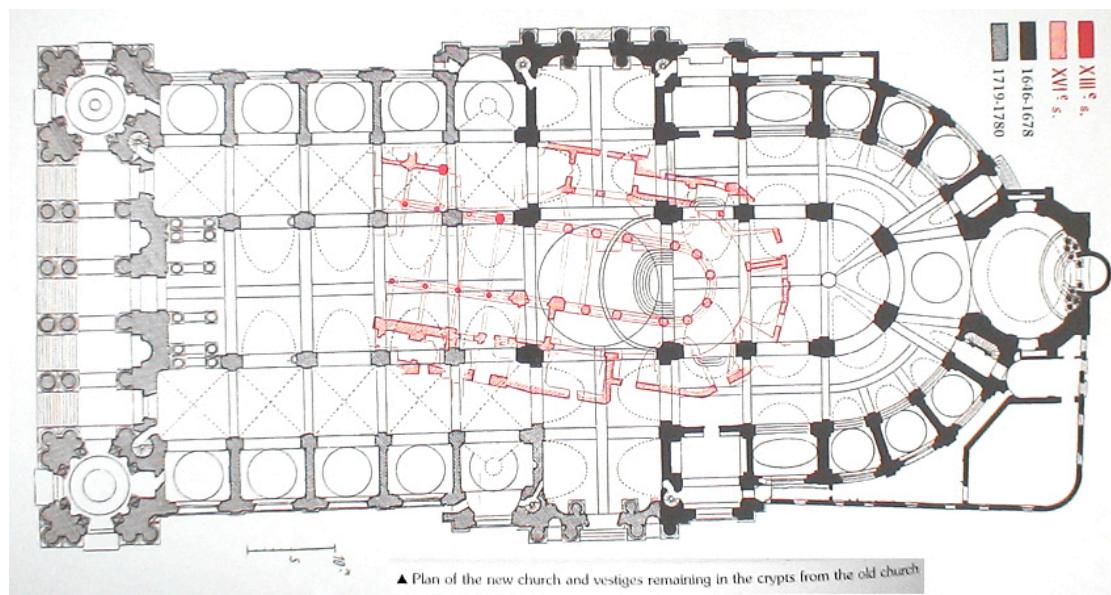
de Benjamin Bergery & Jim Campbell  
Eglise Saint Sulpice

Projet associé à Nuit Blanche 2009, Paris

## sotto voce à Saint Sulpice

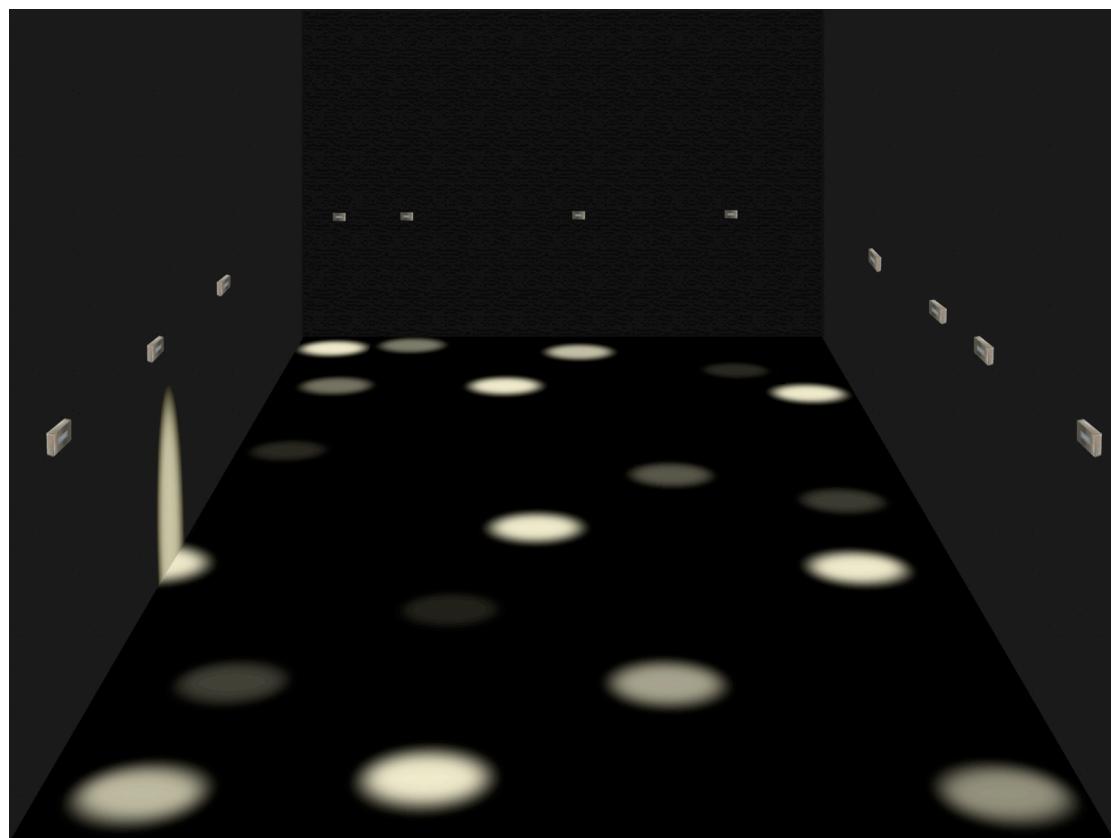
*sotto voce* est un projet associé à *Nuit Blanche 2009*, de la ville de Paris. Cette installation de Benjamin Bergery et Jim Campbell sera présentée dans la nuit du 3 et 4 octobre dans la grande église de Saint Sulpice, qui peut aisément accueillir des centaines de visiteurs en même temps.

**L'installation** implique 18 projecteurs de lumière placés au sol de chacune des 18 chapelles le long du périmètre de l'église Saint Sulpice.



Chaque projecteur est modulé par un signal qui représente un évènement enregistré (par exemple de l'eau qui coule, le battement d'un cœur, un feu, un stylo sur une page, le creusement d'une tombe) qui est lié au narratif du nom de la chapelle, un évènement que l'on peut imaginer comme un moment de prière silencieuse. Chaque projecteur varie l'illumination de chaque chapelle. Sur le mur à côté, en dessous du nom de chapelle, une petite enseigne avec des mots lumineux identifie l'évènement évoqué par la lumière changeante.

L'effet général voulu est d'évoquer une polyphonie de lumières sur le thème de la prière silencieuse.



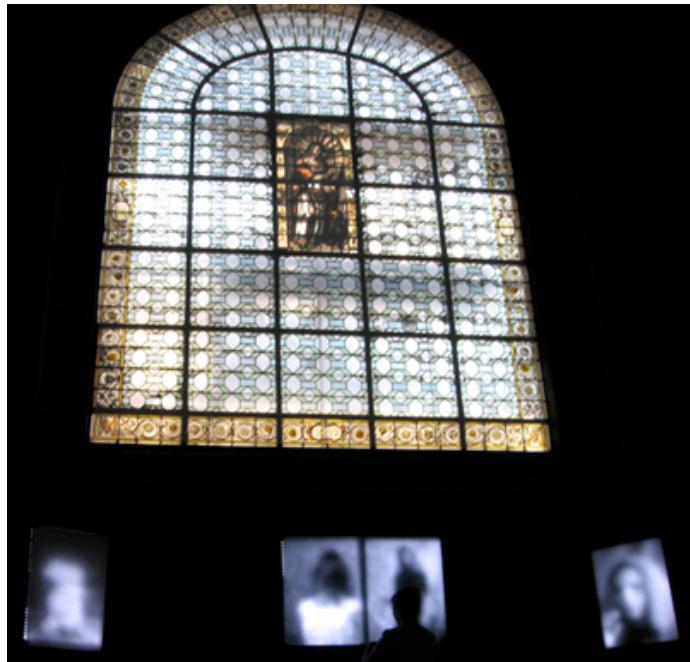
*Last Day in the Beginning of March, 2003* – Jim Campbell

**La technologie** pour créer cette installation existe, elle a été inventée par Jim Campbell pour son oeuvre intitulée *Dernier jour au début de mars*, et consiste de petits contrôleurs de projecteurs avec des éléments électroniques fabriqués sur mesure. Cette technologie sera adaptée à l'échelle de l'église Saint Sulpice.

**Le thème** de *sotto voce* est la représentation de la prière silencieuse, un évènement invisible et amorphe, avec de la lumière modulée qui, comme la musique, nous touche et nous parle sans langage. L'oeuvre évoque la séparation de la forme et du contenu : de la lumière changeante et de son étiquette verbale. L'installation contribue aussi à délimiter la magnifique église Saint Sulpice en éclairant l'espace à partir du périmètre de ses chapelles, pleines d'objets et d'oeuvres variés qui évoquent le riche héritage de ce monument parisien.

*sotto voce* est aidé par le père **Jean-Loup Lacroix**, curé de Saint Sulpice, et c'est un projet associé à **Nuit Blanche, 2009** par le Département des Evènements et des Actions Nouvelles de la ville de Paris.

**Benjamin Bergery et Jim Campbell** sont des amis qui se sont rencontrés à l'université du MIT. Ils ont précédemment collaboré sur 2 installations triptyques dans l'église Saint Sulpice: *Annonciation 2006* et *Epiphanie 2008*, utilisant des panneaux vidéo de très basse définition, faits de LED et d'écrans de verre grenaille. Ils collaborent en ce moment sur *Jacob*, une œuvre commissionnée par le Jewish Contemporary Museum à San Francisco.



**Annonciation 2006 – Benjamin Bergery & Jim Campbell**

(in situ dans la chapelle Saint Jean de l'église Saint Sulpice)



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

**Jim Campbell** est un artiste new media établi. Ses oeuvres ont été exposés dans de nombreux musées, galerie et espaces publics à travers le monde, et elles sont dans les collections permanentes de plusieurs musées prestigieux, notamment le Museum of Modern Art, New York, le Whitney Museum of American Art, le Metropolitan Museum et le Museum of Modern Art, San Francisco. L'art technologique de Jim explore les thèmes de la mémoire, de l'interprétation et de l'information.

Après un long parcours dans les industries cinématographiques, **Benjamin Bergery** revient à l'art des installations média avec une approche de « cinéma primitif ». Il est l'auteur de *Reflections*, un livre anglais de référence sur la lumière cinématographique.

Lien:

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

## BENJAMIN BERGERY

Basé à Paris, Benjamin est franco-américain et parle les deux langues couramment. Il est un artiste new media avec un parcours éclectique mêlant le film, la vidéo, le numérique, les écrits et le web.

- BA, History of Ideas, Saint John's College, Santa Fe, New Mexico  
- Masters of Science, Visual Studies, MIT, Cambridge, Massachusetts  
Benjamin a enseigné la vidéo et les médias interactifs au MIT pendant 5 ans. Il a initié et produit le vidéodisque d'art pionnier *Elastic Movies* avec un groupe au MIT, dont Luc Courchesnes. Benjamin enseigna aussi la lumière cinématographique à l'University of Southern California à Los Angeles.

Le travail de Benjamin au tout début de la vidéo et de l'art interactif a été récompensé par des bourses du National Endowment for the Arts et des Council for the Arts du Massachusetts et de la Californie. Benjamin a réalisé une douzaine de courts-métrages. Ses œuvres vidéo sont passées sur la chaîne publique PBS, et dans de nombreuses projections. Avec Jan Crocker, Benjamin a été un des pionniers des clips vidéo, filmant les groupes The Cure, The Buzzcocks, et d'autres dans les boîtes de Boston...

Benjamin a travaillé sur une poignée d'installations média dont : *Picture Piano* et *Interactive Bed* (avec John Thompson) exposé à Cambridge, Montréal, The Film Huis à La Haie, et le Los Angeles AFI Festival

*Triptyques Bibliques* (avec Jim Campbell) dans l'église Saint Sulpice

Benjamin est l'auteur d'un livre anglais de référence sur la lumière au cinéma : *Reflections, 21 cinematographers at work*, publié par ASC Press. Il est Membre Consultant de l'AFC, l'association des directeurs de la photographie français. Il fut le rédacteur en chef des deux premiers numéros de *Lumières*, une revue bi média publié par l'AFC. Benjamin est le rédacteur fondateur du site [thefilmbook.com](http://thefilmbook.com)

Récemment Benjamin a travaillé comme un des trois chorégraphes pour créer une innovante "cinématographie virtuelle" pour une centaine d'idents pour les nouvelles chaînes cinéma Orange.

**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, Duesseldorf, 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 Lesher 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 Galley, 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 *Annunciation/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, 1st 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