

## JIM CAMPBELL

1956 Born Chicago, Illinois  
1978 Massachusetts Institute of Technology  
B.S. Electrical Engineering and Mathematics

### SOLO EXHIBITIONS

2004 Palo Alto Art Center, Palo Alto, CA  
Untitled, Site Santa Fe, NM

2003 Hosfelt Gallery, San Francisco, CA  
Exploratorium, San Francisco, CA  
Matrix Series, Berkeley Art Museum, Berkeley, CA

2002 Nagoya City Art Museum, Nagoya, Japan  
“Motion and Rest”, Arizona State University, Tempe, AZ  
Hosfelt Gallery, San Francisco, CA  
Gallery 2211, Los Angeles, CA

2001 “Time + Data,” Wood Street Galleries, Pittsburgh, PA  
“Contemporary Configurations,” Museum of Art & History, Santa Cruz, CA  
“Time, Memory and Meditation,” Anderson Gallery, Virginia Commonwealth University,  
Richmond, VA

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

## SELECTED GROUP EXHIBITIONS

- 2003 “Reactive Art Means Nothing Without You,” San Francisco Museum of Modern Art, San Francisco, CA  
“ID/Entity: Portraiture in the 21<sup>st</sup> Century,” San Francisco Camerawork, San Francisco, CA
- 2002 “Whitney Biennial,” Whitney Museum of American Art, New York, NY  
“Taipei Biennial,” Taipei Fine Arts Museum, Taipei, Taiwan  
“Busan Biennial,” Busan Metropolitan Art Museum, Busan, South Korea  
“Artificial Emotion,” Sao Paulo, Brazil  
“Walkways,” Portland Institute of Contemporary Art, Portland, OR  
“Media Art,” Daejeon Municipal Museum of Art, South Korea  
“Situated Realities: Works from the Silicon Elsewhere,” Maryland Institute College of Art, Baltimore, MD  
“High Tech/Low Tech Hybrids,” Bedford Gallery, Walnut Creek, CA  
University of South Florida, Tampa, FL  
“Primal Graphics,” Creative Time, Battery Park Site, New York, NY
- 2001 “Interaction 01,” Gifu, Japan  
Gallery 2211, Los Angeles, CA  
“BitStreams,” Whitney Museum of American Art, New York, NY  
“Conceptual Color: In Albers’ Afterimage,” San Francisco State University, San Francisco, CA  
“New Work: Contemporary Figuration,” Hosfelt Gallery, San Francisco, CA  
“Highlights Festival,” Montreal, Quebec  
“Eureka: New Art from the Bay Area,” Museum of Contemporary Art, San Diego, CA  
“168 Light Bulbs,” Wood Street Galleries, Pittsburgh, PA
- 2000 “Ars Electronica,” Linz, Austria  
“Illuminations: Contemporary Film and Video Art,” Ackland Art Museum, University of North Carolina, Chapel Hill, NC  
“Eureka Fellowship Awards,” San Jose Museum of Art, San Jose, CA  
“Eureka 2,” San Jose Museum of Contemporary Art, San Jose, CA  
“Vision Ruhr,” Dortmund, Germany  
“Time Keepers,” San Francisco Camerawork, San Francisco, CA  
“Direct Current,” Byron Cohen Gallery, Kansas City, MO  
“New Work: Abstract Painting,” Hosfelt Gallery, San Francisco, CA  
“Plugged In,” Madigan Gallery, California State University, Bakersfield, CA  
“Scanner,” California College of Arts & Crafts Institute, Oakland, CA
- 1999 “New Voices, New Visions,” University Art Gallery, University of California, San Diego, CA  
“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, Japan  
 “Serious Games,” Barbican Gallery, London  
 “Interaction 97,” Gifu, Japan  
 “Meditations in Time,” San Francisco Museum of Art, San Francisco, CA  
 “Digital Decisions,” Art Academy of Cincinnati, OH  
 “451 Degrees,” San Francisco Arts Commission Gallery, San Francisco, CA
- 1996 Creative Time: Art in the Anchorage, Brooklyn, NY  
 “SECA Awards,” San Francisco Museum of Modern Art, San Francisco, CA  
 “Transformers,” Auckland City Art Gallery, New Zealand  
 “Interactivity,” Salina Art Center, Salina, KS  
 “Techne,” San Francisco Arts Commission Gallery, San Francisco, CA  
 “Mortal Coil,” Sesnon Art Gallery, University of California, Santa Cruz, CA
- 1995 “New York Digital Salon,” New York, NY  
 “Art as Signal,” Krannert Art Museum, University of Illinois, Champaign, IL  
 “Hotel Interactional,” Gallery Otso, Helsinki, Finland  
 ISEA 95, Montreal, Quebec, Canada (collaboration with Elliott Anderson)  
 “Digital Meditations,” 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 “Three Visions,” Brooklyn, NY  
 “Color in the Shadows,” California College of Arts & Crafts, Oakland, CA  
 “InterActive,” Works Gallery, San Jose, CA
- 1993 “Iterations,” International Center of Photography, New York, NY  
 Montage: International Festival of the Image, New York, 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 Independendantes de Montreal, Quebec
- 1990 “Bay Area Media,” San Francisco Museum of Modern Art, San Francisco, CA  
 “Fifteenth Anniversary Show,” New Langton Arts, San Francisco, CA

## PUBLIC COMMISSIONS

- 1998-2000 "Building Memory," Westside Center, Tempe, AZ; Tempe Arts Commission  
1996-1998 "Untitled," collaboration with Elliott Anderson, San Francisco State University Muni Station, San Francisco, CA  
1991-1992 "Ruins of Light," America West Sports Arena, Phoenix AZ; Phoenix Arts Commission

## SELECTED FILM/VIDEO SCREENINGS

- 1990 Francisco Cinametheque, San Francisco, CA  
1988 Grey Art Gallery and Study Center, New York University, New York, NY  
1986 Athens Film Festival, Athens, OH  
Red Victorian Theater, San Francisco, CA  
1985 American Independent Feature Film Market, New York, NY  
1984 International Festival of New Cinema, Montreal  
Coastal Extremes, San Francisco, CA and Boston, MA  
1983 International Avant-Garde Festival, Paris  
Big Video Show, DeCordova Museum, Lincoln, MA  
1981 International Electronic Music Festival, Brussels, Belgium  
Big Video Show, DeCordova Museum, Lincoln, MA  
1980 San Francisco International Video Festival, San Francisco, CA

## SELECTED AWARDS

- 2000 Langlois Foundation Grant  
1999-2000 Rockefeller Foundation Fellowship Award in Multimedia  
1999-2000 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: 6.  
Baker, Kenneth. "Artists Channel Bay Area Environment," San Francisco Chronicle, March 25, 1990: 13-14.  
Baker, Kenneth. "A Striking Video Chops Up Streisand," San Francisco Chronicle, August 9, 1990.  
Baker, Kenneth. "The End is the Thing at the Modern," San Francisco Chronicle, September 21, 1991: C5.  
Baker, Kenneth. "Monitoring the Art Circuit," San Francisco Chronicle, November 27, 1992: Datebook 1.  
Baker, Kenneth. "Times Shifting Sawdust," San Francisco Chronicle, July 1, 1995: Datebook 1.

Baker, Kenneth. "Modern Art Redefined," San Francisco Chronicle, July 11, 1998: Datebook 1.

Baker, Kenneth. "Campbell Lets the Light In at Hosfelt," San Francisco Chronicle, April 29, 2000: D1, D10.

Bonetti, David. "Modernism Goes International," San Francisco Chronicle, September 20, 1991: D2.

Benet, Carol. "The Arts: The Bay Area Media Show Takes Video to the Edge," The Ark (Tiburon, CA), April 11, 1990.

Breslin, Ramsey Bell. "Under the Digital Sun," Eastbay Express, December 1, 2000.

Carriere, Daniel. "Quand les Machines Revent," Le Devoir Express (Montreal), May 18, 1991.

Cornwell, Regina. "Interactive Art: 'Touching the Body in the Mind'," Discourse 14.2, Spring 1992: 203.

Cutajar, Mario. "Jim Campbell at Art Center," LA Weekly, June 13, 1997: 43.

Davis, Randal. "Wired Interactive at Works," Artweek, November 17, 1994: back cover.

Dompierre, Louise. "Pools Of Reflection," Press Enter catalogue, April 1995.

Findsen, Owen. "Dialogues' Communicate Arts Future," The Cincinnati Enquirer, February 7, 1999.

Fish, Tim. "Art of the City," Santa Rosa Press Democrat, April 13, 1990: D1.

Helfand, Glen. "Critic's Choice: Jim Campbell," San Francisco Bay Guardian, May 10, 2000: 102.

Jan, Alfred. "Video Installations at New Langton Arts," Visions Art Quarterly, Winter 1990: 48.

Jenkins, Steven. "A Conversation with Jim Campbell," Artweek, February 17, 1994.

Kurtz, Glenn. "Jim Campbell at Hosfelt Galler," Artweek, June 2000: 11-12, 15.

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: G1.

Marchessault, Janine. "Incorporating the Gaze," Parachute 65, 1st Quarter 1992, p. 24.

Morgan, Anne Barclay. "Ineractivity in the Electronic Age," Sculpture, May/June 1991: 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: D1.

Patterson, Tom. "Video Installation is Intriguing," Winston Salem Journal, April 24, 1994: C2.

Proctor, Roy. "Where Humanism and Electronic Wizardry Intersect," Richmond Times-Dispatch, February 4, 2001: H3.

Ramirez, Jenny. "Time Passages," Style Weekly, February 27, 2001: 32.

Rapaport, Sonya. "Bay Area Cyber Art," Leonardo, vol. 28, no. 1, 1995: 77.

Renov, Michael. "Documentary Disavowals, or ,The Digital, Documentary and Postmodernity," Polygraph, vol. 13, 2001.

Reveaux, Tony. "Polytechnical Diversity," Artweek, April 19, 1990: 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.

Silvia, Elio. "Allucinazioni e Contatti Profondi," Il Sole-24 Ore (Milan), April 22, 1990: 27.

Soe, Valerie. "SFMOMA Probes Man's Relationship to Technology," Film/Tape World, April December 1997: 8-10.

Sturken, Marita. "Electronic Time: The Memory Machines of Jim Campbell," Afterimage, November/ April 28, 2000, p. 48.

Sturken, Marita. "The Space of Electronic Time," Space Site Intervention, Erika Suderburg [ed.], University of Minnesota Press, 2000.

Watten, Barrett. "Science Fiar: Color in the Shadows," Artweek, February 17, 1994: 11.

Westbrook, Lindsey. "Over There," East Bay Express 1990: 10.

Willis, Holly. "Jim Campbell at the Art Center College of Design," Art Week, July 1997: 26.

Wilson, William. "Jim Campbell's Poetic Engineering of Choices," LA Times, May 31, 1997: F6.

#### SELECTED PUBLIC COLLECTIONS

Arizona State University Art Museum, Tempe

Austin Museum of Art, Texas

Berkeley Art Museum, University of California at Berkeley

San Francisco Museum of Modern Art, California

San Jose Museum of Art, California

Whitney Museum of American Art, New York