Memo to the Planning Commission
HEARING DATE: MAY 4, 2017

Date:	April 27, 2017
Case No.:	**2012.0257EBX**
Project Address:	**415 Mission Street (Transbay Tower aka Salesforce Tower)**
Zoning:	C-3-O (SD) (Downtown, Office: Special Development)
	1,000-S-2 Height and Bulk District
	Transit Center C-3-O (SD) Commercial Special Use District
	Transbay C-3 Special Use District
Block/Lot:	3720/009 (formerly 3720/001)
Project Sponsor:	Mirjam Link
	Transbay Tower LLC
	c/o Boston Properties
	Four Embarcadero Center, Lobby Level
	San Francisco, CA 94111
Staff Contact:	Carly Grob – (415) 575-9138
	carly.grob@sfgov.org
Recommendation:	**Informational Only**

BACKGROUND

On October 18, 2012, the Planning Commission approved an Office Allocation and provided Large Downtown Project Authorization to allow construction of Transbay Tower, otherwise known as Salesforce Tower. The skyscraper, designed by Pelli, Clarke, Pelli Architects is the largest and tallest development within the Transit Center District Plan. The 61-story building reaches a roof height of approximately 912 feet, with a decorative crown reaching a maximum height of approximately 1,070 feet. The project contains approximately 1.37 million square feet of office uses, 10,600 square feet of retail space, 39,370 square feet of subterranean parking, and 28,300 square feet of publicly-accessible open space. There will be direct public access to the City Park on the rooftop of the Transit Center, both within the building and via gondola from the adjacent plaza.

Pursuant to Planning Code Section 429, the Project requires a public art component valued at an amount equal to one percent of the hard construction costs for the Project as determined by the Director of the Department of Building Inspection. The Project Sponsor has commissioned an artist to provide on-site public art to satisfy this requirement.

CURRENT PROPOSAL

The artist selected for the public art installation at Salesforce Tower is Jim Campbell, a San Francisco-based artist that specializes in LED light works. Campbell was born in Chicago and has received degrees in Mathematics and Engineering from MIT. His work is included in the collections of major museums including the MoMA, The Whitney Museum of American Art, The Metropolitan Museum of Art, the

Smithsonian Museum of American Art, SFMoMA, LACMA, The Berkeley Art Museum, and the San Jose Museum of Art. His public commissions include works at the San Diego Airport, Madison Square Park in New York, the Dallas Cowboys Stadium, and the new San Francisco subway in Union Square. In 2012, Campbell received the American Academy of Art and Letters Award and the SFMoMA Bay Area Treasure Award. Mr. Campbell has also been commissioned to create two pieces for the public art contribution at 1036 Mission Street.

As it relates to this project, the sponsor has chosen two locations for the required public art at the site. The majority of the required budget will be spent to install four different integrated lighting schemes at the crown of the building. The upper two-thirds of the crown consists of perforated aluminum panels, and the bottom third is made up of the glass curtainwall matching the exterior of the tower shaft. The exterior of the aluminum panels will be lit with 11,000 LED lights, which will display low-resolution moving color imagery. The images would be a combination of pre-recorded images and those taken from cameras surrounding the City.

The crown of the tower also incorporates three internal lighting systems: the lower wash, lantern, and constellation. The lower wash lights are located within the lower, glazed portion of the crown, and will be activated to complement exterior imagery on the aluminum panels. The lantern articulates the core of the skyscraper by lighting the internal staircase for roof access. Finally, the constellation is comprised of a series of spheres randomly suspended in the 3D space of the crown. The constellation will be the final display of the nighttime sequence before dawn.

In addition to the installation at the top of the tower, the sponsor will install a companion piece in the adjacent public plaza at the street level. The piece consists of a low-resolution display that is tied to the artwork at the top of the tower. This freestanding screen is intended to further activate the plaza and bring the public art to the pedestrian level. The display at the plaza level will be activated during the day as well with imagery.

The sponsor is required to provide public art valued at 1% of the construction cost of the building. The Site Permit indicated a construction cost of $336,200,000, so the sponsor must spend at least $3,362,000 on the art program. Both the tower and the art are currently under construction. To date, the sponsor has spent approximately $4.5 million on the art installation, which equals approximately 1.35% of the total construction cost. The sponsor has also allocated an additional allowance of approximately $1 million to complete installation, which would result in a contribution of approximately 1.66% of the total construction cost.

REQUIRED COMMISSION ACTION

This item is being presented by the project sponsor for informational purposes only. No formal action by the planning commission is required.

RECOMMENDATION:	Informational Only

Attachments:
Parcel Map
Sanborn Map
Aerial Photo
Zoning Map
Project Sponsor Submittal, including:

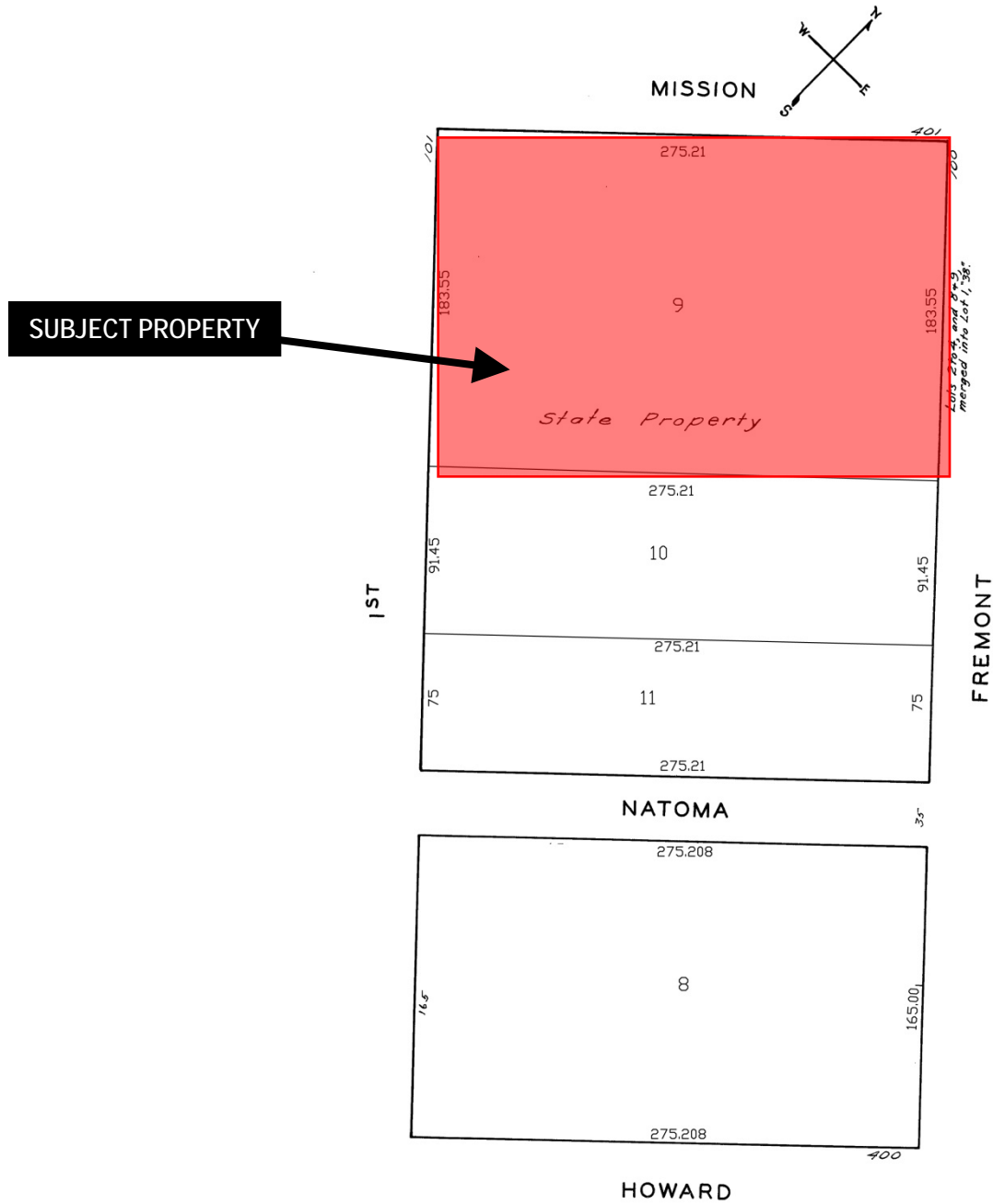   Artist Biography and Curriculum Vitae
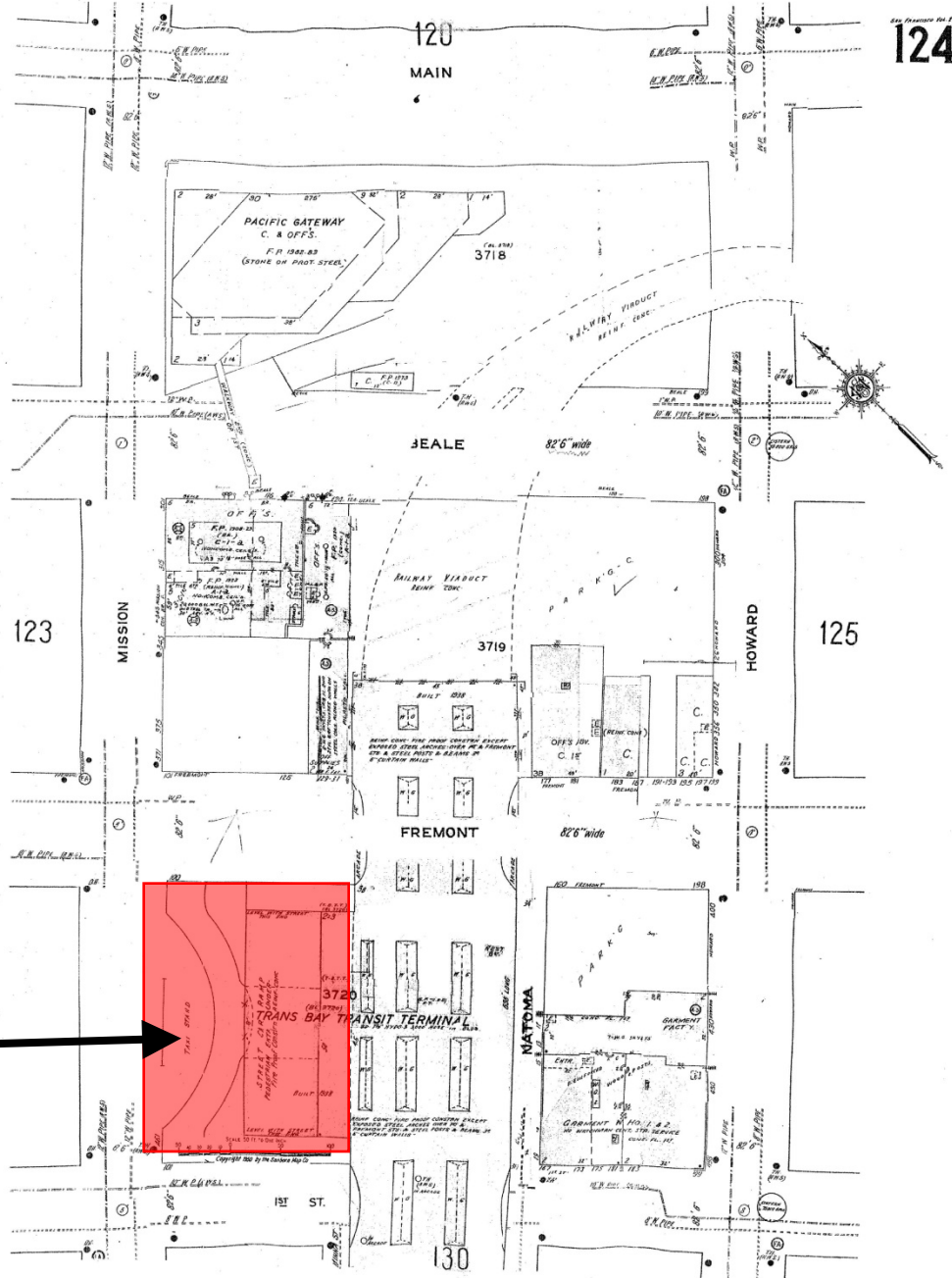   Cost Summary
       Renderings
       Selection of Jim Campbell's Previous works

Parcel Map

MISSION

N
W
E
S

101
401
700

275.21

183.55

9

State Property

183.55

Lots 2,3,4, and 8 + 9, merged into Lot 1, '38.

SUBJECT PROPERTY

275.21

91.45
10
91.45

1 ST

FREMONT

275.21

75
11
75

275.21

NATOMA

35

275.208

165
8
165.00

275.208
400

HOWARD

Sanborn Map*

SUBJECT PROPERTY

*The Sanborn Maps in San Francisco have not been updated since 1998, and this map may not accurately reflect existing conditions.

Public Art Informational Presentation
Case Number 2012.0257EBX
Salesforce Tower aka Transbay Tower
415 Mission Street

3D Aerial Photo

SUBJECT PROPERTY
(Pre-Construction)

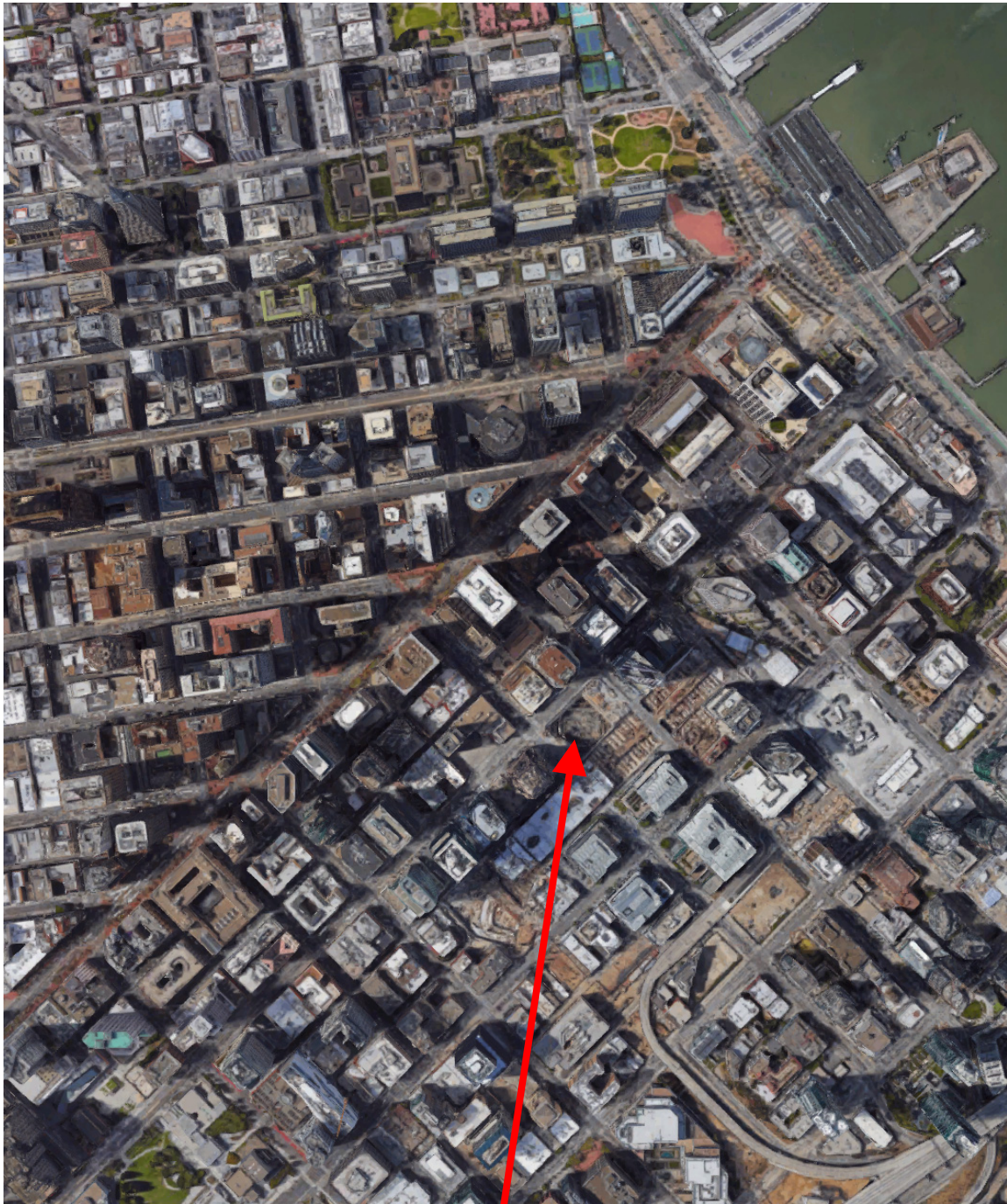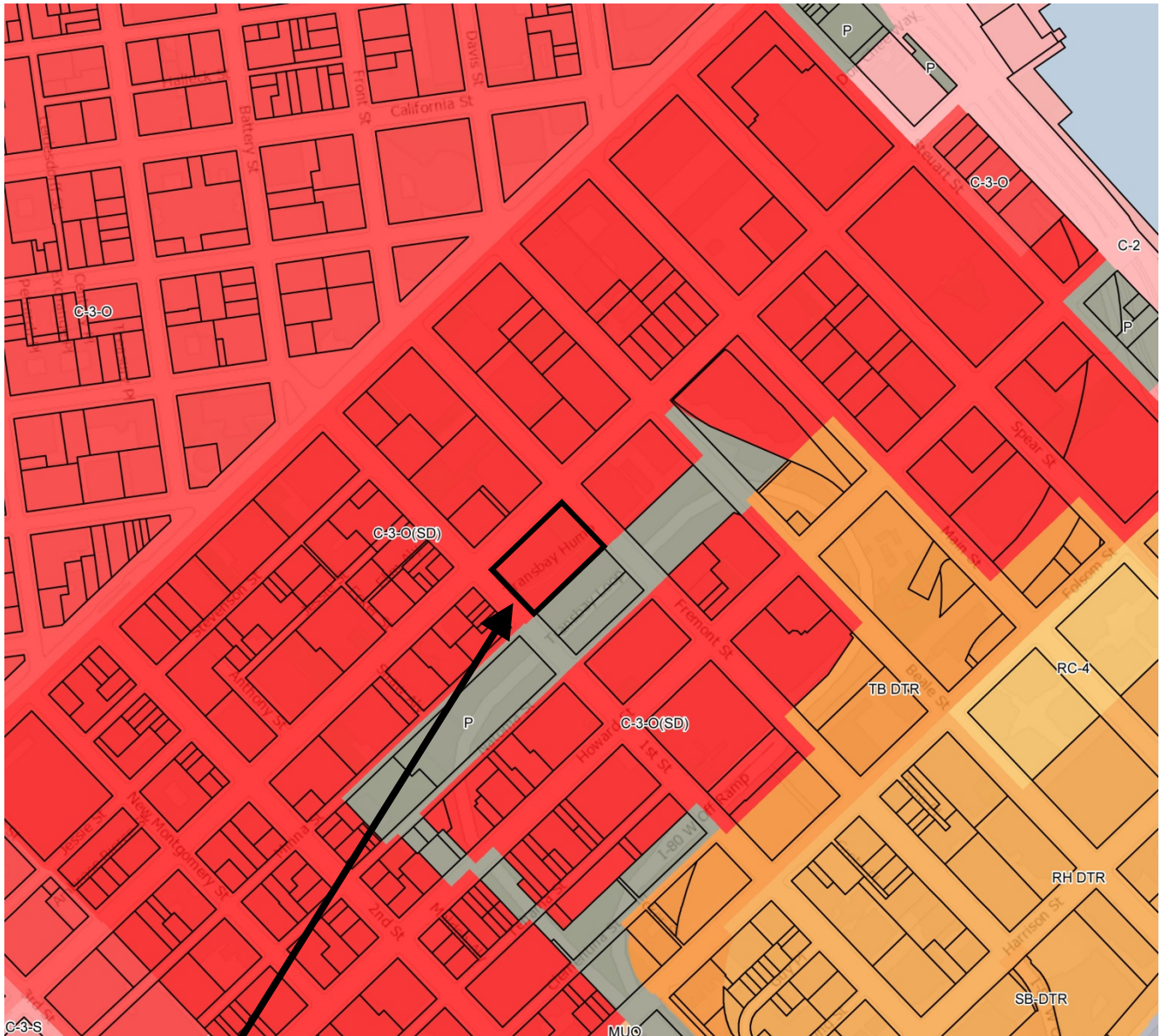SAN FRANCISCO
PLANNING DEPARTMENT

Aerial Photo

SUBJECT PROPERTY
(Pre-Construction)

Public Art Informational Presentation
Case Number 2012.0257EBX
Salesforce Tower aka Transbay Tower
415 Mission Street

SAN FRANCISCO
PLANNING DEPARTMENT

Zoning Map

SUBJECT PROPERTY

SAN FRANCISCO
PLANNING DEPARTMENT

Salesforce Tower Art Budget - 4/05/17 Update

Scope	Current 4.14.17	Notes
FOB White Light	$1,217,369	FOB White Light Materials
CHDJV Scope	$1,725,270	Fixture Install & Power Data Infrasturcture
Plaza Art Jim Campbell	$171,650	budget
Plaza Art Jim Campbell	$28,350	budget
KHA Contract	$904,500	White Light Design Contract
Design Team ASAs	$116,680	MKA/KHA/WSP/CS Caulkins
Wendi Norris	$338,483	Wendi Norris
renderings for art ppt	$20,000	Steelblue
Total art	**$4,522,302**	

0.93%	**$3,114,289**	hard cost
0.42%	**$1,408,013**	soft cost
	$ 336,200,000	construction cost
	1.35%	1% public art requirement
1.25%	*$1,074,730*	*Remaining Allowance within GMP*
	1.66%	

Artist Biography: Jim Campbell

Jim Campbell was born in Chicago in 1956 and lives in San Francisco. He received degrees in Mathematics and Engineering from MIT in 1978. He transitioned from filmmaking to interactive video installations in the mid-1980s and has been working with LED technology since 1999. His work is in the collections of major museums including MoMA, the Whitney Museum of American Art, the Metropolitan Museum of Art, the Smithsonian Museum of American Art, SFMOMA, LACMA, the Berkeley Art Museum, and the San Jose Museum of Art. His numerous public commissions include the San Diego airport, Madison Square Park in New York, the Dallas Cowboys Stadium, and the new San Francisco central subway in Union Square. In 2012 he received the American Academy of Arts and Letters Award and SFMOMA's Bay Area Treasure Award.

"Campbell is not simply an artist who uses technology, but rather a trained engineer who straddles the worlds of art and technology; his work reflects this duality. After studying engineering and math at MIT, Campbell began making interactive video installations in the mid-1980s and has been working with LED lights for over ten years. …he displays grids of such lights that have been programmed to fluctuate in brightness in order to reply video-based content. With these works, Campbell is interested in finding the minimum amount of visual information required to create something recognizable. Stand too close to his works and you see an abstract grid of blinking lights. Step back, and suddenly a familiar image snaps into focus. These works highlight the human mind's ability and need to, in this case literally, connect the dots to create meaning. From the crudest technology comes revelation."[1]

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[1] Stromberg, Matt. *Jim Campbell: New Work.* Art Practical. 2010.

Jim Campbell

Born: Chicago, 1956
Lives & work: San Francisco

EDUCATION

Massachusetts Institute of Technology
B.S Electrical Engineering, 1978
B.S. Mathematics, 1978

* denotes an accompanying catalogue

SOLO EXHIBITIONS

2013   *Jim Campbell: At The Threshold*, Samek Art Gallery, Bucknell University, Lewisburg, PA
2011   *Jim Campbell: Exploded Views,* San Francisco Museum of Modern Art, San Francisco, CA
        Jim Campbell: Exploded View, Museum of the Moving Image, Astoria, NY
        Jim Campbell: Static Time, 20 Years of Electronic Art, Espacio Fundación Telefonica, Buenos Aires, Argentina*
        Scattered Light, Minnesota Museum of American Art and Northern Spark Festival, St. Paul, MN
        Jim Campbell: Recent Work, Howard Yezerski Gallery, Boston, MA
        Jim Campbell – Material Light, National Museum of Photography, Copenhagen, Denmark
        Jim Campbell: 4 Works, Hosfelt Gallery, New York
2010   *Scattered Light,* Madison Square Park, Madison Square Park Conservancy, New York, NY
        Jim Campbell: In the Repose of Memory, Eleanor D. Wilson Museum & Roanoke College Galleries, VA *(dual exhibition)*
        Jim Campbell: New Work, Bryce Wolkowitz Gallery, New York*
        Jim Campbell, Hosfelt Gallery, San Francisco
2008   *Jim Campbell: Home Movies,* Berkeley Art Museum
2007   *Home Movies,* Hosfelt Gallery, San Francisco
        Quantizing Effects, Museum of Glass, Tacoma*
2006   *4300 Watts,* Hosfelt Gallery, New York
        Jim Campbell, College of Wooster Art Museum, Wooster, OH
        Quantizing Effects, Beall Center for Art and Technology, Irvine, CA; Knoxville Museum of Art, TN*
2005   *Ambiguous Icons,* The Center for Photography at Woodstock
        Jim Campbell: New Work, Byron Cohen Gallery, Kansas City, MO
        Material Light, Bryce Wolkowitz Gallery, New York
        New Work, Hosfelt Gallery, San Francisco
        Quantizing Effects, Site Santa Fe*
2004   *Jim Campbell,* Palo Alto Art Center*
        Wavelengths, American Museum of the Moving Image, New York
        Maryland Institute of Contemporary Art
2003   *Jim Campbell,* University of South Florida Contemporary art Museum, Tampa
        Memory Array, Berkeley Art Museum
        Seeing, Exploratorium, San Francisco
2002   *Data and Time,* Nagoya City Art Museum
        Digital Works, Hosfelt Gallery, San Francisco
        Jim Campbell, Gallery 2211, Los Angeles
        Motion and Rest, Arizona State University, Tempe
2001   *Contemporary Configurations,* Museum of Art and History, Santa Cruz, CA
        Jim Campbell: Time and Data, Wood Street Galleries, Pittsburgh*
        Time, Memory and Meditation, Anderson Gallery, Virginia Commonwealth University, Richmond
2000   Cohen Berkowitz Gallery, Kansas City, MO
        Hosfelt Gallery, San Francisco
        Yerba Buena Center for the Arts, San Francisco
1999   *Transforming Time: Electronic Works 1990–1999,* Nelson Art Museum, Arizona State University, Tempe*
1998   *Reactive Works,* San Jose Museum of Art San Jose
1997   *Digital Watch,* Kemper Museum, Kansas City, MO
        Reactive Works, Art Center College of Design, Pasadena
1996   *Electronic Art,* Cohen Berkowitz Gallery, Kansas City, MO
1995   *Dialogue,* Rena Bransten Gallery, San Francisco
1994   *Hallucination,* Southeastern Center for Contemporary Art, Salem, NC
1992   *Electronic Art,* Rena Bransten Gallery, San Francisco
1991   *Hallucination,* Fresno Art Museum

2013   *Art and Optics: The Speed of Communication*, Espacio Fundación Telefonica, Lima, Peru
Transposition: Motion is Action, National Art Museum of China, Beijing, China
0 to 60: The Experience of Time through Contemporary Art, North Carolina Museum of Art and Penland School of Crafts, Raleigh, NC*
On Time/ Grand Central at 100, New York Transit Museum Gallery, New York, NY
Perth International Arts Festival, University of Western Australia, Perth, Australia
LUMINOUSFLUX:light works, Lawrence Wilson Art Gallery, The University of Western Australia, Perth, Australia
Light Show, Hayward Gallery, London, England*

2012   *In Search of Time*, Eli and Edythe Broad Art Museum, East Lansing, MI
Screen Obscura, Hosfelt Gallery, San Francisco, CA
The Transformative Surface, University of New Mexico Art Museum, Albuquerque, NM
Look Both Ways, Hosfelt Gallery, San Francisco, CA
Rorschach, Phillips de Pury & Company, New York, NY
Solway Gallery 50th Anniversary, Cincinnati, OH
Emoção Art.Ficial 6.0 Media Art Biennial, Itaú Cultural, São Paulo, Brazil
Work by Newly Elected Members & Recipients of Honors & Awards, American Academy of Arts & Letters, New York, NY
Marking Time, Museum of Contemporary Art, Sydney, Australia*
Invitational Exhibition of Visual Arts, American Academy of Arts & Letters, New York, NY
SmartSpace, Fine Arts Gallery, San Francisco State University, San Francisco, CA
Visions Fugitives, Le Fresnoy – Studio national des arts contemporains, Tourcoing, France
Fifty Years of Bay Area Art: The SECA Awards, San Francisco Museum of Modern Art, San Francisco, CA*
Selected Histories 20th Century Art from the SFMOMA Collection, San Francisco Museum of Modern Art, San Francisco, CA

2011   *Jim Campbell & David Rokeby*, Pari Nadimi Gallery, Toronto, Canada
Re-writing Worlds: The Fourth Moscow Biennale of Contemporary Art, Moscow, Russia
Transitio MX: International Electronic Art and Video Festival, Mexico City, Mexico
Keeping an Eye on Surveillance, The Performance Art Institute, San Francisco, CA
Walking + Falling: Jim Campbell, Chris Marker, & Eadweard Muybridge, Vancouver Art Gallery, Vancouver, Canada
At Fifty: Krannert Art Museum, 1961-2011, Krannert Art Museum, University of Illinois, Champaign, IL
Time Flies, Hosfelt Gallery, San Francisco, CA
Red (Force Fields), David Richard Contemporary, Santa Fe, NM
Artist+Artist, Rohde Contemporary, Copenhagen, Denmark
America: Now + Here, ANH Inc., americanowandhere.org (*touring exhibition*)
RAM: Rethinking Art and Machine, THEMUSEUM, Kitchener, ON Canada
Broodwork: It's About Time, OTIS College of Art and Design, Los Angeles, CA
Paradise Lost, Istanbul Museum of Modern Art, Istanbul, Turkey
Blink! Light, Sound and the Moving Image, Denver Art Museum, Denver, CO

2010   *Come as You Are: The Absent Body in Art,* Zeppelin Museum, Friedrichshafen, Germany (*touring exhibition*)
Material Evidence, Beach Museum, Kansas State University, Manhattan, KS
Outer/Inner, Wood Street Galleries, Pittsburgh
Shadow Dance, Kunsthal KAde, Amersfoort, Netherlands
Vital Signs: New Media from the Permanent Collection, San Jose Museum of Art, San Jose, CA
Come as You Are: The Absent Body in Art, Kunstraum: Morgenstrasse, Karlsruhe, Germany (*touring exhibition*)
Unexpected Reflections, Meridian Gallery, San Francisco
Wall Drawings, Hosfelt Gallery, San Francisco
Watch This, Smithsonian Museum of American Art, Washington D.C.

2009   *Altered States,* di Rosa Preserve, Napa, CA
Art & Electronic Media, Bitforms Gallery, New York
Artifacts of a Postdigital Age, STRP Festival, KIOSK Gallery, Eindhoven
Balance and Power: Performance and Surveillance in Video Art, Museum of Contemporary Art, Jacksonville, FL
Das Jahrhundert des Konsumenten, ZKM, Karlsruhe
Human Copyright, Musee de la Civilisation, Quebec City
Inappropriate Covers, Bell Gallery, Brown University, Providence, RI
Incheon Digital Arts Festival (INDAF) 2009*,* Incheon Global Fair and Festival
Le Mois de la Photo à Montréal: Pavel Pavlov et Jim Campbell, SBC Gallery, Montreal*
Likeness, Mattress Factory, Pittsburgh
New Work, Hosfelt Gallery, New York
Seeing as Believing, Axis Gallery, Sacramento
Tech Tools of the Trade, de Saisset Museum, Santa Clara University, CA

Texting the Torah, Contemporary Jewish Museum, San Francisco
Textual Landscapes, Bryce Wolkowitz Gallery, New York
2008   01SJ Biennial, San Jose Museum of Art, San Jose
Art+Communication:Spectropia, RIXC, Riga*
Art Taipei 2008—*Art Tech,* National Taiwan Museum
ArteFact Capturing Time—Mapping the Moment, STUK, Leuven*
Balance and Power: Performance and Surveillance in Video Art, Paul and Lulu Hilliard University Art Museum, University
        of Louisiana, Lafayette*
California Video, J. Paul Getty Museum, Los Angeles*
Living Room, National Gallery of Canada, Ottawa
New Frontier, 2008 Sundance Film Festival, Park City, UT
Phantasmagoria, Salina Art Center, Salina, KS; Fisher Museum of Art, Los Angeles; Ringling Museum of Art, Sarasota, FL;
        McColl Center for Visual Art, Charlotte, NC*
Text Memory, Wood Street Galleries, Pittsburgh
Twilight, ICA Maine College of Art, Portland
2007   *A History of New,* Krannert Art Museum, Champaign, IL
ArteFact, STUK Arts Centre, Leuven*
*AXIOM Gallery/*Aspect *Magazine Exhibition,* Boston Cyberarts Festival
Closed Circuit, Video and New Media at the Metropolitan, The Metropolitan Museum of Art, New York
E-Art: New Technologies and Contemporary Art; 10 Years of Action of the Daniel Langlois Foundation, Montreal Museum
        of Fine Arts
Home Sweet Home, San Jose Institute of Contemporary Art
Luminaries and Visionaries, Kinetica Museum, London
Mouth Open Teeth Showing, Henry Art Gallery, University of Washington, Seattle
Outside The Box, Cornerhouse Gallery, Manchester, UK
Phantasmagoria, The Contemporary Museum, Honolulu; Biblioteca Luis Angel Arango, Bogota
Speed3, Instituto Valenciano de Arte Moderno (IVAM), Valencia
2006   Art Koln, Cologne, Germany
Auflosung I High Definition, Neue Gesellschaft für Bildende Kunst (NGBK), Berlin*
Auflosung II Rausch/en / Signal Noise, Neue Gesellschaft für Bildende Kunst (NGBK), Berlin*
City Gaze (Die Stadt hat Augen), "Spots" Light- and Media Façade, Berlin
Crossing the Screen, inter media art institute (IMAI), Dusseldorf
Balance and Power: Performance and Surveillance in Video Art, Rose Art Museum, Brandeis University, Waltham, MA
DANM Festival, Museum of Art and History, University of California, Santa Cruz
Edge Conditions, San Jose Museum of Art
The First Illusion: The Transitional Object, Palo Alto Art Center
Icons, Krannert Art Museum, Champaign, IL
Inaugural Exhibition, Hosfelt Gallery, New York
The Infrastructural Image: Recent Bay Area Video, Film, and New Media Art on the City, Vancouver International Film
        Center
Locating the Photographic, Tasmanian School of Art, Hobart, Australia
Measure of Time, Berkeley Art Museum
The Message is the Medium, Jim Kempner Fine Art, New York
Mixed Media Project, Count Down, Milan
Smart Art / Liet Motiff, European Media Art Festival (EMAF), Osnabrueck, Germany*
What Sound Does a Color Make?, Center for the Visual Arts, Denver; Govett-Brewster Gallery, New Plymouth, New
        Zealand; Center for Art and Visual Culture, Baltimore*
2005   *Art Koln,* 235 Media, Koln, Germany
AxS: At the Intersection of Art & Science, Cal Tech and The Armory Center, Pasadena
Balance and Power: Performance and Surveillance in Video Art, Krannert Art Museum, Champaign, IL
Climax: The Highlight of Ars Electronica, National Taiwan Museum of Fine Arts*
Exquisite Electric, Grand Central Art Center, California State University Fullerton, Santa Anna
Intelligent Distribution: 10 Artists Respond to Technology, University Art Gallery at Sonoma State University, Rohnert
            Park, CA
Mois Multi 2006, Les Productions Recto-Verso, Quebec City
Siggraph 2005, Los Angeles Convention Center
Singular Expression, Sheldon Memorial Art Gallery, Lincoln, NK*
Techno Sublime, University of Colorado Art Museum, Boulder*
What Sound Does a Color Make?, Wood Street Galleries, Pittsburgh; Eyebeam, New York*
2004   *Algorithmic Revolution,* ZKM, Karlsruhe
Gravity and Light, Skirball Cultural Center, Los Angeles

Image and Idea, Gallery C, Los Angeles
Lineaments of Gratified Desire, Catherine Clark Gallery, San Francisco
Memory, Salina Art Center, Salina, KS
The Passage of Mirage, Chelsea Art Museum, New York
Time, Space, Gravity and Light, Skirball Cultural Center, Los Angeles
2003 *After Image,* Wood Street Galleries, Pittsburgh
Art Apparatus, Bryce Wolkowitz Gallery, New York
Bytes and Pieces, San Jose Institute of Contemporary Art
The Disembodied Spirit, Bowdoin College Museum of Art, Brunswick, ME; Kemper Museum of Contemporary Art, Kansas City, MO
House of the Tomorrow, Experimenta, Melbourne*
ID/ENTITY: Portraiture in the 21st Century, SF Camerawork, San Francisco
Microwave03 Festival, Kowloon, Hong Kong
Surface Tension, The Fabric Museum, Philadelphia
2002 *Artficial Emotion,* São Paolo, Brazil Busan Biennial, Busan Metropolitan Art Museum
Busan Biennial , Busan Metropolitan Museum of Art, South Korea
Future Cinema, ZKM, Karlsruhe; Kiasma Museum, Helsinki; and ICC, Tokyo*
High Tech / Low Tech Hybrids, Bedford Gallery, Walnut Creek, CA
Media Art, ZKM, Daejon Municipal Museum of Art, South Korea*
Situated Realities, Maryland Institute College of Art, Baltimore
Taipei Biennial, Taipei Fine Arts, Museum, Taiwan*
Walkways, Portland Institute of Contemporary Art, Portland, OR*
Whitney Biennial, Whitney Museum of American Art, New York*
2001 *Bitstreams,* Whitney Museum of American Art, New York
Conceptual Colors in Albers' After Image, San Francisco State University
Eureka Fellowship Show, San Diego Museum of Contemporary Art
Figuration, Hosfelt Gallery, San Francisco
Highlights Festival, Montreal
Interaction '01, Gifu, Japan*
Untitled, Gallery 2211, Los Angeles
2000 Ars Electronica, Linz, Austria*
Direct Current, Byron Cohen Gallery, Kansas City, MO
Eureka Fellowship Show, San Jose Museum of Art
Illuminations, Ackland Art Museum, Chapel Hill, NC
Plugged In, Todd Madigan Gallery, California State University, Bakersfield
Scanners, California College of Arts and Crafts, Oakland
Timekeepers, SF Camerawork, San Francisco
Vision Ruhr, Dortmund, Germany*
1999 *The Body,* Salina Art Center, Salina, KS
Digital Hybrids, McDonough Museum, Youngstown, OH*
Electronic Art, Weston Art Gallery, Cincinnati
Facing Fear, San Francisco Arts Commission Gallery
New Voices New Visions, University Art Gallery, University of California, San Diego
The Photographic Image, National Museum, Kwachon, South Korea
1998 *Art & Technology,* Duke University Museum, Durham, NC*
Bay Area Technology Art, Haines Gallery, San Francisco
Body Mecanique, Wexner Art Center, Columbus*
Digital Poetics, Sherry Frumkin Gallery, Los Angeles
1997 *451 Degrees,* San Francisco Arts Commission Gallery
Digital Decisions, Art Academy of Cincinnati, OH
ICC Bienalle, ICC Center, Tokyo*
Interaction '97, Gifu, Japan*
Meditations in Time, San Francisco Museum of Modern Art
Serious Games, Barbican Gallery, London*
1996 *Creative Time—Art in the Anchorage,* Brooklyn
Interactivity, Salina Art Center, Salina, KS
Mortal Coil, Sesnon Art Gallery University of California, Santa Cruz
SECA Awards Show, San Francisco Museum of Modern Art
Techne, San Francisco Arts Commission Gallery
Transformers, Auckland City Art Gallery*
1995 *Art as Signal,* Krannert Art Museum, University of Illinois, Champaign*

Biblio Vertigo, Northern Illinois University, DeKalb, IL*
Digital Mediations, Art Center College of Design, Pasadena, CA
Hotel Interactional, Gallery Otso, Helsinki
Interaction '95: Dialogue with Media Art, Gifu, Japan*
ISEA 95, Montreal (Collaboration with Elliott Anderson) New York Digital Salon
New York Digital Salon, New York
Press/Enter, Power Plant, Toronto*
Techne, Los Angeles Center for Photographic Studies, Los Angeles
Unpredictable Memories, Capp Street Project, San Francisco; collaboration with Marie Navarre
1994   *Color in the Shadows,* California College of Arts and Crafts, Oakland
       InterActive, Works Gallery, San Jose
       ThreeVisions, Carpenter Center, Harvard University, Cambridge, MA
1993   *A New Sensation,* Seybold Conference, San Francisco
       Iterations, International Center of Photography, New York*
1992   *Facing the Finish,* San Francisco Museum of Modern Art*
1991   Le Printemps de PRIM, Montreal
1990   *Bay Area Media,* San Francisco Museum of Modern Art Fifteenth Anniversary Show, New Langton Arts, San Francisco
       Fifteenth Anniversary Show, New Langton Arts, San Francisco
       Inner Tensions, Pro Arts Open Studio, Emeryville, CA

COMMISSIONS

2010-17 Werner Klotz & Jim Campbell *Reflecting Ribbon,* The New San Francisco Central Subway, Union Square Market Station
2010-13 *The Journey*, San Diego County Regional Airport Authority, San Diego International Airport, San Diego, CA
2013   *Exploded View (Dallas Cowboys)*, The Art Collection, Dallas Cowboys Stadium, Arlington, TX
2012   *Constellation*, Alonzo King LINES Ballet, San Francisco, CA
2011   *Exploded Views*, San Francisco Museum of Modern Art, San Francisco, CA
2010-11 *Urban Reflection*, San Francisco Arts Commission, Lights on Market ARTery Project, San Francisco, CA
       Scattered Light, Madison Square Park, Madison Square Park Conservancy, New York, NY
2009   *Sotto Voce,* St. Sulpice Cathedral, Paris, with Benjamin Bergery
2006   *Annonciation / Annunciation,* St. Sulpice Cathedral, Paris, with Benjamin Bergery
       Gait Studies in Low Resolution, "Spots" Light- and Media-Façade, Berlin
2005   *Ocean Mirror,* University of California San Francisco
       Broken Wall, Byron Rogers Federal Courthouse, Denver
2002   *Primal Graphics,* Creative Time, Battery Park, New York
2001   *168 Light Bulbs,* Wood Street Galleries, Pittsburgh
       Set design for ODC Dance Troupe, San Francisco
       Building Memory, Westside Center, Tempe, AZ; Tempe Arts Commission 1% for Arts Program
       White Circle, Highlights Festival, Montreal
1998   *Untitled* (with Eliott Anderson), San Francisco Arts Commission 1% for Art Program
1995   *LAC Project,* Montreaux, Switzerland, with Su-Chen Hung
1992   *Ruins of Light,* America West Sports Arena, Phoenix, AZ; Phoenix Arts Commission 1% for Art Program

SELECTED BIBLIOGRAPHY
Selected Newspapers, Periodicals, and Journals

Allen, Mike. "'Rock Star' Digital Artist Unites Holins. Roanoke College." *Roanoke Times.* May, 30, 2010, sec. *Arts & Extras.*
Baker, Kenneth. "Electronics Artist Campbell Turns His Eye Toward Mass Protests, Echoing Futurists." *San Francisco Chronicle*.
    February 26, 2005, sec. E, pp. 1,10.
Baker, Kenneth. "'Home Movies' Not Like the Ones Your Dad Made." *San Francisco Chronicle.* April 14, 2007, sec. E, p. 1.
Baker, Kenneth. "LED Grids Illuminate a Different Reality." *San Francisco Chronicle.* May 29, 2010, sec. E, pp. 1, 4-5.
Bonetti, David. "Computer Artist Finds Visual Poetry in Motion." *San Francisco Chronicle*. March 16, 2002, sec. D, pp. 1,10.
Fischer, Jack. "Technocrat Has Artist's Soul." *San Jose Mercury News*. March 24, 2002, p. 5E.
Greenleaf, Ken. "Looming Dark." *The Portland Phoenix.* January 28, 2009.
Guz, Savannah. "In Wood Street's *Text Memory*, Technology Pulses With Emotion." *Pittsburgh City Paper*. May 8, 2008.
———. "Jim Campbell and Mark Scheeff." *Sculpture* 28, 2 (March 2009), pp. 73–74.
Hackman, Katie. "Jim Campbell at the Byron C. Cohen Gallery." *NY Art* 11, 11/12 (Jan/Feb 2006).
Haque, Usman. "Distinguishung Concepts: Lexicona of Interactive Art and Archetecture." *4dsocial: Interactive Design
    Environments*, 77, 4 (2007), pp. 24–31.
Janku, Laura Richard. "Jim Campbell's Mother Board and Father Time." *Art US* 24/25 (Fall/Winter 2008).
Morse, Eric. "Jim Campbell: Home Movies." *San Francisco Bay Guardian.* July 2, 2008, p. 45.
Pollack, Barbara. "Jim Campbell at Bryce Wolkowitz." *Art In America* (January 26, 2006).
Porges, Maria. "Jim Campbell: Hosfelt Gallery (San Francisco)." *Artforum* (May 2005), p. 252.

Raymond, David. "Twilight: Landscapes of the Mind." *Art New England* (May 2009).

Reigelnegg, Curt. "At the Mattress Factory, Artists Explore New Realms of Portraitures" *Pittsburgh City Paper*. February 18, 2010

Renov, Michael. "Documentary Disavowals, or The Digital, Documentary and Postmodernity." *Polygraph* 13 (2001), pp. 93–111.

Shaw, Kurt. "Emotions Broken Down Into Paper, Prayers." *Pittsburgh Tribune-Review,* June 15, 2008.

Shiff, Richard. "Something is Happening." *Art History: Journal of the Association of Art Historians* 28, 5 (2005), pp. 777–78.

Stromberg, Matt. "Jim Campbell: New Work" *Art Practical 16 (*2010).

White, Amy. "Phantasmagoria: Specters of Absence." *Art Papers* (May/June) 2008, pp. 44–45.

Woodward, Richard B. "They Were Just Playing Around: But Experimental Videos From '60s and '70s California Are Now Recognized as Art." *The Wall Street Journal,* May 17, 2008, p. W6.

Yeh, C. J. "Ginger Lilies and Plastic Roses." *Journal of National Taiwan Museum of Fine Arts* 66 (2006), pp. 38–53.

Selected Exhibition Catalogues

0 to 60: The Experience of Time through Contemporary Art, Edited by Linda Johnson Dougherty and Jean W. McLaughlin. North Carolina Museum of Art and Penland School of Crafts, Raleigh, 2013.

2002 Whitney Biennial. Edited by Lawrence Rinder. New York, 2002.

Body Mecanique: Artistic Explorations of Digital Reality. Edited by Ann Bremner. Wexner Center for the Arts. Columbus, 1998.

California Video: Artists and Histories. Edited by Glenn Phillips. J. Paul Getty Museum. Los Angeles, 2008.

Facing the Finish, Some Recent California Art. Edited by Kara Kirk. San Francisco Museum of Modern Art. San Francisco, 1991.

Fifty Years of Bay Area Art: The SECA Awards. Edited by Alison Gass and Tanya Zimbardo. San Francisco Museum of Modern Art, San Francisco, 2011.

Future Cinema: The Cinematic Imaginary After Film. Edited by Jeffrey Shaw and Peter Weibel. ZKM Center for Art and Media. Cambridge, 2003.

Iterations: The New Image. Edited by Timothy Druckey. International Center of Photography. New York, 1993.

Jim Campbell Material Light. Edited by Steve Deitz. Hatje Kantz, Germany; Bryce Wolkowitz Gallery, New York, 2010.

Jim Campbell: Time and Data. Wood Street Galleries. Pittsburgh, 2001.

Les Espaces de l'image / The Spaces of the Image. Edited by Gaelle Morel. Mois de la Photo. Montreal, 2009.

Light Show. Edited by Cliff Lauson. The MIT Press, Cambridge, 2013.

Measure of Time. Edited By Lucinda Barnes. Berkeley Art Museum and Pacific Film Archive. Berkeley, 2007.

Phantasmagoria, Specters of Absence. Edited by Stephen Robert Frankel. Independent Curators International . New York, 2007.

Press/enter: Between Seduction and Disbelief, Edited by Alison Reid. Power Plant. Toronto, 1995.

Quantizing Effects: The Liminal Art of Jim Campbell. Edited by Sarah King. Site Santa Fe. 2005

Serious Games: Art, Interaction, Technology. Edited by Carol Brown and Beryl Graham. Barbican Art Gallery in association with Tyne and Wear Museums. London, 1996.

Transforming Time: Electronic Works 1990–1999. Nelson Art Museum. Tempe, 1999.

Walk Ways. Edited by Stephen Robert Frankel. Independent Curators International, New York, 2004.

What Sound Does a Color Make? Edited by Stephen Robert Frankel. Independent Curators International. New York, 2005.

SELECTED BOOKS

Drucker, Johanna. *Sweet Dreams: Contemporary Art & Complicity*. Chicago, 2005.

GSA Art in Architecture, Selected Artworks 1997–2008, Washington, D. C., 2008.

Hayles, Katherine. *My Mother Was a Computer, Digital Subjects and Literary Texts.* Chicago, 2005.

Infusion: Twenty Years of Public Art in Phoenix. Phoenix, 2005.

Pasternak, Anne, *Creative Time: The Book*. New York, 2008.

Rush, Michael. *Video Art.* London, 2007.

Shaken, Edward, ed. *Art and Electronic Media*. New York, 2009.

Troika. *Digital By Design.* London, 2008.

Wands, Bruce. *Art of the Digital Age.* London, 2006.

Whittaker, Richard. *The Conversations, Interviews with Sixteen Contemporary Artists*. Lincoln, NE, 2007.

PUBLIC COLLECTIONS

Arizona State University Art Museum, Tempe
Austin Museum of Art
Berkeley Art Museum
Blanton Museum of Art, Austin
Cincinnati Art Museum
Denver Art Museum
de Young Museum, San Francisco
Fisher Collection, San Francisco
Knoxville Museum of Art, Knoxville, Tennessee
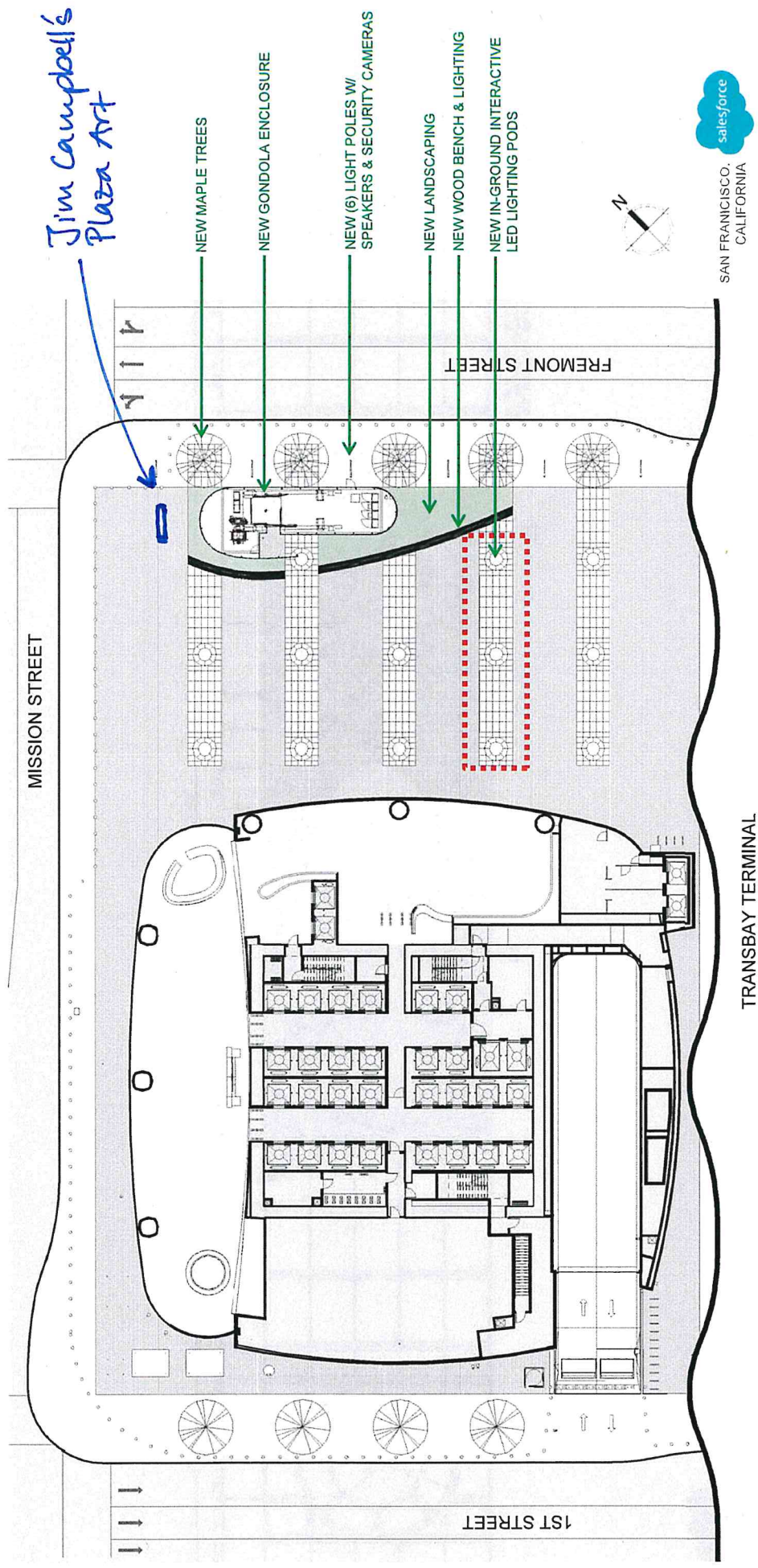Metropolitan Museum of Art, New York
Musée des beaux-arts de Montréal

Museum of Contemporary Art, San Diego
Museum of Modern Art, New York
Newark Museum
Collection of Phoenix Percent for Art Program
San Diego County Regional Airport Authority, San Diego International Airport
San Francisco Museum of Modern Art
San Jose Museum of Art
The Society for Arts and Technology [SAT], Montreal
Collection of the Tempe Arizona Public Art Program
US General Services Administration, Denver
University of California, San Francisco
Whitney Museum of American Art, New York

SELECTED GRANTS AND AWARDS

2012	13th Annual Bay Area Treasure Award, San Francisco Museum of Modern Art
	Arts & Letters Award, American Academy of Arts & Letters, New York
2003-2004	Guggenheim Fellowship Award
2002-2003	Langlois Foundation Grant, Montreal, Quebec
2000	Ars Electronica, Linz, Austria, Honorable Mention: Interactive Art
2000	Langlois Foundation Grant, Montreal, Quebec
1999-2000	Rockefeller Foundation Fellowship Award in Multimedia
1999-2001	Eureka Fellowship Award, Fleishhaker Foundation
1998	Ars Electronica, Linz, Austria, Honorable Mention: Interactive Art
1996	SECA Award, San Francisco Museum of Modern Art, San Francisco, CA

Mission Square – Proposed

Jim Campbell's Plaza Art

NEW MAPLE TREES

NEW GONDOLA ENCLOSURE

NEW (6) LIGHT POLES W/ SPEAKERS & SECURITY CAMERAS

NEW LANDSCAPING

NEW WOOD BENCH & LIGHTING

NEW IN-GROUND INTERACTIVE LED LIGHTING PODS

FREMONT STREET

MISSION STREET

1ST STREET

TRANSBAY TERMINAL

salesforce
SAN FRANCISCO.
CALIFORNIA

MARK CAVAGNERO ASSOCIATES ARCHITECTS

swa

Public Art
Tower Top

The top nine floors of the building are unoccupied with the skin of the top six consisting of perforated aluminum panels and the bottom three consisting of glass to match the curtain wall below.

The tower top artwork consists of 4 different integrated lighting schemes to be presented only at night.

Exterior Surface

The exterior of the top six floors will be softly lit with 11,000 LEDs together capable of displaying low resolution moving color imagery.

Never having been done before in the context of architecture, the LEDs will be mounted onto the outside of the building facing *inward towards the building*.

This process of reflecting the light off of the surface, as I have done in previous studio work, creates a soft and continuous image instead of a harsh direct image like a Times Square video screen.
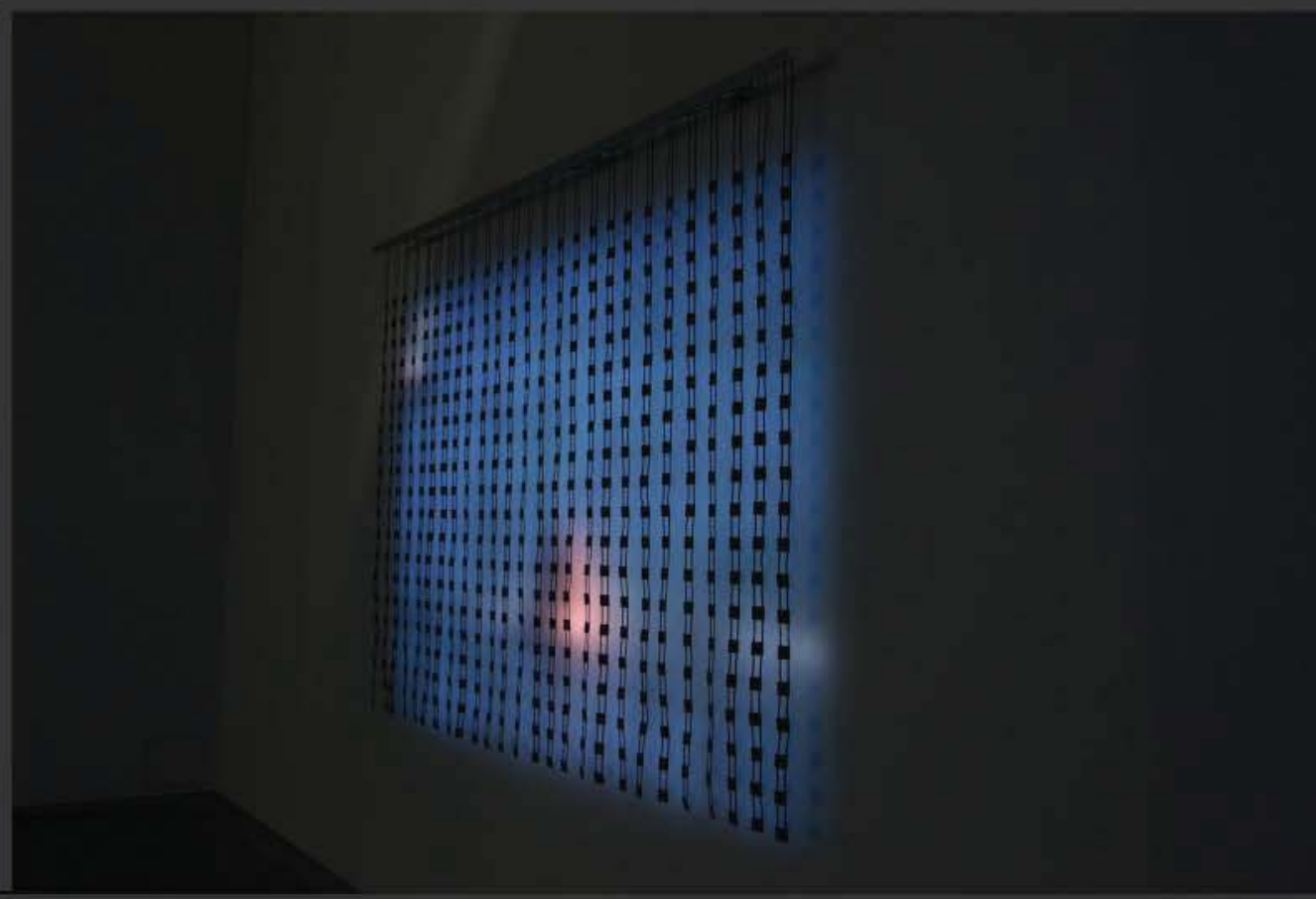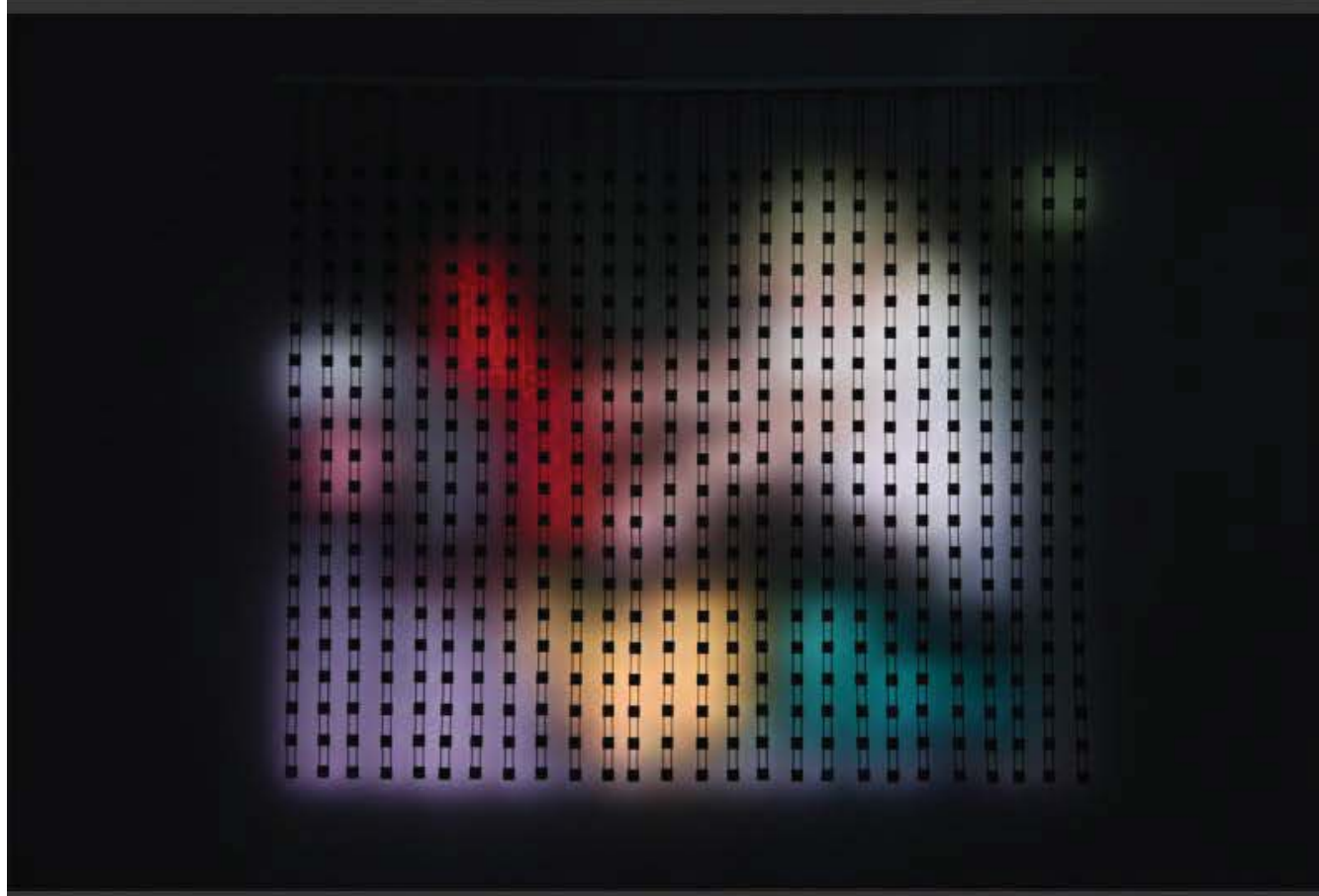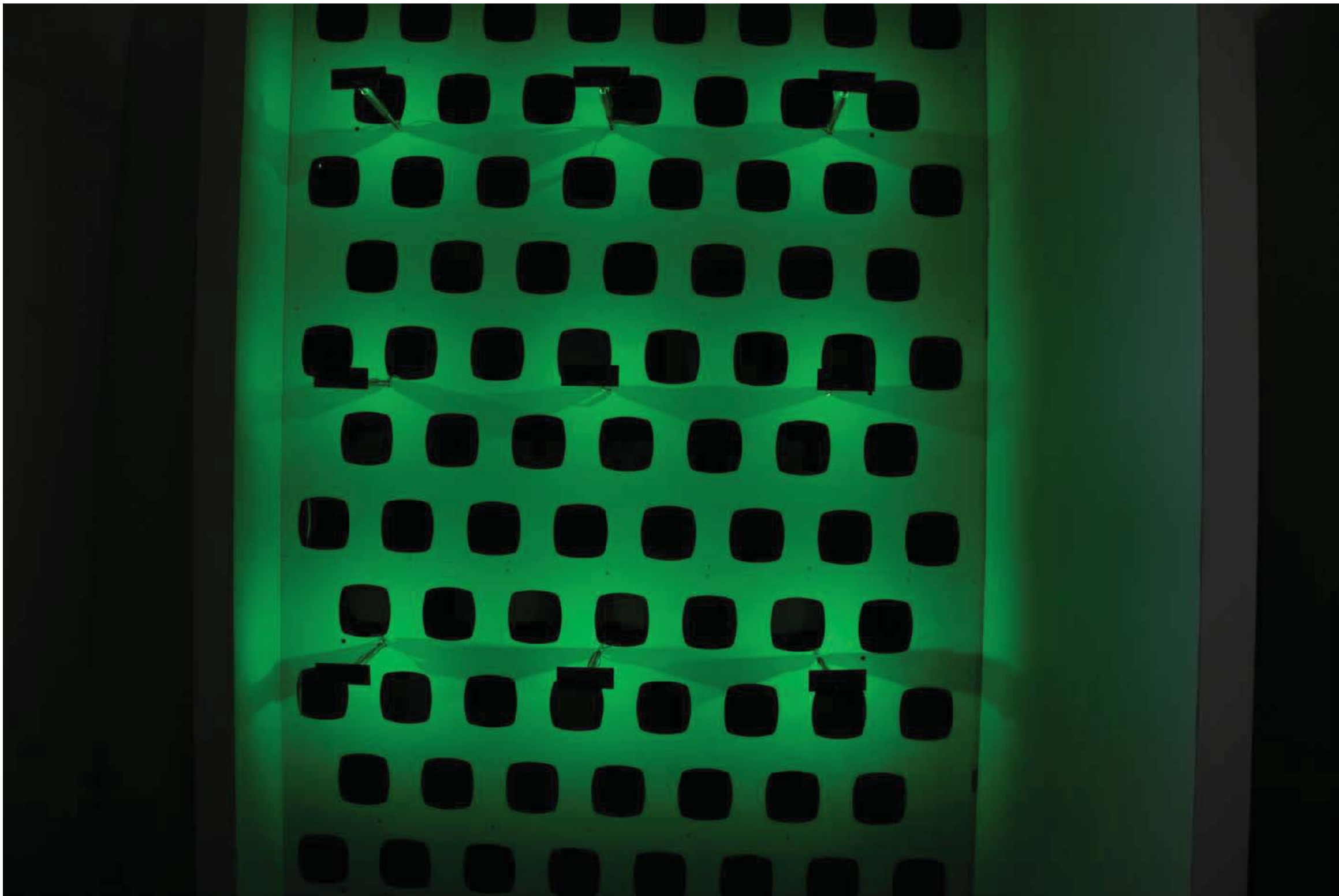
Lighting Mockup

A distinct characteristic of this artwork is that it is not a destination. One cannot get close to it. It has an ambient presence that is always in the background with the skyline. As such, the artwork has been designed to be part of the skyline without overwhelming it.

This will be achieved with both the imagery chosen and how these images are presented. The imagery displayed will be very low resolution nearing abstraction and very simple in form. Generally, images will be slow moving and the transitioning between them will occur very gradually.

There will not be a narrative structure to the imagery as people will generally see the imagery as a series of discontinuities...between buildings or glances up to the skyline. Just as the skyline is ambient so the imagery will be.

Multiple Cameras will be placed around the city, each capturing a different element of the city. Images from these cameras will be recorded each day and processed and played back that night.
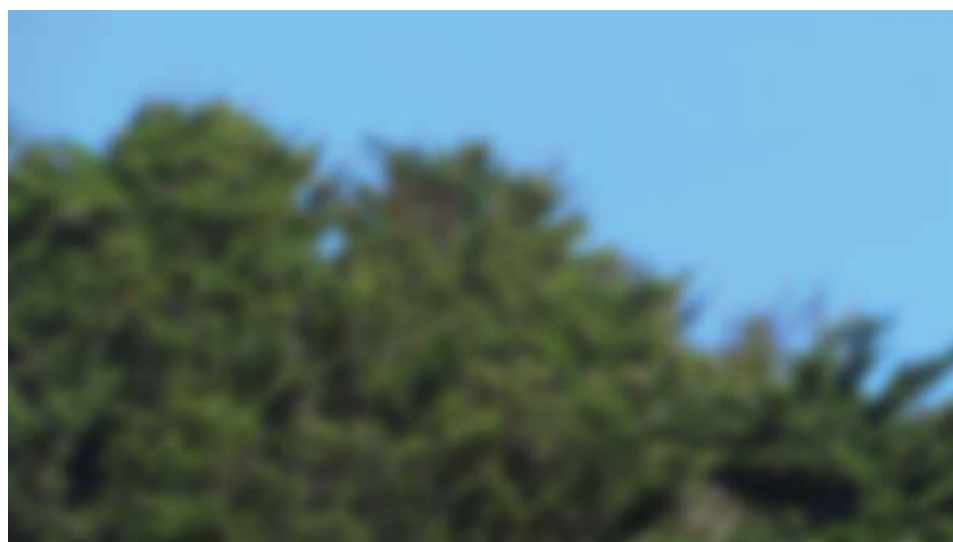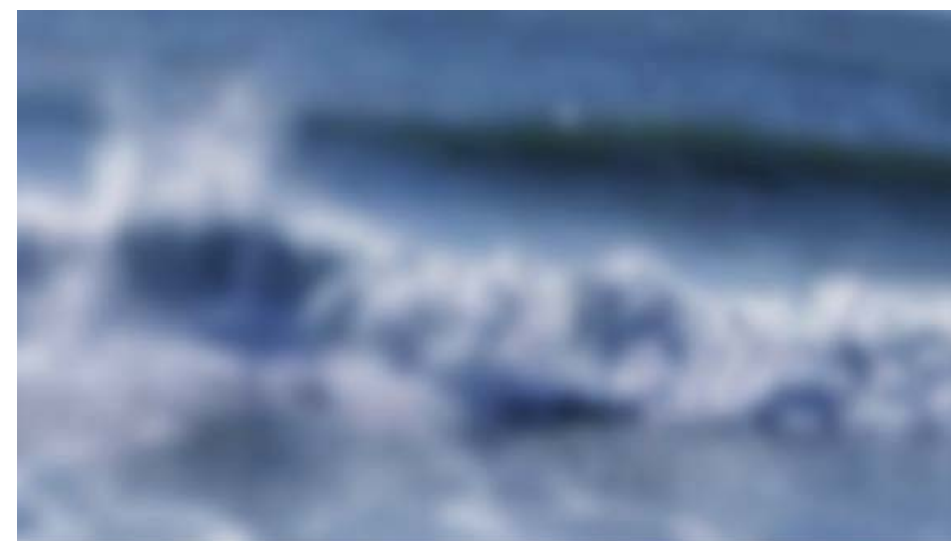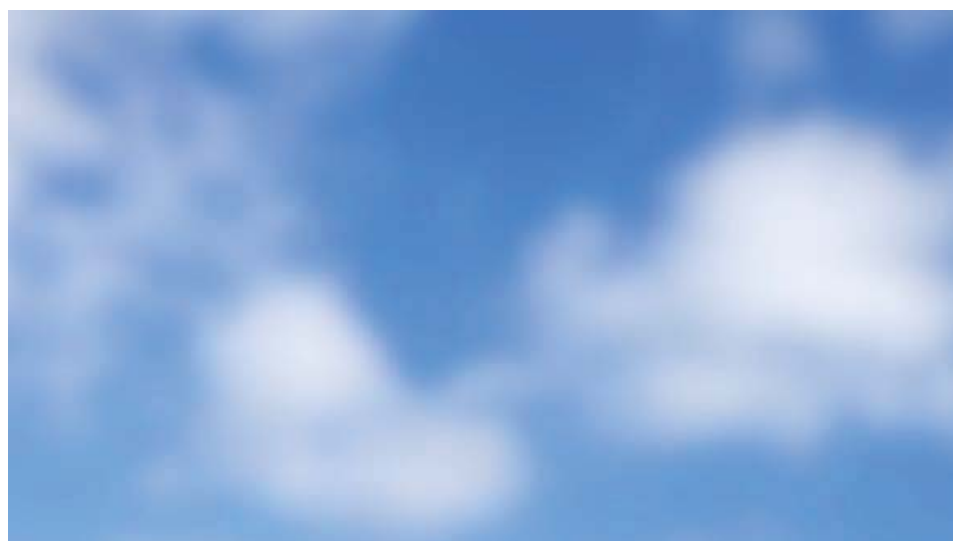
Prerecorded Imagery will also be integrated into the nighttime sequencing. For example, recorded imagery from a dance company will be seen at certain times of the night creating a clock.
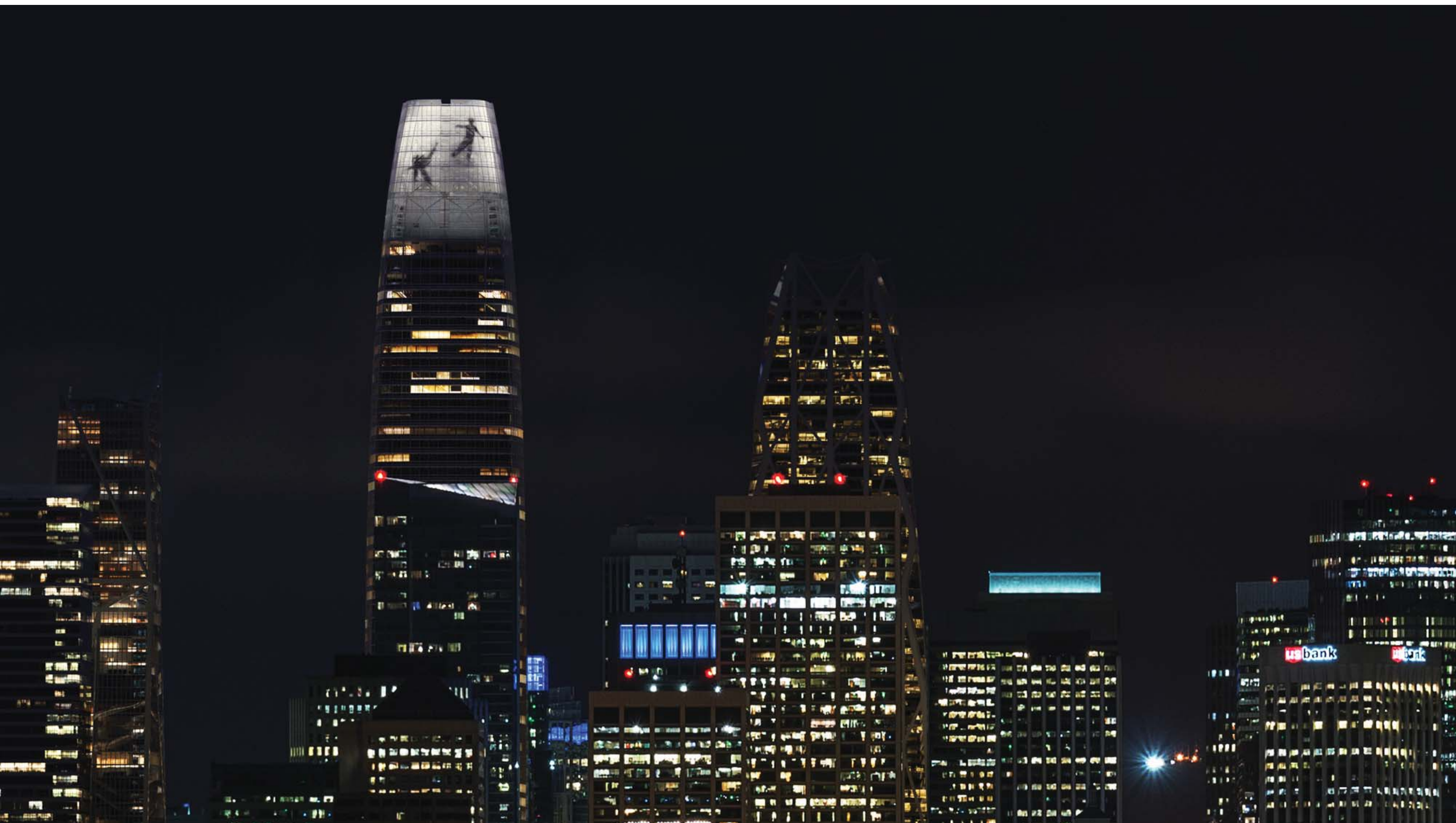
Soft Graphics will at times be displayed. For example, when the building is in the clouds or the fog a simple soft circle of light will rotate around the crown suggesting the emotionally resonant presence of a lighthouse beacon, the light seen as a moving glow through the fog.
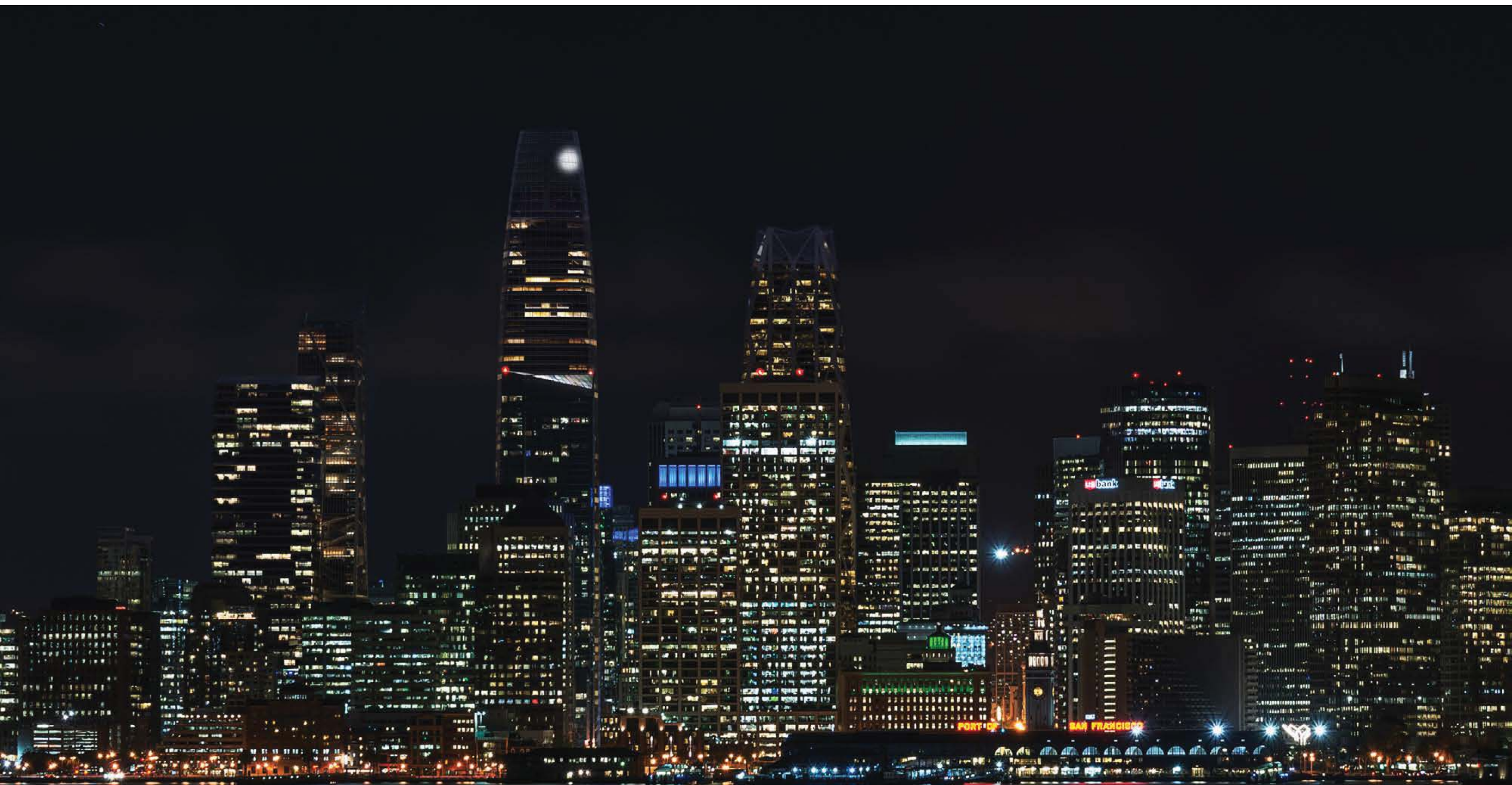
Interior Tower Top

The hollow perforated crown allows for an artwork that has both an inside and an outside presence. From the beginning, an important design goal has been to have the work be seen and felt as inseparable from the building itself...part of the building, not a superficial add-on.

To this end, three internal lighting systems have been incorporated into the artwork:

1. Lower Wash

2. Lantern

3. Constellation

These lighting schemes reveal the beautiful and complex structural components that exist in the nine story open space of the tower top. We worked closely with Pelli Clarke Pelli in bringing these structural elements to light.

All three of these lighting systems can display any color and, except for the *lower wash*, will not be turned on while imagery is being presented on the outside surface of the building.

Most nighttime lighting for buildings wash the outside of a building with colored light. This first scheme directly highlights the *inside* of the tower top giving it a soft internal glow.
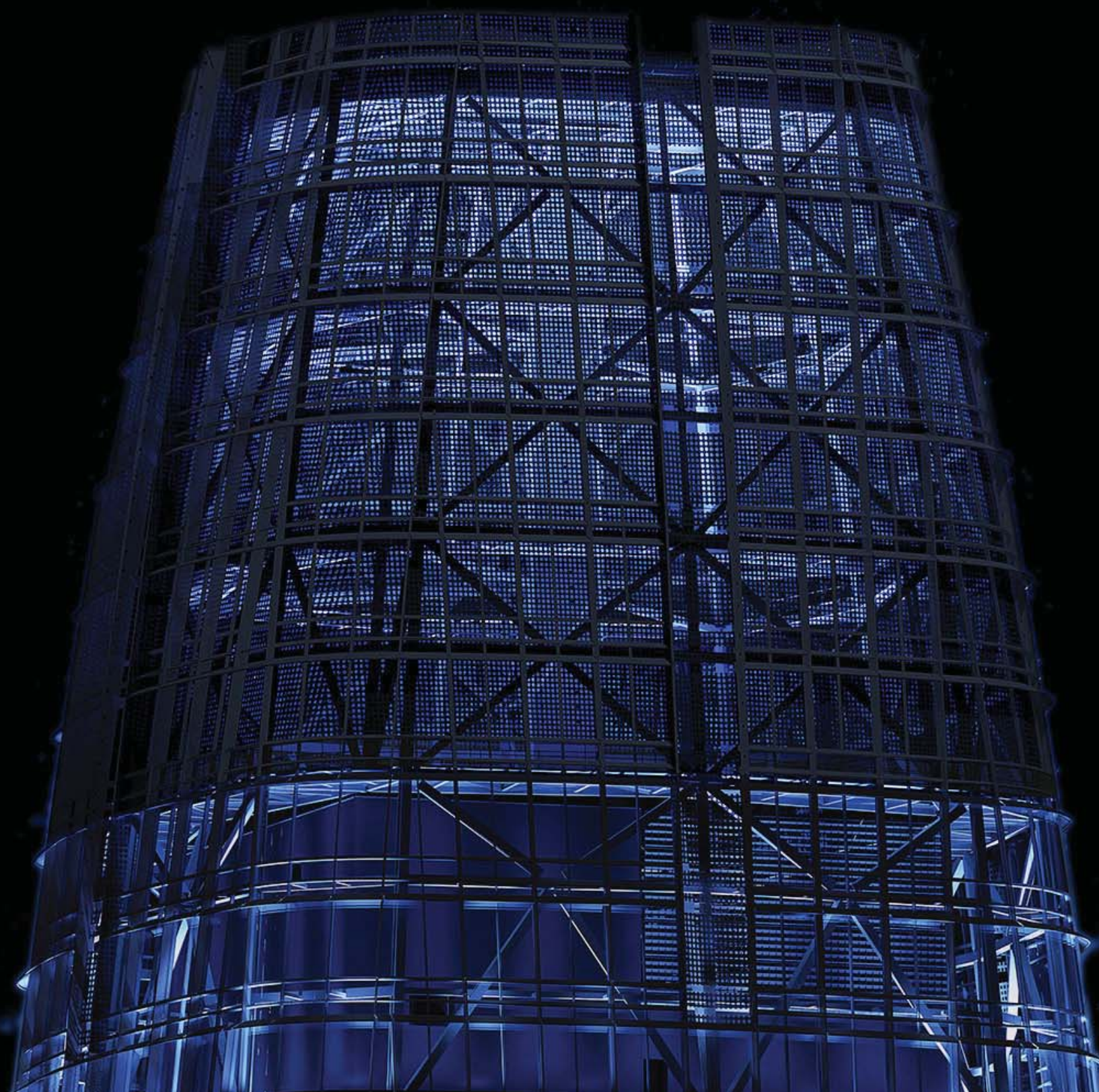
The lower part of these wash lights are also used to fill in the otherwise empty band between the occupied floors and the imagery. The color used will complement the imagery above.

The *lantern* highlights the internal staircase that the window washers use to access the roof. This enclosed beacon…is the most internal of the schemes and articulates the "core" of the skyscraper.
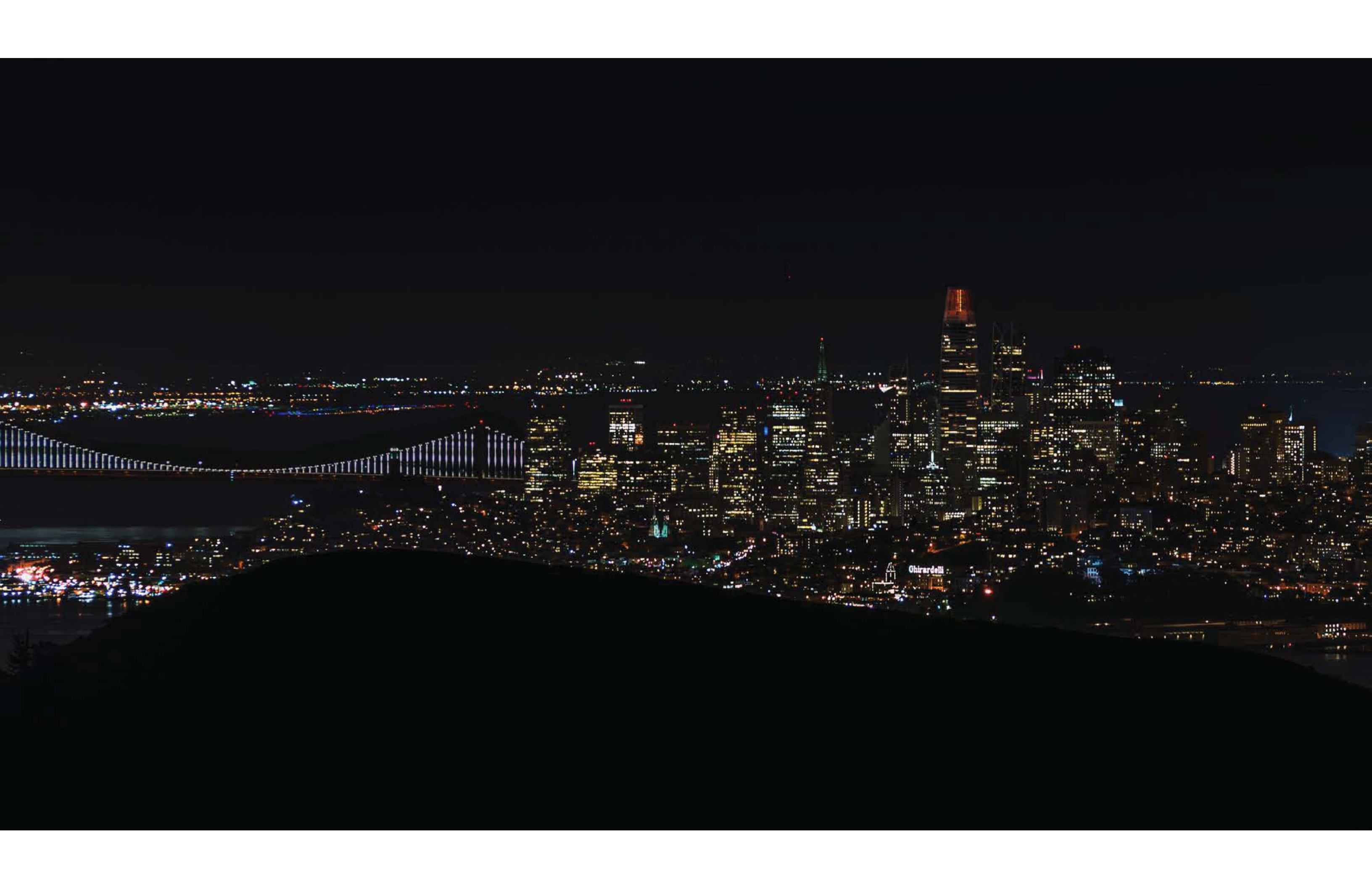
The *constellation* consists of a series of spheres randomly suspended in the 3D space of the tower top.

The *constellation* will be the final display of the nighttime sequence taking the work into dawn. Due to their random 3D placement, the lights will change perceived location with every viewing perspective, rotating within the tower top as seen by people driving across the bay bridge. The flickering and randomized aspect of these lights complement the perfect four way symmetry of the architecture...solid and geometric / fleeting and ethereal.

My goal is to create an integrated dynamic image system that presents a softness of light in both space and time. This system will define the nighttime personality of the building in the context of the skyline.

The artwork is part of the building and the building is part of the city. In this sense the work will not function as a billboard, but will be an expression of the building and its relationship to the city.

The artwork manifests a poetic presence in both form and content that is inseparable from the gestalt of the building which is inseparable from the city.

Public Art

Plaza

A companion artwork at street level installed on the public plaza along Mission Street, and near the gondola, consists of a low resolution display and is tied to the tower top artwork.
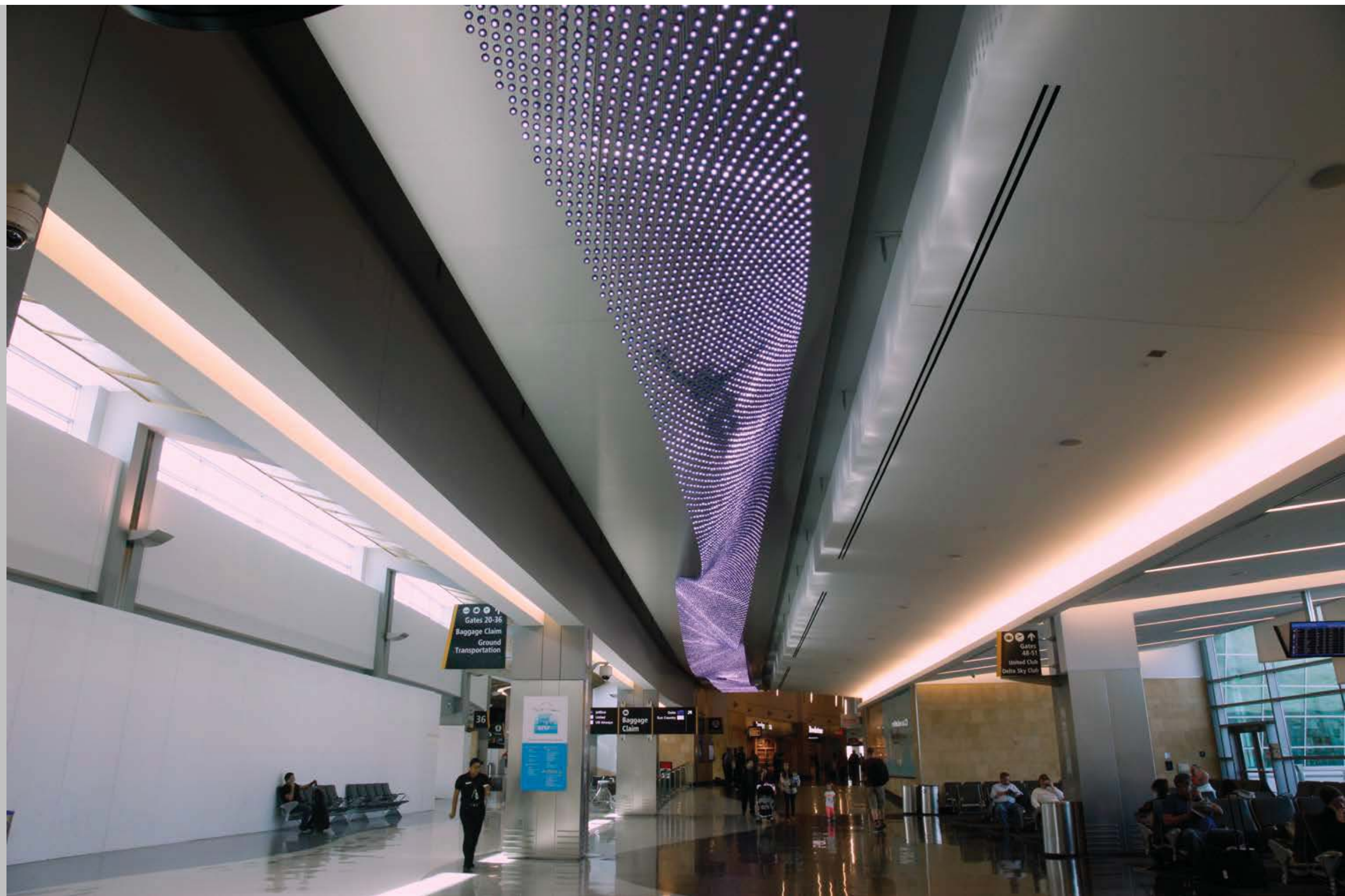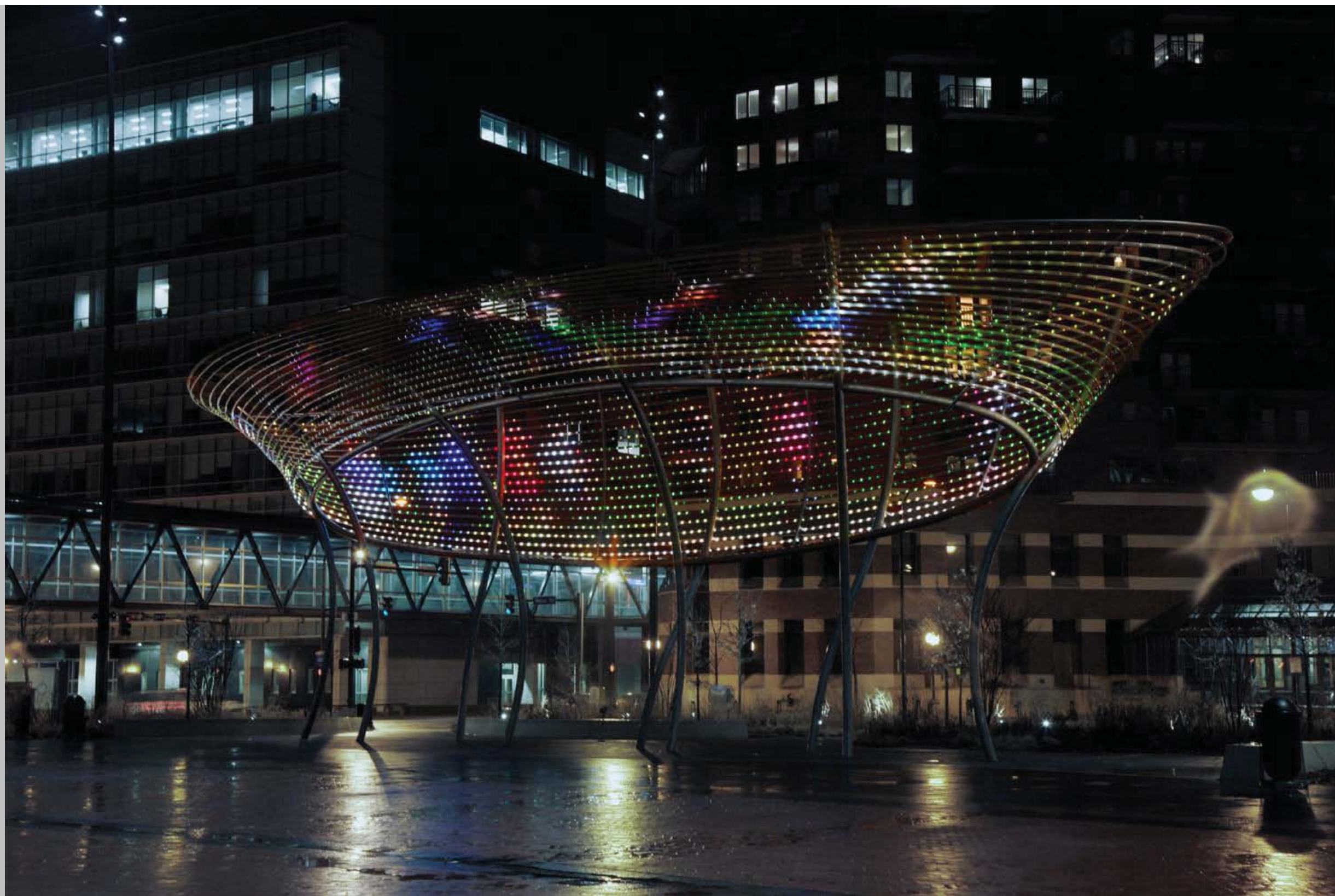
Jim Campbell
Previous Work

Exploded Views (SFMoMA)

Journey (San Diego Airport)

Scattered Light (Madison Square Park)

Swirl (Des Moines Civic Center)

Swirl (Des Moines Civic Center)

Broken Window (Madison Square Park)

Temporary Commissions