



SAN FRANCISCO PLANNING DEPARTMENT

Memo to the Planning Commission

HEARING DATE: FEBRUARY 25, 2016

Date: February 15, 2016
Case No.: **2014.0103CVX**
Project Address: **1036 Mission Street**
Zoning: C-3-G (Downtown General Commercial) District
120-X Height and Bulk District
Block/Lot: 3703/079 & 080
Project Sponsor: Christopher Cummings
Tenderloin Neighborhood Development Corporation
201 Eddy Street
San Francisco, CA 94102
Staff Contact: Carly Grob – (415) 575-9138
carly.grob@sfgov.org
Recommendation: **Informational Only**

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BACKGROUND

On May 1, 2014, the Planning Commission approved a Conditional Use and provided Large Downtown Project Authorization to allow construction of a nine-story, 83-unit 100% affordable housing project on two lots currently used as surface parking lots. 100% of the 83 units will be restricted to persons and families earning no more than 50% of area median income (AMI) and 40 of the total units will be targeted for homeless persons and families, or persons and families at risk for homelessness, earning no more than 30% of AMI. One of the one-bedroom units will be designated as a manager's unit.

The project consists of approximately 96,576 gross square feet (gsf), including 963 gsf of ground floor retail uses and 95,6113 gsf of residential uses. In addition to 83 affordable units, which range from junior one-bedroom to three-bedroom flats, the project also includes common rooms, management offices, laundry, lobby, circulation, and supportive services spaces designed to serve the intended family population. The project includes 84 indoor bicycle parking spaces. There will be no on-site automobile parking.

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 1036 Mission 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.

As it relates to this project, the sponsor has chosen two locations for the required public art on the façade of the building. The majority of the required budget will be spent on an installation at the front entrance. This piece will be comprised of a randomized topographical grid of glass or acrylic cube shapes protruding horizontally from the vertical surface of the 4' wide, 12' high window. An RGB LED panel would be placed behind this array of cubes and would present a moving color image. Each cube will reflect the color from the diffused pixel within the image and through the surface of the cube. The structure will make it seem as if the image is moving across the topography of the surface created by the cubes. The artist will develop a looping video of moving images that will be projected behind the array of cubes. The timing and content of the video can be changed in the future to create different experiences.

In addition to the installation at the front entry, the sponsor has chosen to spend a remainder of the public art budget on a piece located on the blank west wall. The installation will include two small panels made of inserts placed in concrete. A solar light display with a low-voltage video will be projected onto the wall during the nighttime hours. During the day, the inserts will create shadows on the wall for additional visual impact. In case the west wall is covered by the development of the adjacent parcel, the east wall will also be set up with the appropriate infrastructure so the piece may be moved if necessary.

Christopher Cumming of the Tenderloin Neighborhood Development Corporation, along with members of the project team, will provide a brief overview of the project and update on the status to the Planning Commission on February 25, 2016. The project artist, Jim Campbell, will follow with a presentation with additional details on the public art installation.

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
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Attachments:

Parcel Map

Sanborn Map

Zoning Map

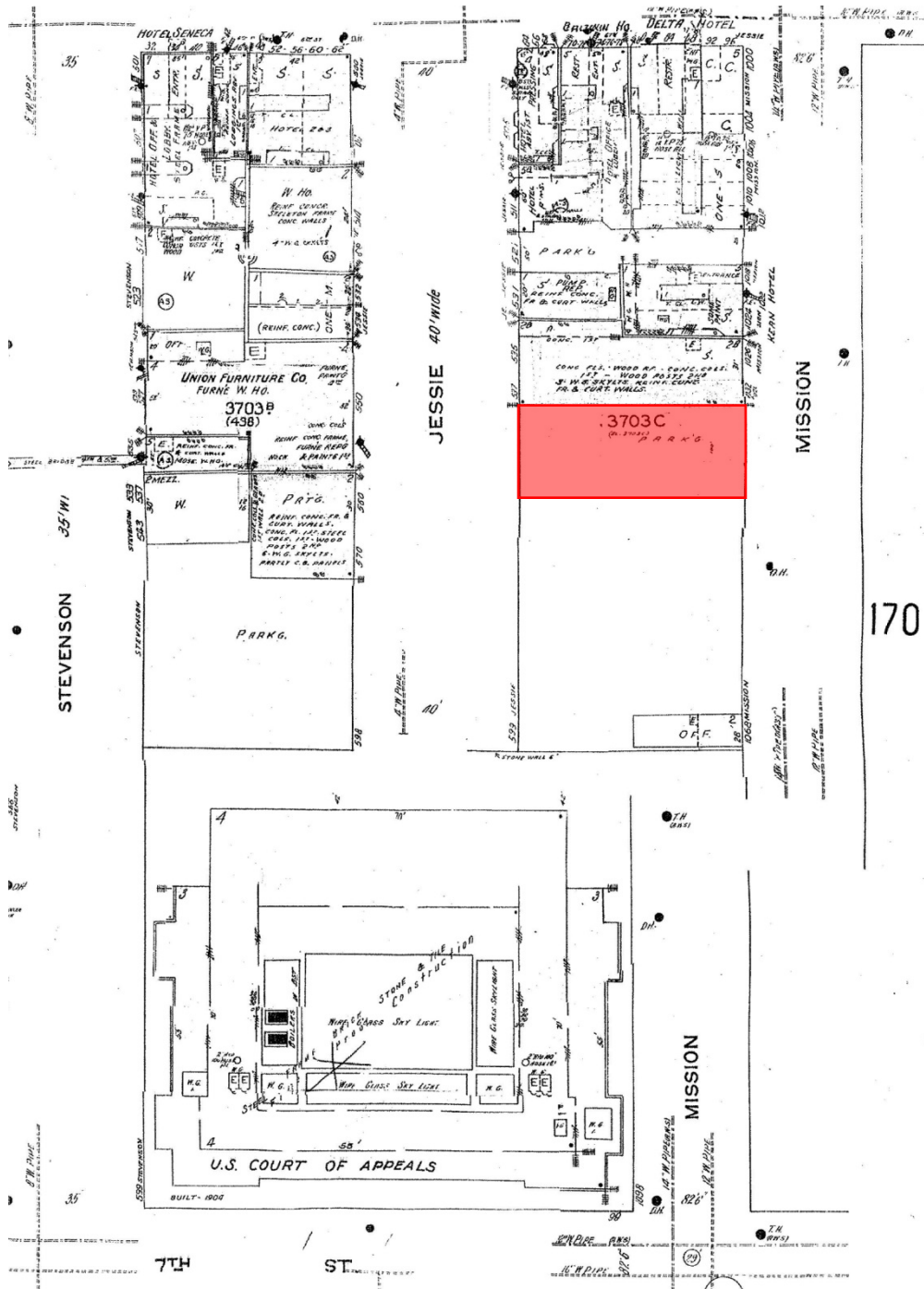
Aerial Map

Project Sponsor Submittal, including:

Artist Biography and Curriculum Vitae

Selection of Jim Campbell's Previous works
Description of Proposed Art Installation Strategy
Reference Plan – Entryway Installation
Renderings of Proposed Entryway Installation
Internal Reflection Details
Reference Elevations of West Wall Installation
Renderings of West Wall Installation
Public Art Budget Breakdown

Sanborn Map*

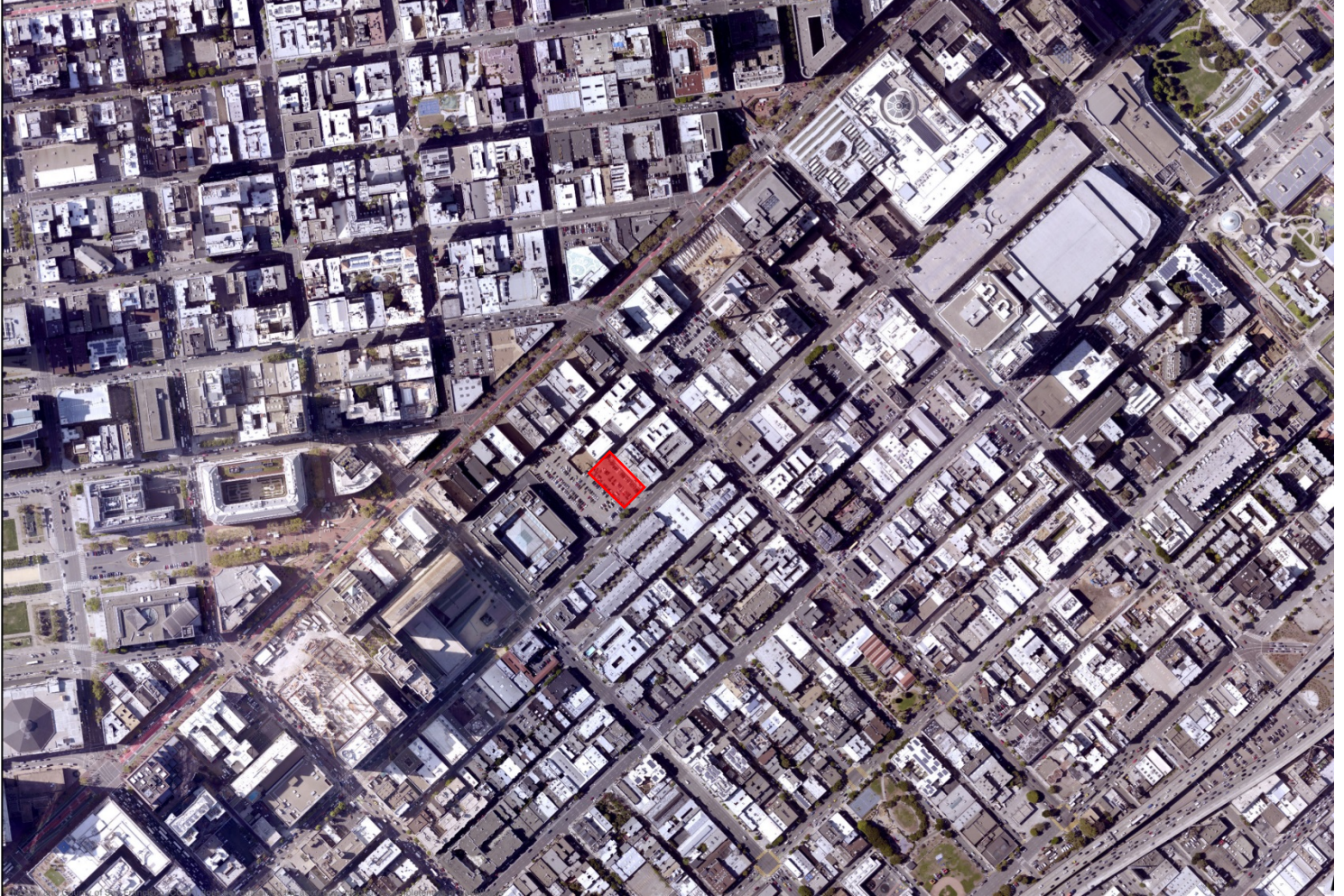


*The Sanborn Maps in San Francisco have not been updated since 1998, and this map may not accurately reflect existing conditions.

Informational Presentation – Public Art
 Case Number 2014.0103CVX
 1036 Mission Street

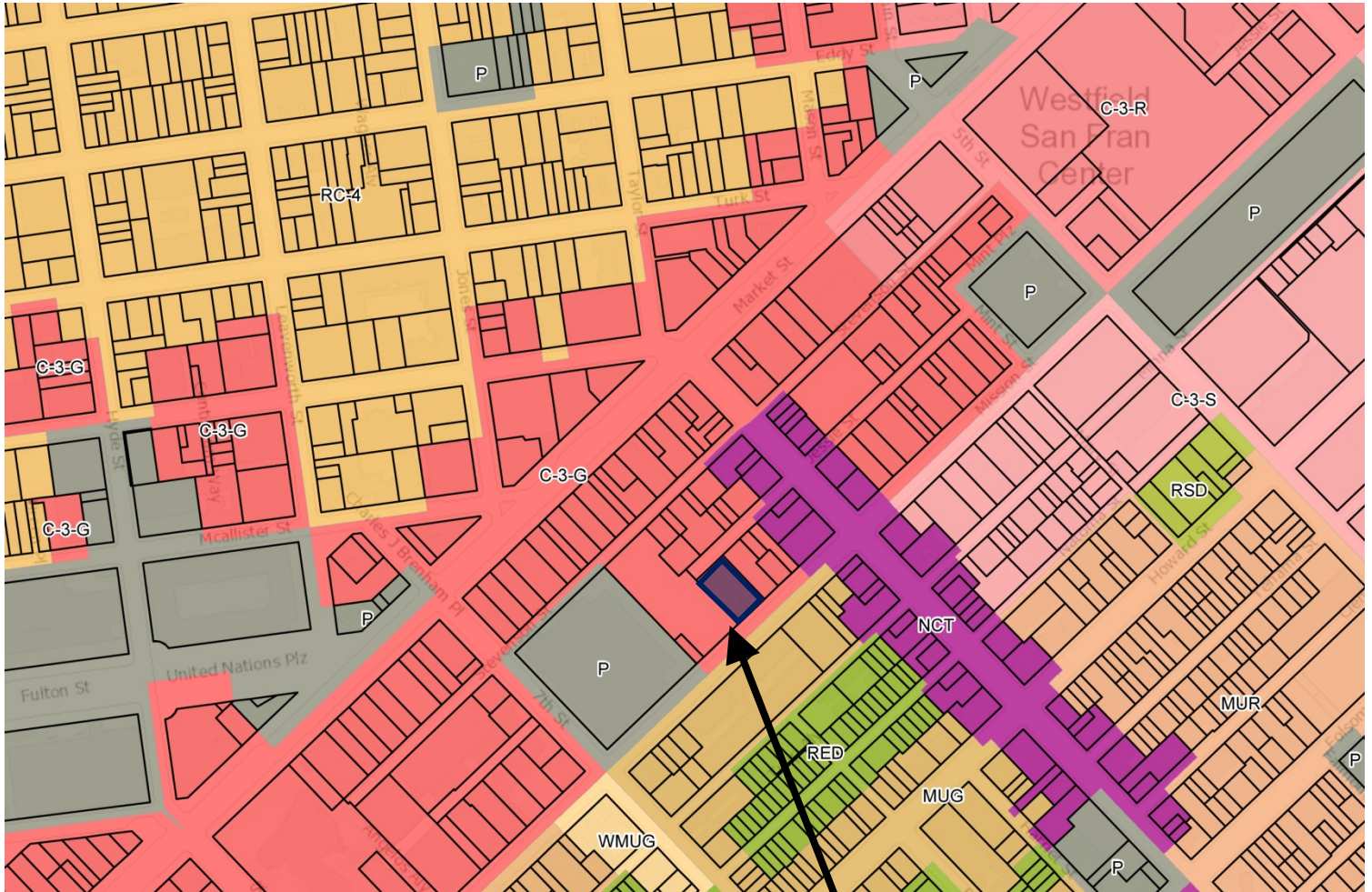


Aerial Photo



Informational Presentation – Public Art
Case Number 2014.0103CVX
1036 Mission Street

Zoning Map



SUBJECT PROPERTY



Informational Presentation – Public Art
Case Number 2014.0103CVX
1036 Mission Street

1036 MISSION ASSOCIATES, L.P.

Dear Planning Commissioners:

1036 Mission Associates, L.P. is pleased submit this package outlining our public art installation at 1036 Mission Street, San Francisco. 1036 Mission Street is a proposed 9-story, 83-unit, 100% affordable housing development located on Mission Street between 6th and 7th Streets. Once completed, the building will be flanked by an existing two-story commercial building to the east, and a surface parking lot to the west, which is owned by the federal government. The project will be developed by the Tenderloin Neighborhood Development Corporation (TNDC).

The proposed art work, entitled “Fractured Views,” includes two parts—a topographical grid of shapes at the entrance of the building that present diffused moving color images, and a solar light display with low voltage video projected onto the west wall of the building.

The artist, Jim Campbell, is a San Francisco based artist that specializes in LED light works. His work has been exhibited internationally and throughout North America at renowned institutions, including the Whitney Museum of American Art, New York and the San Francisco Museum of Modern Art. Mr. Campbell identifies himself as an electronic artist, drawing upon his experience as an electrical engineer, to produce pieces that distort images to create thought-provoking abstractions.

Enclosed please find:

1. Artist’s Biography and Curriculum Vitae
2. Selection of Jim Campbell’s Previous Works
3. Description of Proposed Art Installations
4. Renderings of Proposed Art Installations
5. Public Art Budget

Thank you for your time and consideration.

Chris Cummings, Project Manager
Tenderloin Neighborhood Development Corporation

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Artist's Biography and Curriculum Vitae

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

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 Yezerki 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

GROUP EXHIBITIONS

- 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

- 2008 *Texting the Torah*, Contemporary Jewish Museum, San Francisco
Textual Landscapes, Bryce Wolkowitz Gallery, New York
 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 *Artificial Emotion*, São Paulo, 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 Elliott 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. "Distinguishing Concepts: Lexicon of Interactive Art and Architecture." *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 Portraiture." *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 Zimbaro. 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

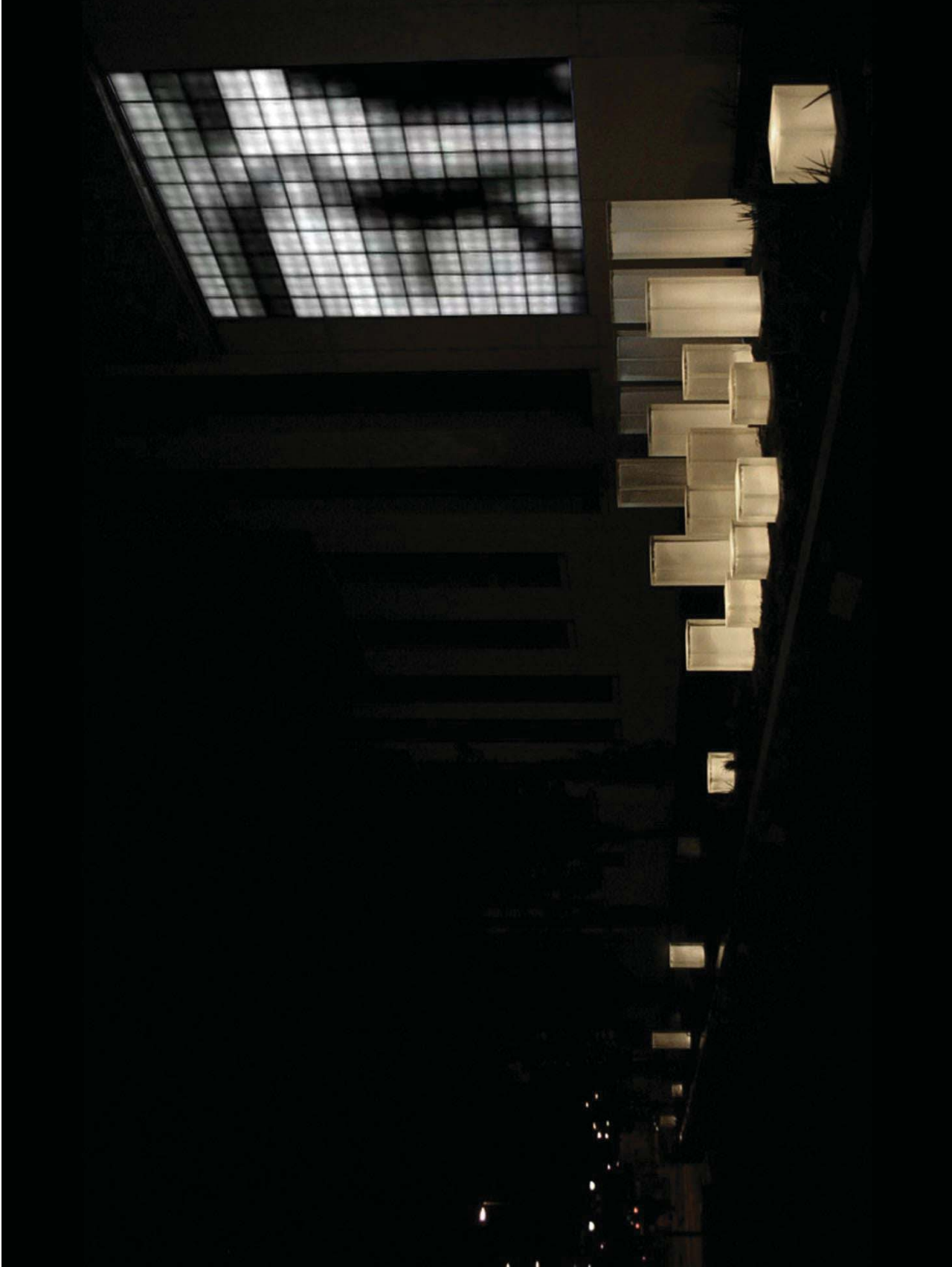
Arizona State University Art Museum, Tempe
 Austin Museum of Art
 Berkeley Art Museum
 Blanton Museum of Art, Austin
 Cincinnati Art Museum
 Denver Art Museum
 de Young Museum, San Francisco
 Fisher Collection, San Francisco
 Knoxville Museum of Art, Knoxville, Tennessee
 Metropolitan Museum of Art, 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

Selection of Jim Campbell's Previous Works



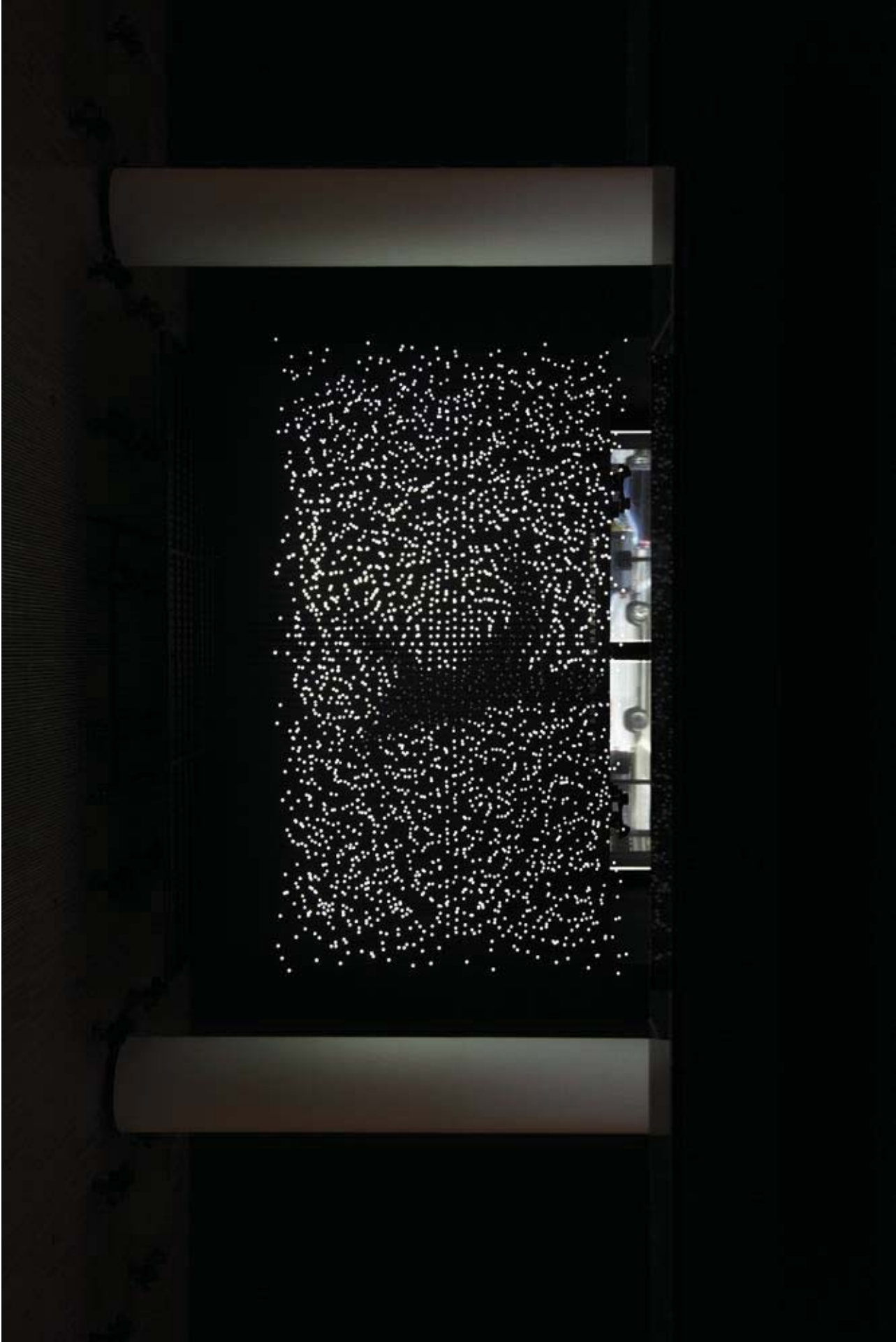
Broken Wall 2005
Bryon Rogers Courthouse—Denver, Colorado
Medium: LED grid display; glass columns



Exploded Views 2011-2012

San Francisco Museum of Modern Art—San Francisco, California

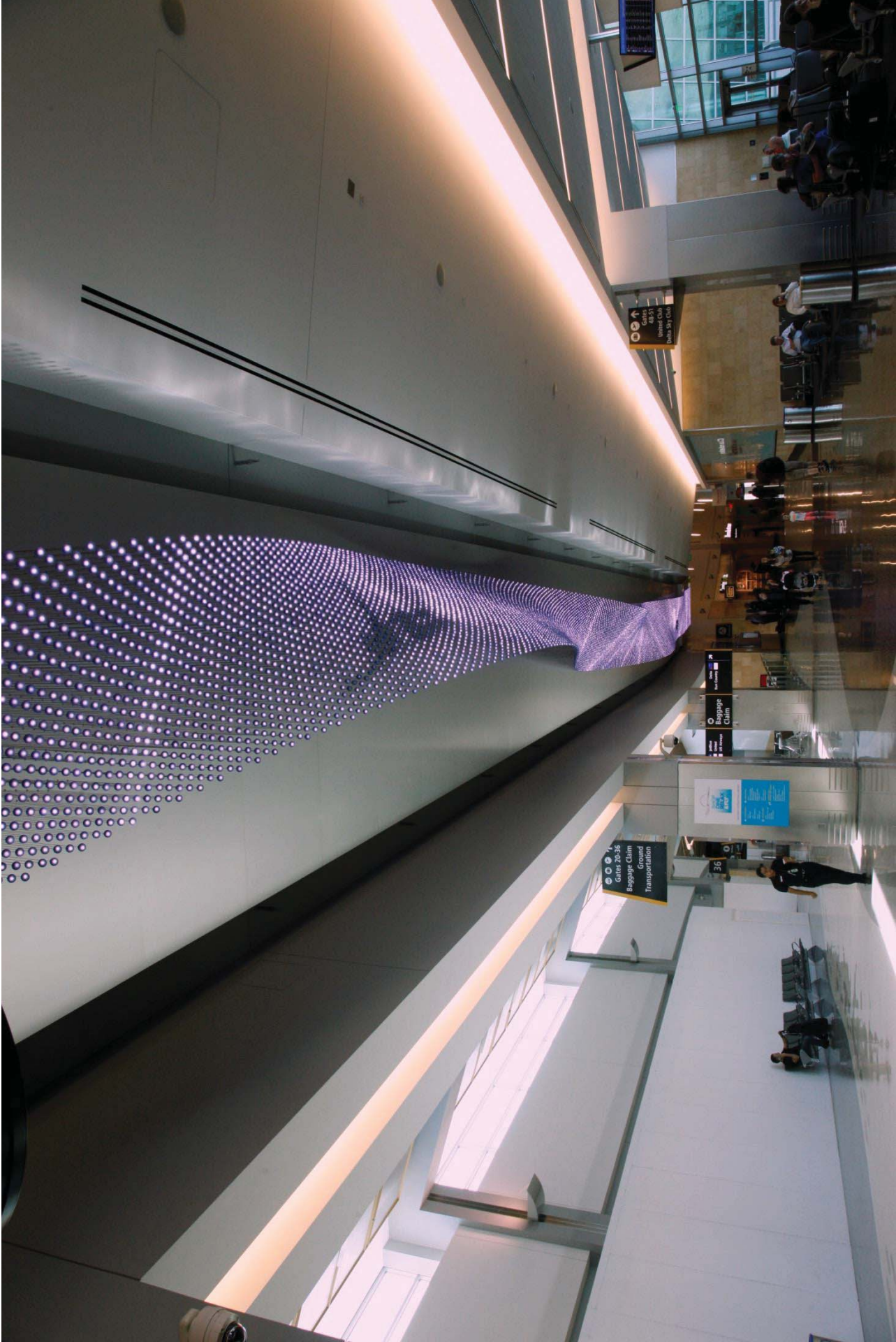
Medium: 2,880 LED Spheres



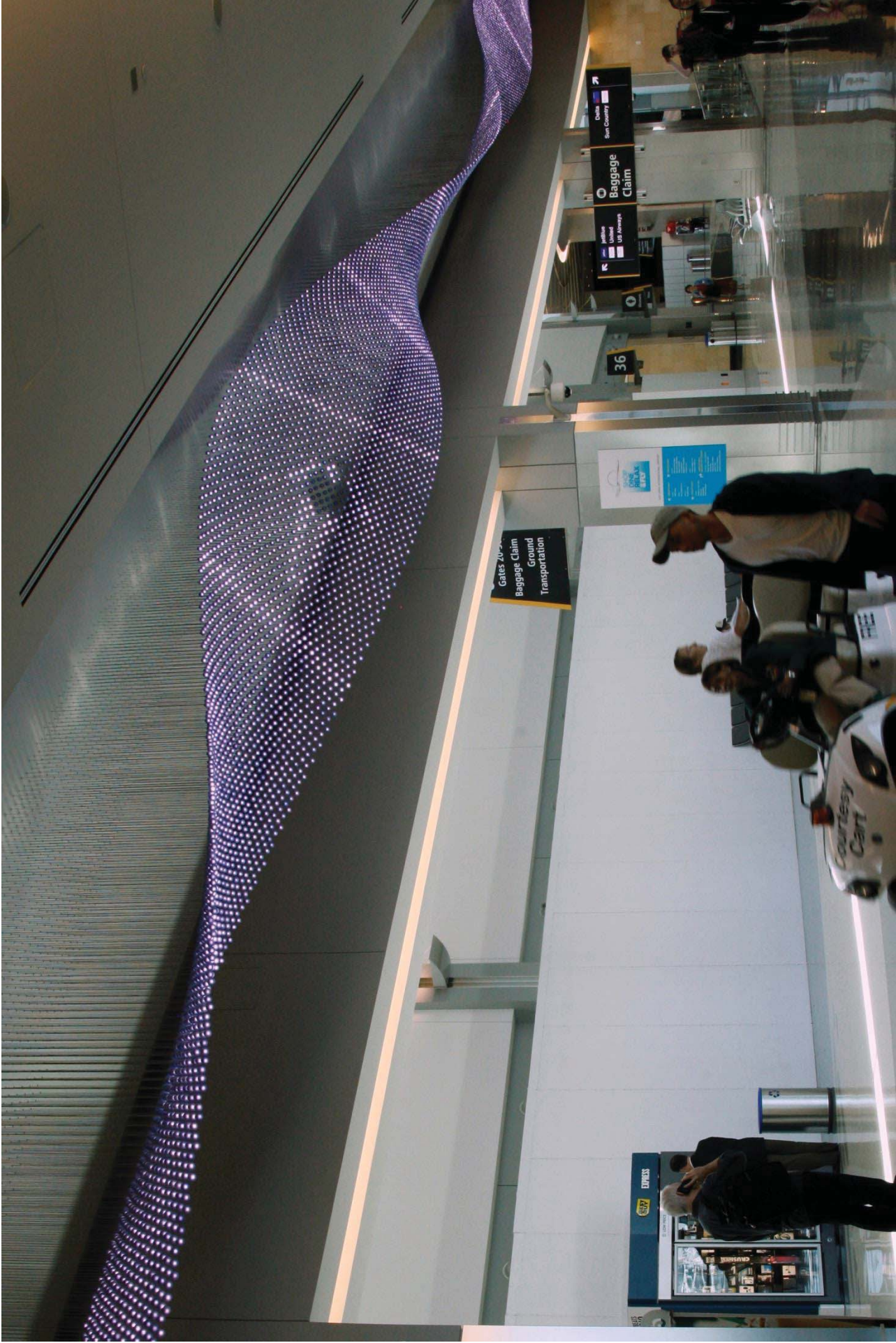
Exploded Views 2011-2012

San Francisco Museum of Modern Art—San Francisco, California

Medium: 2,880 LED Spheres



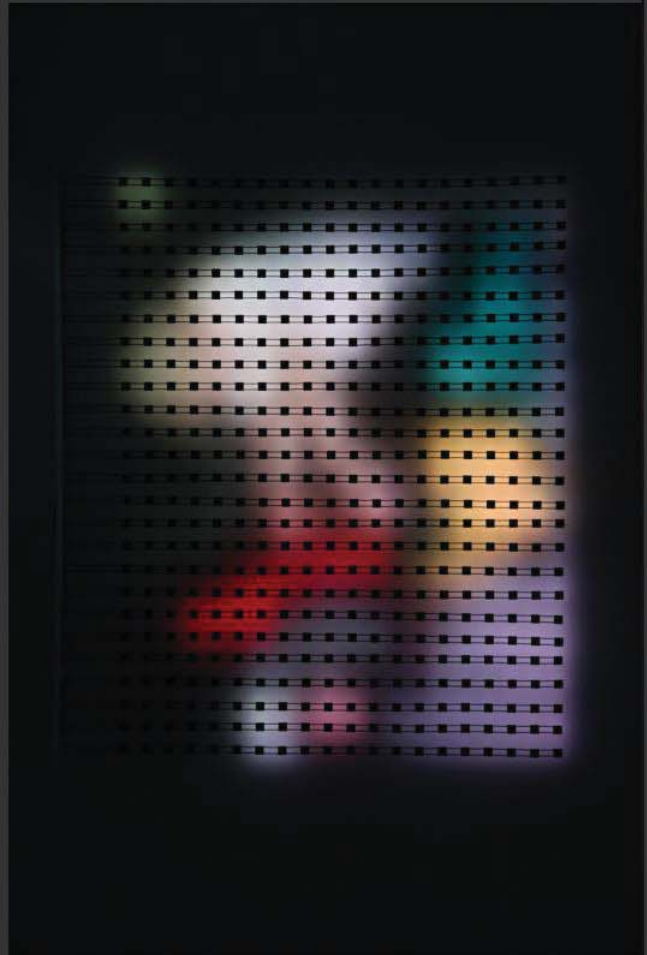
The Journey 2013
San Diego International Airport—San Diego, California
Medium: 37,000 LEDs

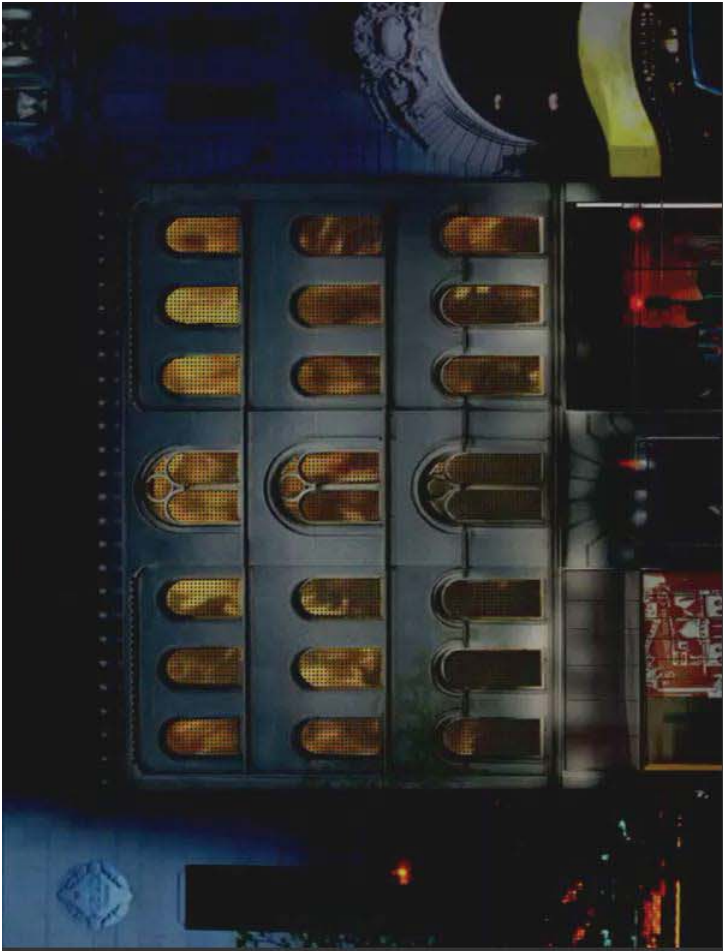
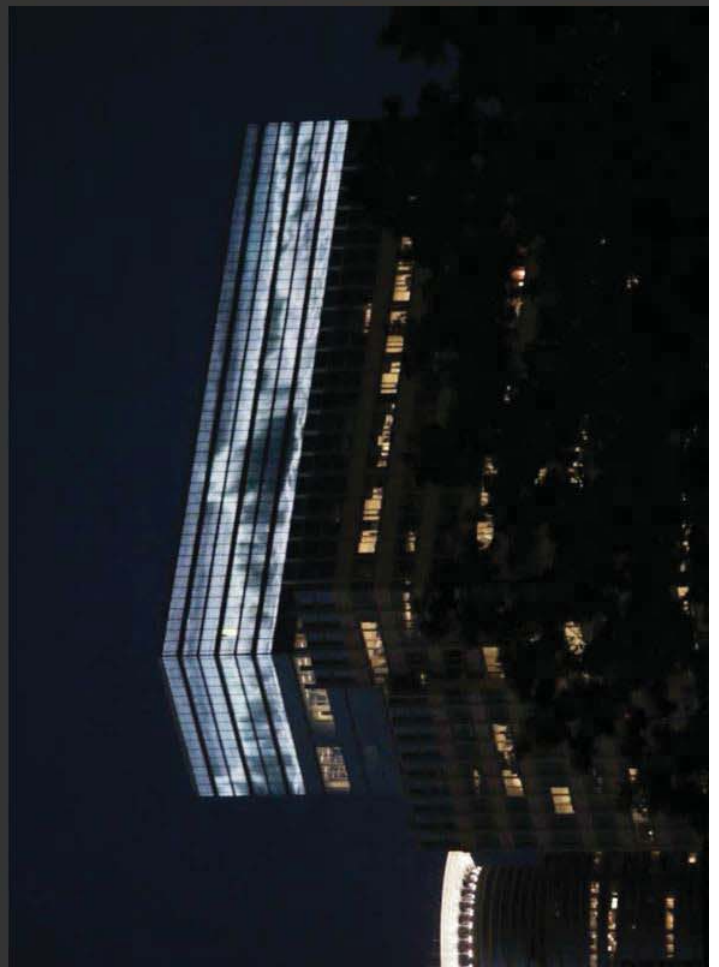


The Journey 2013

San Diego International Airport—San Diego, California

Medium: 37,000 LEDs





Description of Proposed Art Installations

Project Location and Art Installation Strategy

1036 Mission will be located on Mission Street between 6th and 7th Street, and will be flanked by a two-story commercial building to the east, and the parking lot of the Federal Courthouse to the west. Given the site location adjacent to a surface parking lot, the building's west wall will be highly visible to the general public from Mission Street. TNDC has received feedback from community members and stakeholders and members of the Planning Commission (at the time of entitlements hearing in May 2014) in support of the west wall being an ideal location for the public art installation. It remains unknown if and when the adjacent parcel will be developed, which presents a large risk to TNDC since the artwork will have to be replaced or relocated should the parcel be developed. Therefore, to balance the community support for artwork on the west wall and the risk to TNDC, the artwork proposal includes both an installation at the front entrance along Mission Street and an installation along a portion of the west-facing wall.

The majority (approximately 90%) of the 1% of Public Art budget will be allocated to the installation at the front entrance, with the remaining 10% of the budget allocated to the west wall installation piece. The artist, Jim Campbell, has graciously offered to design and install the west wall installation pro bono in order to make this dual installation strategy possible.

Front Entrance Installation

TNDC opted to utilize the building's front entrance on Mission Street for a portion of the public art in order to accentuate the front entry, and to engage residents, visitors, and passersby. The main entry door will be set back from the sidewalk and flanked by two concrete walls; the installation will utilize the two concrete walls, which would otherwise be blank. Inset into these two walls will be a randomized topographical grid of 1.5" x 1.5" glass (or acrylic) cube shapes protruding horizontally from the vertical surface of a 4' wide x 12' high window. Behind this array of cubes is a diffuser and behind the diffuser is an RGB LED panel presenting a moving color image. The display uses the characteristic of total internal reflection of the cubes so that each cube—regardless of its height—reflects the color from the diffused pixel within the image all the way to the top surface of the cube. This structure makes it feel like the moving image is moving across the topography of the created surface. This is true even when the display is viewed from an obtuse angle, so that persons walking along the sidewalk in front of the building will also be able to experience this artwork. The artist will develop a looping video of moving images that will be projected onto the array of glass/acrylic cubes; the timing and content of this looping video can be changed in the future to create different experiences.

West Wall Installation

The installation on the west wall will include two small panels made of threaded inserts placed in concrete. A solar light display with low voltage video will be projected onto the wall during the nighttime hours. During the day, the threaded inserts will cast shadows on the wall for additional visual impact. The east wall will be set up with the appropriate infrastructure for ease of

movement of the installation to that wall in the case that the west wall is covered by development at the adjacent parcel.

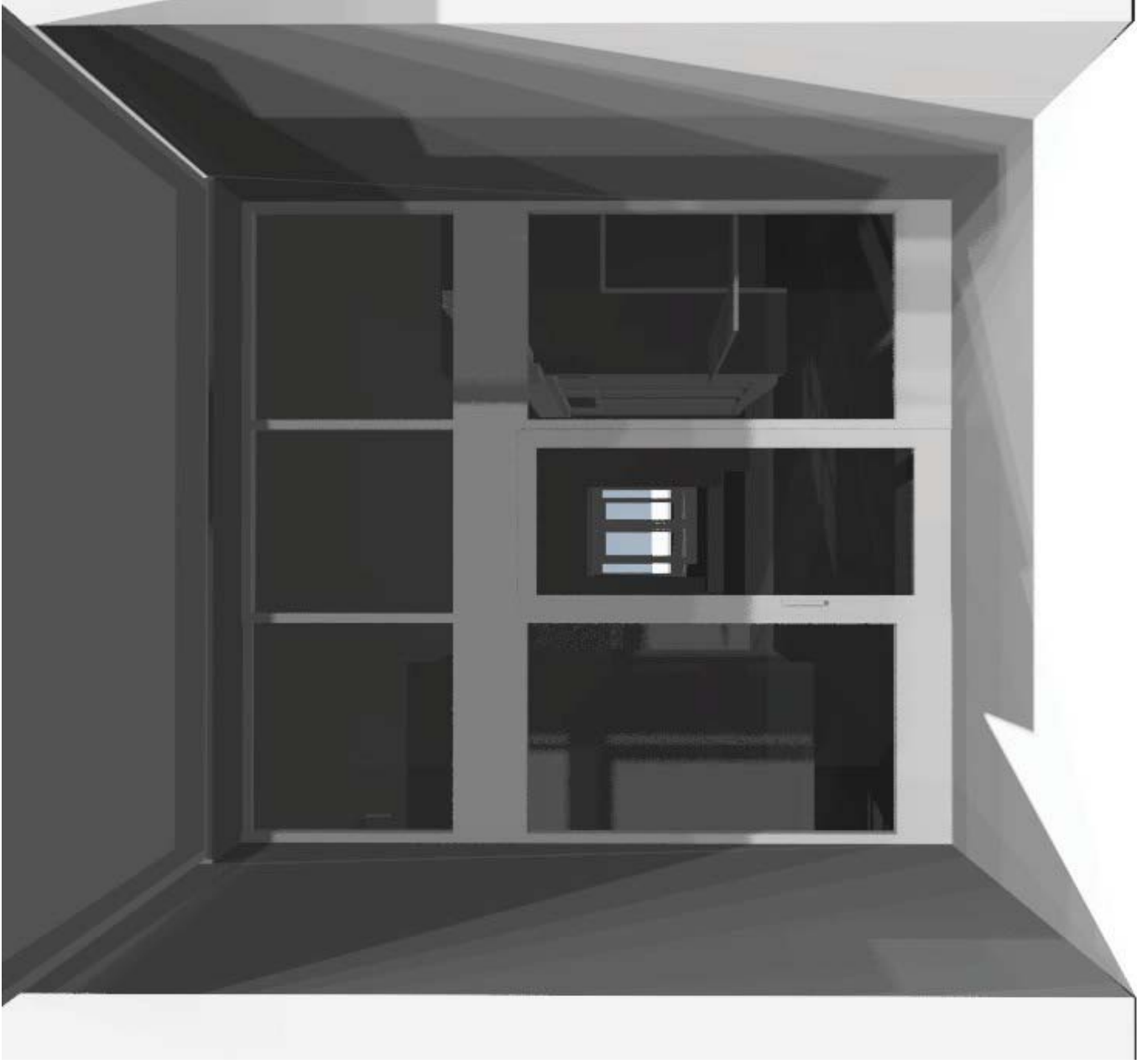
Artwork Long-Term Maintenance

Both installations are designed for quick and easy swap out of materials, including the LED light panels. The artist will provide an extra stock (approximately 10%) of materials and components as part of their contract for future use in the case that the components break and/or fail.

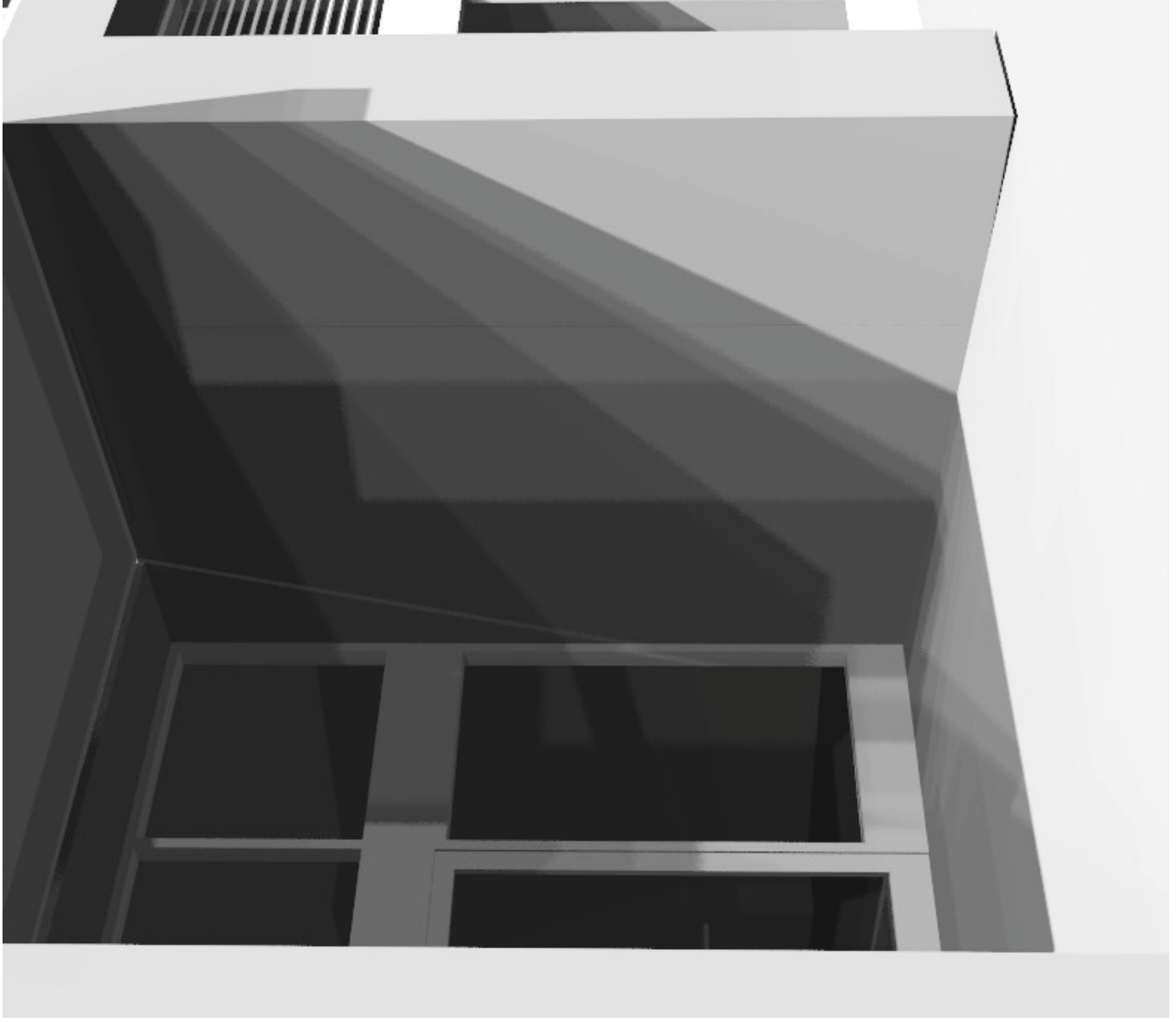
Additionally, the artist's team will train TNDC building staff on how to appropriately maintain and repair the equipment, and how to replace the common components, and the team will also be available for a period of approximately three years (at no cost to TNDC) for major repairs and maintenance needs. Overall, the design has been developed to be easily capable of long-term maintenance by future TNDC staff.

Renderings of Proposed Art Installations

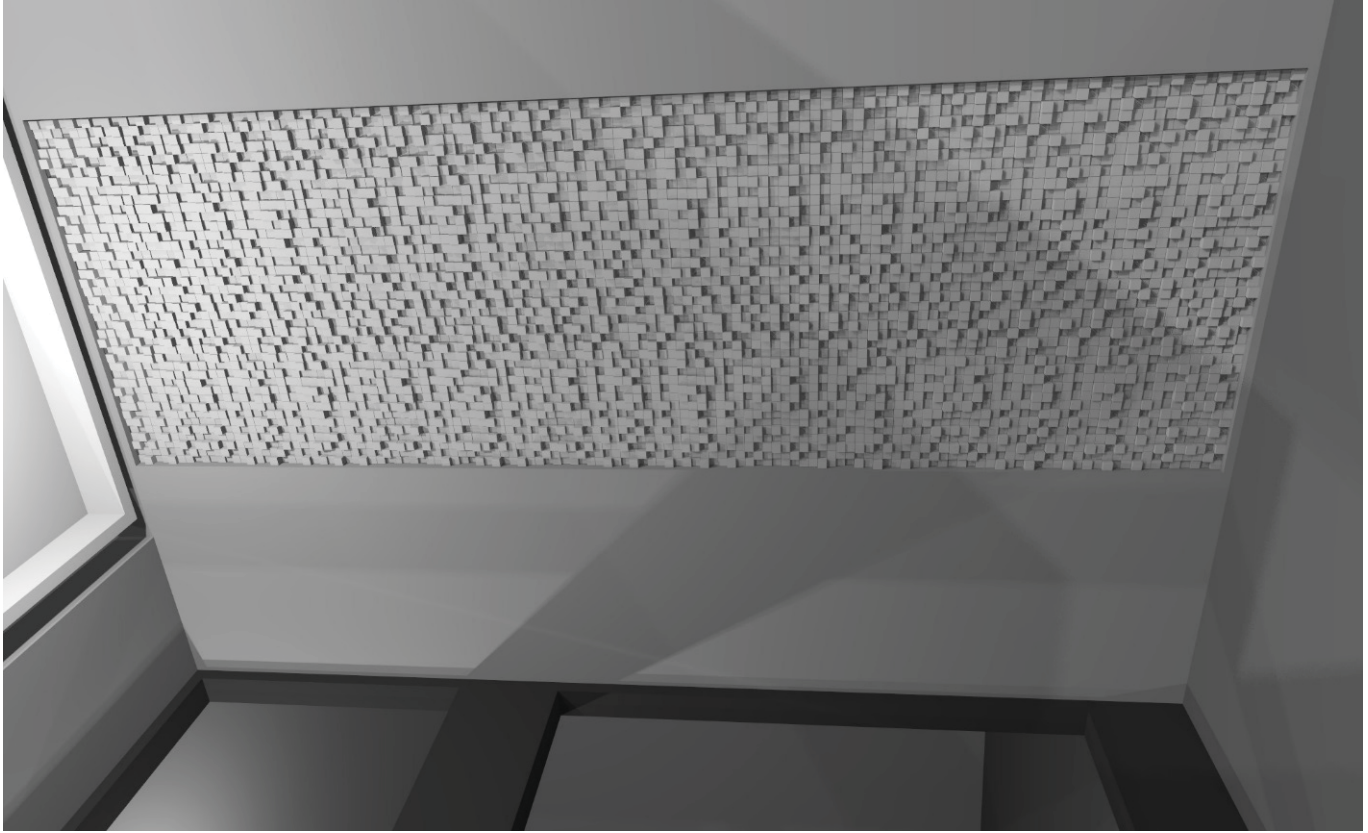
Front Entrance Renderings



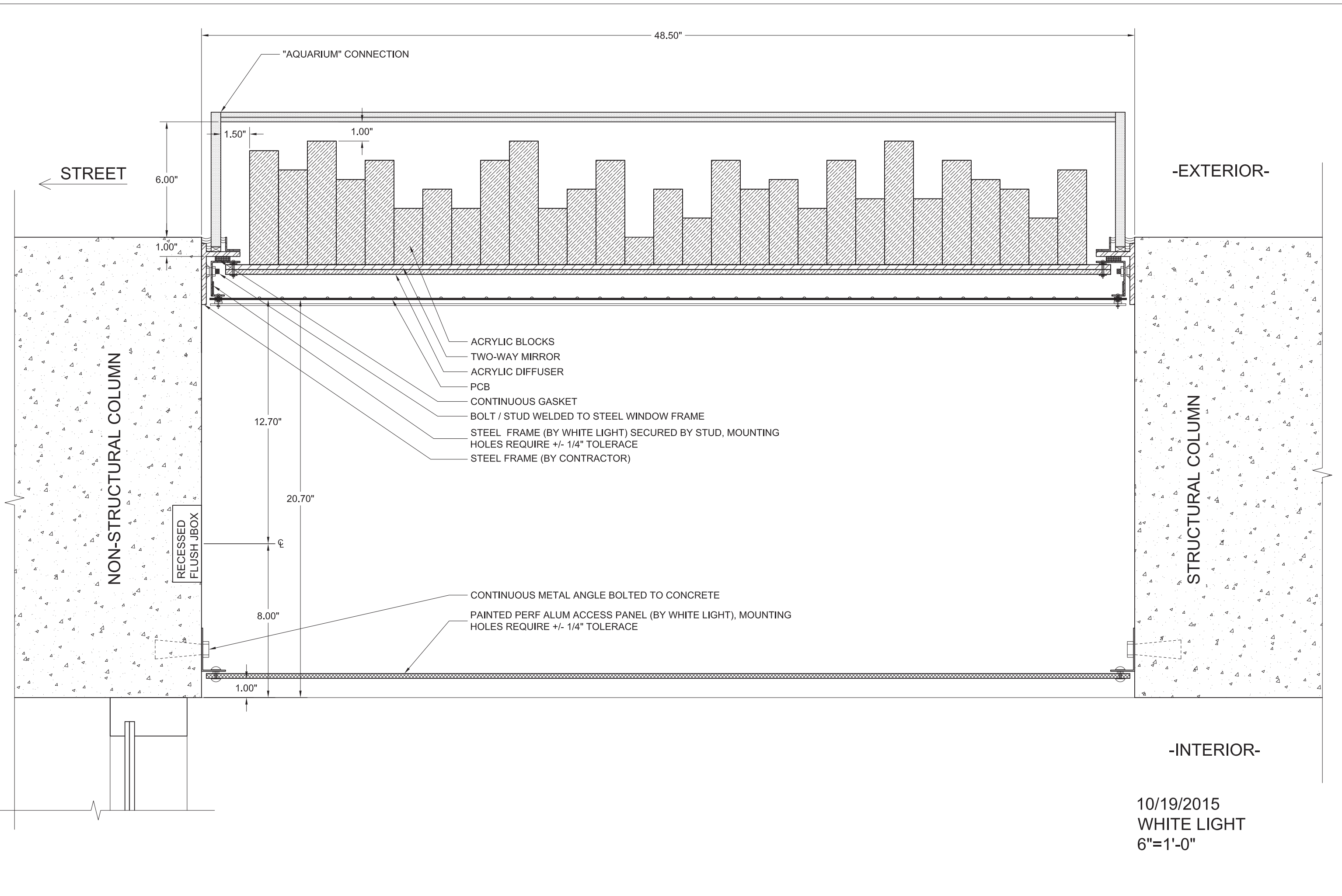
1036 Mission Front Entrance



1036 Mission Front Entrance



Window next to the front entrance



48.50"

"AQUARIUM" CONNECTION

1.50"

1.00"

STREET

6.00"

-EXTERIOR-

1.00"

NON-STRUCTURAL COLUMN

RECESSED FLUSH JBOX

12.70"

20.70"

8.00"

1.00"

STRUCTURAL COLUMN

-INTERIOR-

- ACRYLIC BLOCKS
- TWO-WAY MIRROR
- ACRYLIC DIFFUSER
- PCB
- CONTINUOUS GASKET
- BOLT / STUD WELDED TO STEEL WINDOW FRAME
- STEEL FRAME (BY WHITE LIGHT) SECURED BY STUD, MOUNTING HOLES REQUIRE +/- 1/4" TOLERANCE
- STEEL FRAME (BY CONTRACTOR)

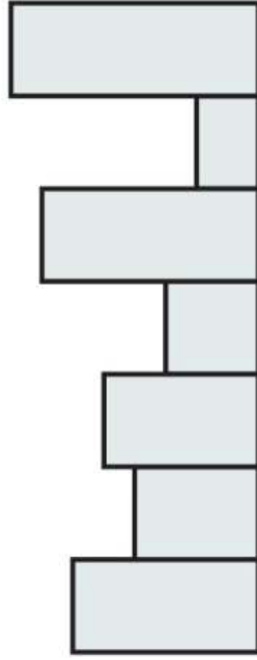
- CONTINUOUS METAL ANGLE BOLTED TO CONCRETE
- PAINTED PERF ALUM ACCESS PANEL (BY WHITE LIGHT), MOUNTING HOLES REQUIRE +/- 1/4" TOLERANCE

10/19/2015
 WHITE LIGHT
 6"=1'-0"

PUBLIC SIDE



LAYER 6:
GRAFFITI PROTECTION
PLEX?



LAYER 5:
1.5" X 1.5" GLASS OR
ACRYLIC CUBES
0.5" - 4" DEEP



LAYER 4:
HALF-SILVERED
MIRROR SURFACE



LAYER 3:
GLASS OR PLEX?



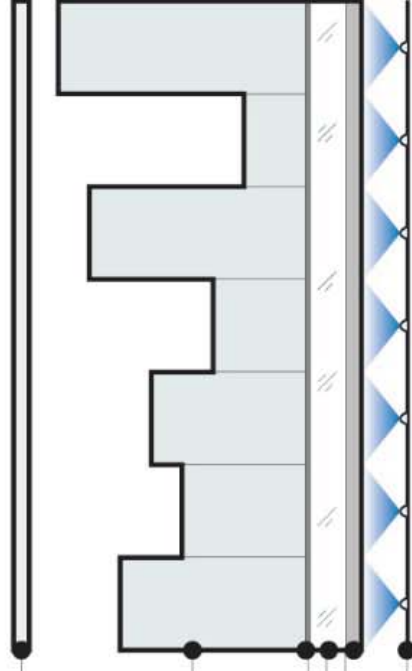
LAYER 2:
DIFFUSING LAYER



LAYER 1:
RGB LED PANEL

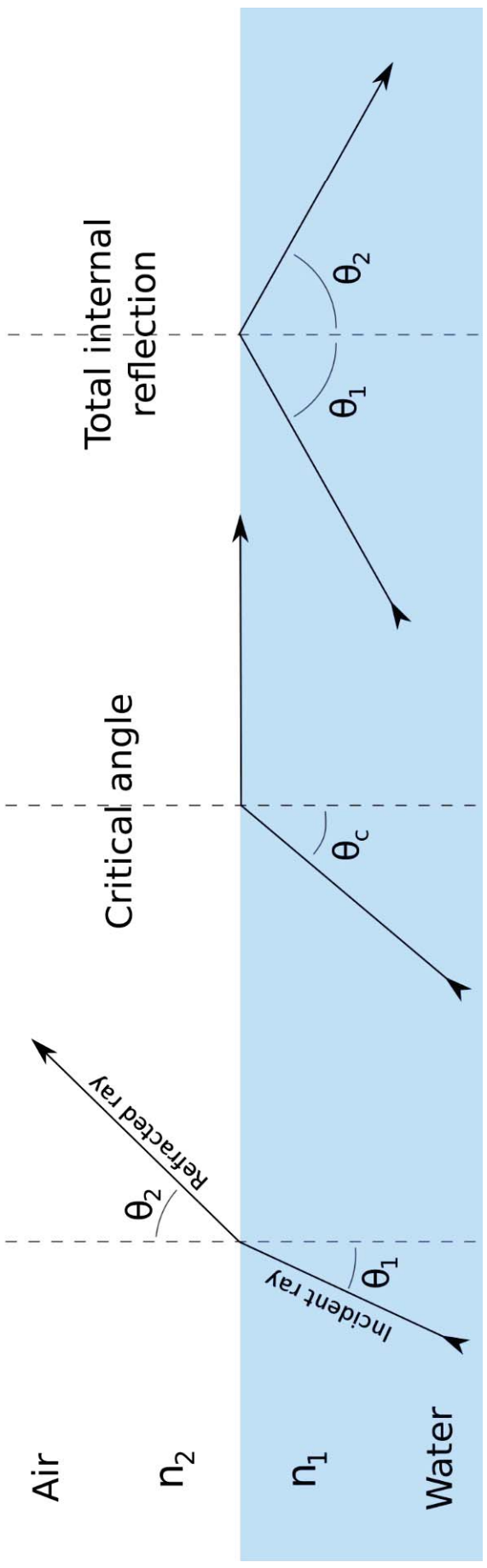
EXPLODED VIEW

PUBLIC SIDE

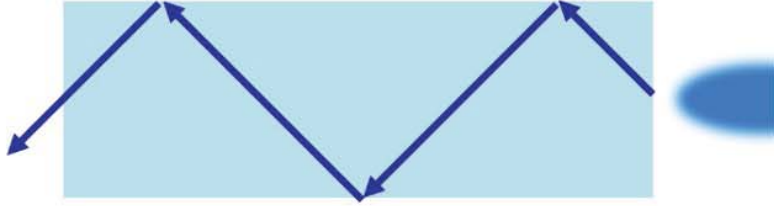
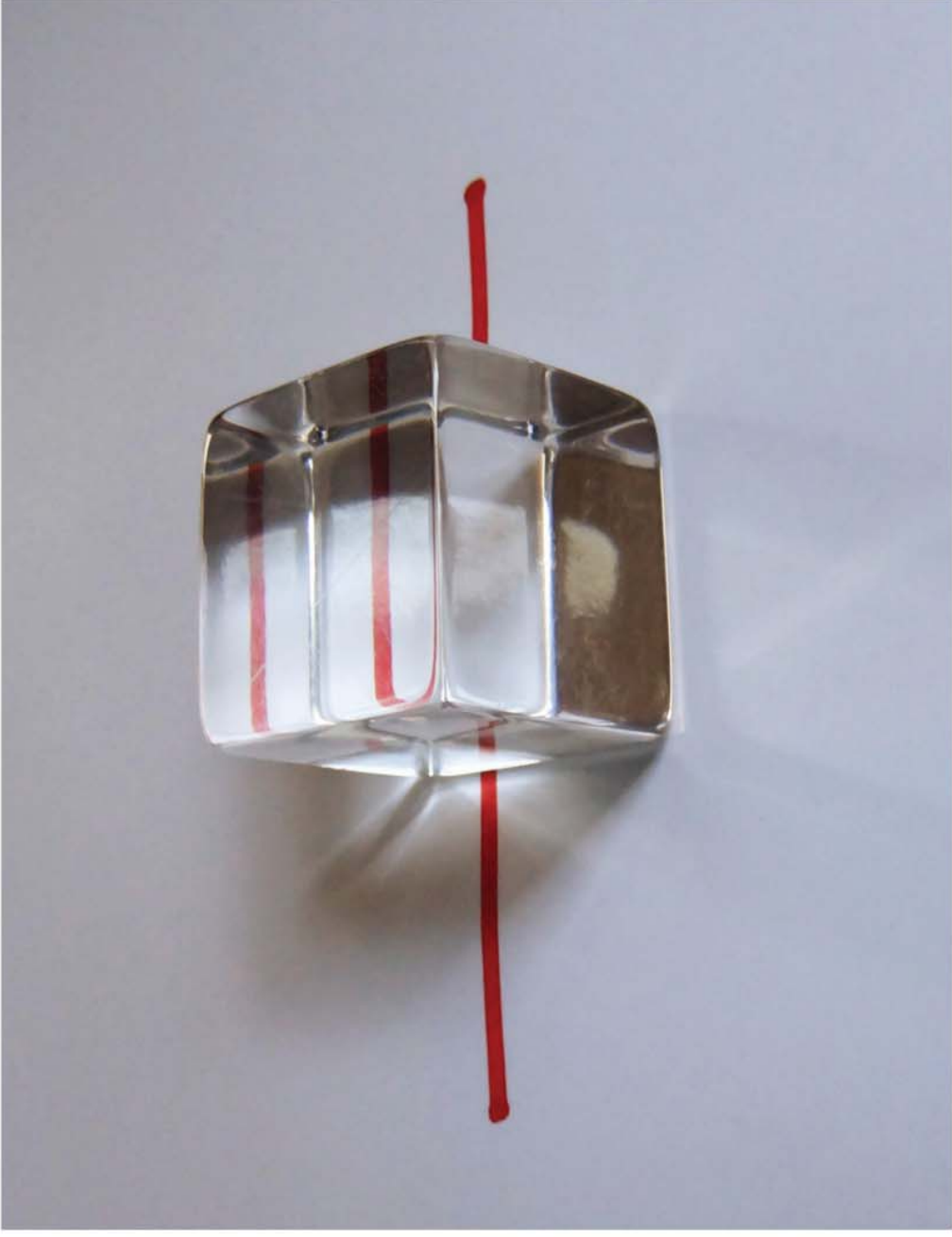


INSTALLED VIEW

View from above (small section)



Total Internal Reflection



Total Internal Reflection



OPTION 01
0.25", 0.5", 0.75", 1.0", 1.25", 1.5"

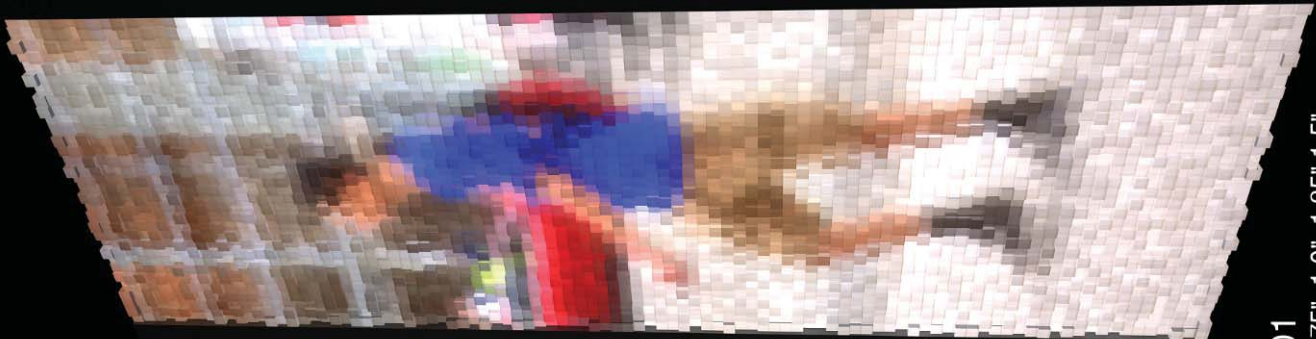


OPTION 03 B
0.5", 1.0", 1.5", 2.0", 2.5", 3"



OPTION 03
1", 2", 3", 4", 5", 6"

3 options front view



OPTION 01

0.25", 0.5", 0.75", 1.0", 1.25", 1.5"



OPTION 03 B

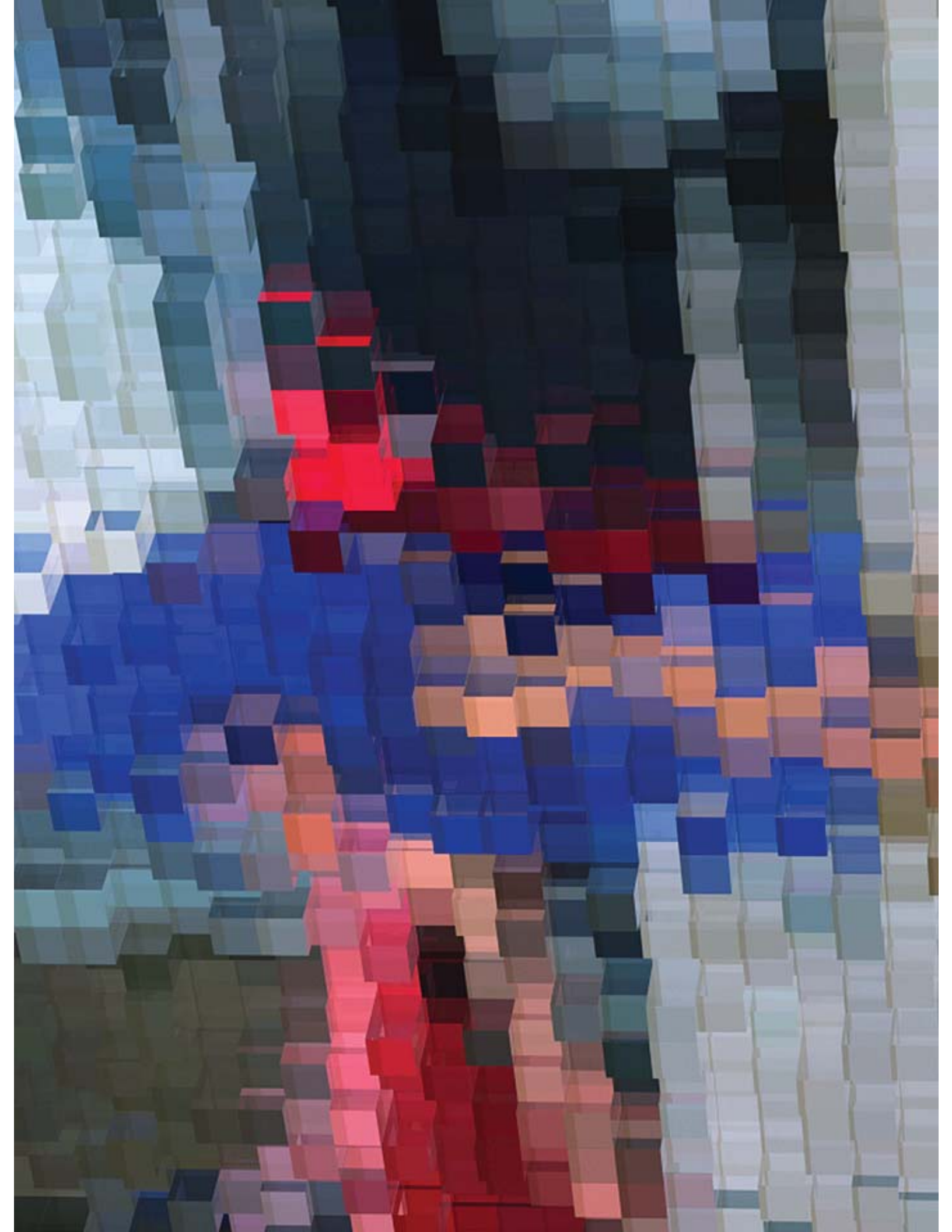
0.5", 1.0", 1.5", 2.0", 2.5", 3"



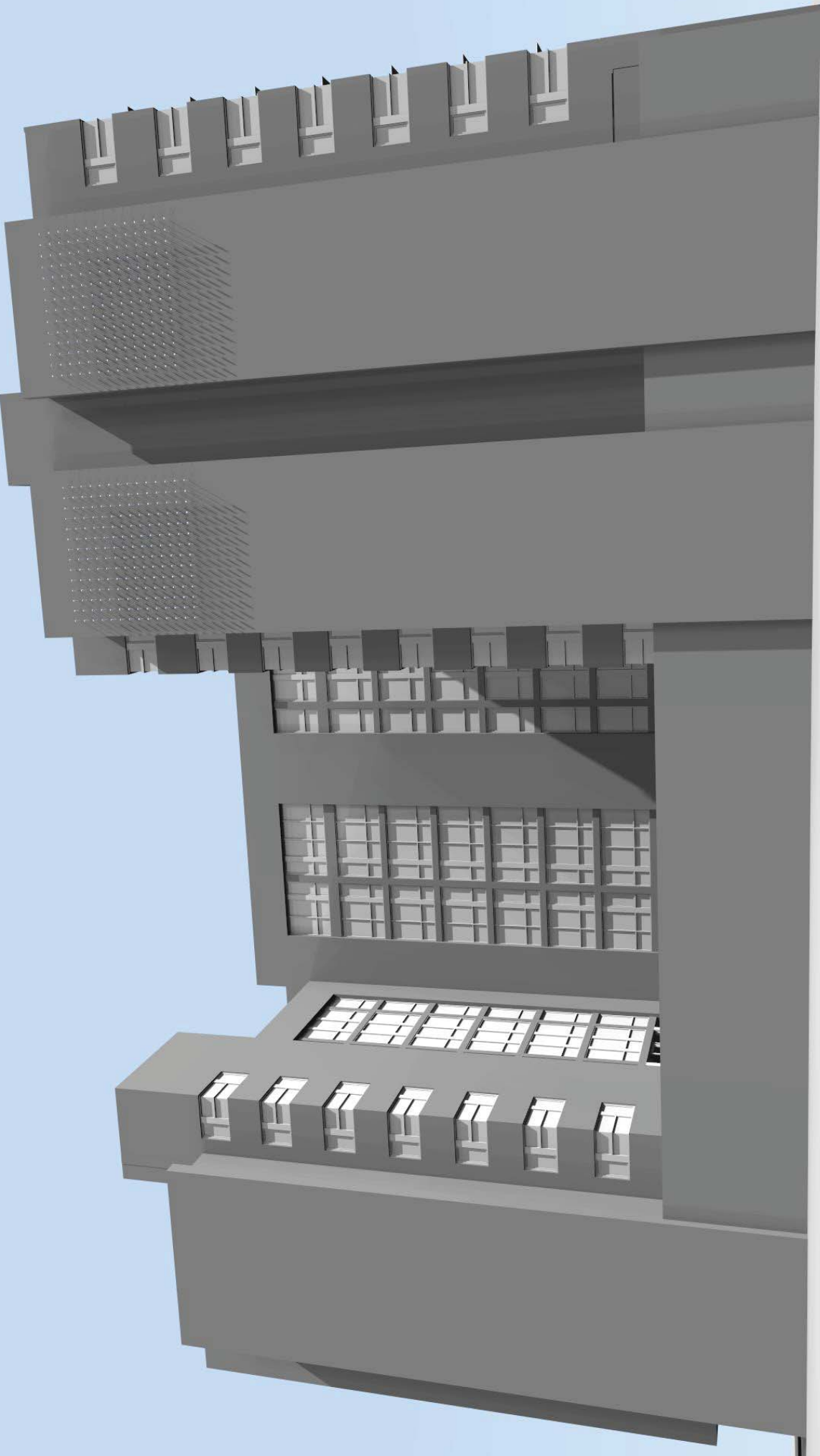
OPTION 03

1", 2", 3", 4", 5", 6"

3 options 45 degree view



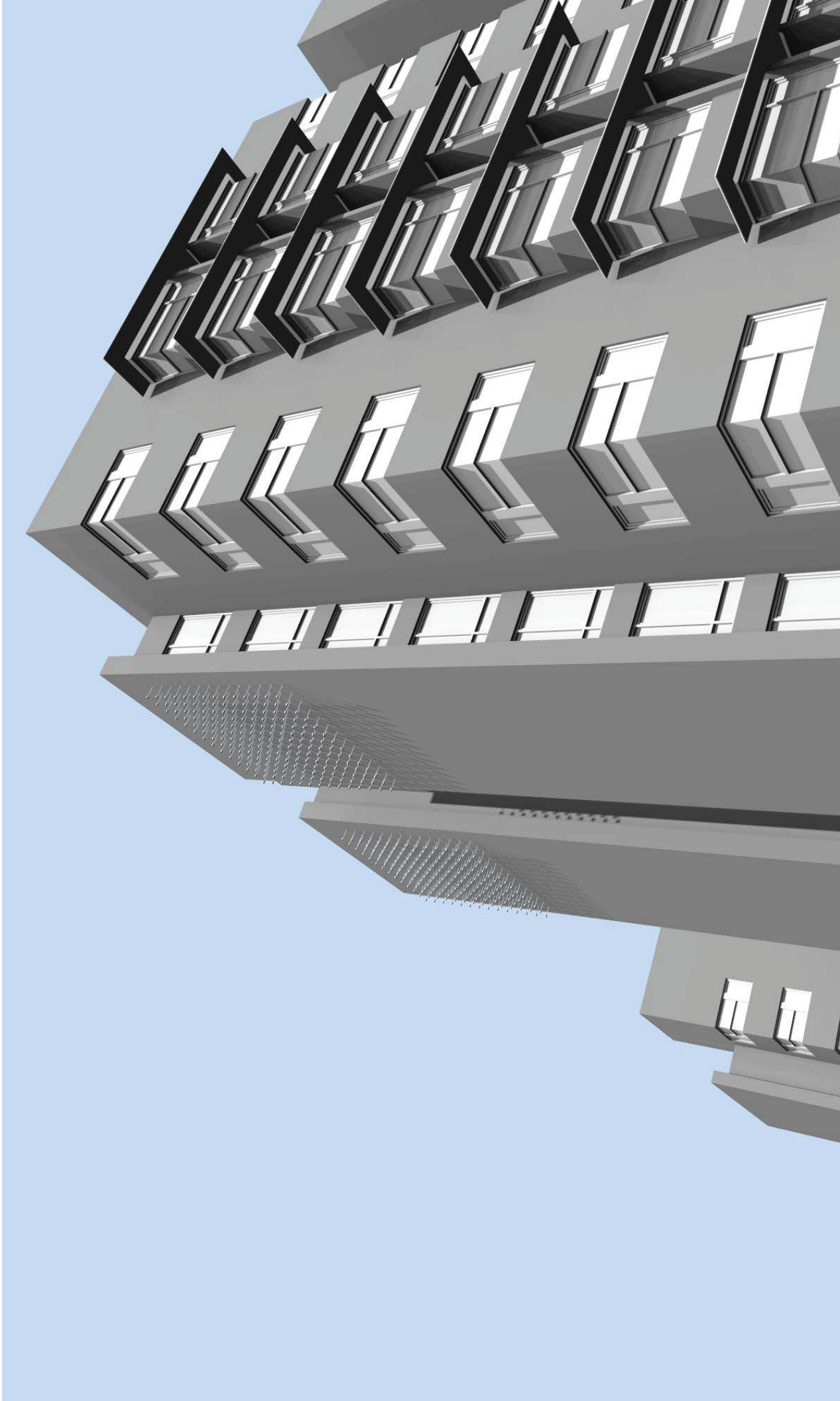
West Wall Renderings



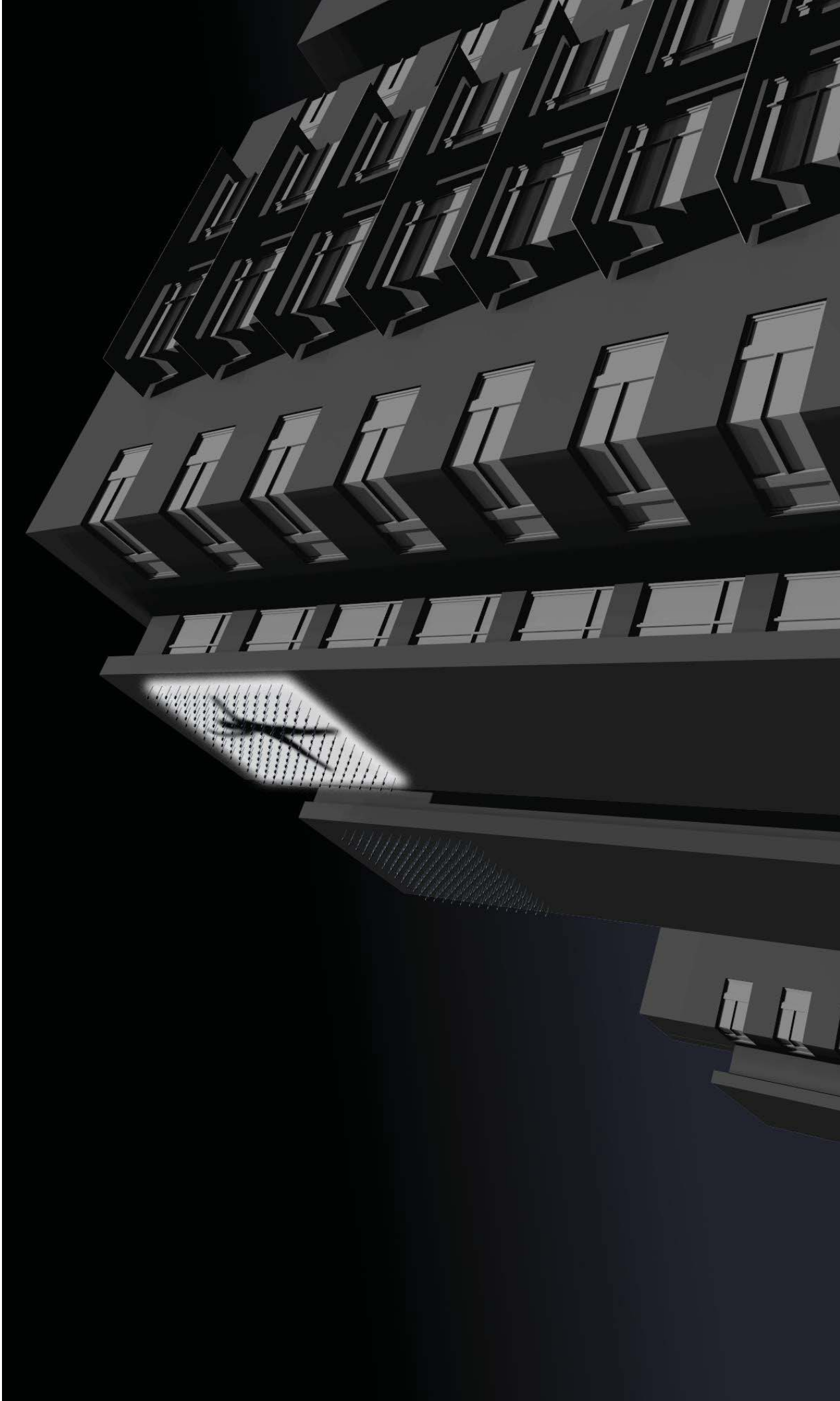
1036 Mission West Wall (View from Parking Lot)



1036 Mission West Wall (View from Parking Lot)



1036 Mission West Wall (View from Street Level)



1036 Mission West Wall (View from Street Level)

Public Art Budget

Cost of Proposed Public Art Installation at 1036 Mission Street Apartments

The total estimated hard cost of 1036 Mission Street Apartments is \$30 million dollars. One percent of this amount, the required amount for public art, is approximately \$300,000. This amount will be divided between the two art installations, with approximately 90 percent of funds allocated for the artwork at the front entrance of 1036 Mission and 10 percent of funds allocated for the artwork on the west wall of the building. It should be noted that artist Jim Campbell has graciously agreed donate his labor and will only charge for the cost of materials for the west wall portion of the proposed art installation.

1036 Mission Associates, L.P. also recognizes that costs may change during construction and has set aside an additional 10 percent of the 1 percent allocation in its current budget. However, if there are no cost overruns, the additional contingency will return to 1036 Mission Associates, L.P. and will not be used for public art.

1036 Mission Street Apartments Public Art Budget

Total Estimated Hard Costs		\$30,000,000
Public Art Required at:	1%	\$300,000
Front Entrance Display	90%	\$270,000
West Wall Display	10%	\$30,000
Public Art Contingency	3%	\$10,000
Total Public Art Funds		\$310,000