

MUSEUM OF THE MOVING IMAGE

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JIM CAMPBELL, ARTIST BEST KNOWN FOR EVOCATIVE LOW RESOLUTION WORKS, RECEIVES HIS FIRST SOLO MUSEUM EXHIBITION IN NEW YORK

March 21–June 15, 2014

PRESS PREVIEW ON THURSDAY, MARCH 20, 11:00 A.M. TO 1:00 P.M.

Astoria, New York, February 10, 2014—Museum of the Moving Image presents the first solo museum exhibition in New York of the work of Jim Campbell (b. 1956), the San Francisco-based artist best known for his evocative low resolution works. An innovator in the use of technology, Campbell integrates and manipulates computers and custom electronics into visually arresting artworks. The survey exhibition, ***Jim Campbell: Rhythms of Perception***, features more than 20 works that span Campbell's 30-year career. It will include early experimental film, interactive artworks, low resolution videos, large-scale sculptural installations, and the premiere of a new work, *Self Portrait of Jim Campbell (with Disturbances)* (2014). Among the highlights is the rarely shown ***Last Day in the Beginning of March*** (2003), which features 26 suspended light bulbs and a soundscape that evokes the last day in the life of the artist's brother. The exhibition opens in New York City on March 21, 2014 and will be on view through June 15.

Among Campbell's celebrated works are his experiments in low resolution imagery using LED lights. The exhibition *Jim Campbell: Rhythms of Perception* will feature several of these works, including ***Home Movies, 1040-1*** (2008), a large-scale grid of LEDs, which project Campbell's own home movies, as shadowy digital images on the wall, and two pieces from his ***Motion and Rest*** series (2002), which depict the movement of a disabled person across a low resolution screen of LED lights, a presentation that renders the personal characteristics of the subject into an abstraction.

Campbell's low resolution works expanded into three dimensions with the *Exploded View* series (2010–2011), in which moving images—depicting birds, runners, and commuters—break out along a z-axis. From most perspectives, the work appears as a random array of blinking lights. But from a privileged vantage point, the subject shifts into focus: figures barely decipherable by the eye but strangely comprehensible to the mind. ***Exploded View (Commuters)*** (2011), a work previously shown by the Museum,

will be included in this exhibition.

The exhibition will also include significant early works: In ***Shadow for Heisenberg*** (1993–1994), a statue of a Buddha ensconced in a glass cube becomes obscured: the closer a viewer comes to the piece, the more the glass fogs, and the shadow of the Buddha becomes clearer. Another early work in the exhibition is ***Color by Number*** (1998–1999): two four-by-four feet screens become dynamic color fields, with colors generated by the movement of a pixel over a digital image out of direct sight in a booth behind each large screen.

Jim Campbell: Rhythms of Perception is organized by guest curator Steve Dietz, Founder, President, and Artistic Director of Northern.Lights.mn, and editor of Campbell's retrospective catalog *Jim Campbell: Material Light* (2010, Hatje Cantz).

“Like Rembrandt, Jim is a master with light, a portraitist for this age,” commented Dietz. “Jim’s work is fascinating for the rigor of his process, using his sophisticated technological facility to restlessly explore a series of problems that are grounded in the physiology of perception but which ultimately escape into a rhythmic world of wonder.”

Related program: On Saturday, March 22, at 2:00 p.m., the Museum will present a public conversation with Jim Campbell and curator Steve Dietz. Tickets are free with Museum admission.

Jim Campbell is renowned as an innovator in the use of technology in art, making custom computer chips and related electronics for most of his works. He was born in 1956 in Chicago, Illinois, and received degrees in both electrical engineering and mathematics from the Massachusetts Institute of Technology in 1978. As an engineer he holds more than a dozen patents in the field of video image processing. His work has been shown internationally and throughout North America. His work is included in the collections of the Whitney Museum of American Art; The Museum of Modern Art; the Metropolitan Museum of Art; San Francisco Museum of Modern Art (SFMOMA); the Los Angeles County Museum of Art among others. SFMOMA honored Campbell with the 2012 Bay Area Treasure Award for lifetime achievement in October.

An exhibition of new work by Jim Campbell will be on view at Bryce Wolkowitz Gallery in Chelsea from March 7 through April 19, 2014. *New Work* will focus on the pioneering artist's most recent series of sculptural light installations. In three separate series on view: *Topographies*, *Reconstructions*, and *Home Movies*, the artist continues to challenge notions of image making and the experience of viewing by injecting color (an element rarely used before) into his illuminated palette. For more information, please visit <http://brycewolkowitz.com>.

In addition, New York's Joyce Theater will present *Constellation*, a collaboration between Alonzo King LINES Ballet and Jim Campbell, from March 18 through 23, 2014. The performance will feature an installation comprised of 1,000 light spheres programmed in synchronized interplay with the dancers. For more information, please visit: <http://www.joyce.org>.

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MUSEUM INFORMATION

Museum of the Moving Image (movingimage.us) advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its stunning facilities—acclaimed for both its accessibility and bold design—the Museum presents exhibitions; screenings of significant works; discussion programs featuring actors, directors, craftspeople, and business leaders; and education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

Hours: Wednesday-Thursday, 10:30 a.m. to 5:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday-Sunday, 11:30 a.m. to 7:00 p.m.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Tickets for regular film screenings are included with paid Museum admission and free for members.

Museum Admission: \$12.00 for adults; \$9.00 for persons over 65 and for students with ID; \$6.00 for children ages 3-12. Children under 3 and Museum members are admitted free.

Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m. Tickets for special screenings and events may be purchased in advance by phone at 718 777 6800 or online.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M (weekdays only) or R to Steinway Street. Q (weekdays only) or N to 36 Avenue.

Program Information: Telephone: 718 777 6888; Website: movingimage.us

Membership: <http://movingimage.us/support/membership> or 718 777 6877

The Museum is housed in a building owned by the City of New York and located on the campus of Kaufman Astoria Studios. Its operations are made possible in part by public funds provided through the New York City Department of Cultural Affairs, the New York City Economic Development Corporation, the New York State Council on the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum also receives generous support from numerous corporations, foundations, and individuals. For more information, please visit movingimage.us.

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