

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

- 2011 *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, Upper Landing Park, St. Paul, MN, in conjunction with the Minnesota Museum of American Art and Northern Spark Festival
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 *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

- 2012 *Marking Time*, Museum of Contemporary Art, Sydney, Australia
- 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, Kunsthall 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 *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, Daejeon 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*
- 1997 *Digital Poetics*, Sherry Frumkin Gallery, Los Angeles
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 San Diego County Regional Airport Authority Installation
2010-11 San Francisco Arts Commission, *Urban Reflection*, Lights on Market ARTery Project, San Francisco, CA
Madison Square Park Conservancy, New York
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).
Reigelneegg, Curt. “At the Mattress Factory, Artists Explore New Realms of Portraiture.” *Pittsburgh City Paper*. February 18, 2010
Renov, Michael. “Documentary Disavows, 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

- 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, OH, 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. 1991.
Future Cinema: The Cinematic Imaginary After Film. Edited by Jeffrey Shaw and Peter Weibel. ZKM Center for Art and Media. Cambridge, MA, 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 Gaele Morel. Mois de la Photo. Montreal, 2009.
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
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.
Whitney Biennial 2002. Edited by Lawrence Rinder. New York, 2002.

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

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, CA