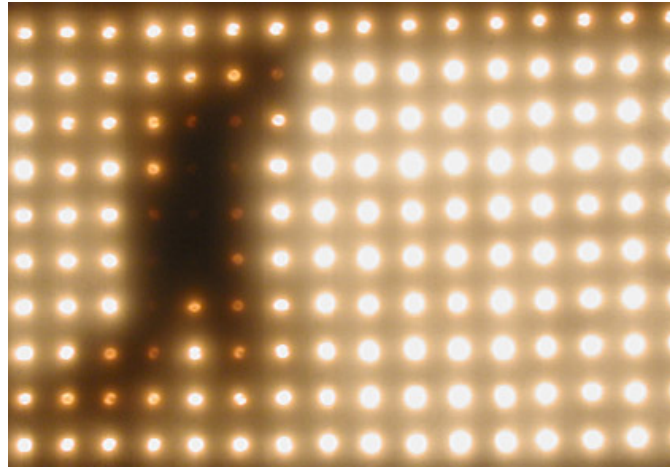


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**FEBRUARY 20 Creative Time and The Ritz-Carlton New York, Battery Park  
In Cooperation with the Battery Park City Authority Launch *Art on the Plaza*  
A New Public Sculpture Series with Artist Jim Campbell**



*Primal Graphics 2002, Jim Campbell*

**January 30, 2002:** February 20, 2002, Creative Time and The Ritz-Carlton New York, Battery Park, in cooperation with the Battery Park City Authority, are pleased to present *Primal Graphics 2002* by **Jim Campbell**, the first artist in a new public art series called *Art on the Plaza* at the new Ritz-Carlton New York, Battery Park. The February 20th launch of *Art on the Plaza* coincides with the inauguration of The Millennium Partners Collection of Contemporary Art at the Ritz-Carlton New York, Battery Park, featuring commissions by forty contemporary artists. With the Campbell installation, Creative Time initiates a long-term program of site-specific, temporary and multidisciplinary artworks located on the plaza of the new Ritz-Carlton. Coming home to Battery Park City, one of Creative Time's first venues, *Art on the Plaza* builds on Creative Time's thirty-year history of enriching New York's public spaces with adventurous public artworks of all disciplines by innovative artists of our time. *Art on the Plaza* complements the Battery Park City Authority's renowned commitment to commissioning permanent public sculpture by internationally respected artists. Future *Art on the Plaza* projects include installations by **Yoshitomo Nara, Gary Hume and Komar & Melamid.**

**Jim Campbell**

Jim Campbell, whose work was the sensation of the Whitney Museum's recent *BitStreams* exhibition (March 22 - June 10, 2001) and is also featured in the Whitney Museum's 2002 Biennial (March 7 - May 26, 2002), created *Primal Graphics 2002* specifically for *Art on the Plaza*. *Primal Graphics 2002* is Campbell's first public sculpture in New York City and his second project with Creative Time. It is an outdoor sculpture composed of 386 light bulbs situated on two 10 x 13-foot grids. The image (which will rotate periodically) is of a moving human figure resembling a shadow and is displayed as if it were film, with seamless technology. As we approach, however, the figure not only loses form and becomes amorphous but the light bulb grid and its rudimentary nature become apparent. The piece is testament to Campbell's belief that technology can be used in ways that transcend its soulless nature. The shadow, with its poetic simplicity, evokes absence, time passage and loss while the figure's

dissolution alludes to the transience of images, illusions of technology and most importantly, the necessity to question what we see.

Campbell often employs technology to address universal humanist themes such as memory, time, objectivity and subjectivity. In *Primal Graphics 2002* the figure's anonymity raises questions of surveillance, a past theme in the artist's work. Furthermore, its corporeality is dismembered by the camera lens, which moves around the body, resulting in frames of hands, arms, legs, hips and other body parts, challenging what we see as well as the process of perception. The body's dismemberment reminds us of the insurmountable disconnect between technology and body. It also reminds us that digital imagery—even when representing a complex human form—is comprised of basic, numerical information. For example, in *Primal Graphics 2002*, at any given moment in the imagery, a certain number of light bulbs use 256 gradients of gray to form a single body part, which then merge with the other body parts to form a cinematic whole, pointing to the potential for technology to materialize into imagery.

Jim Campbell was born in Chicago in 1956, currently lives in San Francisco and is represented by the Hosfelt Gallery. He received two Bachelor of Science Degrees, in Mathematics and in Engineering from MIT, in 1978. In addition to his participation in Creative Time's Art in the Brooklyn Bridge Anchorage exhibition in 1996, Campbell's electronic artwork is included in the collections of the Whitney Museum of American Art, San Francisco Museum of Modern Art, the University Art Museum at Berkeley, and the San Jose Museum of Art. In 1992, he created one of the first permanent public interactive video artworks in the U.S. in Phoenix, Arizona. He has lectured on interactive media art at many institutions, including the Museum of Modern Art in New York. He recently received a Rockefeller Foundation Grant in Multimedia, a Daniel Langlois Foundation grant, a Eureka Fellowship Award and was among the first recipients of the SECA (Society for the Encouragement of Contemporary Art) award in electronic media in 1996. As an engineer, he holds more than a dozen patents in the field of video image processing.

## **Creative Time**

Creative Time, for nearly thirty years, has presented adventurous public arts projects of all disciplines. From the Brooklyn Bridge Anchorage, Grand Central Terminal and Times Square to milk cartons, billboards, and skywriting over New York City, Creative Time has a long and distinguished history of commissioning and presenting exciting art that enhances the public realm. Lower Manhattan is the site of some of the organization's earliest projects at 88 Pine Street, the U.S. Custom House, the Battery Maritime Museum and the Battery Park Landfill, where for ten years, Creative Time presented *Art on the Beach*. While public space is increasingly being privatized, *Art on the Plaza* exemplifies how public/private partnerships can invigorate the urban landscape and enhance the experience of New York for natives and visitors alike. *Art on the Plaza* furthers Creative Time's commitment to commissioning and presenting art that advances an individual artist's practice and provides free public access to cutting edge artwork. [www.creativetime.org](http://www.creativetime.org).

## **The Ritz-Carlton New York, Battery Park**

In addition to *Art on the Plaza*, The Ritz-Carlton New York, Battery Park houses a cutting-edge art collection, The Millennium Partners Collection of Contemporary Art, which features commissions by forty contemporary artists. The Ritz-Carlton New York, Battery Park is a world-class, five-star hotel with condominium residences, sweeping park and waterfront views and legendary amenities such as full-time staff, restaurants and fitness center. Located at Two West Street and Battery Place, The Ritz-Carlton New York, Battery Park will also house a permanent space for The Skyscraper Museum at Battery Park City. Millennium Partners, a \$3 billion, national real estate development company, built the new Hotel and Residences. Millennium Partners has recently completed similar mixed-use properties in Washington D.C., Boston and San Francisco and is currently developing such properties in Miami, New York City (Central Park South) and Georgetown. For more information about The Ritz-Carlton New York, Battery

Park please visit [www.ritzcarlton.com](http://www.ritzcarlton.com). For more information on Millennium Partners visit [www.millenniumptrs.com](http://www.millenniumptrs.com).

### **Battery Park City Authority**

The Hugh L. Carey Battery Park City Authority (BPCA) is a public benefit corporation created in 1968 by Governor Nelson Rockefeller and the New York State Legislature to develop a 92-acre landfill at the southwestern tip of Manhattan. At Battery Park City, parcels of land are leased to private developers who build in accordance with BPCA guidelines. A fine arts program brings significant works of art to public spaces throughout Battery Park City. Currently Battery Park City is home to 13 works of public art by renowned artists such as Tom Otterness, Louise Bourgeois, Martin Puryear and many others. Battery Park City has 35 acres of public parks and gardens and cultural amenities such as The Museum of Jewish Heritage: A Living Memorial to the Holocaust and the NYC Police Memorial. It is the future home of the Skyscraper Museum, the Museum of Women - The Leadership Center, and the Irish Hunger Memorial. More than 40,000 people work in the World Financial Center, which was built on land leased from Battery Park City. When development is completed, about 10,000 people are expected to live in Battery Park City. The BPCA's public art program contributes to making Battery Park City one of the most successful and exciting examples of planned urban development in the world. [www.batteryparkcity.org](http://www.batteryparkcity.org).

### **Creative Time's Upcoming Programs**

- **February, 2002:** Creative Time launches *Time to Consider: The Arts Respond to 9.11* (February 4 - March 22, 2002), a poster campaign in NYC, organized with Poets & Writers, the Van Alen Institute, and Worldstudio Foundation. The campaign consists of street sniping, free poster distribution to the public, an exhibition at the Deutsche Bank Lobby Gallery and downloadable graphics from [www.timetoconsider.org](http://www.timetoconsider.org).
- **March, 2002:** Creative Time presents public beaming stations for a wireless initiative called *Tap*, by James Buckhouse in collaboration with Holly Brubach. *Tap* beaming stations will be on view at select public locations, including the 14<sup>th</sup> St. Barnes & Noble, as well as the Dia Center for the Arts and Whitney's 2002 Biennial.
- **April, 2002:** Creative Time premieres Natalie Bookchin's *Metapet.net*, an interactive online game about genetic engineering in the workplace.
- **April, 2002:** Creative Time co-presents *Blur*, an invitational 2-day conference, organized with The New School and the Parsons School of Design, which examines the intersection of several artistic disciplines through usage of new technologies.