

CHORUS LUX

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by Benjamin Bergery & Jim Campbell

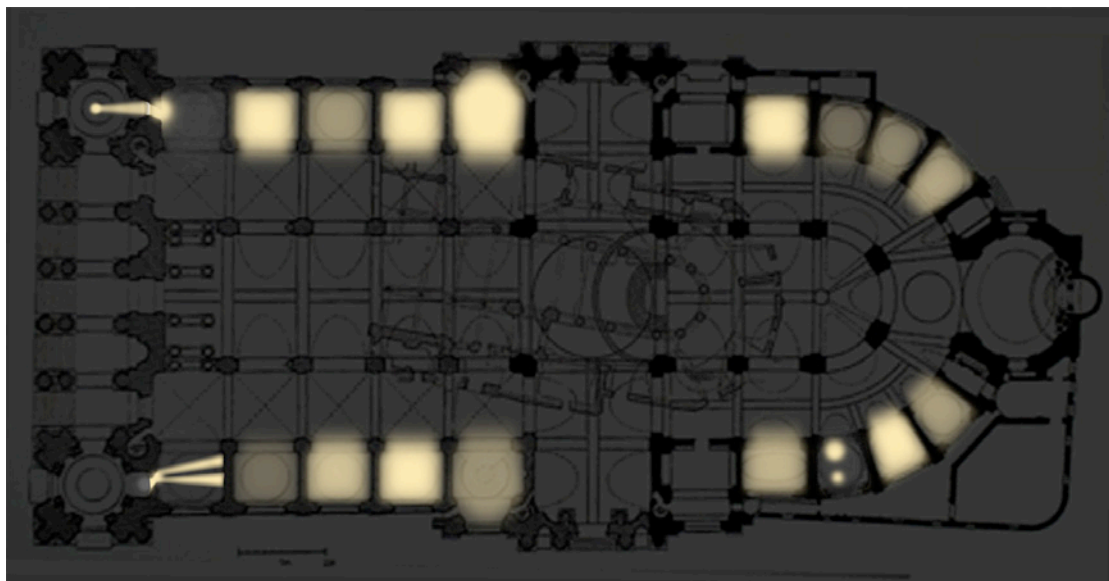
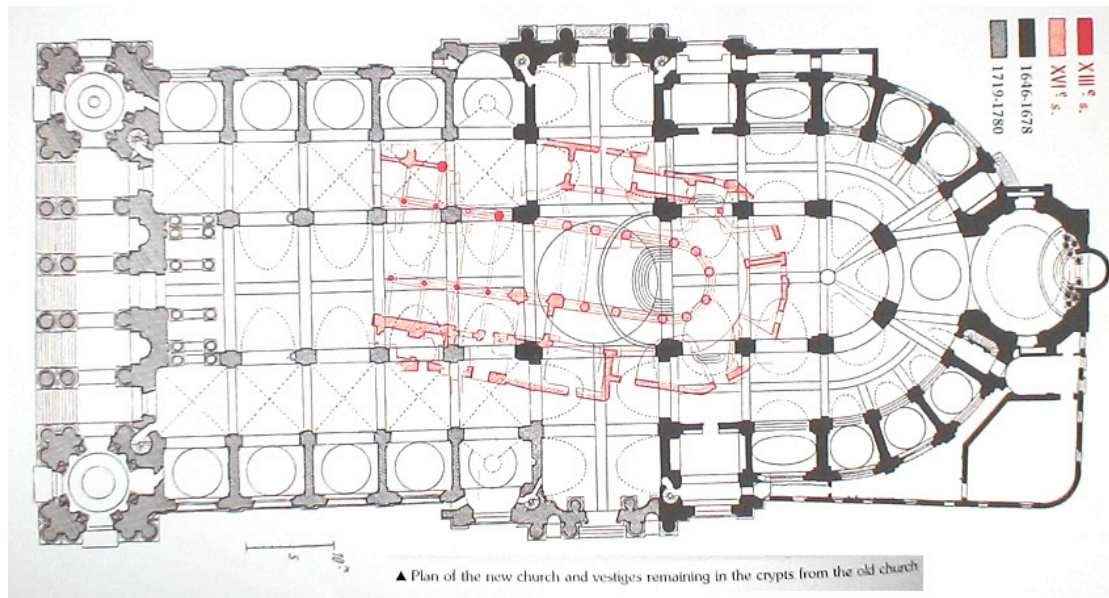
Saint-Sulpice Church

Project Associated with Nuit Blanche 2014, Paris

Chorus Lux in Saint-Sulpice

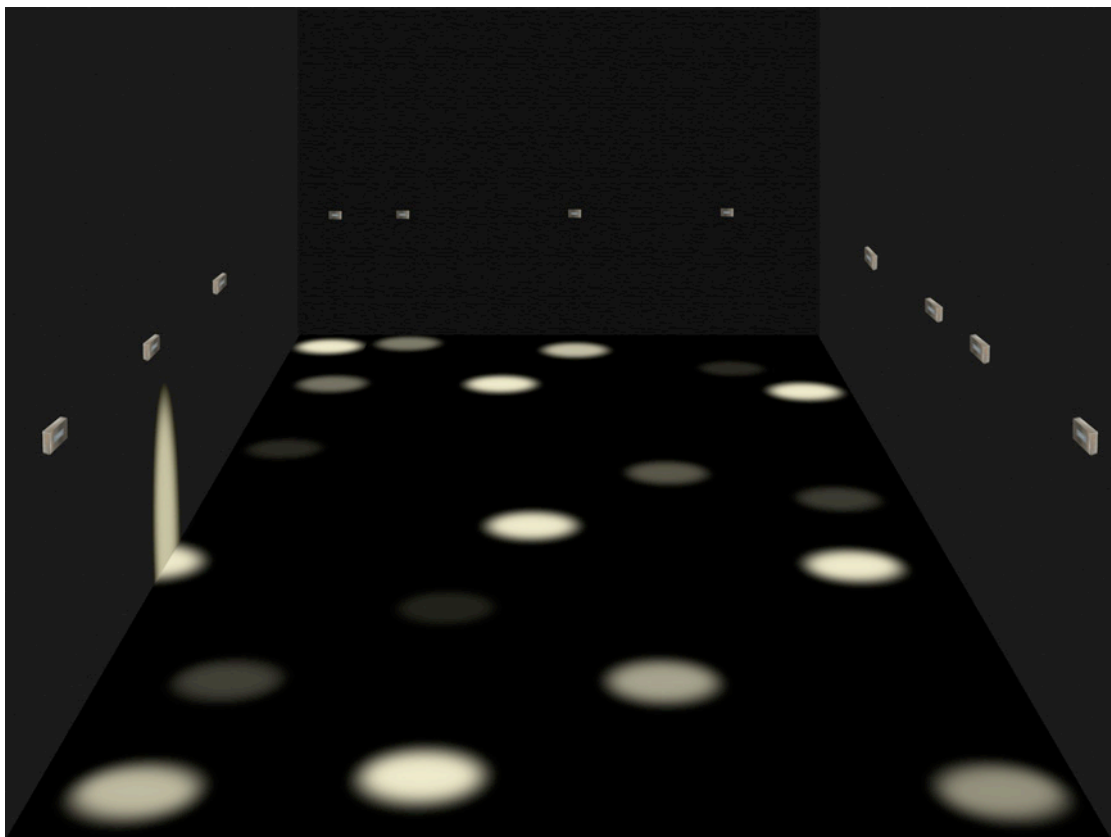
Chorus Lux is a project associated with Nuit Blanche 2014 by the city of Paris. This installation by Benjamin Bergery and Jim Campbell will be presented in the night of Saturday to Sunday October 4-5 in the vast church of Saint-Sulpice, which can easily accommodate hundreds of visitors simultaneously.

The project implies 18 luminous installations in each of the 18 chapels along the perimeter of the church of Saint-Sulpice, which will be made completely dark.



Each installation is modulated by a luminous « rhythm » which represents an external or internal event (for example running water, a heart beating, a fire, a pen writing on a page, a healing, a prayer, a struggle) which is linked to the narrative of the chapel, an event which is the occasion for a moment of silent meditation. Each projector varies the illumination of each chapel, and contributes to the illumination of the entire church. On the wall next to the name of the chapel a sign with luminous words identifies the event evoked by the changing light.

The general, desired effect is to create a polyphony of lights composed of silent voices that distinguish and mix themselves.



Last Day in the Beginning of March, 2003 – Jim Campbell



sotto voce, Nuit Blanche Paris 2009 – Benjamin Bergery & Jim Campbell



Tenebrae et Lux, Perth, Australia, 2013 – Benjamin Bergery

The idea of *Chorus Lux* is an ensemble, which, like music, touches us and goes beyond language, by means of a silent polyphony, composed of multiple voices of modulated light. *Chorus Lux* evokes and extends the work of **sotto voce**, our previous collaboration associated with Nuit Blanche 2009. The viewer enters into a space full of rhythmic lights and then sees them later as fragments of intermingled narrations. The idea is to create a narrative whole that goes beyond its parts, where the general effect is enriched by the viewer who may privilege and distinguish a few of the 18 voices after having walked the perimeter of 18 chapels. The work also evokes the separation of form and content: of changing light and its verbal label. The installation helps to reveal the interior of the magnificent church of Saint-Sulpice by modulating the entire space from the ellipse of its chapels, full of various works and objects, which evoke the rich tradition of this Parisian monument.

The technology to create this installation was originally invented by Jim Campbell for his 2003 work entitled ***Last Day in the Beginning of March***, and consists of small light controllers with custom electronics. We will also use live DMX technology developed by Jim for Benjamin Bergery's work ***Tenebrae et Lux***, commissioned by the Perth International Art Festival in Australia in 2013. These innovative lighting technologies will be refined and adapted to the scale of the church of Saint-Sulpice, and *Chorus Lux* will offer a wide spectrum of luminous forms, going from simple quartz lights bouncing off custom metal reflectors, to animated « Christmas lights », from film lighting tools to LED panels with low-resolution images...

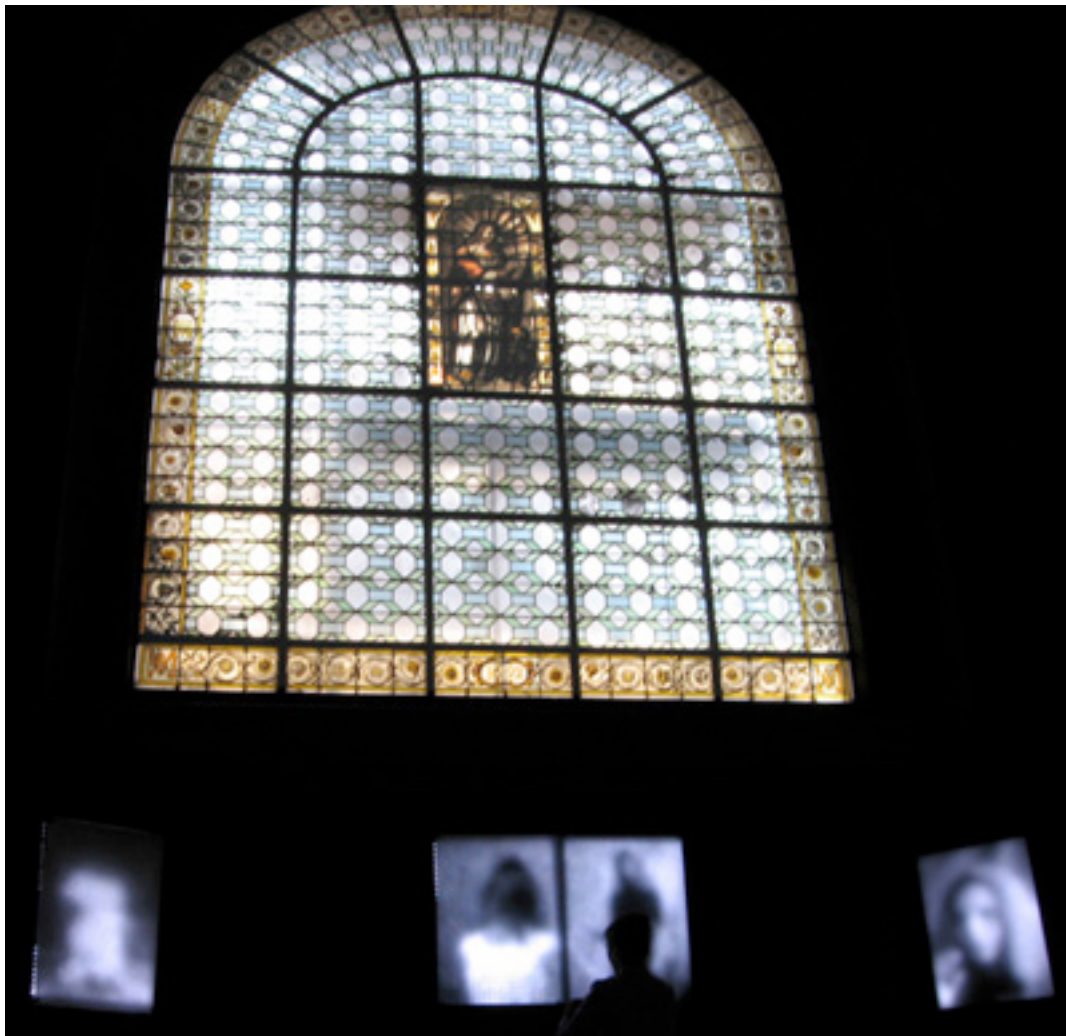
The budget of *Chorus Lux* will be an absolute minimum, several thousand Euros, with no payment to the artists, passionate about the possibility of making a luminous work in the church of Saint-Sulpice. The technologies used are manufactured by Jim Campbell and his team, with the addition of cinema lighting fixtures from rental houses. The biggest budget items are travel, rentals and the purchase of equipment.

We welcome **benevolent sponsors** willing to contribute modest sums or services to help us accomplish *Chorus Lux*.

Chorus Lux is supported by father **Jean-Loup Lacroix** of Saint-Sulpice, who previously supported *sotto voce*, our work for Nuit Blanche 2009. The parish will help us to welcome visitors, and with security.

Chorus Lux is an **event associated with Nuit Blanche 2014**, by the Department of Events and New Actions, from the Direction of Cultural Affairs of the City of Paris.

Benjamin Bergery and **Jim Campbell** are long-time friends who met at MIT (Massachusetts Institute of Technology). They have previously collaborated on a handful of installations, including *Annunciation 2006* and *Epiphany 2008*, using video panels composed of LEDs and sand-blasted glass screens. They collaborated on *Jacob*, a work commissioned by the Jewish Contemporary Museum in San Francisco. They also worked together on *sotto voce*, an earlier installation associated with Nuit Blanche in the church of Saint-Sulpice in 2009.



Annunciation 2006 – Benjamin Bergery & Jim Campbell
(in the Saint John chapel in the church of Saint-Sulpice)

After a lengthy career in the movie industry, **Benjamin Bergery** returned to media installation art using his experienced acquired with cinematography and cinema lighting. He has exposed his art in the church of Saint-Sulpice, and venues in Europe, Australia and the US.

Benjamin's work explores sacred art, primitive cinema, and the philosophy of media.

<http://benjaminbergery.com>

Jim Campbell is a famous new media artist. His works have been exposed in many museums, galleries and public spaces around the world, and they are part of the permanent collections of several prestigious American museums including the Museum of Modern Art, New York, the Whitney Museum of American Art, the Metropolitan Museum and the Museum of Modern Art, San Francisco.

Jim's technological art explores the themes of memory, of perception and interpretation.

<http://www.jimcampbell.tv>

BENJAMIN BERGERY

Benjamin is a Parisian Franco-American who speaks both languages fluently. He is a media artist with an eclectic career mixing filmmaking, video, digital, writings and the web.

- BA, History of Ideas, Saint John's College, Santa Fe, New Mexico
- Masters of Science, Visual Studies, MIT, Cambridge, Massachusetts
Benjamin taught video and interactive media at MIT for 5 years. He initiated the pioneer art project *Elastic Movies* there. Benjamin also taught cinematography and lighting at the University of Southern California in Los Angeles.

Benjamin's work in the beginning of video and interactive art was supported by the US National Endowment for the Arts, and the Council for the Arts in Massachusetts and California. He has made a dozen video pieces, which have aired on PBS, and have screened in many video art venues. With Jan Crocker, Benjamin was one of the pioneers of music videos, filming groups like The Cure, The Buzzcocks, and others in Boston clubs.

Benjamin is also the author of a book about film lighting: *Reflections*, which is used as a textbook in many film schools. He was also the founding editor of *Lumières*, an occasional review published by the French association of cinematographers. He has also created web content about filmmaking under the brand *thefilmbook*.

In 2006, Benjamin returns to media installations, because he is struck by the cohesive ensemble of content and technology in the works of his friend Jim Campbell, with whom he then occasionally collaborates.

Benjamin's media installations include: *Picture Piano* and *Interactive Bed* (with John Thompson) shown in Cambridge, Montreal, The Hague, and at the Los Angeles AFI Festival, *Biblical Triptychs* and *sotto voce* (with Jim Campbell), and *Confession 3* in Saint-Sulpice church, and *McLuhan Perfume* in Montreal.

En 2011 Benjamin has a solo show, *Epiphanies*, at LUMA Chicago (Loyola University Museum of Art). In 2013 he creates a luminous installation *Tenebrae et Lux*, commissioned by the Perth International Art Festival in Australia.

JIM CAMPBELL

Born 1956 Chicago, Illinois

Education 1978 Massachusetts Institute of Technology
B.S. Electrical Engineering and Mathematics

Selected Solo Exhibitions

* denotes publication

- 2014 Jim Campbell: Rhythms of Perception, Museum of the Moving Image, Astoria, NY
Jim Campbell: New Work, Bryce Wolkowitz Gallery, New York, NY
2013 Jim Campbell: At The Threshold, Samek Art Gallery, Bucknell University, Lewisburg, PA
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, Berkeley, CA
2007 Home Movies, Hosfelt Gallery, San Francisco, CA
2006 4300 watts, Hosfelt Gallery, New York
Jim Campbell, College of Wooster Art Museum, Wooster, OH
2005 Quantizing Effects: The Liminal Art of Jim Campbell, Site Santa Fe, Santa Fe, NM; travels to Knoxville Museum of Art, TN; Beall Center for Art + Technology, University of California, Irvine; Museum of Glass, Tacoma, WA*
Hosfelt Gallery, San Francisco, CA
Material Light, Bryce Wolkowitz Gallery, New York
2004 Palo Alto Art Center, Palo Alto, CA *
Wavelengths, American Museum of the Moving Image, New York
Maryland Institute College of Art, Baltimore
The Contemporary Museum, Honolulu, HI
2003 Memory Array, UC Berkeley Art Museum, Berkeley, CA
Contemporary Art Museum, University of South Florida, Tampa
Seeing, Exploratorium, San Francisco, CA
2002 Data and Time, Nagoya City Art Museum, Nagoya, Japan
Hosfelt Gallery, San Francisco, CA
Creative Time, temporary outdoor commission, Battery Park, New York
2001 Time, Memory and Meditation, Anderson Gallery, Virginia Commonwealth University, Richmond, VA *
Contemporary Configurations, Museum of Art & History, Santa Cruz, CA
Time & Data, Wood Street Galleries, Pittsburgh, PA *
2000 Hosfelt Gallery, San Francisco, CA
Yerba Buena Center for the Arts, San Francisco, CA
Cohen Berkowitz Gallery, Kansas City, MO
1999 Transforming Time, Nelson Art Museum, Arizona State University, Tempe, AZ *
1998 Reactive Works, San Jose Museum of Art, San Jose, CA *
1997 Digital Watch, Kemper Museum of Contemporary Art, Kansas City MO
Reactive Works, Art Center College of Design, Pasadena, CA
1996 Electronic Art, Cohen Berkowitz Gallery, Kansas City, MO
1995 Dialogue, Rena Bransten Gallery, San Francisco, CA
1992 Electronic Art, Rena Bransten Gallery, San Francisco, CA
1991 Hallucination, Fresno Art Museum, Fresno, 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
2010-11 San Francisco Arts Commission, Urban Reflection, Lights on Market ARTery Project, San Francisco, CA
Madison Square Park Conservancy, New York
2006 Gait Studies in Low Resolution, "Spots" Light- and Media-Façade, Berlin
2005 Ocean Mirror, University of California San Francisco
Wave Map, 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 Awards

2003/4 Guggenheim Fellowship
2002/3 zLanglois Foundation Grant, Montreal, Quebec
2000 Langlois Foundation Grant
1999-2000 Rockefeller Foundation Fellowship Award in Multimedia
1999-2001 Eureka Fellowship Award, Fleishhacker Foundation
1998 Ars Electronica, Linz, Austria; Honorable Mention, Interactive Art
1996 SECA Award, San Francisco Museum of Modern Art

Selected Public Collections

Arizona State University Art Museum, Tempe
Austin Museum of Art, Texas
Berkeley Art Museum, University of California at Berkeley
Cincinnati Art Museum, Ohio
de Young Museum, San Francisco, California
Knoxville Museum of Art, Tennessee
The Metropolitan Museum of Art, New York
Musée des beaux-arts de Montréal, Canada
Museum of Contemporary Art, San Diego, La Jolla, California
Museum of Modern Art, New York
San Francisco Museum of Modern Art, California
San Jose Museum of Art, California
Whitney Museum of American Art, New York