

seepage of virtual experience into the realm of our interactions with actual people is certainly disturbing, a message vibrating beneath the surface of Gluibizzi's elegant and deceptively decorative work.

—BARBARA MORRIS

SAN JOSE

Jim Campbell: "New Work and Collaborations with Jane Rosen" at San Jose ICA

Jim Campbell's new exhibition at the San Jose Institute of Contemporary Art (SJICA) explores the representation of life, and its limits. What is life? And how do we recognize it? As we celebrate ever-greater resolution on all manner of screens, Campbell's simple electronics serve as a potent reminder that realism originates in our perception, not necessarily in megapixels.

Ten works are on view in "Jim Campbell: New Work and Collaborations with Jane Rosen." Just one or two of these installations could warrant an exhibition in itself. Indeed, there are a couple large anchors, around which other works can be seen as steps in the iterative process of the Bay Area-based, internationally recognized media artist. In *Exploded View (Birds)* (2011), a six-



"EXPLODED VIEW (BIRDS)," 2011, Jim Campbell
CUSTOM ELECTRONICS, 1,152 LEDs, WIRE AND STEEL
72" x 46" x 38"

PHOTO: COURTESY THE ARTIST AND HOSFELT GALLERY

foot-by-four-foot grid of LEDs is suspended from the ceiling. Hanging on black wires, the twinkling of the small white globes at first appears random. When the blinking coalesces into the shape of a bird in flight, it feels accidental, like movement caught in peripheral vision. The shadow then traverses the grid, seeming to fly through this three-dimensional medium, and soon other birds follow.

Time Zones (2015) is a captivating group of five small works made in collaboration with the Bay Area-based sculptor Jane Rosen, which also explores flight. Behind tablets of subtly pigmented cast crystal, LEDs in a regular grid blink off and on. Viewed through the pale green glass, the areas of darkness solidify into the shapes of songbirds, as if rusted from a leafy tree. In one of only two works using colored LEDs, *A Fire, a Freeway and a*

"SELECTIVE RETENTION," 2015, Rudi Gritsch
KILNFORMED GLASS AND STAINLESS STEEL
DIMENSIONS VARIABLE

PHOTO: COURTESY BULLSEYE PROJECTS

Walk (1999-2000), lights emerge kaleidoscopically from the edges of a wall-mounted black rectangle. As they bubble up from the darkness of the room, the regularity of the red, yellow, and white lights seems to separate the freeway imagery from the organic motion of the other source imagery. Another small installation, *Home Movies (Grid)* (2007), unifies human motions with the characteristic stuttering of Super 8 film. This work is fascinating in its ability to radically abstract and signify on two levels. Human motion is recognizable, but so too is the movement of the filmstrip through a projector. *Home Moves (Grid)*, like all of Campbell's work in this exhibition, provokes an almost troubling question: how do we distinguish between life and representations of it? As Campbell proves, these questions are not only lasting, but also potentially quite beautiful.

—KIM BEIL

PORTLAND

Rudi Gritsch: "Following Water" at Bullseye Projects

In his poem "Sympathy," Paul Laurence Dunbar imagined what a caged bird feels "when the wind stirs soft through the springing grass/and the river flows like a stream of glass..." Such a stream is reimagined in Austrian artist Rudi Gritsch's exhibition, "Following Water." Gritsch charts the course of a river born in the mountains above La Granja, Spain, as it flows into the town of San Ildefonso, filling a lake in the historic royal gardens, then snaking under city streets and emerging at the foot of the Royal Glass Factory. Manholes provide access to river's underground stretch, and the manholes' covers provide Gritsch the exhibition's visual leitmotif—a circle within a circle within a square—that he deploys in a series of bravura variations.

In the sculpture *parts of personality* (all 2015), metal rods connect two kiln-formed

