seepage of virtual experience into the realm
of our interactions with actual people is
unavoidably disturbing, a message vibrating
beneath the surface of Giubizzi’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)
explodes the representation of life, and its
limits. What is life? And how do we recog-
nize it? As we celebrate ever-greater resolu-
tion on all manner of screens, Campbell’s
digital electronics serve as a potent
reminder that realism originates in our per-
ception, 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 installa-
tions 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-
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 ac-
dental, like movement caught in peripheral
vision. The shadow then traverses the grid,
seeming to fly through this three-dimensional
medium, and then 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 reg-
ular grid blink off and on. Viewed through the
pale green glass, the areas of darkness solid-
ify into the shapes of songbirds, as if roused
from a leafy tree. In one of only two works
using colored LEDs, A Fire, a Freeway and a

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 spring-
ing grass/and the river flows like a stream of
glass...” Such a stream is reimagined in Aus-
trian 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, fill-
ing a lake in the historic royal gardens, then
snaking under city streets and emerging at the
foot of the Royal Glass Factory. Manholes pro-
vide access to river’s underground stretch, and
the manholes’ covers provide Gritsch the exhi-
bition’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