

## World/Nation

» **Pakistan attack:** Militants storm two mosques, killing at least 80 people. A2

» **Gaza flotilla:** Israeli gunships head out to sea to stop pro-Palestinian activists from reaching Gaza. A3

» **Sestak controversy:** The White House enlisted Bill Clinton to try to ease Rep. Joe Sestak out of Pennsylvania's Senate primary. A4

» **Gay rights:** A federal judge rejects the Obama administration's attempt to dismiss a lawsuit challenging the "don't ask, don't tell" policy. A5



Monica Almeida / New York Times 2003

## Coleman dies

Gary Coleman, the pint-size child star of the 1970s sitcom "Diff'rent Strokes," dies at age 42. A6

## Sporting Green

» **Baseball:** The Giants' Matt Cain one-hits Arizona 5-0. The A's edge Detroit 5-4. B1

» **Celtics in NBA Finals:** Boston ousts Orlando. B1

## Business Report

» **All in the family:** Two relatives get promoted at Mechanics Bank — fourth-generation family leaders of an institution begun in 1905. D1

» **Pressure continues:** Rep. Jackie Speier urges Craigslist to take down its adult services section. D1

## Bay Area



» **Something's slithering:** An unusual wildlife boom has hit the East Bay. C1

» **President on HealthySF:** Obama administration urges Supreme Court not to hear a challenge to city's universal health care law. C1

## Datebook

» **Even greater outdoors:** New installations come to the Presidio and make history as the first site-specific art exhibit in a national park. E1

» **Galleries:** It's a breakthrough exhibit for Jim Campbell, whose works made with LEDs and custom electronics are at Hosfelt Gallery. E1

» **Music review:** San Francisco Symphony provides powerful interpretation of Robin Holloway's "Clarissa Sequence," a vibrant three-movement suite from a rarely seen opera. E1

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## KENNETH BAKER *Galleries*

# LED grids illuminate a different reality

Art critics used the word "breakthrough" too often in the late 20th century. Overuse put it out of circulation. So did loss of the once-high confidence that contemporary art — in the hands of one person or many — might progress in some definable sense.

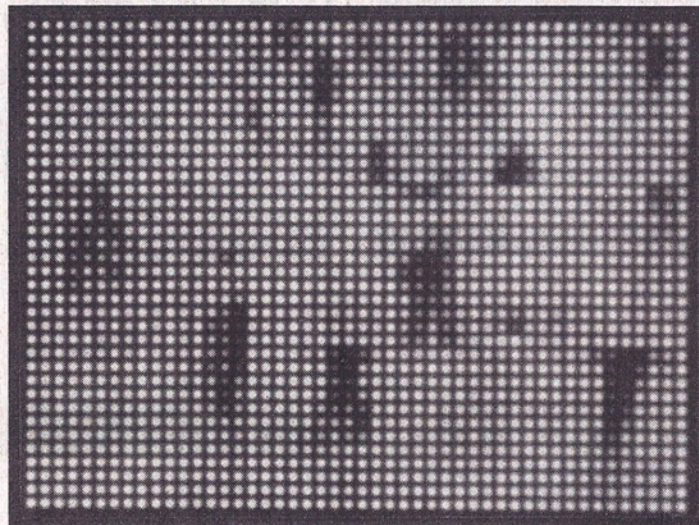
But no word fits better the step Jim Campbell has taken in a climactic new work at Hosfelt, "Exploded View (Birds)" (2010). I say "climactic" because the gallery has positioned the piece at the back, so most visitors

**Jim Campbell: New Work:** Light works with custom electronics. Through June 19. Hosfelt Gallery, 430 Clementina St., S.F. (415) 495-5454. [www.hosfeltgallery.com](http://www.hosfeltgallery.com).

will encounter it only after a tour of electronic spectacles in Campbell's more familiar modes.

"Grand Central Station 4" (2010) displays — on a grid of white LEDs behind coated Plexiglas — video Campbell shot at Manhattan's famous

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Hosfelt Gallery

**"Grand Central Station 4," LEDs, Duratrans on Plexiglas and custom electronics, by Jim Campbell.**



## Galleries from page E1

train terminal of commuters teeming over the main hall floor.

As in many of his earlier works, the sparse grid of LEDs translates the comings and goings of the shadowy figures into

bursts and fades of light that lose referential meaning when we inspect them too closely. Such works warn of a potential for sudden disillusionment or dissipation peculiar to worldviews founded on phantoms conjured by

electronic media.

Campbell has added a new level of abstraction by seamlessly incorporating several "windows" into the grid, dividing ostensibly continuous footage into overlapping, disparate time frames.

In other works on view, Campbell has placed video-fed LED displays behind transparencies mounted on Plexiglas so that, in "Grand Central Station 5" (2010), for example, blurry figures drift like ghosts over a fixed, sharply delineated stone floor.

As striking as such pieces are, none prepares a visitor for "Exploded View (Birds)."

In the darkest corner of the gallery, made darker by blackened walls, Campbell has created a field of more than 1,100 LEDs in vertical rows, connected by the hanging wires that feed them. The whole array roughly defines a large rectangular box, incidentally evoking the extensive use of that sort of form in minimal sculpture.

Standing close to the work, a viewer sees only ripples of darkness pass through it, seemingly at random, like sudden shifts of mood.

Step away, and the ripples of shadow form themselves into fugitive 3-D images of pigeons intermittently landing and flying off. The spectacle may not be difficult to imagine, but its effect is:

**Louise Bourgeois: Mother and Child:** Sculpture and works on paper. Through June 12. Gallery Paule Anglim, 14 Geary St., S.F. (415) 433-2710. [www.gallerypauleanglim.com](http://www.gallerypauleanglim.com).

the feeling of seeing something both rudimentary and highly sophisticated, almost as if one were witnessing a kind of X-ray of mental imagery, or glimpsing a new electronic simulation of the real asserting itself as a novel reality.

Although none of Campbell's recent works has had a sound element, "Exploded View (Birds)" somehow makes its soundlessness vivid and an additional source of fascination.

Breakthrough, no question.

## A taste of Bourgeois:

Louise Bourgeois will turn 99 on Christmas Day. Unlike nearly every other contemporary artist whose work evokes an affinity for Surrealism, Bourgeois can trace hers to personal acquaintance with André Breton (1896-1966), who founded the movement in 1924. She has known and responded to many of the defining figures of 20th century art.

Bourgeois once insisted to an interviewer that she is not a Surrealist but an existentialist, though she also asserted, as a Surrealist would,

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