

# Los Angeles Times

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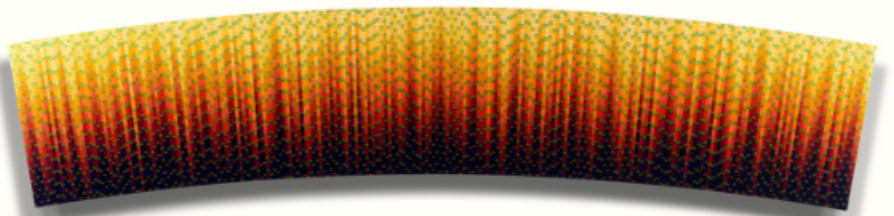
## Do these small bits add to a whole?

Assorted legacies find fresh interpretation and expansion in Eric Zammitt's works at Newspace. The first thing you see when walking into the gallery is a breadbox-size object, carefully machined from metal and plastic, with a contoured wooden handle. Whether it's an abstract form with industrial aesthetics or an industrial product that would please a formalist remains unclear until you peruse the exhibition checklist. There it's revealed to be a tool of the artist's creation, a custom-made sander/polisher essential in his work.

Such fetishistic displays of the artist's tools often get in the way, steal the show or, worse, attempt to shore up weak work. Here the device simply helps relieve some head-scratching while looking at Zammitt's bewildering art. He begins with thin strips of Plexiglas in more colors than you could imagine. These are laminated into finely striated slabs that are crosscut into strips that are rearranged into intricate abstract compositions and again laminated into slabs. Polished glass-smooth, they hang like paintings on the wall.

Luckily, the show goes well beyond tool talk and technical prowess. The results of Zammitt's labors are something like pointillist Op-art Finish-Fetish mosaics, with thousands of tiny, rectilinear bits of solid colored plastic fused into a single, flawless image/object/surface. The plastic is nearly opaque, delivering fully saturated, intense color, but it's also translucent enough for light to enter it and bounce back, resulting in an amazing glow.

Evocative of textile patterns, celestial events, and land- and seascapes, the works encourage you to take them in as awe-in-



**REARRANGED PIECES:** "Corona" reveals the attention to detail that is a hallmark of Eric Zammitt's reworked Plexiglas.

ducing wholes but also seduce you into picking them apart to appreciate their subtleties, quirks and structures. The strongest among them employ complicated shifts in rhythm, pacing and proportion. They get you to thinking with the parts of your brain that handle math, music and metaphor, all the while drinking in retinal pleasure so good it feels guilty.

**Newspace**, 5241 Melrose Ave., Los Angeles, (323) 469-9353, through Jan. 7. Closed Sundays and Mondays. [www.newspace-la.com](http://www.newspace-la.com)