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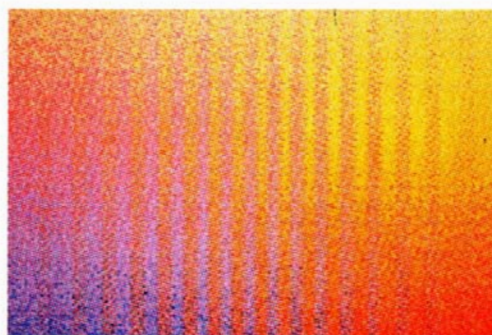
On *THE* Radar

Seventeen Artists You Should Know About

By Peter Frank

Eric Zammitt continues the stylistic arc set in motion by his father, the late finish/fetish painter-sculptor Norman Zammitt, while establishing a distinct manner, and style, for himself. Hewing mostly to the wall, Eric still expands on Norman's luminous vision by seemingly weaving laminated acrylic plastic (actually assembling thousands of discrete plastic pieces) into shimmering fields whose attenuated geometric formations give the sensation of constant movement — and constant light. Zammitt's approach at once embraces and transcends the decorative, coaxing an almost religious numinousness out of so many colored morsels. His uninflected surfaces allow the visual depth of the underlying designs to recede into infinity; there is a peculiar

hall-of-mirrors effect, as if the flickering acrylic tiles were actually part of a single grand structure endlessly reflecting itself. Zammitt's painting/constructions have been compared to ocean sunsets, but they reach well into outer space. —PF



Blush/hybrid (detail), 2009, 151,276 pieces of colored acrylic plastic and glue, 71½" x 77½"