



Fay Ray, "Egg Arch and Pearl Portal," 2018, dye sublimation on aluminum, 79 x 40", is currently on view at Shulamit Nazarian.

than celebrates the implicit beauty of the landscape, and points attention to relevant and pressing issues such as land abuse, climate change, immigration and changes brought about by technology (Steve Turner Gallery Hollywood).

Jody Zellen

Fay Ray's exhibition "I am the House" ranges from complex dye-sublimation prints on aluminum, to simple design elements in multimedia sculptures. Influenced by the diverse examples of John Baldessari and Kara Walker, her prints are photo montages of recurring themes. Rep-



Amir Zaki, "Close Friends," 2017, ultrachrome print, 48 x 48", is currently on view at Edward Cella.

resentations of flowers, eggs, corn, cups, jewels and chains are treated obsessively so as to make reference to stages of life. These objects and images are arranged and photographed with symbols and themes that are carried through to her sculptures, a duplication that enhances the emotional impact of the series. The three-dimensional representations are further fetishized in her inventive and seductive use of materials such as zinc, aluminum and marble. Abstract compositions metaphorically make references to religious relics. "Egg Arch and Pearl Portrait," for example, brings to mind church portals and the icons found within. "Desert Shore" on the other hand, represents a dream catcher, a reference to the occult. In both her photos and three-dimensional representations, the power of objects becomes manifest through her surreal arrangements and designs (Shulamit Nazarian, Miracle Mile).

Elenore Welles

Amir Zaki's "Getting Lost" is a modestly scaled exhibit of four hyper-resolution prints of trees against night-black backdrops. By implementing what's called a Gigapan machine — a piece of hardware designed to produce gigapixel panoramic images — the artist was able to stitch between 15 and 30 sections into one final ultrachrome print. The dazzling resolution distracts from the common thread of these foliage portraits in isolation, which is that they all feature two trees intertwined in intimate and sometimes interesting ways. Two of the four photos feature two of the same species (one is a Jacaranda pairing), while the other two are of differing varieties (and they're poetically titled to those ends, e.g. "Close Friends" for one of the former, and "Strangers" for one of the latter).

Back to the dazzle: gazing up-close at these prints, you get the reverse experience to seeing a painting that looks like a photograph. Here, the thinnest strands of branch could have been painted with an ultra-fine brush, such is their visual potency. One wonders whether the grouping's title, "Getting Lost," far from being an allusion to discovering these en-