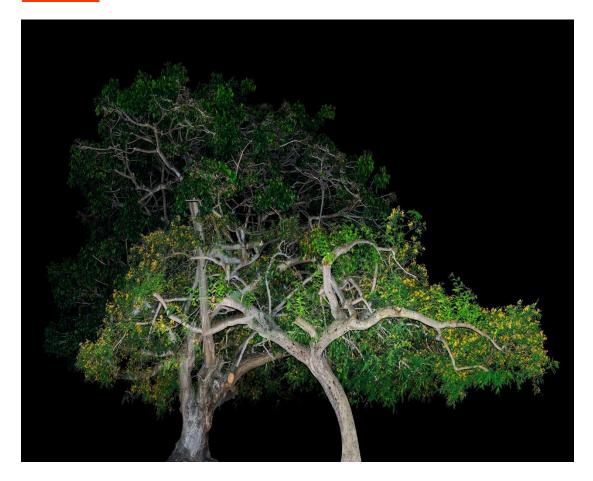Art Scene SoCal, March 2018
By Michael Shaw

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 entwined tree pairings on a haphazard trek, instead refers to the process that we undergo while navigating all the super-fine detail. It's a pretty palatable way to get lost (Edward Cella Art + Architecture, Culver City).