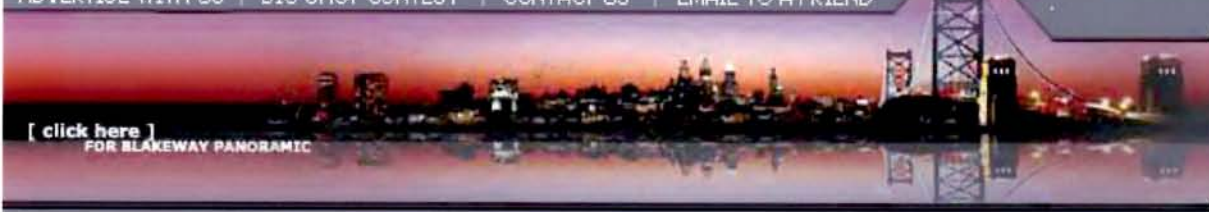


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BEYOND THE MUSE

by R.B. Strauss

Finally, March

by

R.B. Strauss

Parallels Gallery, 321 Arch Street, brings in New Yorker Paul Fabozzi with "Rome: The Layers of Memory" through April 2. On view are paintings and drawings that thrum with modular resonance. Precise and pristine, there is an adherence to how growth spans all forms, drawing the molecular accumulation of the inorganic tight to the organic. Here, crystals pace biomass while the artist also proves that roads are indeed arteries--And why are deposits of ore harnessed with "vein" rather than "artery?"

The cartography of the work is open-ended, and this is made most clear in some of the larger pieces--in fact, would someone give this guy a wall in Philly to muralize! The expansiveness of this art is immediate to ascertain while holding fast a mystery of spirit that finds formal concerns upended time and again. Clean lines share room with patches that could pass for either clouds or continents, the substantive heft here paced by economy of purpose and symmetry gone a little astray.

Still, balance matters, while palette affords its own system of signals, though not signs per se. The plane is imperative, yet here Fabozzi also lends his oeuvre a sense of "depth," and this is something of a trademark, even with the drawings. The abstract aspect coursing throughout is subverted time and again, though any attempt at identifying what Fabozzi offers besides maps, as opposed to "maps," is an unknown quality. No qualifiers are necessary here as each painting is its own universe, yet the flow of this work is itself a trajectory given over to how Rorschach patterns sometimes are their own ends without any means to arrive at their distant locus.

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