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Minimal, Emotional, and Visceral in Old City

By [tiernan alexander](#) | May 16, 2010

Two types of minimalism sit side by side on 2nd street this month. At [Larry Becker Contemporary Art](#) Max Cole: Light and Line contains thirteen recent paintings in black and white. Cole's work has changed in subtle shifts over 30 years and this new work is very consistent with her painting style while continuing that steady development. Horizontal stripes dominate the paintings, but on inspection some of the wide swaths are constructed of tiny parallel vertical lines that blend together into soft, tonal areas. As hairs combine to create the solid mass of a paintbrush, these individual strokes merge into foggy grey rows that evoke the even landscapes of the artist's native Kansas home.



Max Cole, Baja, 2010 acrylic on linen

A couple of doors down at [LG Tripp Gallery](#) are more geometric line paintings. The drawings of [Paul Fabozzi](#) and paintings of [Seonglan Kim Boyce](#) have inspirations in maps and architectural drawings and strongly evoke a sense of space. The influence of the city is apparent in Fabozzi's mathematical arrangements. The color palette and repetitive geometric figures combine to designate each component as an individual object with a trailing line that intersects the open space and crosses other paths. Despite their strict adherence to geometry and their heavy technical connotations, the random-seeming trajectories firmly connect these paintings to human activity, deepening their interest and relatability.



Paul Fabozzi, Spectral Variant #1b, 2009, colored pencil on mylar

At [Dalet Gallery](#) [Martha Posner](#) and [Ricardo Barros](#) have wildly divergent shows dealing with the body under the name *Fabricating Truths, Shaping Stories*. Barros' work in the show is primarily staged and manipulated photos of nude women. Photo manipulation is much maligned in a way that drawing is not despite the fact that both are constructions of the artist's vision and Barros points out that while a photograph can no longer be trusted as factual evidence, it may still be portraying an idea or story truthfully. The themes in his works are well layered, involving voyeurism, humor, and identity.

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