

THE PENSIVE CITY

Transience and Convergence Beyond Space

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In today's bustling intellectual and cultural global exuberance, Paul Fabozzi's *Curved Locators* series presents a timely narrative. During recent travels across various continents as an artist, lecturer, and urban nomad, Fabozzi has been immersed in the sights and stimuli of the spaces we inhabit. The ethos of these global locations connects the spiritual, political, social, and economic needs of these polyglot metropolises. Perambulating with intensity and openness, Fabozzi explores universal themes of power, nostalgia, and imagined possibilities while intentionally setting himself in dialogue with monuments that give individual and collective meaning to our cultures, and the world at large. The result is a series of elegant, playful, and seductive paintings and drawings that evoke the enormous energy and intensity of their time and place.

Situated in front of one of Fabozzi's works, the viewer elides past and present—in an intrinsic self-reflective dialogue. London, Rome, Berlin, Istanbul, New York, and Rio de Janeiro are reified throughout history and culture as symbols of prosperity and cultural renaissance. These cities and the sites that Fabozzi probes stir our imagination through a confluence of subjective and collective psychological responses. For me, London's British Museum carries with it associations of empire and conquest, just as Rio's Municipal Cathedral embodies the intersection of colonialism and modernism.

Fabozzi's paintings and drawings carry the pulse of human life that imagines, builds, preserves, conquers, denies, ignores, and ultimately destroys. Within his vibrant muscular compositions and their subtle layered textures, Fabozzi focuses on the ephemeral and fleeting journey across borders, investigating representation, culture, and all that is gone forever. His ability to create cognitive and emotional mediations with the environment through paint and graphite brings these sites alive. Fabozzi's aesthetic and philosophical response to each site makes us acutely aware of how all our senses are activated by psychogeographic stimuli.

With this latest series, Fabozzi's explorations of space, in fact, reflect an inward journey. As a physical form, these works bend our memory of place, as they simultaneously activate our visual and tactile sense of the global city: extravagant, empty, and in flux.