

**PAUL FABOZZI**  
**CURVED LOCATORS**



# PAUL FABOZZI

## CURVED LOCATORS

---

*"The painter 'takes his body with him' says Valéry. Indeed we cannot imagine how a mind could paint. It is by lending his body to the world that the artist changes the world into paintings."*

**—Maurice Merleau-Ponty, "Eye and Mind"**

Wandering in New York, Rome, Istanbul, Rio de Janeiro, London, and Berlin, I am drawn to specific buildings as points of confluence for my urban drifting. Curved architectural forms manifest various ideals—formal, symbolic, functional. I find myself inside places designed for worship, entertainment, material consumption, contemplation, transportation, and governance. The paintings and drawings in this series are a tactile and visual record of my intuitive reckoning with these spaces—a way of forcing them to look back at me.



*CL (Rio, Municipal Cathedral),*  
oil on canvas,  
48 x 32 inches, 2016.

# THE PENSIVE CITY

## Transience and Convergence Beyond Space

Parvez Mohsin

---

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.

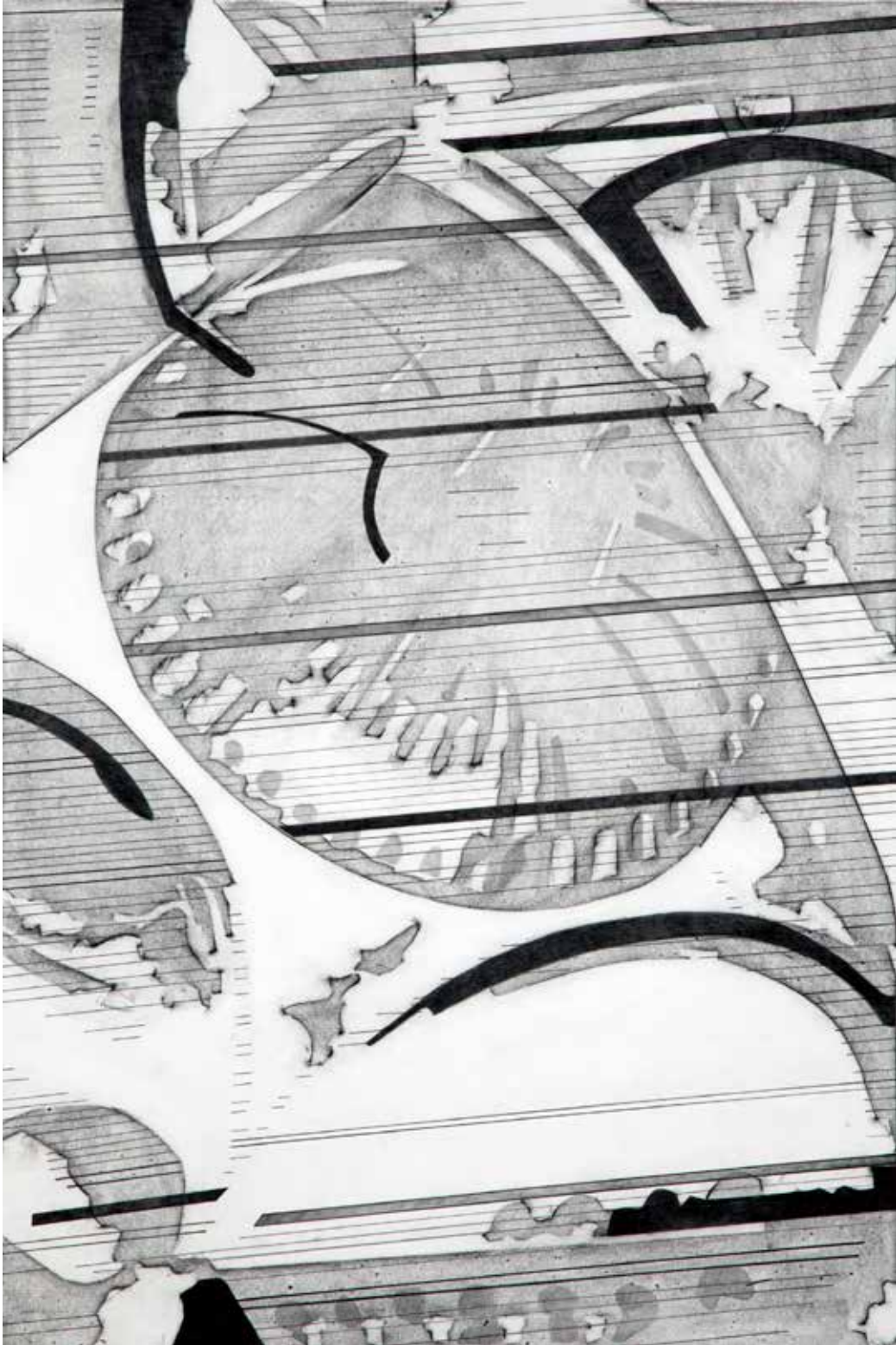
Situated in front of one of Fabozzi's works, the viewer elides past and present—in an intrinsic self-reflective dialogue. London, Rome, Berlin, Istanbul, New York, and Rio de Janeiro are reified throughout history and culture as symbols of prosperity and cultural renaissance. These cities and the sites 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.



*CL (Istanbul, Hagia Sophia #1 x 6),*  
oil on canvas,  
60 x 48 inches, 2016.



*CL (Istanbul, Hagia Sophia),*  
graphite on paper,  
41 x 28 inches, 2015.



*CL (Rome, Ivo #1)*,  
oil on canvas,  
72 x 48 inches, 2016.

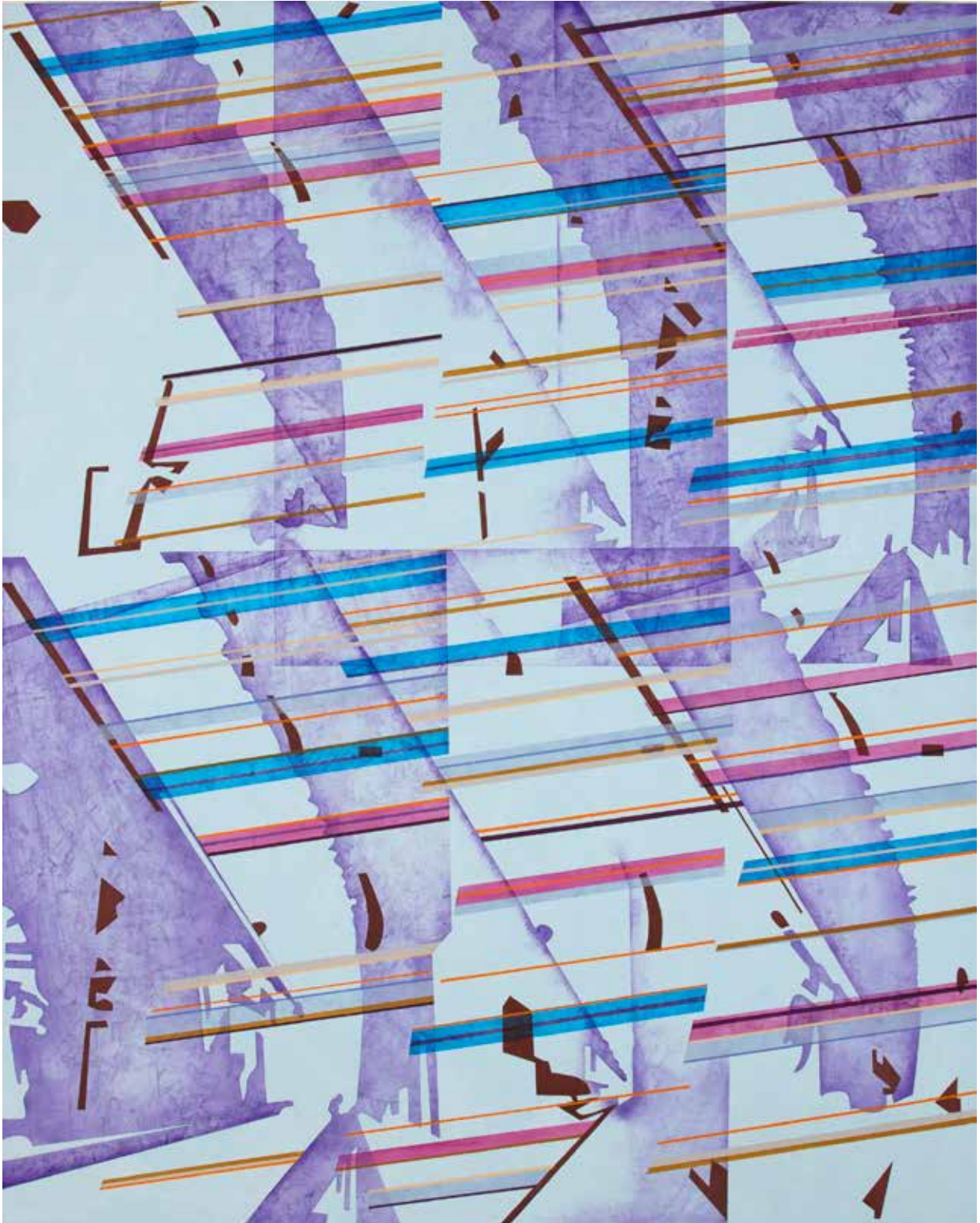




*CL (Berlin, Reichstag),*  
oil on canvas,  
48 x 32 inches, 2016.



*CL (New York, QBB #1),*  
oil on canvas,  
48 x 32 inches, 2016.



*CL (New York, QBB #2 x 6),  
oil on canvas,  
60 x 48 inches, 2015.*



*CL (Rome, Ivo #2)*,  
oil on canvas,  
48 x 32 inches, 2016.



*CL (Rome, Pantheon),*  
oil on canvas,  
48 x 32 inches, 2016.



*CL (London, British Museum #1),*  
graphite on paper,  
41 x 28 inches, 2015.

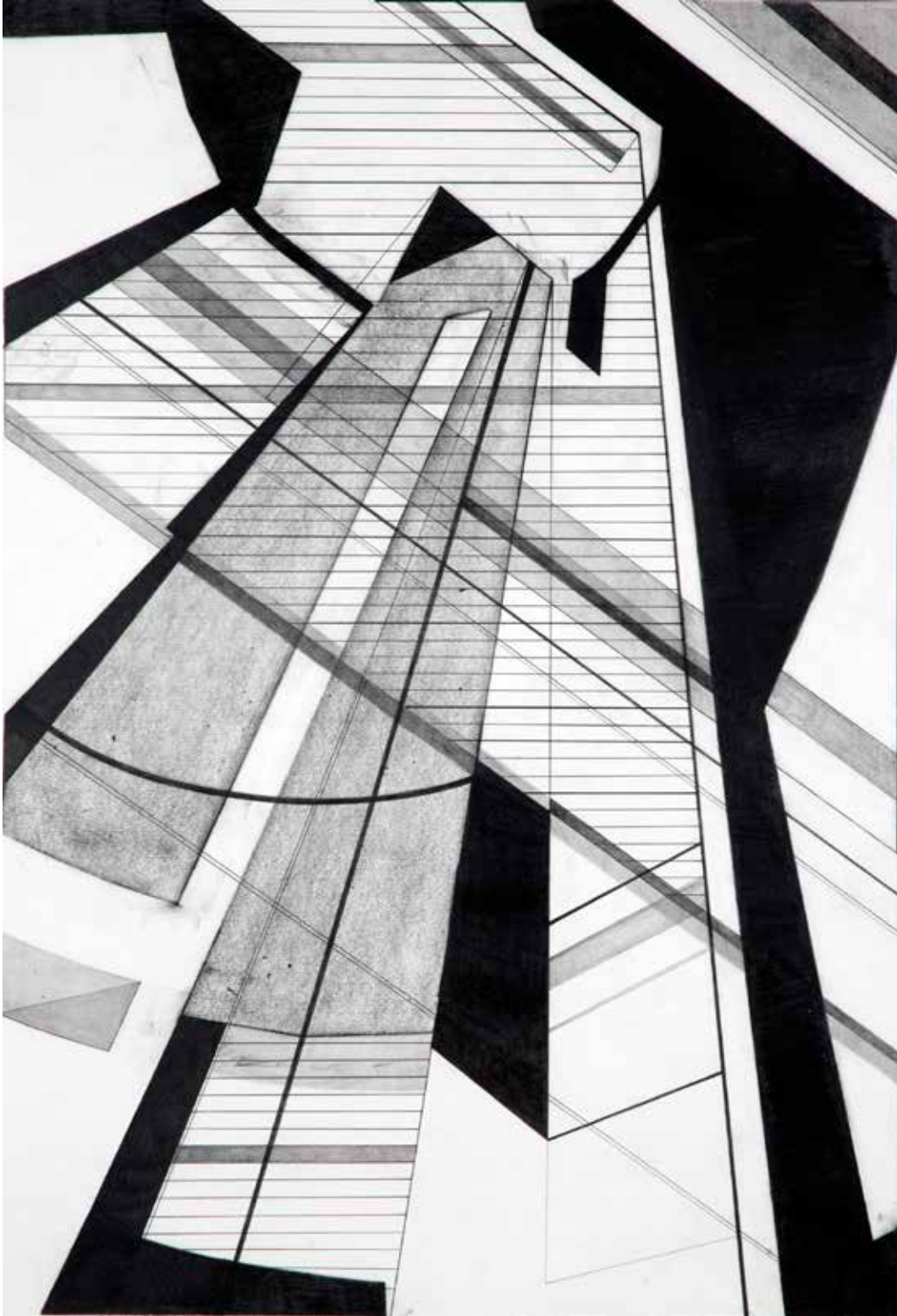


*CL (London, British Museum #2),*  
oil on canvas,  
48 x 32 inches, 2016.



*CL (Berlin, Galeries Lafayette),*  
graphite on paper,  
41 x 28 inches, 2015.





*CL (Rio, Municipal Cathedral),*  
graphite on paper,  
41 x 28 inches, 2015.



This publication was created on the occasion of the exhibition:

**Paul Fabozzi**

***Curved Locators: New Paintings and Drawings***

**Seraphin Gallery, Philadelphia, PA**

**December 15, 2016 to January 19, 2017**

I would like to thank the Department of Art and Design and the College of Liberal Arts and Sciences at St. John's University for supporting this body of work through a research leave in the spring of 2015 and other travel stipends, including a fellowship to attend a CIEE seminar in Istanbul, Turkey in the winter of 2015. Also, I would like to extend special thanks to Parvez Mohsin for writing the essay, Michael Marfione for photographing the work, and Rebecca Brooker for designing the catalog.

---

Paul Fabozzi received his BFA from Alfred University and his MFA from the University of Pennsylvania. His paintings and works on paper have been included in numerous solo and group shows throughout the United States and abroad, including exhibitions in New York, Philadelphia, Rome, and Busan. His work is included in numerous private and public collections, including the Canadian Imperial Bank of Commerce, Fidelity Investments, The New York Public Library, and the San Diego Museum of Art. Awards include a fellowship from the New York Foundation for the Arts. He edited an anthology of writings on contemporary art—titled *Artists, Critics, Context: Readings in and around American Art Since 1945*—published by Prentice-Hall and is currently Professor of Fine Arts at St. John's University in New York City.

For additional information, go to [www.paulfabozzi.com](http://www.paulfabozzi.com).



