

Lines of Regression: Curator's Statement by Kaegan Sparks

Paul Fabozzi's New York City paintings and drawings hover around the theme of return. Poet Jeremy Sigler calls the metamorphosis behind their creation a "synthetic déjà vu" for the artist, one of returning to previously visited locations: mentally in memory, and plastically through lines and shapes that emerge from recorded measurements and sensory impressions. In a sense they are pseudo-maps: subjective translations of Fabozzi's particular experience of walking through a place, yet also thoroughly based on impersonal, scientific data intrinsic to it. Fabozzi has made himself a translating device, formalizing his interaction with a locale—real world, real time—into a piece of art. Aesthetically, too, depth and layering are prominent—many of the diagrammatic forms and lines seem to recede back from the surface of the canvas. The lines in the paintings shoot forth from a distant outlined blueprint and explode into something much more vibrant and multidimensional. The same happens in the artist's mind from the moment the subject structures hit his retina until they surface again, complicated and reconfigured, through his paintbrush and pen. The final product is a relic of both the physical place and the map-maker's unique interpretive filter, one that compels viewers at any time to regress with him back to his inspiration. This destination is lodged in both real and intangible types of space, as Fabozzi describes: "It's a flash. It's a quality. It's not material in the physical sense so much as it's a shadow, but it's a shadow I want to hold on to."