

Melrod, George. "Post Pop Pizzazz." *Art & Antiques* (November 1995), p. 39.

Post modernism is often described as mediating a multiplicity of voices, with the implication that somehow, modernism is something different. California artist Roy Dowell puts that lie to bed, making dense, vivid, eye-popping collages that revel in their modernist roots. Using actual snippets of billboard paper moderated by dabs of vinyl paint, Dowell non-judgmentally cuts and snips from a vast array of cultural influences, including advertising, mass media, graphic design, cubism, abstract expressionism, and pop art alike. His work merges the fractured stature of a Picasso guitar, the consumerist allure of a Rosenquist billboard pastiche, and the up-tempo verve of a Stuart Davis abstraction. "It's about taking a certain type of democracy and trying to organize it, make sense of it," Dowell says. "But it requires a lot from the viewers. They have to be willing to bring their own baggage, to do some work to travel through the piece." Varying in height from nine inches, like *Untitled* (RD#645), above, to six feet, his works are deftly composed on the pictorial plane but are deliberately open-ended. As a result, each piece feels improvisational, sensual, and unique, like a riff of optic jazz. A new show opens November 4 at the Margo Leavin Gallery in Los Angeles.

