

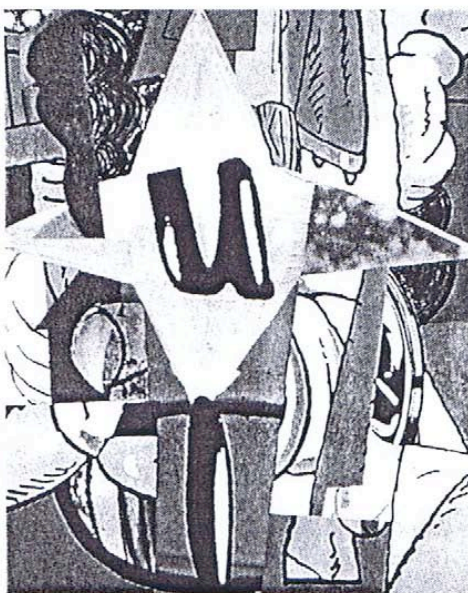
Drohojowska Philp, Hunter. Review. *Art & Auction* (October 1997), p. 64.

Roy Dowell at Margo Leavin

LOS ANGELES—Gestures of whimsy, the architecture of color, the knitted logic of quilts, Mexican billboards—all this and more come together in the collages of Los Angeles-based artist Roy Dowell, who has been described by scholar and curator Anne Ayres of the Otis Art Institute as an artist who brings something fresh and unexpected to the overworked medium of collage. Twenty-five of Dowell's recent works are on view from October 4 through November 1 at the Margo Leavin Gallery (812 North Robertson Boulevard).

Mondrian's *Broadway Boogie Woogie* meets fragments of Andy Warhol's Pop art silkscreens: in *Untitled #723*, 1997, a large horizontal panel embraces a shamrock, a bottle cap, a slice of plaid

shirting, squares of bright paper and painted boundaries. Measuring just over 5 by 8 feet, the piece represents a bolder format and scale for the artist. Among the slightly trimmer vertical



panels, one—*Untitled #699* (left), 1996—is composed of cartoon elements concealed behind a ghostly star painted in the center. In many of Dowell's works, tantalizing combinations of letters invite viewers to play mental charades, bringing their own meaning to each rebus.

Dowell's smaller collages, works on paper—of which 16 are on view—measuring only 10 by 7 inches, are sketchier, looser affairs. Whether composing in dimensions grande or petite, Dowell is a master of ambiguity.

HUNTER DROHOJOWSKA PHILP