

Los Angeles

"Paper Beats Rock" at cherrydelosreyes

In the hand game of roshambo (or "Rock, Paper, Scissors"), paper beats rock. Despite rock's solidity, paper (so the logic goes) envelops and thereby suppresses rock's characteristic strength. This idea was poetically illustrated here in a video (by William Basinski and James Elaine) of a ticker-tape parade in which paper flutters to the ground and blankets the streets of lower Manhattan. For the artists in this exhibition, paper does not function simply as a passive support; rather, they avail themselves of its intrinsic qualities and versatility.

Libby Black constructs with paper. Her 1980s-vintage boom box is emblazoned with the Louis Vuitton insignia executed in an amateurish manner that echoes the object's somewhat crude, hand made manufacture. Elliott Hundley combines drawing and collage on a curtain of crumpled, torn, and abraded paper that both substantiates and enhances his subject matter (in this case, Euripides's *Medea*). Paper cutouts by Charlotte McGowan-Griffin are given added dimension by being placed inside light boxes, creating shadowy, quasi-cinematic displays, while David X. Levine works emphatically with paper's surface in a process that includes layering colored pencil, graphite, and colored paper before buffing them to a smooth finish. This attention



Charlotte McGowan-Griffin, *Night-Sea Crossing*, cut paper, wood, light source (46 x 36 x 5 in.), 2005. Courtesy cherrydelosreyes. Photo credit: Anthony Cunha.

to surface also characterizes the pen-and-ink sketchbook drawings by James Elaine, who lets the impressions in the paper from the previous drawing direct subsequent ones. Finally, Ansel Krut, whose comically macabre ink-on-paper figure drawings evoke Philip Guston as well as the television cartoon "Ren and Stimpy," seems to be the most conventional in his use of paper primarily as a support for his unconventional imagery.

—Leslie Jones