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At first glance, Simone Shubuck's drawings have little to do with hip-hop. Works on paper crammed with blends of images, they are feminine in their pencil-line wispieness and unnerving in their streams of hallucinatory consciousness. But if hip-hop embodies the collage as urban narrative, Shubuck's work is a natural extension: mountains of processed information are hewn into obsessive drawings that bypass the tired approach of cutting-and-pasting found sources. Hers is a personalized, hand-crafted abstraction.

On closer inspection, Shubuck's hip-hop roots are rather overt. She spent her early-'90s art school days in San Francisco on midnight bombing runs (flanked by the likes of graf-to-gallery supernova Barry McGee), before moving to New York and mapping her course a curve ahead of the drawing renaissance of the early 21st century.

At present, foremost among her garbage-pail of obsessive subjects are Shawn Carter's noms du rap, and she cites *Fade To Black* as having insight into the artistic process; she's also been known to name pieces after Meth and Red banter. As with the best MCs, the true meaning of her madness is accessible only to those aware of where she's at, not where she's from. "A collector said he didn't see a story [in one of my pieces]," Shubuck says incredulously. "Of course there's a story—it's just not obvious, and I'm not going to tell you what that is."

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can't stop, won't stop

pencil takeover

simone shubuck's

Orlov, Piotr. "Can't Stop, Won't Stop", *The Fader*, December 2005, p 44