

Emily Eveleth

Danese

The subject of the paintings in this show, all from 2012, by the Connecticut-born painter Emily Eveleth is the most humble of pastries and yet one that performs as an unlikely romantic lead: the doughnut. Large, elegant oil portraits of ripped, stacked, or otherwise intruded-upon doughnuts were showcased here on deep black back-grounds, appearing isolated and remarkably regal.

These confections could be viewed as claiming center stage or as emerging from the void. Each doughnut was painted in an almost photographic style, though Eveleth's assured, visible brushstrokes never let us forget that we were looking at an artist's fantasy rendering.

Though the works are reminiscent of classical still lifes in the way the confections are staged and lit so as to emphasize their essence, it is strikingly apparent that these riffs on custards, jellies, and icings are anything but traditional. The personality and plight of each doughnut is depicted in a lush and distantly comical way, even when undertones of violence and human sexuality are present. Sticky substances in delicious colors accentuate the holes and bulges.



Emily Eveleth, *Prop*, 2012, oil on canvas, 30" x 35". Danese.

Held is a lush depiction of a pink-frosted example that drips enticingly. The sweet treat starring in *Waiting*, on the other hand, is split in half and quickly evoked a bleeding mammal or body part, its innards on full, hyperrealistic display. Lights and darks are given equal painterly consideration, and the artist's "injured" subjects never appear to be victims or ask us to pity them. Eveleth also magically manages to take a stationary subject in each canvas and, through careful staging and painterly skill, produce the suggestion of movement. The doughy forms rise and swell and occasionally even seem to breathe.

—Doug McClelland