

# Eliza Douglas

Overduin & Co. / Los Angeles

On three consecutive canvases (all works 2017), three monsters' hands each grip an index card bearing a painterly smear or squiggle. At the end of the row, the monster itself glares back with malevolent indignation – the grotesque overkill of a vintage, somewhat outmoded horror in which the creature figures as an unambiguous Other. Around the corner, the main space exhibits Douglas's paintings of disembodied hands and feet, joined only by abstract bands of color across white space. The hands mostly gesture passively, in contrast to the monster's confrontational, albeit frustrated, communication. A painting of hands clasping forks in different ways stands out – an allusion, perhaps, to the performance of table manners and the quotidian, self-gratifying act of eating, to which end they are ostensibly directed. Other works in this series err on the side of the fashionable (the overly specific, white Doc Martens in *Sun Spilling Everywhere on Me*) or the fashionably vague (the odd, stiffly arranged objects of *The Cool Light of Dawn*).

Douglas cultivates disembodiment most successfully in works such as *Sparks Upon Your Face* and *Black Night*, the latter's shirt cuffs trailing circus-hued spirals. *Let Them Win* circles back to the monster's index cards, only this time we are apparently privy to a view from behind – the human behind the monster. Such disembodiment has always, at least in the language of advertising, transubstantiated contemporary anxiety into dreamy affect. Likewise, these days monsters are often figured as extensions of one's own psychology, as many a contemporary TV antihero will attest. The title of Douglas's opening sequence, *I Am the Horse You Should Bet On*, suggests that this monster has something to impress upon us, if only for the sake of leaving us impressed.

by Aaron Horst



From top, clockwise:  
**Mathis Altmann**  
 Indulge (detail; 2017)  
 Courtesy of the Artist  
 and Freedman Fitzpatrick,  
 Los Angeles  
 Photography by  
 Mathis Altmann

**Eliza Douglas**  
 Sun Spilling Everywhere  
 On Me (2017)  
 Courtesy of the Artist  
 and Overduin & Co.,  
 Los Angeles

**Alexandre Da Cunha**  
 Boom, Installation  
 view at PIV, São Paulo  
 (2017)  
 Courtesy of the Artist  
 and PIV, São Paulo  
 Photography by  
 Eduardo Ballardin