



GOINGS ON ABOUT TOWN: ART

NICOLE EISENMAN

The painter's intricate black-and-white etchings and woodcuts, along with voluptuously colored monotypes, are full of enchantments but also a little unnerving. Take the satirical etching "Tea Party," in which a fat cat, a colonial, and a skeleton clutch a scythe that doubles as a flagpole. Eisenman channels many ghosts of painting's past, including Edgar Degas, whose absinthe drinker could easily be part of the crowd seen woozily through the bottom of a giant mug in the large etching "Beer Garden with Big Hand." And, like George Grosz, Eisenman is a brutally honest social critic, but empathy—and extraordinary skill—helps soften the blow. Through June 30.

<http://www.newyorker.com/arts/events/art/nicole-eisenman-koenig#ixzz1ypeDTqN5>