

Nicole Eisenman:
STY

October 30, 2025-January 10, 2026
52 Walker Street, New York



Nicole Eisenman, Image by Nicole Eisenman, 2025

52 Walker is pleased to announce its seventeenth exhibition, *STY*, featuring the work of New York-based artist Nicole Eisenman. The show presents a new sculptural group with video elements and a selection of paintings, which include those realized for the exhibition and important loans from public and private collections.

In a prolific career spanning over thirty years, Eisenman has become known for expressive figurative canvases and sculptures that capture moments of contemporary life with élan, humor, and gravitas. From the late 1990s onward, the artist has pursued a practice that centers perspectives peripheral to dominant narratives, lacing intimate subject matter with cues from attendant political and social milieus. Paying homage to twentieth-century interwar styles and movements such as the Neue Sachlichkeit while exercising a distinct visual language, Eisenman wryly deploys allegory and genre to survey the spirits and tensions that mediate our broad experience of history and culture.

STY is housed in a built-out gallery situated entirely within 52 Walker, which is conceived as a total space that projects the thinking process of an artist, mapping out the brain's various orbits. This space envisions the arc of an unfolding narrative, both piecing together a story and offering a glimpse into the artist's state of mind. By entering inside, viewers engage the premise of being "in the room," physically and in terms of the expression's expansive meanings and possibilities. As in an artist's studio, the space is generative and personal, subject to the creator's whims and feelings. Likewise, the space exists in relation to what is happening in the world and how the artist registers affect through times of crisis; *STY* seeks to prompt the somatic experience of living in wartime and under fascism.

The paintings on view draw eerie parallels between a recent past and the events of the present day, while acknowledging in turn the material and emotional strains artists are confronting. Depicted above a crowd in *Archangel (The Visitors)* (2024) is the titular *Prussian Archangel*, a papier-mâché effigy of a German soldier with a pig's head that was hung from the ceiling at the First International Dada Fair in Berlin in 1920—subsequently drawing mass controversy and charges of defamation by the state military. The porcine dummy (whose presence harks back to the exhibition's title) presides over a contemporary vernissage, a display of curvilinear, abstract sculptures; illumined by candlelight, a loft stores a stack of stretched canvases.

In *The Auction* (2025), Eisenman pictures a group of eager art buyers who bid under an ominous baroque sky. A board behind the imposing auctioneer, who is clothed in dark robes like a magistrate, lists currency conversions in real time. Surrounded by nondescript piles, an archetypal artist in *The Bunker* (2025) dons a black beret and sticks their thumb out—to assess perspective, perhaps, or to find a way out like a hitchhiker. Similarly situated in a bunker-studio, the protagonist of *Fiddle V. Burns* (2024, private collection) pores over a painting as military machinery closes in. *Anvil* (2025) presents an optical illusion as well as a portrait of an artist under pressure. Works on paper, sketches, and other preparatory materials are also pinned to the gallery walls, further situating the environment as one of reflection.

The sculptural group *There I Was* (2025) marks the first time Eisenman has worked in scagliola, a plaster composite that has been used for decorative purposes since ancient Roman times. Revived in sixteenth-century Italy and championed most famously by the Medici family, the material is prized for its capacity to imitate the striated surfaces of expensive marbles. (This is the first time it has been used in figurative sculpture at scale.) Returning to the handmade idiosyncrasies of plasterwork, Eisenman's investigations in scagliola feature three figures in the guise of a heroic sculptural group. These forms as well as the videos, made in collaboration with Anna and Thomas Eisenman, that are embedded among them join figures from the artist's life as well as mythology and folklore. Clips are taken from footage filmed on iPhones, horror and science-fiction films, and AI-generated imagery. The videos piece together a loose creation myth that encompasses celebration and destruction, set in a fourth dimension where ideas might live.

Nicole Eisenman: STY is curated by Ebony L. Haynes and presented by 52 Walker. The artist would like to extend special thanks to Benny Merris, Isabella Quevedo, Anna Eisenman, Thomas Eisenman, James Adfor, James Miller, Sam Roeck, Melissa Vogley Woods, and Milo Carney.

Nicole Eisenman was born in 1965 in Verdun, France, and received a BFA from Rhode Island School of Design, Providence, in 1987.

Eisenman has exhibited widely since the 1990s. The first institutional solo presentation of the artist's work was held in 1995 at the Centraal Museum in Utrecht. Eisenman has since been the subject of solo exhibitions at institutions such as The Herbert F. Johnson Museum of Art, Ithaca, New York (2003); Kunsthalle Zürich (2007); Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York (2009); and Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley (2013). The traveling exhibition *Dear Nemesis, Nicole Eisenman 1993-2013* was organized in 2014 by the Contemporary Art Museum St. Louis, where it was on view before traveling to Institute of Contemporary Art, Philadelphia (2014) and Museum of Contemporary Art San Diego (2015).

In the last ten years, the artist has continued to be the subject of numerous solo presentations worldwide. In 2015, *Masterpieces & Curiosities: Nicole Eisenman's Seder* was held at the Jewish Museum, New York, and the following year, the New Museum, New York, presented *Nicole Eisenman: Al-ugh-ories*. In Germany, an exhibition of the artist's sculptures and paintings was held at the Staatliche Kunsthalle Baden-Baden in 2018, and a solo presentation was shown at Kunsthalle Bielefeld in 2021. The Bielefeld exhibition later traveled to Aargauer Kunsthhaus, Aarau, Switzerland; Fondation Vincent van Gogh Arles, France; and Kunstmuseum Den Haag, The Hague, through 2023. Also in 2023, *Nicole Eisenman: What Happened* was presented at Museum Brandhorst, Munich, after which it traveled to Whitechapel Gallery, London (2023-2024) and Museum of Contemporary Art Chicago (2024). In 2024-2025, Eisenman presented the monumental sculpture *Fixed Crane* at Madison Square Park in New York.

Eisenman's work has also been included in several significant biennials and recurring exhibitions, including the Whitney Biennial, Whitney Museum of American Art, New York (1995; 2012; 2019), Prospect.2, New Orleans Museum of Art (2011), Carnegie International, Carnegie Museum of Art, Pittsburgh (2013), Manifesta 10, The State Hermitage Museum, St. Petersburg (2014), La Biennale de Montréal (2016), and the Venice Biennale (2019).

The artist has received the Joan Mitchell Foundation Painters & Sculptors Grant (1994); Louis Comfort Tiffany Foundation Grant (1995); John Simon Guggenheim Grant (1996); Carnegie Prize (2013); MacArthur Foundation Fellowship (2015); and Suzanne Deal Booth / FLAG Art Foundation Prize (2020), among other prestigious awards and honors.

Eisenman's work is held in institutional collections worldwide, including Art Institute of Chicago; Carnegie Museum of Art, Pittsburgh; Denver Art Museum, Colorado; Hammer Museum, Los Angeles; Herbert F. Johnson Museum of Art, Ithaca, New York; Jewish Museum, New York; Long Museum, Shanghai; The Metropolitan Museum of Art, New York; Moderna Museet, Stockholm; The Morgan

Library & Museum, New York; Museum Brandhorst, Munich; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art San Diego; Museum Ludwig, Cologne; The Museum of Modern Art, New York; Nasher Sculpture Center, Dallas, Texas; National Gallery of Art, Washington, DC; RISD Museum, Rhode Island School of Design, Providence; San Francisco Museum of Modern Art; Tate, United Kingdom; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.

Eisenman is represented by Anton Kern Gallery, New York; Sadie Coles HQ, London; and Hauser & Wirth. The artist lives and works in New York.

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