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**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.

001 The paintings on view draw eerie parallels between a recent past and the  
002 events of the present day, while acknowledging in turn the material and  
003 emotional strains artists are confronting. Depicted above a crowd in  
004 *Archangel (The Visitors)* (2024) is the titular *Prussian Archangel*, a  
005 papier-mâché effigy of a German soldier with a pig's head that was hung  
006 from the ceiling at the First International Dada Fair in Berlin in 1920-  
007 subsequently drawing mass controversy and charges of defamation by the  
008 state military. The porcine dummy (whose presence harks back to the  
009 exhibition's title) presides over a contemporary vernissage, a display of  
010 curvilinear, abstract sculptures; illumined by candlelight, a loft stores a  
011 stack of stretched canvases.  
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014 In *The Auction* (2025), Eisenman pictures a group of eager art buyers who  
015 bid under an ominous baroque sky. A board behind the imposing auctioneer,  
016 who is clothed in dark robes like a magistrate, lists currency conversions  
017 in real time. Surrounded by nondescript piles, an archetypal artist in *The*  
018 *Bunker* (2025) dons a black beret and sticks their thumb out-to assess  
019 perspective, perhaps, or to find a way out like a hitchhiker. Similarly  
020 situated in a bunker-studio, the protagonist of *Fiddle V. Burns* (2024)  
021 pores over a painting as military machinery closes in. *Anvil* (2025)  
022 presents an optical illusion as well as a portrait of an artist under  
023 pressure. Works on paper, sketches, and other preparatory materials are  
024 also pinned to the gallery walls, further situating the environment as one  
025 of reflection.  
026

027 The sculptural group *There I Was* (2025) marks the first time Eisenman has  
028 worked in scagliola, a plaster composite that has been used for decorative  
029 purposes since ancient Roman times. Revived in sixteenth-century Italy and  
030 championed most famously by the Medici family, the material is prized for  
031 its capacity to imitate the striated surfaces of expensive marbles. (This  
032 is the first time it has been used in figurative sculpture at scale.)  
033 Returning to the handmade idiosyncrasies of plasterwork, Eisenman's  
034 investigations in scagliola feature three figures in the guise of a heroic  
035 sculptural group. These forms as well as the videos, made in collaboration  
036 with Anna and Thomas Eisenman, that are embedded among them join figures  
037 from the artist's life as well as mythology and folklore. Clips are taken  
038 from footage filmed on iPhones, horror and science-fiction films, and AI-  
039 generated imagery. The videos piece together a loose creation myth that  
040 encompasses celebration and destruction, set in a fourth dimension where  
041 ideas might live.  
042

043 *Nicole Eisenman: STY* is curated by Ebony L. Haynes and presented by 52  
044 Walker. The artist would like to extend special thanks to Benny Merris,  
045 Isabella Quevedo, Anna Eisenman, Thomas Eisenman, James Adfor, James  
046 Miller, Sam Roeck, Melissa Vogley Woods, and Milo Carney.  
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001 **Nicole Eisenman** was born in 1965 in Verdun, France, and received a BFA  
002 from Rhode Island School of Design, Providence, in 1987.  
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004 Eisenman has exhibited widely since the 1990s. The first institutional solo  
005 presentation of the artist's work was held in 1995 at the Centraal Museum  
006 in Utrecht. Eisenman has since been the subject of solo exhibitions at  
007 institutions such as The Herbert F. Johnson Museum of Art, Ithaca, New York  
008 (2003); Kunsthalle Zürich (2007); Frances Young Tang Teaching Museum and  
009 Art Gallery at Skidmore College, Saratoga Springs, New York (2009); and  
010 Berkeley Art Museum and Pacific Film Archive, University of California,  
011 Berkeley (2013). The traveling exhibition *Dear Nemesis, Nicole Eisenman*  
012 *1993-2013* was organized in 2014 by the Contemporary Art Museum St. Louis,  
013 where it was on view before traveling to Institute of Contemporary Art,  
014 Philadelphia (2014) and Museum of Contemporary Art San Diego (2015).  
015

016 In the last ten years, the artist has continued to be the subject of  
017 numerous solo presentations worldwide. In 2015, *Masterpieces & Curiosities:*  
018 *Nicole Eisenman's Seder* was held at the Jewish Museum, New York, and the  
019 following year, the New Museum, New York, presented *Nicole Eisenman: Al-*  
020 *ugh-ories*. In Germany, an exhibition of the artist's sculptures and  
021 paintings was held at the Staatliche Kunsthalle Baden-Baden in 2018, and a  
022 solo presentation was shown at Kunsthalle Bielefeld in 2021. The Bielefeld  
023 exhibition later traveled to Aargauer Kunsthaus, Aarau, Switzerland;  
024 Fondation Vincent van Gogh Arles, France; and Kunstmuseum Den Haag, The  
025 Hague, through 2023. Also in 2023, *Nicole Eisenman: What Happened* was  
026 presented at Museum Brandhorst, Munich, after which it traveled to  
027 Whitechapel Gallery, London (2023-2024) and Museum of Contemporary Art  
028 Chicago (2024). In 2024-2025, Eisenman presented the monumental sculpture  
029 *Fixed Crane* at Madison Square Park in New York.  
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032 Eisenman's work has also been included in several significant biennials and  
033 recurring exhibitions, including the Whitney Biennial, Whitney Museum of  
034 American Art, New York (1995; 2012; 2019), Prospect.2, New Orleans Museum  
035 of Art (2011), Carnegie International, Carnegie Museum of Art, Pittsburgh  
036 (2013), Manifesta 10, The State Hermitage Museum, St. Petersburg (2014), La  
037 Biennale de Montréal (2016), and the Venice Biennale (2019).

038 The artist has received the Joan Mitchell Foundation Painters & Sculptors  
039 Grant (1994); Louis Comfort Tiffany Foundation Grant (1995); John Simon  
040 Guggenheim Grant (1996); Carnegie Prize (2013); MacArthur Foundation  
041 Fellowship (2015); and Suzanne Deal Booth / FLAG Art Foundation Prize  
042 (2020), among other prestigious awards and honors.  
043

044 Eisenman's work is held in institutional collections worldwide, including  
045 Art Institute of Chicago; Carnegie Museum of Art, Pittsburgh; Denver Art  
046 Museum, Colorado; Hammer Museum, Los Angeles; Herbert F. Johnson Museum of  
047 Art, Ithaca, New York; Jewish Museum, New York; Long Museum, Shanghai; The  
048 Metropolitan Museum of Art, New York; Moderna Museet, Stockholm; The Morgan  
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001 Library & Museum, New York; Museum Brandhorst, Munich; Museum of  
002 Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; Museum  
003 of Contemporary Art San Diego; Museum Ludwig, Cologne; The Museum of Modern  
004 Art, New York; Nasher Sculpture Center, Dallas, Texas; National Gallery of  
005 Art, Washington, DC; RISD Museum, Rhode Island School of Design,  
006 Providence; San Francisco Museum of Modern Art; Tate, United Kingdom;  
007 Walker Art Center, Minneapolis; and Whitney Museum of American Art, New  
008 York.  
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011 Eisenman is represented by Anton Kern Gallery, New York; Sadie Coles HQ,  
012 London; and Hauser & Wirth. The artist lives and works in New York.  
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048 **For all press inquiries, contact**  
049 **press@52walker.com**  
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