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GOINGS ON ABOUT TOWN

ART

Shannon Cartier Lucy

Ten years ago, this painter left New York and moved back to her native Nashville. Her first show since then features six bad-dream scenes, rendered with melancholic delicacy in a faded Kodachrome palette. The gallery's close quarters heighten the air of claustrophobia in such works as "Naptime," in which the contents of a bedroom—including a woman asleep on a bed—are seen wrapped in plastic, and "My Signature Act," which captures the tension of a parlor trick (in which two hands play the piano while balancing a mug and a pencil), with the gloomy gravitas of a Rembrandt. The highlight of Lucy's comeback is the creamily painted, crystalline image of goldfish whose bowl rests, alarmingly, on the lavender flame of a gas stove.

—*Johanna Fateman*

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