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George Grosz

In America, from 1933 until a year before his death, in 1959, Grosz spun his wheels in sands of freedom and security. He remained a great graphic artist and a pretty good painter, but nothing concentrated his genius like the depravity and menace of Weimar Berlin. A smartly curated show of twenty-nine pictures in a salad of styles—ranging from surrealistically eroticized beach scenes, painted at his summer home on Cape Cod, to the suitable sulfurous “Cain or Hitler in Hell” (1944)—contests gamely, but in vain, the stark truth of Grosz’s decline. He could cope with anything but personal happiness. Through Oct. 31.