

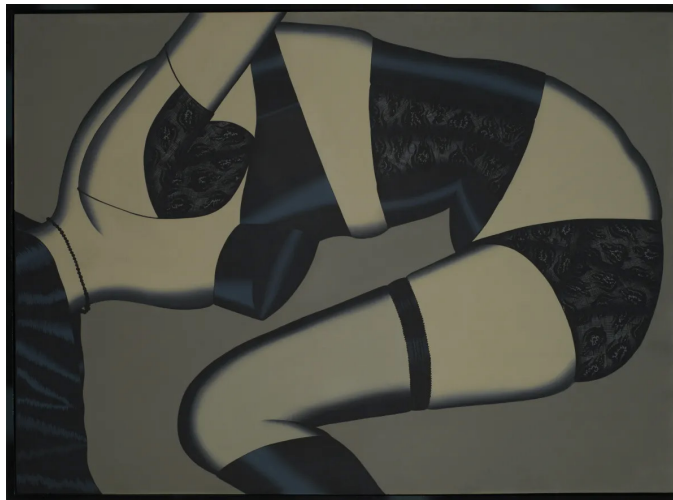
HYPERALLERGIC

Art [Best of 2024](#)

Top 50 Exhibitions Around the World in 2024

From lesser-known artists to big names, our staff and contributors compiled our favorite shows around the globe in a year of exceptional art.

 Hyperallergic December 20, 2024



Christina Ramberg, “Waiting Lady” (1972), Collection of Anstiss and Ronald Krueck, Chicago (© The estate of Christina Ramberg, photography by Jamie Stukenberg)

Christina Ramberg: A Retrospective

Art Institute of Chicago, April 20–August 11, 2024

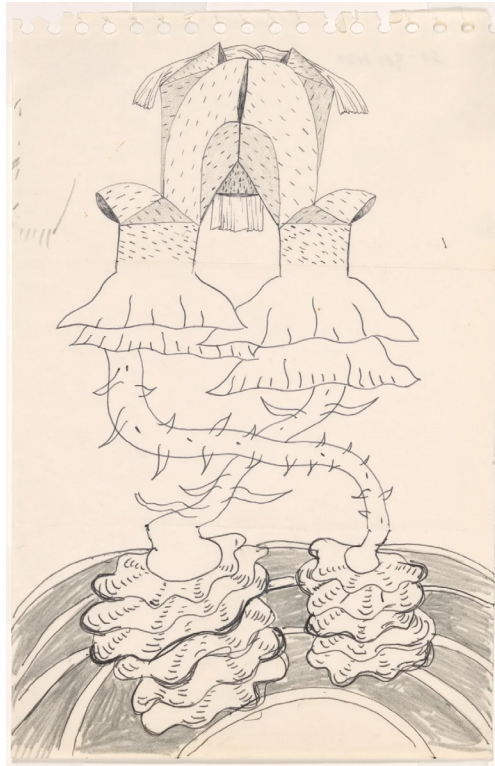
Curated by Thea Liberty Nichols and Mark Pascale

The first comprehensive survey in nearly three decades of Christina Ramberg’s fetishistically fantastic paintings should clarify that one of the lesser-known Chicago Imagists has always been the most exciting. First she pictured women squeezed into the lacy undergarments of yesteryear, every sheen and thread individually rendered, every bulge of flesh impossibly smoothed, every torso contorted to fit the frame. Next, she turned gleaming brown hair into bonbons, urns, carved chairbacks, and bondage wraps for headless torsos. On to clothing, which she made of flesh, and flesh, of clothing. Echoes of S&M, comics, medical illustrations, decorative patterns, and mannequins reverberate in her personal archive of thrift-store dolls, scrapbooks, and diaries, generously revealed in an exhibition and catalog spanning her art student days in the 1960s through her too-early end, in 1995, from a neurodegenerative disease. —LW

Four Chicago Artists: Theodore Halkin, Evelyn Statsinger, Barbara Rossi, and Christina Ramberg

Art Institute of Chicago, May 11–August 26, 2024

Curated by Mark Pascale, Stephanie Strother, and Kathryn Cua



Christina Ramberg, Evelyn Statsinger, and Philip Hanson, “Untitled” (1970) (gift of The Stanley and Evelyn Statsinger Cohen Foundation)

This tightly curated exhibition overlapped with museum’s *Christina Ramberg: A Retrospective*. The pairing was revelatory because it focused on a major, under-recognized artist and explored the communal spirit that characterizes Chicago’s art history and its artists’ determination to pursue visions that had nothing to do with trends in the New York art world, and that scene’s emphasis on lineage, progress, and the universality of geometry. By rejecting hierarchies and the artistic standards established by critics Clement Greenberg and Harold Rosenberg, the Chicago art world offered an alternate vision of how artists from various generations can interact. Educated at the School of the Art Institute of Chicago during different eras, all four artists were committed to drawing and creating meticulous work on a modest scale in a wide range of mediums and technique, including paint on Plexiglas, photograms, prints, and quilting. The exhibition — thoughtfully curated by Mark Pascale, Stephanie Strother, and Kathryn Cua — also included “untitled” (c. 1970), an exquisite corpse drawing by Philip Hanson, Christina Ramberg, and Evelyn Statsinger. That forgoing of the artist’s ego for a joint effort was a welcome reminder of what is possible. —John Yau