

THE BELIEVER

The Fourteen Best Exhibitions of 2024 (According to Us)

By Tom Bolin | December 19, 2024



Untitled (24-12). © 2024 by Rebecca Shore

This show featured Rebecca Shore’s geometric paintings of domestic architecture, the clinical rigor of which belies their strange poignancy.

Beds—solitary and in pairs—appeared in plain gray rooms, empty of inhabitants and free from conventional pictorial perspective. Barren trees and empty trellises were paired with new shoots in garden planters. Beaded curtains, doors left slightly ajar, and stairways leading nowhere were recurrent motifs that suggested a space beyond that was unavailable or murky.

Mountain landscapes appeared as paintings within paintings, juxtaposed with “real” scenes of rolling hills and pastures seen through windows. The moon was a fugitive motif, hiding out in the paintings’ “real” and “fictitious” landscapes, illustrating the thrilling and alienating quality of all representational art: the idea that what is depicted is not really there.

—Tom Bolin