

# JUPITER

Expo Chicago 2024

Dylan Rose Rheingold | Booth #330

April 11 – April 14, 2024

Navy Pier | 600 E Grand Ave Chicago, IL 60611



Chicago – April 3, 2024 – Jupiter is pleased to present a solo exhibition of never-before-seen paintings by New York-based painter **Dylan Rose Rheingold** in Booth #330 at EXPO Chicago from April 11-14, 2024. Furthering the artist's meditation on the experiences of girlhood, this new body of work draws a corollary between adolescent behaviors and the ways in which they recur in adulthood.

Though the six paintings on view continue to center notions of selfhood and domestic spaces—particularly the inner lives that define youth—Rheingold's practice has progressed from the comfort & safety of teen bedrooms to focus on spaces that toe the line between public and private, magical and all too real.

Plastered with over 175 drawings, the central wall of the booth places Rheingold's foray into this new medium center stage and, interspersed with three paintings, serves to unite the various threads of her practice. Between *The Disappearing Act* and *Table Talk*—which both illuminate the contorted, though expertly-veiled, positions and performances women take on in order to make others feel comfortable—*Swimming pool- Sealed with a Bow* embodies the universal female experience of couching our pain, our most intense feelings, in decorative ornaments, stars, glitter, and bows—anything to soften, sweeten, and make palatable those harder truths.

Invoking a somewhat voyeuristic perspective into such private spaces that by nature of being outdoors are simultaneously public, two paintings displayed on opposite walls of Jupiter's booth picture scenes in the back and front yard of a home. In the loosely styled brushstrokes and oil stick markings of *Backwards Summersalts* (all works 2024), two figures roll back in front of a rickety, somewhat foreboding, fence that demarcates a space of whimsey and play from the unknown world beyond, which Rheingold characterizes only by a lurid green that unites grass and sky, foreground and background. A similar relationship unfolds in *Reflections from the Doll House*, here, however, the voyeur is not presumed to be the viewer but depicted by the artist within the space of the canvas. As three cheerleaders practice their routine in front, a young woman and dog look on longingly from the door of a house. Though no longer grounded in the sheltered confines of domestic interiors, Rheingold's visions of girlhood nevertheless remain rooted in a blend of some certain innocence & outsider mentality, underscored here by the house, which when considering its size, barely taller than the cheerleaders, is actually a dollhouse. This composition is ever so subtly surreal. Childhood and adulthood thus collide in this uncanny composition wherein the formative experiences that shape us exist outside of time as pure memory and feeling.

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Just as these paintings reflect a distinct surrealness, Rheingold has embraced the sharing of her automatic drawing ritual and the dreamscapes that such an uninhibited modality conjures. *The Cursed Suckling Piglet*—the only work on view that stems directly from her surrealist automatism ground practice—takes the form of a truly fantastical composition that could only be the product of an unfettered imagination. Dinner plates tumble to the floor off a lopsided table, a knife deflates like a Salvador Dali clock, and a ladder leads to nowhere in a scene that resembles a Victorian dinner party gone awry. But while the guests are nowhere to be found, except for the silhouette of one single figure splayed out on the checkered tile floor, a cat holding an oversized fork in its mouth perches on a pig ready to dig in. Overt reference to the themes that underscore Rheingold's practice may here remain largely absent, however this painting, through its allegorical figural combinations and willful abdication of reality, nevertheless conjures a distinct nostalgia for the imaginative play, poetic musings, and limitless possibilities that define youth & continue to bleed into the banal moments of everyday adulthood.

## About the Artist

Dylan Rose Rheingold (b. 1997, New York, New York) received her BFA from Syracuse University and an MFA from the School of Visual Arts, New York. Her paintings have been featured in exhibitions at M+B, Los Angeles, California; V1 Gallery, Copenhagen, Denmark; T293, Rome, Italy; The Historic Hampton House Museum of Art & Culture, Miami, Florida; Rusha & Co., Los Angeles, California; Sow & Tailor, Los Angeles, California; Latitude Gallery, New York, New York; Thierry Goldberg Gallery, New York, New York; China Academy of Art, Hangzhou, China; Backhaus Projects, Berlin, Germany; London Paint Club, London, United Kingdom; amongst others. Rheingold lives and works in New York.

**Caption:** Dylan Rose Rheingold, *The Disappearing Act*, 2024, Acrylic, oil stick, marker on canvas, 48 by 36 in. 121.92 by 91.44 cm. (DRR041) © Dylan Rose Rheingold. Photo by Brad Farwell. Courtesy of the artist and Jupiter, Miami Beach, FL.

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