

For immediate release:

RENÉ SCHMITT    IFPDA MEMBER

## Rose Wylie Artissima 2024

RENÉ SCHMITT is pleased to present a collection of recent portfolios by painter Rose Wylie (British, b. 1934, Hythe) at Artissima 2024.

Often inspired by motifs native to the rural English countryside, including animals, insects, flowers, and everyday imagery, Rose Wylie's work interweaves pattern, vintage advertising, and historical account in folkloric compositions. In two recent portfolios, *Girl Now Meets Girl Then* (2019) and *Pink Girls — Yellow Curls* (2014), Wylie's characteristic crude, dry humour unfolds amid expressive and playful scenes. Through intense physicality and raw gestures of markmaking, the artist's series of prints incorporate text and simultaneous narratives to underscore midcentury youth and symbols. Like selfportraits drawn from memory, the childlike style of the drawings recall the artist's own coming of age. As a whole, the collection of works form a catalogue of Wylie's singular style—intuitive, free-wheeling, and full of free-associative imagery and text.



### Rose Wylie

#### ***Girl Now Meets Girl Then* (2019)**

22 individual works on paper

Acrylic painting and/or acrylic ink and aquarell ink painting on Pigment Ink Fine Art Prints

Hahnemühle 1584 Laid Rag Paper 300 gram

Size: each 120 x 80 cm

Edition: 10 (due to the work process all works are kind of unique)

Each hand signed and numbered

Satin painted shoes, white gloves, and the markers of debutante style adorn Rose Wylie’s crude illustrations of midcentury youth in this collection of works on paper. Air mail postage, fields of color, and scrawls of the artist’s handwriting punctuate the compositions of girls on the verge of womanhood, often costumed in organza balloon dresses, primrose bathers, cardigans, and other articles of clothing in vogue in the 1940–50s. Phrases such as “all my baby sitting money” and “birthday present, half finished” set the scene for Wylie’s figures and their conscious efforts to spend either their funds or time on appearance. Like selfportraits drawn from memory, the childlike style of the drawings recall the artist’s own coming of age.



A cartoon portrait of a woman appears frequently across this series of Rose Wylie, either as part of or in observance to the narrative sequence. Drawn in a pared down, iconographic style, certain motifs reemerge—cherries, dragonflies, wire netting—as a type of language that builds from frame to frame. Certain elements of grammar and writing make their way into the compositions, most notably parentheses, which place the works in relationship to text. Reminiscent of billboards, posters, or comic strips, the predominantly black and white marks that compose these ink illustrations are cut, collaged, and converged with one another. As a whole, the collection of works form a catalogue of Wylie’s singular style—intuitive, free-wheeling, and full of free-associative imagery and text.

## **About**

**RENÉ SCHMITT** is a contemporary edition house of unique artworks. Located in Berlin and Westoverledingen, Germany, the publisher has founded its reputation through close collaboration with a roster of internationally recognized artists. Through exploration and expertise of printmaking craftsmanship result in one-of-a-kind portfolios each of the editions forms a unique exhibition of its own. Selected artists include Art & Language, John Armleder, Luis Camnitzer, Michael Mueller, Lorraine O’Grady, Via Lewandowsky, Tal R, Kay Rosen, Karin Sander, Peter Saul, Ulay, and Rose Wylie, among others. RENÉ SCHMITT is proud member of the IFPDA (International Fine Print Dealers Association).

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