

ANA JOTTA & ALLEN RUPPERSBERG
O JOGO DA GLÓRIA (THE GAME OF THE GOOSE)

barcelona
gallery
weekend | Apresentado por: **AR+B** Art Barcelona Galeria

Opening: 17.09.2026, 18:00h | Exhibition: 17.09 > 07.11.2026
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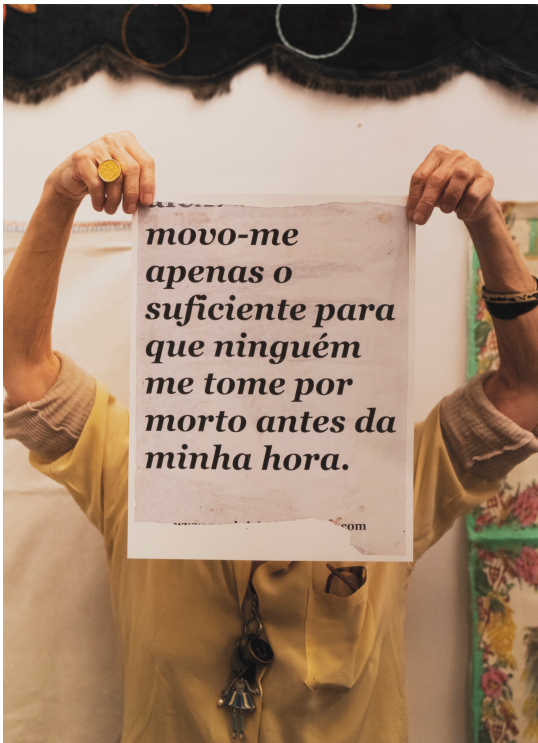
“Within the world there is no place for other creations.
There is just an opportunity for reintegration and continuity.
Everything that could exist already exists. Nothing else can be created but revealed.”
(Spinoza, quoted by Clarice Lispector)

Ana Jotta (1946) and **Allen Ruppersberg** (1944) are two artists of the same generation who share a passion for collecting material from popular culture. They are both omnivorous appropriationists who recycle and transform the most disparate things. References to this found material are a constant feature of their work. Language is another recurring element in both artists' work.

Ana Jotta's idiosyncratic repertoire is made up of found objects (with a predilection for insignificant objects that have had a life of their own), all kinds of images (works by illustrious artists or renowned comic book authors, illustrations from children's colouring books or vernacular images) and text taken from a variety of sources. Her choices are not driven by the principle of aesthetic indifference that Marcel Duchamp associated with the “ready-made”; they are invariably governed by identification or affection. They can truly be said to demonstrate a form of sensibility, showing her taste for very different things.¹

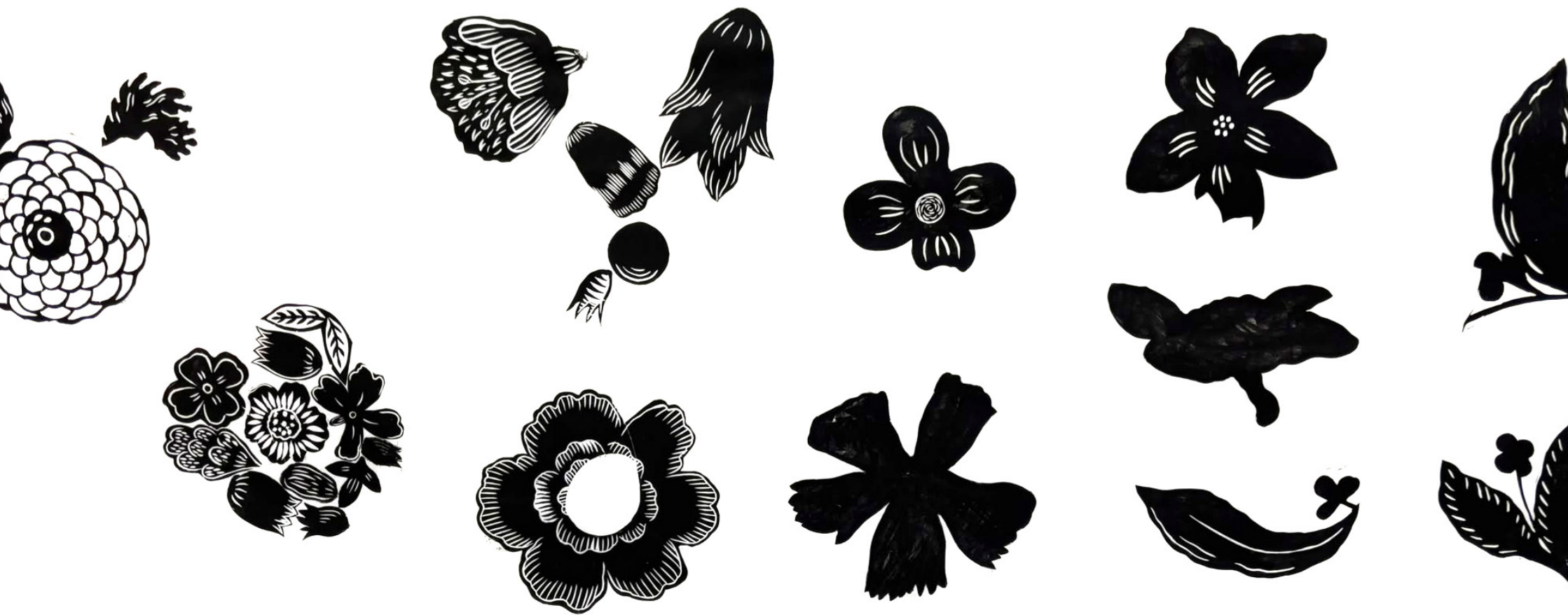
Allen Ruppersberg has drawn from his own expansive collections of Northamerican ephemera to create work ranging from meticulously detailed drawings of books to collages and objects made from a wide variety of materials. “Use everything”, he wrote in his work *Fifty Helpful Hints on the Art of the Everyday* (1984), and indeed by tapping into the vastness of the familiar, he engages the potentially overlooked vernacular in poignant, incisive, and always unexpected ways. With equal parts playfulness and seriousness, Ruppersberg persistently reminds us of those things within our collective memory in danger of being forgotten.

The exhibition *O Jogo da Glória (The Game of the Goose)* has as a first element a mural drawing by the Portuguese artist Ana Jotta, created specifically for the occasion, which establishes a framework or the connecting link for showcasing other works by her and her Northamerican contemporary Allen Ruppersberg. Drawing has been quite present in both Jotta's and Ruppersberg's practice. But more important than the medium of drawing is the concept of “drawing from” to take, to appropriate, and to extract from the world.



Ana Jotta *Finissage*, 2019 (left)
Pigmented print on paper. Framed: 81 x 72,3 x 3 cm. Ed. 2 + 4 AP
Allen Ruppersberg *Ready and Waiting*, 1973 (right)
Cardboard, ink, wire hanger





Ana Jotta *Black Pudding I*, 2025
Detail. Monotype and marker on Japanese paper. 97 x 978,5 cm. Unique

The show is not conceived as a collaborative project, but rather as a visual experiment—a sort of a puzzle—where works by both artists are combined and intertwined in an exercise to bring together two voices that think art as an independent practice, detached from trends and constructed without distinction between art and life.

Allen Ruppersberg has described his works as “scenes”. “There is a point in every story that requires a certain scene in order to continue. Each work is one of those scenes”.² This observation may serve as a pertinent clue to reveal the purpose of the exhibition. Thus, in *O Jogo da Glória*, each piece of work is just a fragment, or a partial action integrated in two singular oeuvres of a much richer and complex narrative.

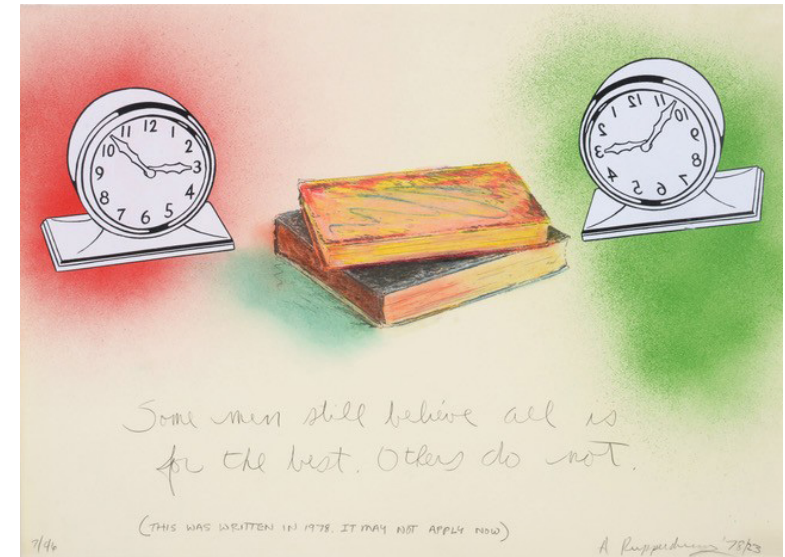
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¹ Extract from exhibition text by Miguel Wandschneider for Ana Jotta's *Composição* exhibition, Kunsthalle Zürich, 2024.

² In: *a likely story*. Text by Catherine Quéloz. Published in *Allen Ruppersberg Where's Al?*, p.15. Le MAGASIN. Centre National d'Art Contemporain, 1996.

Ana Jotta (Lisbon, PT, 1946). Lives and works in Lisbon. Ana Jotta studied at the Faculdade de Belas-Artes da Lisboa and at the École d'Architecture et d'Arts Visuels de l'Abbaye de la Cambre in Brussels. In the following decade she worked in theatre and cinema, as an actress and set designer. It was not until the 1980s that Jotta began to devote herself exclusively to the visual arts, quickly making a name for herself on the Portuguese art scene. She has received awards such as the Grande Prémio Amadeo de Souza-Cardoso, Amarante (2023); Rosa Schapire Art Prize, Freunde der Hamburger Kunsthalle, Hamburg (2017); the Prémio AICA (2015) or the Grande Prémio EDP (2013). Her work has been the subject of major retrospectives: *Rua Ana Jotta*, Serralves Museum, Porto (2005); *A conclusão da precedente*, Culturgest Lisbon (2014); *Ti Re Li Re*, Centre d'art contemporain d'Ivry - le Crédac, Ivry-sur-Seine (2016) and more recently her exhibitions *Never the Less*, CCA Wattis Institute, San Francisco (2023), *Composição*, Kunsthalle Zürich (2024), and *On peut... On peut encore...*, WIELS, Brussels (2024).

Allen Ruppersberg (Cleveland, USA, 1944). Lives and works in Los Angeles. Ruppersberg moved to Los Angeles in 1962 to attend the Chouinard Art Institute (now CalArts), intending at first to become an illustrator. In 1969, two years after earning his BFA, he staged his first solo show, a conceptual act of dislocation called *Location Piece*. Visitors expecting to find the artist's work at Eugenia Butler Gallery were redirected to a rented office at a separate address where he had installed an assemblage of pop culture miscellany. That same year, Ruppersberg was included in Harald Szeemann's landmark show, *Live in Your Head: When Attitudes Become Form*, at the Kunsthalle Bern. Since then he has been the subject of over 60 solo shows and included in numerous group shows.



Allen Ruppersberg *Untitled (Some men still believe...)*, 1978-2023 (top) | *Old Work New Work*, 1978-2023 (bottom)
Collages. Mixed media. each: ca 54 x 74 cm

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Tudo que faço ou não faço
Outros fizeram assim
Tudo que faço ou não faço
Outros fizeram assim
Daí este meu cansaço
De sentir que quando faço
Não é feito só por mim

(Amália, “Cansaço”, c.1950)

