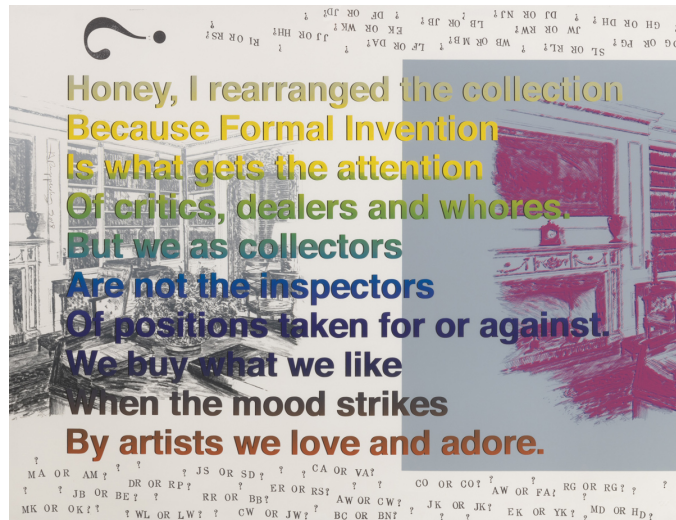


Allen Ruppersberg
What a Strange Day it has Been
February 16 – March 23, 2019



Marc Selwyn Fine Art is pleased to present *What a Strange Day it has Been*, an exhibition which runs concurrently with the artist's retrospective, *Intellectual Property 1968-2018*, on view at the Hammer Museum through May 2019.

The central focus of the exhibition is an 11 x 33 foot autobiographical installation papering the main gallery wall with images and objects from the artist's life. The work, titled *BACKGROUND/FOREGROUND: A MEMOIR*, is replete with material from the artist's collection of newspapers, magazines, books, photographs and other literary and visual sources. A multi column index to the memoir, superimposed on the explosion of images, completes the piece.

A series of four works, each titled *What a Strange Day it has Been*, 2018, merge "normal" American quotidian scenes with historic, "strange," or catastrophic events such as the assassination of President Kennedy, the death of Elvis Presley, or the resignation of Richard Nixon. A vintage work, *Paper Drive (For Claire)*, 1975, exemplifies the artist's long running fascination with the American newspaper both as a vanishing information source and as a collectable item. A unique collage executed on a suite of eleven lithographs (originally published by Landfall Press), begs the question *How Many Conceptual Artists Know How to Make Prints?* while the humorous *Honey I Rearranged the Collection* completes the show with a dry, witty tone.

Allen Ruppersberg (b. 1944) graduated from Chouinard Institute, Los Angeles, in 1967. He is a first generation California conceptual artist and had meaningful relationships with John Baldessari, Allan McCollum, William Leavitt and many other conceptualists.

Ruppersberg's first retrospective, *The Secret of Life and Death*, was shown at the Museum of Contemporary Art, Los Angeles, in 1985. An important international exhibition, *One of Many – Origins and Variants*, was shown at the Dusseldorf Kunstthalle, Germany (2005); the Institut d'Art Contemporain, Villeurbanne, France (2007); the Dundee Contemporary Arts, Scotland (2006); and the Centro Adnaluz de Art Contemporaneo, Seville, Spain (2006). *No Time Left to Start Again and Again* was on

view in 2014 at Wiels Contemporary Art Centre in Brussels, following an appearance at the Art Institute of Chicago in 2012-2013. Ruppertsberg has been the subject of over 60 solo shows and included in numerous group shows such as *Under the Big Black Sun* at the Museum of Contemporary Art, Los Angeles during the Getty initiative *Pacific Standard Time: Art in Los Angeles 1945-1980*. His work is in the collections of public institutions such as Los Angeles County Museum of Art; Berkeley Art Museum; Center for Curatorial Studies at Bard College, Annandale-On-Hudson, New York; Denver Art Museum; Solomon R. Guggenheim Museum, New York; Metropolitan Museum of Art, New York; Milwaukee Art Museum; Museum fur Moderne Kunst, Frankfurt; Museum of Contemporary Art, Chicago; Museum of Modern Art, New York, Whitney Museum of American Art, New York, among others. Ruppertsberg lives and works in Los Angeles and New York.