

Ruthi Helbitz Cohen

2014 2011



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**Four Matriarchs
and a Remainder**
Gordon Gallery
Tel Aviv, Israel

Winter **2014**



Four Matriarchs and a Remainder

Exhibition at Gordon Gallery, Tel Aviv, Israel

“A Deed Without a Name”

Shlomit Breuer

Take scale of dragon, wool of bat, tongue of dog and an owlet to boot, toss in a cauldron, and there you have a recipe for witchcraft. Whether designed to foresee the fate of Macbeth, to dispel curses or to cast them, except for its professed objective, everything – from the means, through the *modi operandi*, to the result – is a matter of chance.

Ruthi Helbitz Cohen cites the gap between the idea and the products of its realisation as her ideal field of action. It is, she says, a place of absolute vacuity, in which the non-existent is every bit as present as the existent, constantly redefining her dimensions of time and place, as well as her spaces of reflection, expression and action.

She crams the gaping space, bricolage-fashion, with images, shapes and symbols, and signs whose means and tools of materialisation she chances upon, most of which are designated for distinctly everyday use, rather than for art making. On this continuum, starting with a deed without a name and concluding with contents that can only be decoded and clarified post-factum, this constant well of images and materials serves to impart some meaning to the chance-related procedure, and dramatise various new theatrical plots each time. A motif suspending from the wall as a paper cut-out in one installation could be pasted onto a figure's head in another, or otherwise planted in its lap or dangle from the hand that holds it.

Limb by limb, Helbitz Cohen assembles her pieces. Past elements, whether biographical, historical, collective, ideological or material, assert themselves in the present tense and mock chronology wherein they sooner and later intermingle. With the disjointed practice typical of her work, thought and art and echoed even in her speech and her catalogues' layout in mind, this text too was written in fragments. Fragments, just like her work, are not subjected to the strictures of formal, literary or scientific specifications; they are every bit as autonomous as they are parts of the whole, non-hierarchical and above all – allow viewers/readers the freedom to extricate the contexts as they choose.

Bricolage

Bricolage is an act of patchwork, or installation, essentially based on improvisation with available means that are randomly amassed, rather than originally intended for this purpose.

In his book, *Pensée Sauvage*, Claude Lévi-Strauss demonstrates the common features shared by bricolage and mythical thought. One of the clearest traits of this thought, he argues, is the use of structured, and therefore sealed and limited imagery, so as to theoretically organising and processing the tangible world. Just like the products of an installer-improviser, creations of this thought constitute a recurring rearrangement of

Daphne, 2013, mixed media on paper cutouts and masking tape on canvas, 300x150cm

elements whose essence remains unchanged – raw materials for the unremitting structuring of new worlds that are established on the debris of their predecessors, making the end of past creation the means of the new one.

Helbitz Baruch Ltd.

Similarly to an auto-feeding autarkic farm, the raw materials in Helbitz Cohen's work become self-ready-mades of sorts. One exceptional element in this sense is the ready-at-hand masking tape strips, matter-of-factly inscribed with, "Helbitz Baruch Ltd. – Construction Materials". In each of her bodies of work, this tape comes to embody a new meaning, either symbolic or functional, whether as an image or platform: at times it meticulously defines the paper's margins and grid, spreading crosswise over it lattice-like, entrapping the image rather than offering coordinates for reading the work; at other times, it serves as a arche-framework that unifies and merges the parts of the piece, while at the same time restricting their movement; sometimes it resembles a mantra-like repetitive signature; and occasionally an allegory to the work's objectification.

Four Matriarchs and a Remainder

The four matriarchs, represented in the scriptures as static, lacking in volume and man-dependent characters, gradually merge with the Four Mothers – the Israeli protest movement that challenged male hegemony, prone to adopting the archetypical role of son-sacrificer.

The four matriarchs are a typical example of the ever-dominant female presence in Helbitz Cohen's work. Another clear example is that of Daphne, whose freezing in Helbitz Cohen's work echoes Daphne's father turning her as he did into a tree. Despite wishing to rescue her from her persecutor, to prevent her victimisation, he ends up victimising her himself.

Remainder

Rather than a mathematical term or allusion to "Sheerit Hapleta" – the surviving Jewish remnants – it is the head of Holofernes dangling from the hand of one of the matriarchs. Paradoxically, the severed head is not only an almost isolated instance of the meager male presence in this body of work, but also features here as a representative of Judith, the female character absent from the scene. Unlike the matriarchs, with their male-dependent status and identity (the daughter of Jephthah or Lot's wife, for example), Judith, albeit male-dependent (Holofernes), her relation to her male "modifier" derives from a position of power.

Holofernes, in his very presence, stands out in Helbitz Cohen's work, as most other men constitute present-absent entities, with their existence only hinted at by their victims.

Witches

MACBETH: How now, you secret, black, and midnight hags!

What is't you do?

ALL [witches]: A deed without a name.







Horror & Shame, 2013, installation view





Four matriarchs and a remainder, 2013, mixed media on paper cutouts and masking tape on canvas, 300x400cm











*Great terror and moon, 2013, mixed media on paper cutouts
and masking tape on canvas, 300x300cm*

Butterfly girl, 2013, Mixed media on paper cutouts and masking tape on canvas, 300x130 cm





Crowning moment, 2013, mixed media on paper cutouts and masking tape on canvas, 250x70cm

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Back to back, 2013, mixed media on paper cutouts and masking tape on canvas, 300x150cm

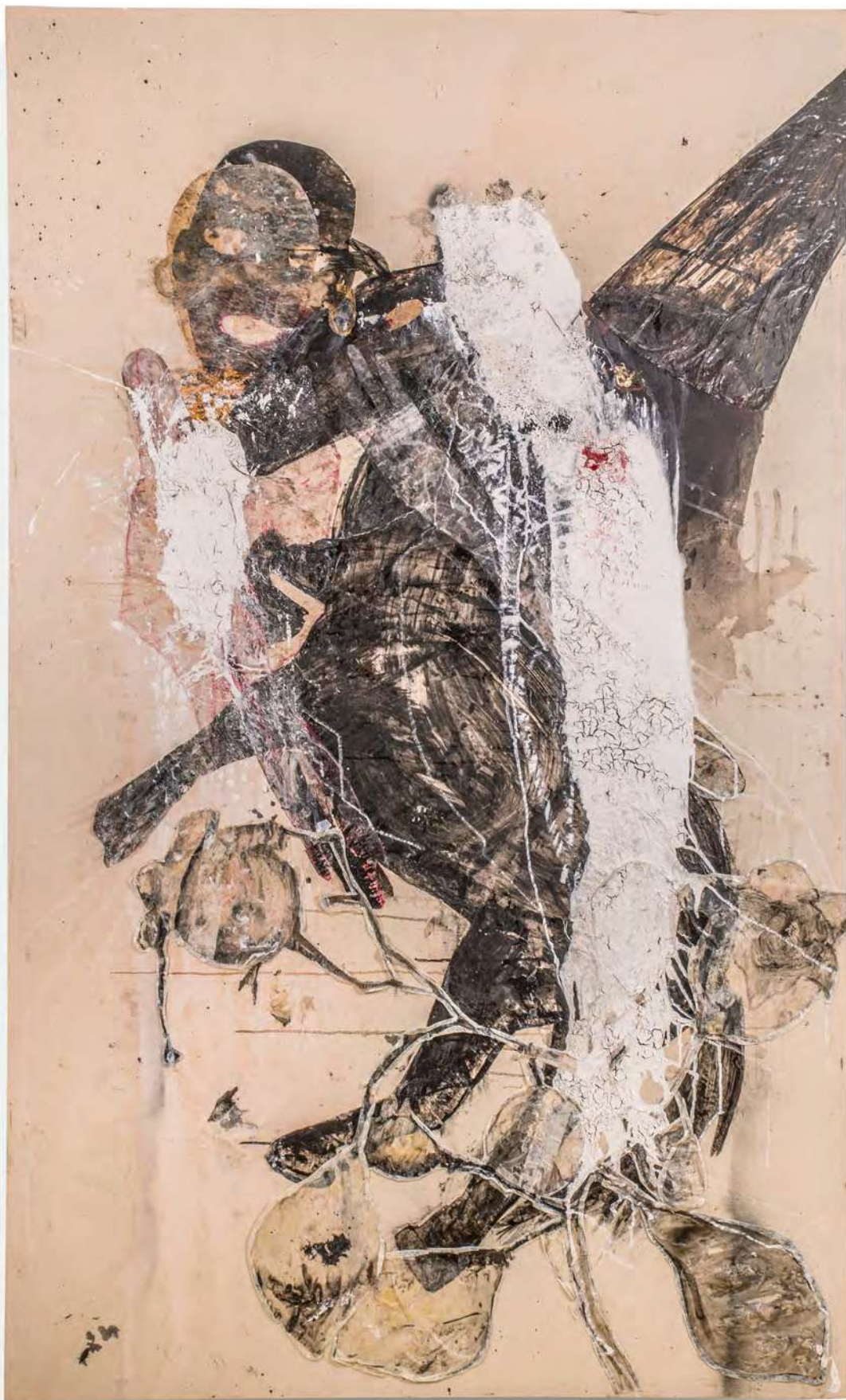






***Judith**, 2014, mixed media on paper cutouts and masking tape on canvas, 250x70cm*





Horse power, 2014, mixed media and paper cutouts on canvas, 247x130cm



Untitled, 2014, mixed media and paper cutouts on canvas, 247x130cm



The position of the magician, 2014, mixed media and paper cutouts on canvas, 247x130cm



Spinning top, 2014, mixed media and paper cutouts on canvas, 247x130cm



Whispers, installation view, 2013, Gordon Gallery, mixed media on paper cutouts, variable size









Untitled, 2013, mixed media on paper, 60x30cm



Untitled, 2013, mixed media on paper, 60x30cm



Whirlpool, 2013, mixed media on paper, 50x30cm



Demon dance, 2013, mixed media on paper, 25x20cm



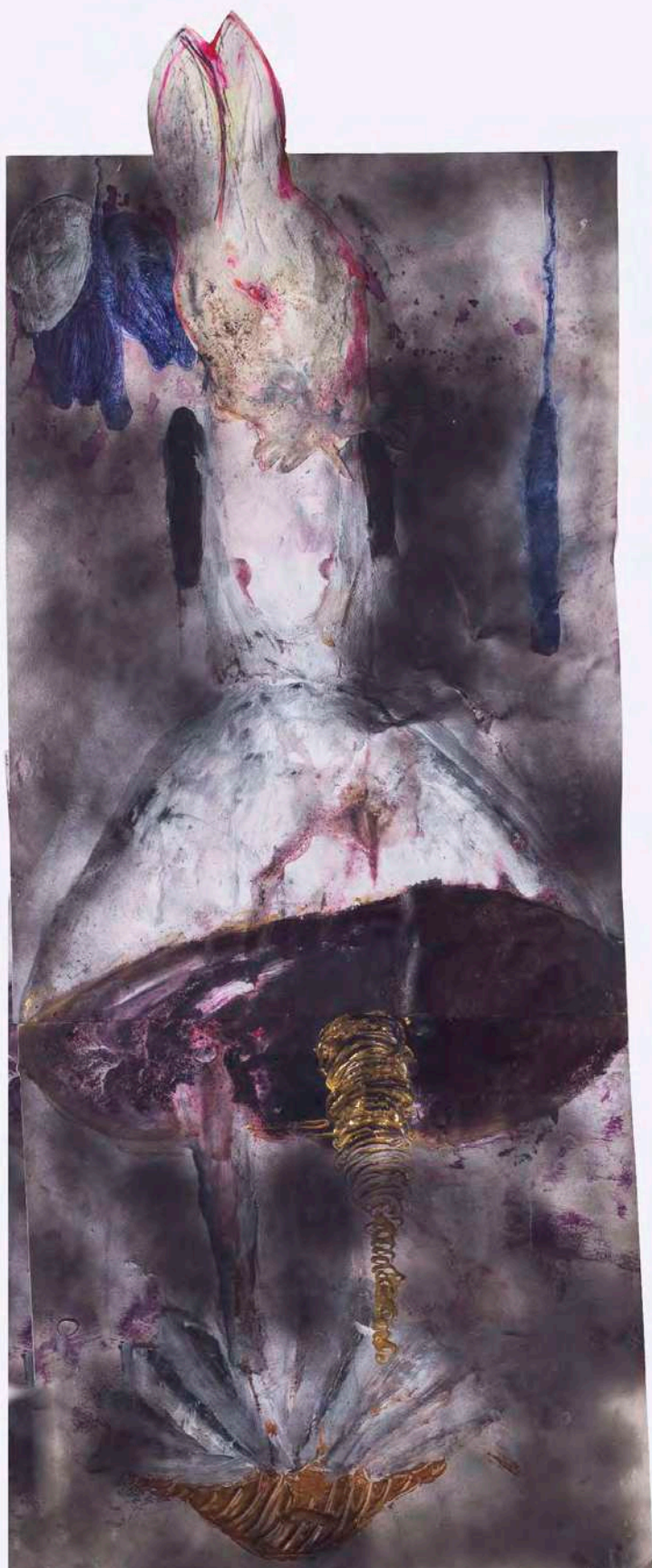


Black hands, 2013, mixed media on paper cutouts, 70x40cm



Snow white, 2014, mixed media on paper cutouts, 60x90cm

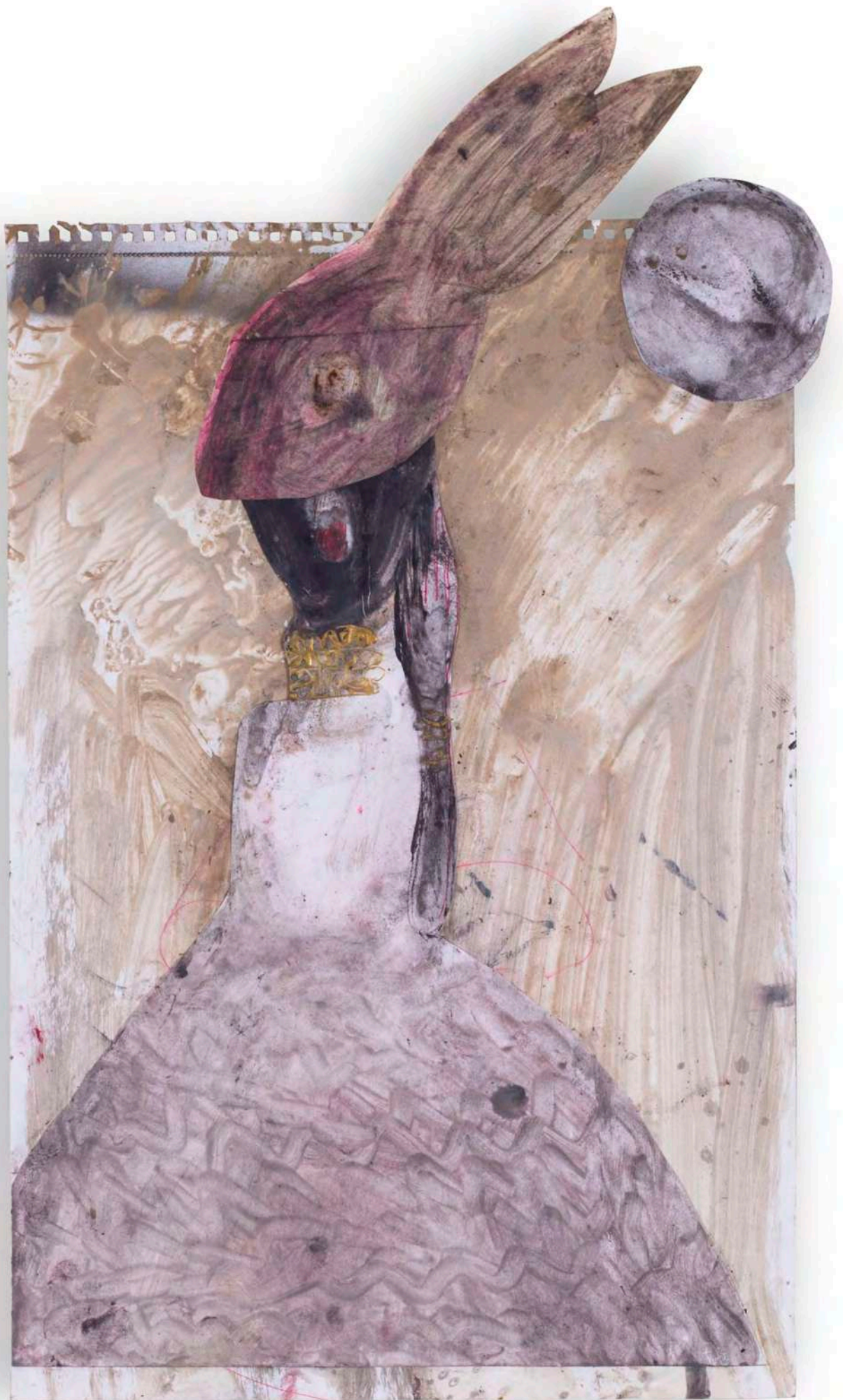




Rabbit head, 2014, mixed media on paper, 80x30cm

T, 2014, mixed media on paper, 90x80cm















Untitled, 2013, mixed media on paper cutouts, 55x35cm





King & queen, 2013, mixed media on paper cutouts, 110x44cm

The Spider's Strategy

“Beelden aan Zee”

Museum

The Hague

The Netherlands

Winter **2012**



The Spider's Strategy

"Beelden aan Zee" Museum, The Hague, The Netherlands

Ronit Eden, Curator

Artist Ruthi Helbitz Cohen created a site-specific installation for the adjacent space, whose particular characteristics have become an integral part of her art work. A hall boasting unique physical features and a historical background, it is buried under ground, with only limited sunlight. On the walls, below the layers of paint, one may discern the moisture which preserves the coolness. Due to all these qualities, the space served as cellar in the summer abode of the Dutch royal family in the distant past.

The theme and title of the exhibition were conceived following a visit to the artist's studio in a village north of Tel Aviv. Works were suspended from the ceiling, placed on the floor, spread over pieces of furniture, hung on the wall, with thin black tear cords stretched between them. Several more steps into the room and I felt as though I have been trapped in a spider's web. Here at the museum, Helbitz Cohen combined these materials with others to spawn *The Spider's Strategy*.

Images of internal organs ostensibly emptied of content and now reduced to mere casings or shells: heart, lungs, kidneys, an embryo hanging by a thread at the end of the placenta; organs linked to one another, nourishing and being nourished at the same time, and in-between them—the tear threads spun with a guiding hand. Together they form the web's interior. They were created from layers of paper glued to one another, topped by layers of fabric softener, paint, leftover coffee, and ink. The paper strata constitute both the mantle and the bodies.

Helbitz Cohen's installation is, as aforesaid, tantamount to a cobweb. In contradistinction to the shell-like layer remaining on a spider's web, which consists of the body remains of hunted insects whose vitality had been sucked out, however, in Helbitz Cohen's work the mantles of internal organs hanging bare and exposed are the bodies. They are not the trace of death, but rather life itself.

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Mind the gap, installation view, 2008, Herzliya Museum of Contemporary Art,
mixed media on parchment paper cutouts, variable size

















Hands, 2009, mixed media on parchment paper cutouts, 112x230cm

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On the edge, installation view, 2011, Nahum Gutman Museum, Tel Aviv, Israel,
mixed media on parchment paper cutouts, variable size

On the Edge
Nahum Gutman
Museum
Tel Aviv
Israel

Summer **2011**







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About Ruti Helbitz Cohen's

Exhibition at Nahum Gutman Museum, Tel Aviv, Israel

Yael Guilat, Oranim Art Institute

"On the Edge", Ruti Helbitz Cohen's third museum exhibition (in collaboration with Yehoshua Sobol), is on display at Nahum Gutman Museum at the present writing. It was preceded by "Mind the Gap" at Herzliya Museum (2008) and "The Damsels' House" at Helena Rubenstein Pavilion at Tel Aviv Museum (2009). The three exhibitions, along with additional ones in galleries and exhibit halls in Israel and abroad, create an oeuvre that develops consistently and upholds the principle of metamorphosis.

In her current exhibition, five images are suspended from the ceiling of the main room, heads pointing downward, dangling like sooty corpses. This spectacle may trouble viewers who seek a connection between them and the girl images that appeared at the "Damsels' House" exhibition at the Helena Rubenstein Pavilion. The erstwhile body-less body, translucent in its pinkish pallor, has sprouted an envelope that becomes blacker and blacker, progressively acquiring form as a body of skin. Has the "space," the zone of doubt, the zone of the edge, so typical of her previous works, been preserved? Or has it, too, metamorphosed into something new?

The current exhibition spans three halls. In the central hall, surrounding the suspended images, are paintings produced in an associative-intuitive sequence on transparent baking paper, in industrial colors and ink diluted with pink laundry softener and leftovers of morning coffee. Just as the earlier "damsels" created a somewhat delusional dialogue with Velasquez and Picasso, one may discern here, too, a reverberation of the works of Botticelli and Piero della Francesca and, in the same breath, of Henry Shelesnyak....

The side rooms house a more intimate and less bombastic exhibit. In the room to the left we find a cycle of small paintings; on the right are installations featuring recurrent motives of the miracle of the loaves of bread and the fish—they appeared in previous works, too—and a gesture to Andy Warhol in conscious biting humor.

Monica Lavie, the curator of the exhibition, notes several main motives in her article that accompanies the exhibition: staring, bewilderment, leering, and archetypical motives such as consuming flame, death and rebirth, and shadow. "Helbitz Cohen's works also seem to seek a path to purification by flame on the road to redemption and rebirth. Her artwork ascends, eyes uplifted, from the realm of abyss and chaff, dredging from it the direst of fears and nightmares. It is born complete and dismantled, burnt and bleeding, ringing bells with all its strength" (Lavie, 2011).

I would like to expand this interpretation by invoking two concepts from the field of psychoanalysis. The first, from Donald Winnicott's school, is the "transitional experience," of which Helbitz Cohen herself has already spoken (Helbitz Cohen, 2010); the other is the "skin-ego," coined by Didier Anzieu (1985–2004).

Winnicott, speaking about a transitional experience that takes place in a transitional zone, sets out from the examination of an infant's initial phases of development, from which one may project onto relations between the human and the world. The child's "omnipotent" subjective experience is ultimately augmented by the experiencing of reality. The latter does not replace the former; instead, the two coexist. The third form rests in the "space" between the two. In its first experience, the infant "creates" the object that it desires and believes that it controls it. In the organized experience in reality, in contrast, it must find the object somewhere in the world. Thus the infant becomes—we become—aware of apartness, separateness, and absence. The transitional experience is the protected domain within which opacity allows the subjective and the objective to coexist. The transitional experience allows the creative self to operate and play in the realm of the experience from which art and culture emanate (Mitchell and Black, 2006, p. 194). The use of a transitional object "cushions the fall" from the world in which the child's cravings have no monopoly on existence. In the current exhibition, this transitional space also finds expression in Helbitz Cohen's works, especially those that mention the cycle of life and death. The vivid installations are composed of familiar images that, having intersected, create a displacement from "objective/pseudo-scientific" orders of the world and yield to a different reality that exhibits a new subjective regularity.

In her previous works, Helbitz Cohen culled these images from the world of nature, e.g., insects, dragonflies, mosquitoes, and moths from whose mouths human fetuses and internal organs slide down an umbilical cord. In the current exhibition, the hybrid images oscillate between circus-like humanness and the metonymic, fragmentary presence of a residue, as in the installations of the hands. Another aspect that Winnicott developed later joins up at this juncture: cruelty. A child, Winnicott says, uses the transitional object cruelly (p. 195), exploits it, destroys it by expunging it totally from him/herself. "I try," Helbitz Cohen writes, "to examine the relation and the intersection of extremities and extremisms. Something burnt that encounters something alive, or something violent that dialogues tenderly with the object being expressed" (Helbitz Cohen, 2010).

The transitional experience in the "theater of cruelty," the metaphorical image of the slaughterhouse that sits in the middle of the exhibition, indeed evokes a combination of destruction and compassion by virtue of opacity, by forfeiting the position at one edge of the experience. By using concrete materials that range from the logo of Baruch Helbitz, Ltd., the family's construction materials business—the logo appears on the packing tape—to laundry softener, reality is proclaimed but not grasped. Perversely, it is these concrete materials that create the skin—the envelope—that allows contact between the subjective world and what lies outside. Layers of baking paper, glued on top of each other, swirl around themselves, creating interplays of concealment and camouflage.

The skin, the chrysalis, and the peel also operate out of and between the two extremities of the experience. Helbitz Cohen uses them to generate images that serve as representations of the psychological dimension of limitation and accommodation. The ego, like the skin, is structured in the form of a contact surface, and Anzieu's "skin-ego" concept, by establishing the parallel of ego and skin, allows us to observe psychological structures via the sensual and the motive. Thus the sense of touch is exalted via active

motion that creates contact between the subject and part of itself and also with the other. The word amplifies the physical facet of the psyche and in this sense, in the current exhibition, the envelopes of skin create bodies and the bodies retain their peel-like innerness. The semantic fields of ego and skin are laid atop each other like those of each layer of the artist's work.

"Skin-ego" is both a metaphor and a metonym. The concept oscillates between the two functions and, by so doing, helps direct us to the dual foundation of Ruti Helbitz Cohen's work, an active foundation in art and in playing.

Helbitz Cohen's current exhibition emphasizes this dual foundation in connection with Sobol's poems and their being written on the walls and in what one may discern in them, and also in the relationship between drawings and paintings as statements in themselves and as metonymic representations of the macabre theatrical matrix that unfolds in the main hall.

In his foreword to their collaborative book, *A Hair at the Scene of the Crime* (2010), Yehoshua Sobol writes: "Paintings jolt the observer like illusions that are inner at one moment and outer immediately after, afterwards neither inner nor outer but rather inter-outer concurrently, or, in one word: innerouter" (p. 8). It is Sobol's understanding of Helbitz Cohen's "skin-ego," terming it "innerouter," that made their collaboration possible—not as in the interaction of poems and illustrations but rather in the middle, in that in-between space—a transitional experience belonging to a dream, a game, and art, as Winnicott indicates. An case in point is the juxtaposition of Sobol's poem "As If" and Helbitz Cohen's painting "As If Venus." Both refer to end-experiences that contain yearning, promise, and destruction. Helbitz Cohen's Venus, rising from flames and not from water, sooty and black, is an "as-if Venus," perhaps alluding to or peering at the non-concreteness of the world as an "as-if world," of beauty as "as-if beauty," and of coveted happiness as "as-if happiness"—an illusion that is tolerated only in the realm where illusion reigns and reveals itself for all to see.

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Monica Lavi

The creative space in which Ruthi Helbitz Cohen works, invites the spectator to enter the shadow of the soul, there, in metaphoric slaughter houses and operating rooms, he meets transparent, bleeding, dismembered and skinned figures, endlessly killing and reviving themselves.

Ruthi Helbitz Cohen's works touch on youth and innocence and its loss, sexuality and motherhood and the anxiety it causes, and are realized through sheets of tracing paper, scotch tape, fabric softener, coffee grounds, paint, ink and other substances, creating a "mixed media" which should, perhaps more properly, be called "alchemy".

The transparent tracing paper transforms Helbitz' work into the bones of a skeleton, sheets of skin, interior body organs, loaves of bread, hands, fish, tears. It's painted, cut and pasted to create an x-ray image that penetrates the works and turns them around. Sometimes the works look like big, fleshy flowers, other times they resemble cocoons, out of which emerge human figures, all their organs revealed. The paper works like a cloak or robe, its flakes gathering the figure together and at the same time breaking it up, driving the spectator to look further and further inward, into the spaces created within the figures, through the layers of paper, as if art has been given another dimension, transparent and penetrable, able to beat the impermeability of ordinary paper or canvas.

The motif of the look, the gaze, the stare is ever present. Black, hollow-eyed figures of children or clowns on sticks decorated with bells, the Fool, whose role it is to tell the truth, disguised as humor, accompany the exhibition. Helbitz-Cohen's images undergo constant transformation, collecting on their way, the erotic flowers of Georgia O'keefe, the warning of Nick Drake, the 26 year old British singer who died from an overdose of anti-depressants: "Please beware of them that stare", mythological legends, Christ's Miracle of the Fish and Loaves, Botticelli and Piero della Francesca and the lyrics and poems of Yehoshua Sobol, some of which are displayed in this exhibition, adding more and more associations and interpretations. Five figures hang in a circle at the center of the exhibition, heads down, swinging like the corpses in Billy Holidays song: *Southern trees bear strange fruit / Blood on the leaves and blood at the root / Black bodies swinging in the Southern breeze / Strange fruit hanging from the poplar trees*

Helbitz-Cohen's terminology was not born out of the American slavery era, but the reference is not groundless. The works are inhabited by black, sooty, bloody figures, clowns with long, pointed hats, people whose skin has been peeled off. Her imagery is reminiscent of a time when burning at the stake, magic, sorcery, spells and incantations were still part of the human psyche. The primordial, magical element, which fundamentally undermines the spectator's complacency, is central to the deciphering of the complex symbols inhabiting the works, built associatively, without hierarchy and influenced by art, poetry, biographical events, and in this instance, by the long association with playwright Yehoshua Sobol, whose poems have influenced her work, and vice versa.

Black moon, 2011, mixed media on parchment paper cutouts, 300x140cm

In Sobol's poem "Ya'ani", "i.e.", the voice of a sixteen year old boy is heard:

As if, Sixteen am I

Two eyes have I, as if

All seeing, and a mouth

Closed, as if

As if, barely sixteen am I

No head

To learn, to work, as if

Wiped out A blackened, sooty "Pseudo, Venus", rising out of a shell, a pearl on her head, like a target, was created out of Sobol's "Ya'ani". Helbitz-Cohen removes Venus' beauty, her whiteness, the foam of the waves and brings back the spirit of the terrible, less known mythological story, in which Venus was born from the foam arising from her father Uranus' genitals, thrown into the sea after being castrated by his son. "Pseudo, Venus" is at odds with the feminine ideal of beauty, with its being the object of desire, and places an alternative model, arising not from the water, but from the fire. In her book "Quest to the Self", Ruth Netzer writes that in the alchemist's terminology, the stage of burning through fire allows one to pass on to the next phase, expressing the archetype of birth and death and allowing renewed growth. The alchemist's fire stands in the juncture between life and death, killing and redeeming at the same time. Seemingly, Helbitz-Cohen's works are also searching for a way to be purified by fire as a way to rebirth and redemption. Her works arise out of the depths of the abyss, drawing out its greatest fears and nightmares, to be born whole and disconnected, burned and bleeding, ringing the bells at full force.





On the edge, installation (detail), 2011, mixed media on parchment paper cutouts



On the edge, installation (detail), 2011, mixed media on parchment paper cutouts



On the edge, installation (detail), 2011, mixed media on parchment paper cutouts







Butcher, installation view, 2011, mixed media on parchment paper cutouts, variable size



Butcher (detail), 190x90cm

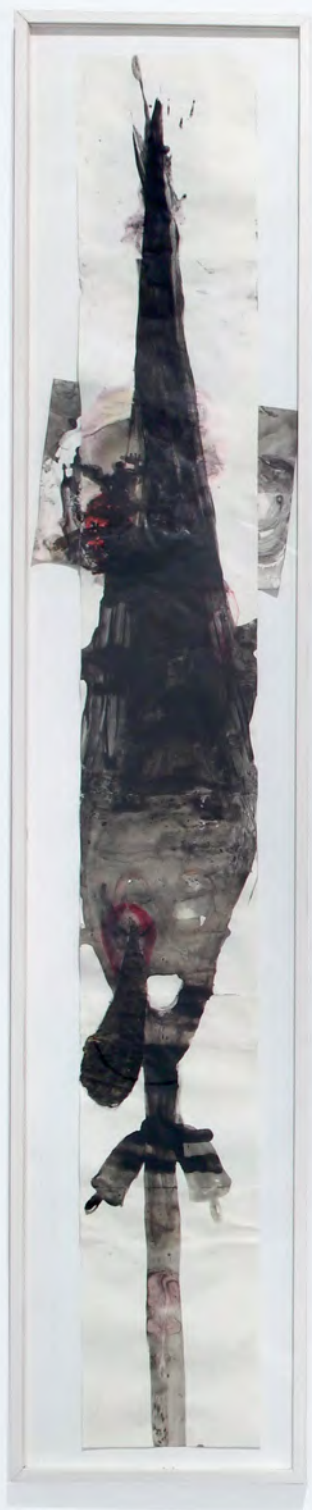


Butcher (detail), 120x90cm



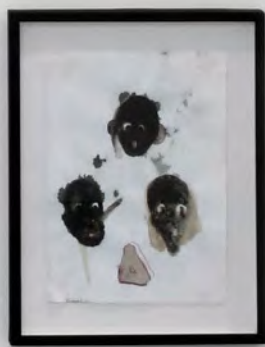
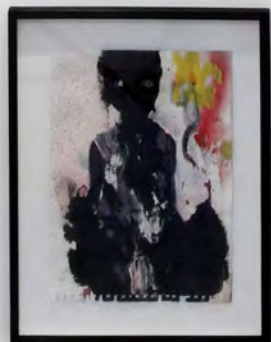
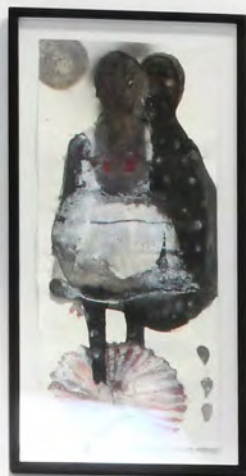
Spine, 2011, mixed media on parchment
paper cutouts & Ready made, 300x15cm







Ding dong, 2011, mixed media on paper, 150-180x30cm each





Small painting, installation view, 2011, mixed media on paper, 30x21cm each





Untitled, 2011, mixed media on paper, 30x21cm



Untitled, 2011, mixed media on paper, 30x21cm



Untitled, 2011, mixed media on paper, 30x21cm



Untitled, 2011, mixed media on paper, 30x21cm



Schizophrenia, 2011, mixed media on paper, 30x21cm



Untitled, 2011, mixed media on paper, 30x21cm



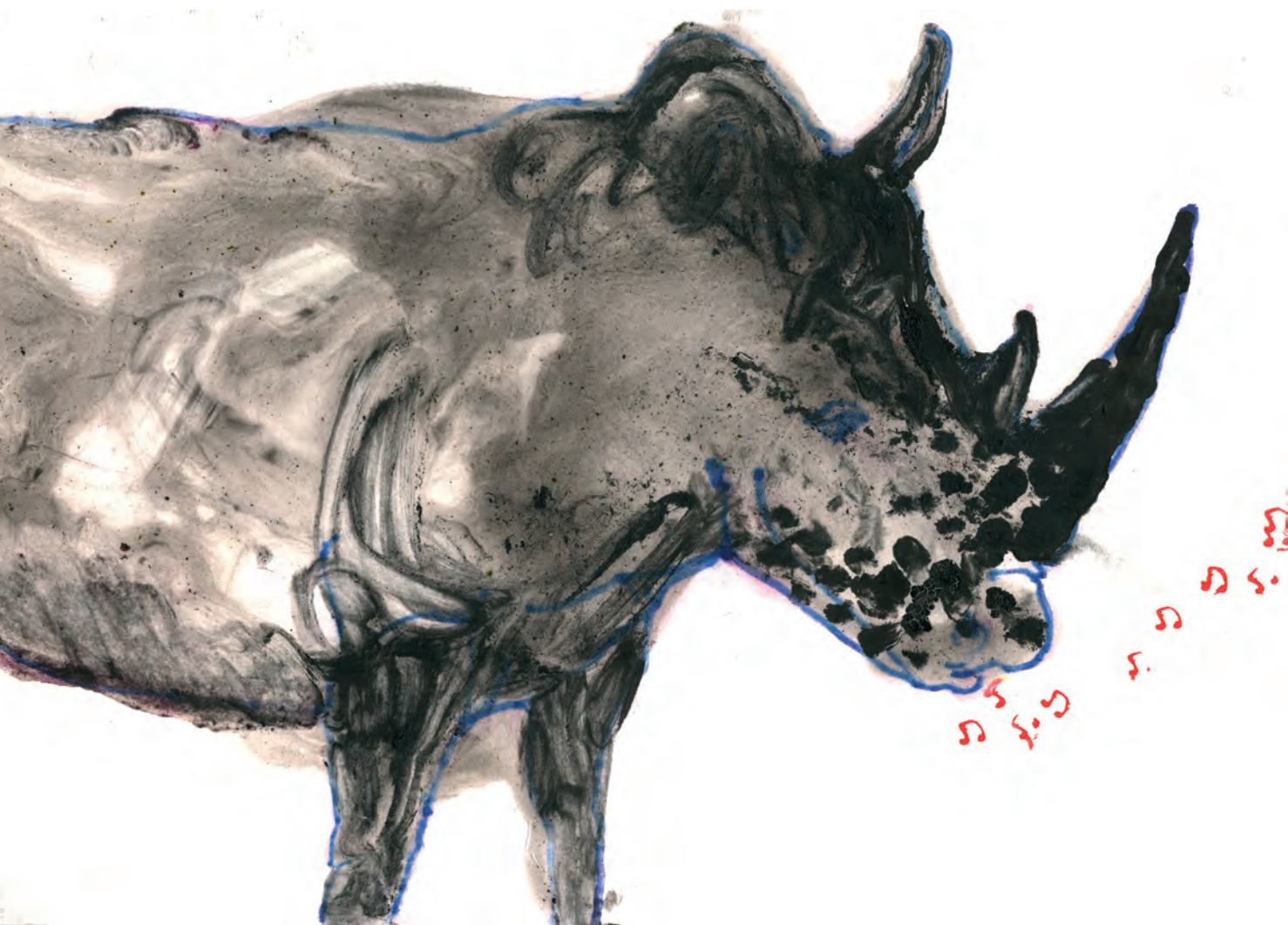
Untitled, 2009, mixed media on paper, 30x21cm



Untitled, 2009, mixed media on paper, 30x21cm

Untitled, 2011, mixed media on paper, 21x30cm

Right // Untitled, 2011, mixed media on paper, 31x29cm





2009. 10. 16. 20



Untitled, 2009, mixed media on paper, 30x21cm

Ruthi Helbitz Cohen Artist Biography

Born 1969, Israel. Living and working in Israel.

Education

- 1997-1998 BFA, Art department, Haifa University, Haifa
- 1992-1993 BFA, Hamidrasha school of Art, Art department, Beit Berl
- 1991-1992 BFA, Bezalel Academy of Art and Design, Art Department, Jerusalem
- 1989-1991 BFA, Art & Psychology studies, Haifa University, Haifa
- 2008-2010 MFA, Oranim Academy of Art, Tivon

Solo Exhibitions

- 2014 The Four Matriarchs and a Remainder, Gordon Gallery, Tel Aviv
Helga Hofman Gallery, Netherlands
- 2013 Without Frames, Guangdong Museum of Art, Guangzhou, China
- 2012 The Spider's Strategy, Beelden Aan Zee Museum, Hague, The Netherlands
Whispers, Gordon Gallery, Tel Aviv
- 2011 On the Edge, with Yehoshua Sobol, Gutman Museum, Curator: Monica Lavi
Black Mamba with Tali Ben Bassat, Julie M. Gallery, Tel Aviv
- 2010 Umtrieb Gallery, Kiel, Germany
- 2010 Site specific, Galerie im Turm, part of SISYPHOS, POLYLOG,
Mittelmeerbiennale, Köln, Germany
- 2009 Free but Securely Held, Julie M. Gallery, Tel Aviv
Free but Securely Held, Oranim Gallery, the Academy
Collage of Education, Tivon
Damsel's House, Tel Aviv Museum of Art, Tel Aviv (Cat.)
- 2008 Mind the Gap, Herzelia Museum, Herzelia
Mind the Gap, Evi Gogenheim Gallery, Paris, France
- 2007 Distorsion, Umtrieb Gallery, Kiel, Germany
- 2006 Mind the gap, Umtrieb Gallery, Kiel, Germany
New Works, Julie M. Gallery, Tel Aviv
- 2004 The Cliff Gallery, Netania
- 2003 Boomerang, Tal Esther Gallery, Tel Aviv
- 2002 I Will Have to Restrain to It, Goren Gallery,
Emek Israel Academy Collage
- 2001 New Works, Tal Esther Gallery, Tel Aviv (Cat.)
- 1998 Sweet Dreams, Janco Dada Museum, Ein Hod (Cat.)
- 1995 New Works, Gallery at Borochoy, Tel Aviv (Cat.)

Group Exhibitions

- 2014 Triangle Chicago, Tribute to "Dinner Party" by Judy Chicago (1978-1974), Haifa Museum
The Ministry of Culture and Sport Prizes in Art and Design, 2014,
- 2013 Museum of Art, Haifa Museum (Cat.)
Summer Exhibition, Gordon Gallery & Gordon Gallery 2, Tel Aviv
Preview Berlin Art Fair, Berlin, Germany
- 2012 Kunstrai Atr Fair, Amsterdam, Netherlands
- 2010 Gordon Gallery 2, Tel Aviv (cat.)
Kieler Museumsnacht, Kiel, Germany

2010	Preview Berlin Art Fair, Berlin, Germany Still Life, Dana, Art Gallery, Kibbutz Yad Mordechai, Curator: Ravit Harari, Art consultant: Edna Moshenson Body without Organs-experiment no. 1,
2009	The Curatorial Studies Program Gallery, Tel Aviv Art Couture, Curator: Tessy Cohen Pfeffer, Bineth Gallery, Tel Aviv The Ministry of Culture and Sport Prizes in Art and Design, 2008,
2007	Museum of Art, Ein Harod (Cat.) Lo-li-ta, Office in Tel Aviv Gallery, Curator: Ron Bartos In&Out, Julie M. Gallery, Tel Aviv Preview Berlin, Art Fair, Berlin, Germany
2006	Piece of Art- Peace of Art, Amersbek near Hamburg, with Egyptian
2005	Palestinian Israeli and German Artists, Traveling Exhibition in Germany Brantesburg Gallery, Copenhagen, Denmark
2004	Body Marks, Tivon Love is in the Air, Time of Art, Tel Aviv
2003	Childhood drawers, Rehovot First Portrait Award Winner Exhibition, Helena Rubinstein Pavilion, Tel Aviv Museum of Art, Tel Aviv Teacher Artists Award, Oranim Gallery, the Academy
2002	Collage of Education, Tivon At Home, Tal Esther Gallery, Tel Aviv
2001	Imagin, 300 Artists for Co-Existence, Um El Fahem Artists Against The Hard Hand Policy, Um El Fahem
1996	Nehama Café Gallery, Tel Aviv Ami Steinitz Gallery, Tel Aviv Sharet Foundation Award Winners, Ramat Gan Museum of Israeli Art, Ramat Gan
1995	Traveling Exhibition of Sharet Foundation Award Winners, USA Co-Existence, Mitzpe Ramon
1994	Sharet Foundation Award Winners, Tel Aviv University Gallery, Tel Aviv Hamidrasha Final Show, Nofar Gallery Tiger, Mary Fauzi Gallery, Jaffa Painting Above And Beyond, Ramat Gan Museum of Israeli Art, Ramat Gan Art Focus, Art Union, Tel Aviv
1994	Painting Photography Painting, Art Workshop, Yavne Gallery at Borochoy, Tel Aviv

Prizes and Scholarships

2013	Ministry of Culture Prize
2008	Prize for the Encouragement of Creation, Ministry of Culture, Science and Sport
2004	Artist-Teacher Award, Ministry of Culture and Science
2002	Artist-Teacher Award, Ministry of Culture and Science
2002	First Portrait, the Israel National Lottery Council for the Arts
1994-1997	America-Israel Cultural Foundation "Keren Sharet" Scholarship Program Award

Ruthi Helbitz Cohen holds an MA in art, teaches in several art schools, and is the director designed of the fine art department at the art institute - Oranim academic college, Kiryat Tivon, Israel.

Ruthi Helbitz Cohen **2014 2011**

Ronit Eden. English Translation: Daria Kosovski

Dr.Yael Guilat. Oranim Art Institute. English Translation: Naftali Greenwood

Monica Lavi. English Translation: Orna Taub

Shlomit Breuer. English Translation: Noam Bemishie

Photographs: Alma Shneor, Hilit kaduri, Barak Brikner

Design and Production: Ayala I graphic design

Measurements are given in centimeters : height x width

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www.ruthihelbitz.com

// cover

Whispers, installation view, 2013, Gordon Gallery, mixed media on paper cutouts, variable size

