



Ruth Beraha
Selected works

Works

Non sarai mai solo (You'll never be alone)

Charlie

Goliath

Goodfellas

Muhammad (self-portrait)

Io non posso entrare (self-portrait)

Us (self-portrait)

Pensiero Stupendo (self-portrait), Ca' Rezzonico version

Pensiero Stupendo (self-portrait), Pirelli HangarBicocca's version

Run Home (self-portrait)

In gold we trust (self-portrait)

Self-portrait (Politisch, Juden, Asoziale und Schwarze)

Untitled (self-portrait)

Self-portrait

CV

Contacts



ANGELO FROGLIA
Modi 1
1984

PIERFRANCESCO FERRUCCI
MICHELE GHERARDUCCI
PIETRO LURDIANA
Modi 2
1984

ANGELO FROGLIA
Modi 3
1984



Charlie, 2019

Carrara white marble

Ø 22.5 cm

"Charlie" is a person from the past, the nickname of a man who looked like a friend but turned out to be an enemy. Like something that looks like what it is not. *Charlie* is a game betrayed, a mine in a teddy bear, a balloon that has become as heavy as marble, but also a monument to the perennial memory of football, and of sport in general. Over the past year the artist discovered that the game of football, and the various sports that preceded it, have irreparably damaged her back. The result is an infinite passion that ended badly, and the bitter promise of never kicking a ball again.

Installation views, *Non sarai mai solo*, solo show curated by Paola Tognon, Museo della Città Bottini dell'Olio e Luogo Pio, Livorno.
Photo Ela Bialkowska, OKNOstudio.





Non sarai mai solo (You'll never be alone), 2019

Performance, 30'

Audio installation

You will never be alone investigates the idea of community and faith, solidarity and inclusion, among the members of a group linked by a shared system of beliefs. At the opening of the solo show in Livorno, a professional choir interpreted emblematic songs from the Livorno Calcio supporters, resulting in a performance that accentuates harmony and reiterates in a literal way the choral entity of the football faith, and of faiths in general.

After the opening the work becomes an audio installation, audible in headphones by one person at a time, sitting on a single stadium seat. The solitary listening of the recorded choir shifts the emphasis on those aspects of the curve that make it exclusive for those who do not share the football faith and the principles of the ultra (Italian hooligans). The title of the work in this sense can be interpreted both as a promise of solidarity or as a threat, expressed by a strongly identifying group, be it united by the football or religious faith.

Link:

<https://ruthberaha.com/portfolio/non-sarai-mai-solo-youll-never-be-alone-2019-2/>

Performance and audio-installation views, *Non sarai mai solo*, solo show curated by Paola Tognon, Museo della Città Bottini dell'Olio e Luogo Pio, Livorno. Photo Ela Bialkowska, OKNOstudio.





Goliath, 2019

Site-specific installation

800 x 300 cm

The artist has been invited to think of a site-specific installation in occasion of the tenth edition of the *ARTE IN MEMORIA* Biennial, curated by Adachiara Zevi, in the archeological site of Ostia Antica (near Rome). Reasoning on memory, naturally led her to think of stones, stones that tell stories, tangible traces of lost recollections.

In Ostia Antica the stones stand out as monuments to memory, especially around the ruins of the Synagogue, the place where the stories of the Torah were told, a thousand times interpreted, the result of centuries of different readings, receptacle of several metaphors and eternal heritage of the Jewish people. In the same way, what we remember is often the result of many revisions; and of what has really happened we cannot state for sure how much it is left, what matters is that we continue to tell stories.

The stone thrown by David to Goliath, represented many times in the history of art, in most cases, results in the image of David with his slingshot. This time, however, that same pebble acts as a pretext to tell the story from a different point of view, where the physical trace of that unique mythological stone return us a version of the story that features of Goliath, who fell in ancient Ostia. The imprint of his dead body, whose height is proportional, starting from the measurements reported in the “real” biblical story, to that of Michelangelo’s David, adds a new symbolic dimension to this story, whether true or false.

Installation views, *Arte in memoria 10*, Biennial of Contemporary Art, curated by Adachiara Zevi, Ostia Antica archeological site (RM). Photo Ela Bialkowska, OKNOstudio.





Goodfellas, 2019

Chinese Ink on paper

29,7 x 21 cm

It is said that Checkers, a black and white cocker spaniel, played a pivotal role in Richard Nixon's rise to power in the 1950s. Being portrayed in moments of tenderness with a pet is a winning media strategy, adopted by politicians at every level: the cuteness, used as a propaganda tool like slogans and proclamations, relies on non-verbalizable feelings, and for this reason it is often shown to be a more effective weapon than words. The protagonists of the Goodfellas series are animals portrayed together with politicians from various countries and historical periods. In the drawings the human presence is barely mentioned, the figures are in the shadows, not recognizable. The animals, true protagonists of the propaganda images from which the work originated, remain the only witnesses to the construction of iconography of power. The series was initiated by the invitation to participate to the group show *Il disegno politico italiano*, where artists have been invited to reflect on the events of the last forty years of social and political Italian history.



Installation view and details, *Il disegno politico italiano*, group show curated by Aurora Fonda e Sandro Pignotti, AplusA gallery, Venice.





Muhammad (self-portrait), 2018

Fir wood, jute rope, punching bag
250x150cm

A black leather punching bag hanging from gallows. The work's title *Muhammad (self-portrait)* is an homage to The Greatest boxer ever, Muhammad Ali, and, with him, all the well celebrated black sport champions; at the same time, it evokes every person named Muhammad after the Prophet of Islam. The result is an installation that in one single image echoes the sacrifice of a Passion and one of the most explicitly violent and respected sports of our time.

1. Installation view, MONO project curated by Gabriele Tosi and Fabio Farnè, LocaleDue, Bologna. Photo Carlo Favero.
2. Installation view, *Non sarai mai solo*, solo show curated by Paola Tognon, Museo della Città Bottini dell'Olio e Luogo Pio, Livorno. Photo Francesco Levy.

VIETATO L'INGRESSO
AGLI EBREI
E AGLI OMOSESSUALI



Io non posso entrare (self-portrait), 2019

Engraved brass plate, vandalized with black paint
20x13x0,2 cm

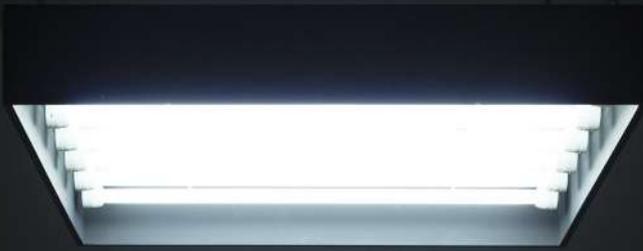
Io non posso entrare (self-portrait), 2018

Engraved brass plate
20x13x0,2 cm

On a brass plate (material with a precious appearance, linked to money and power, such as those that indicate the presence of a lawyers' office or an institutional place), the prohibition of entry for two categories of people is declared: Jews and homosexuals. The small sparkling and mirroring object carries a hateful message that can be as striking as a flag. *Io non posso entrare* (I cannot enter) is a self-portrait, designed to be placed on the threshold of a store, a house, an exhibition or any place that has an entrance, which suggests questioning the daily racism that we hear and perceive every day in and around us. In the novel *The Sellout*, Paul Beatty imagines the alleged return of racial segregation as the only way to reawakening the self-awareness and dignity as human beings in the black community of Dickens, a district on the outskirts of Los Angeles. Paradoxically, to face again the segregation on the basis of the color of their skin seems an effective method to let them raise their heads and give them new prospects for redemption, as if the denial of the rights already conquered could awaken consciousness more than the rights themselves. The intuition of the American author has been a great inspiration for this project, that was first presented in occasion of the Fabbri Prize, that takes place every year near Treviso in Veneto, a town and a region known for its right-wing and xenophobic political background.

Installation views, *Non sarai mai solo*, solo show curated by Paola Tognon, Museo della Città Bottini dell'Olio e Luogo Pio, Livorno. Photo Ela Bi-alkowska, OKNOstudio





Us (self-portrait), 2018

Fish tank, 31 piranhas, terracotta sculpture
100x100x50 cm

A self-portrait in a collective form, built of 31 piranhas and one sculpture, in a fish tank.

In the common imaginary piranhas are ferocious and dangerous animals, while the work shows them as tiny innocuous little fishes. The terracotta sculpture represents a balaclava, a hidden face, that in the common imaginary hides violent intentions while sometimes it is useful to protect one self.

The fishes grow during the exhibition and the work transforms itself in a metaphorical growth.





**Pensiero Stupendo (self-portrait),
Ca' Rezzonico version, 2018**

Bianural audio track installation
Enviromental dimensions

This piece was installed first in the exhibition *Take Me I'm Yours* at Pirelli Hangar Bicocca, Milan, and then in the Ca' Rezzonico ballroom in Venice, and it is everytime adapted to the context that is hosting the installation.

Within the exhibition space of the artist lets visitors partake in a moment of extreme intimacy, site-specific conceived: an invitation to dance, whispered in their ears. The physical reality of the exhibition space overlaps with the sound of artist's voice declaring her love, recorded in that very place. The technology employed makes it sounds three-dimensional, so that reality and fiction blur together in a disorienting way for the listener. Playing on the subtle divide between public and private, the work presents visitors with an experience that is personal and individual, yet also shared and collective.

Link (for ear/headphones only):

<https://ruthberaha.com/portfolio/pensiero-stupendo-self-portrait-ca-rezzonico-version-2018/>

Installation views, *Pensiero Stupendo*, solo show curated by Stefano Coletto, Museo Ca' Rezzonico, Venice.



**Pensiero Stupendo (self-portrait),
Pirelli HangarBicocca's version, 2017**

Bianural audio track installation
Enviromental dimensions

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Link (for ear/headphones only):

<https://ruthberaha.com/portfolio/pensiero-stupendo-self-portrait-pirelli-hangarbicoccas-version-2017/>







Run Home (self-portrait), 2018

Blown Murano glass baseball bats

75x7,5x3 cm each

Run Home (self-portrait) consists of a series of colored baseball bats, made of blown Murano glass, thought and made during the residency at Fondazione Bevilacqua La Masa in Venice.

The fragility and the preciousness of the material come into open conflict with the nature of the object, made to strike. The tactile sensuality of the matter contrasts with the potential violence, implemented or suffered. Ideally, if one would try to use one of the baseball bats to hit something or someone, the handle would crash into the hands of the one trying to deal the blow.

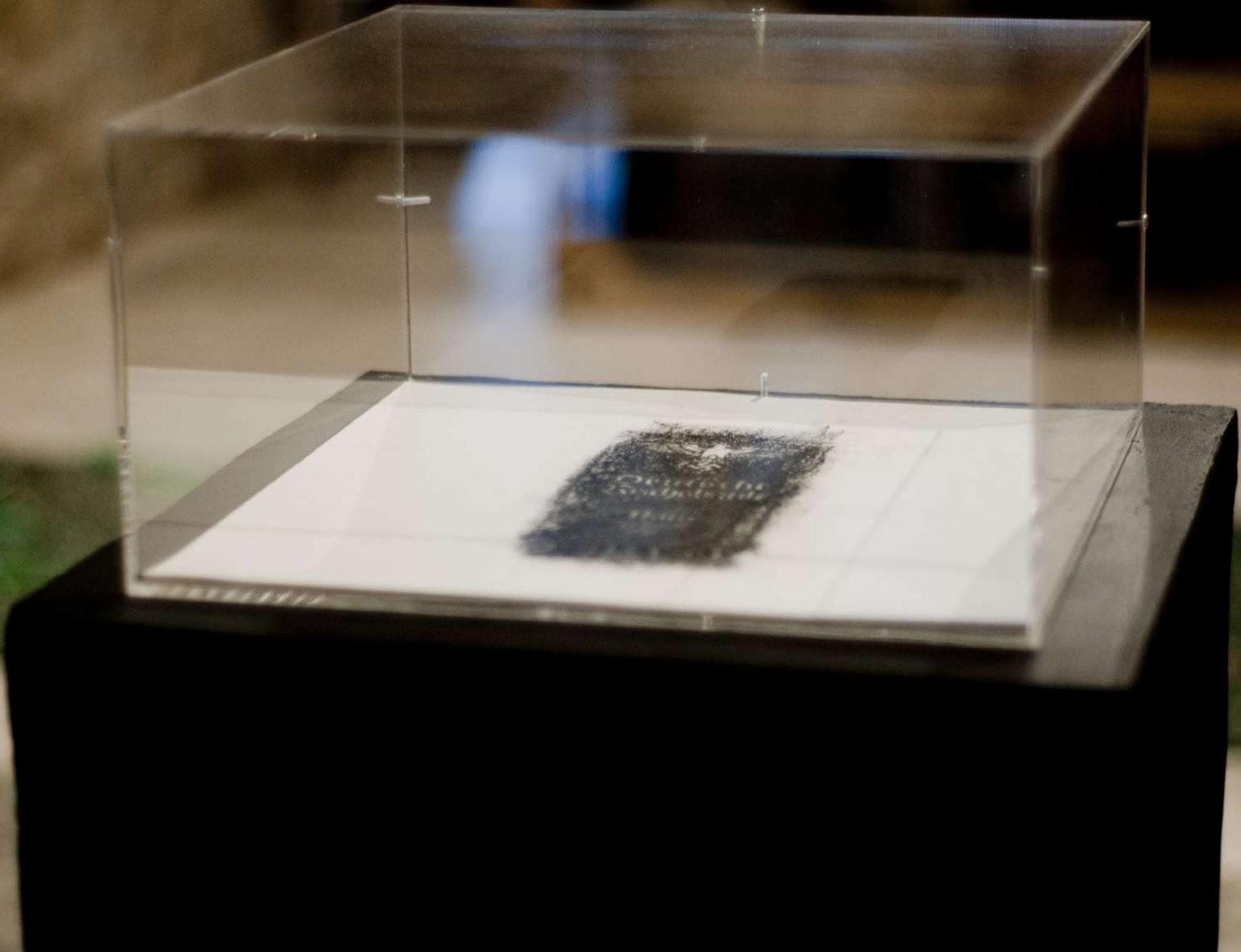
The work is part of my research on the ambiguity of what is usually labeled as “evil”, trying to bring back within the self those dark parts that are generally kept away, but that, added to what we consider good, give shape to a human being in its entirety.

1. Installation view at Premio Combat, Livorno.

2. Installation view, *Dad Jokes*, double solo show, Ncontemporary gallery, Milan.

3. Installation view, *Non sarai mai solo*, solo show curated by Paola Tognon, Museo della Città Bottini dell’Olio e Luogo Pio, Livorno.

Photo Ela Bialkowska, OKNOstudio.





In gold we trust (self-portrait), 2018

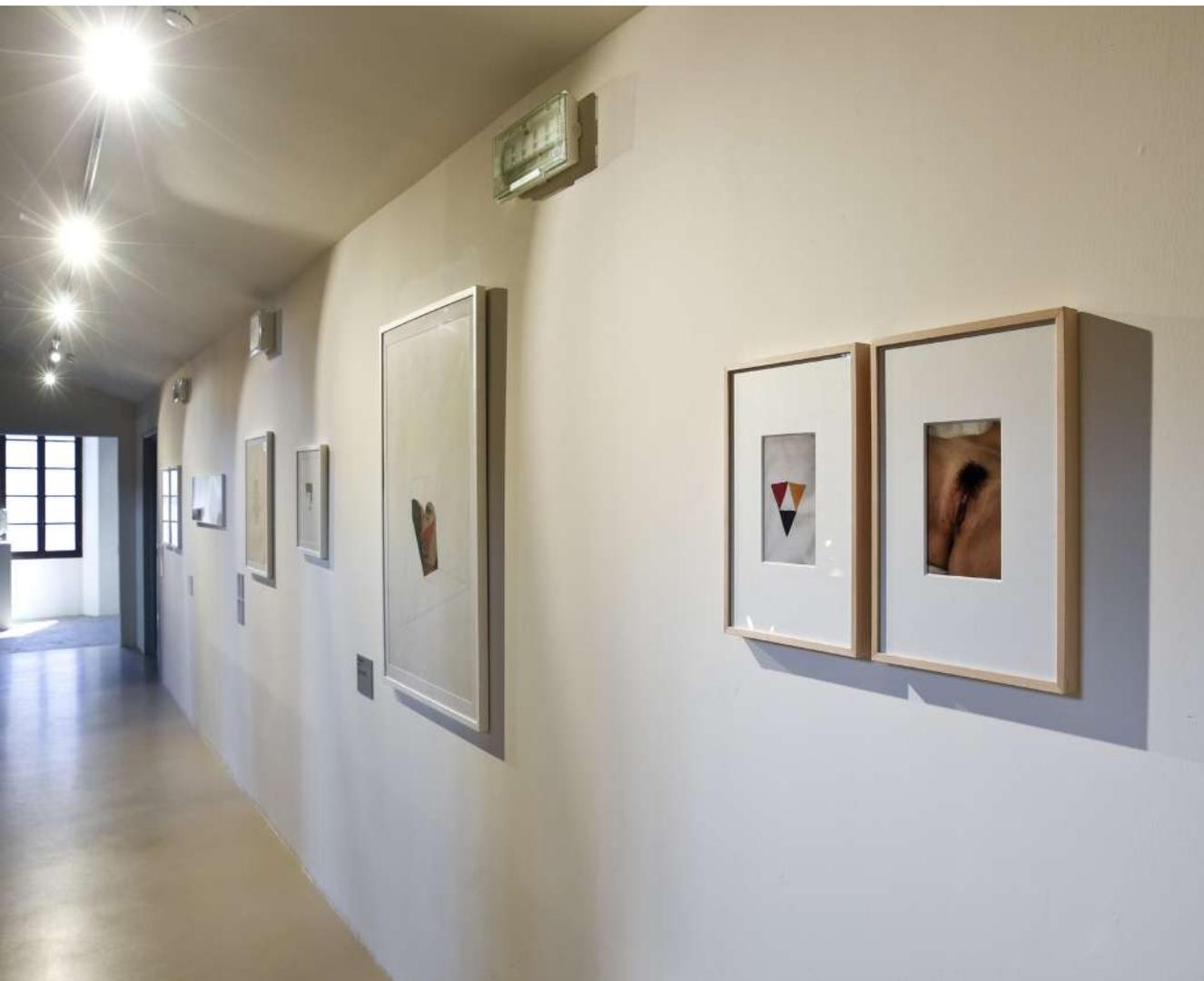
Charcoal on paper

30x30 cm

If the Nazi gold ever existed, it has never been found. The sources do not agree on where this treasure is located: for some it is in the cargo of a ship sunk in the Atlantic Ocean, off the coast of Iceland; for others it is in the coffers of the Vatican Bank or in those of the Swiss Bank, or even in an underground tunnel excavated in Poland by prisoners of a concentration camp.

The display case shows the frottage of one of the ingots part of that treasure, on which stands the symbol of the Reich. It is known neither the author nor the moment when she or he had access to the legendary Nazi gold, but she or he could hastily imprint its physical presence on paper, leaving a tangible trace for posterity. The artist has decided to exhibit an irrefutable proof that turns the legend into reality. The title transforms the sentence printed on the US dollars notes into a consideration on money's neutrality.





**Self-portrait (Politisch, Juden, Asoziale und Schwarze),
2017**

Two photographic prints
19,5x13 cm each

In Nazi camps colours, letters and numbers, made of fabric and sewn on jackets and trousers of the prisoners, composed a semiological system of identification. Black people wouldn't necessitate any recognition sign, their skin was enough to discriminate them.

The diptych is composed by the photographic image of one of the artist's body parts particularly colored. This first image ideally fills the blank space left in the second photography by three triangles in three different colour sewn on a white fabric: red for political dissidents, black for people who were deemed "asocial elements" (including homosexual women), yellow for jews. A self-portrait in form of discrimination.

Installation views *Non sarai mai solo*, solo show curated by Paola Tognon,
Museo della Città Bottini dell'Olio e Luogo Pio, Livorno.

1. Photo Ela Bialkowska, OKNOstudio. 2. Photo Francesco Levy





Untitled (self-portrait), 2016

Yellow gold

6x0,5x 0,2 cm

The ambiguity of the of the word “work”, here intended as an artistic product, leaves the sentence open to different possible endings: “work makes you...”, in a jewel-form reproduction of the Auschwitz iron gate sign.

Installation view and detail, *La Passione e la visione*, group show curated by Stefano Coletto, Fondazione Bevilacqua La Masa, Venice





Self-portrait, 2013

Audio installation 5+1 channels, Dolby Surround
Variable dimensions

The work was specifically conceived for the exhibition “DisUmanesimi”, in Florence. Thirteen voices of people different for age, gender and provenance, recorded in Tuscan city’s streets, read a self-portrait I wrote, in which only the place of birth is the real one of the person speaking. Every recorded track finishes with the statement “I’m from Florence”. In the audio installation every voice is adding on top of the other, so that the single voice is lost in a choir of voices that progressively increase in volume and quantity, until they become indistinguishable. The audio mix also represent the melting pot of cultures and origins, where the sense of a “pure Florentine” definition is denied in favor of an immersive multiple self-portraits in which the viewer is invited to loose her/himself.

Installation views, *disUmanesimi*, group show curated by Marco Scotini,
Galleria Biagiotti, Florence

CV

Ruth Beraha

Milan, 1986

Based in Bologna and Milan.

After the degree in History of Art at the Università Statale of Milan, she moved to Jerusalem to attend the Bezalel Academy of Art and Design. Back in Milan, in 2014 she gets her MA at the Naba Academy of Visual Art and Curatorial Studies with professor Nicola Setari. She quit going to the stadium in 2010, and playing soccer in 2018.

Solo Shows

2019 – *Non sarai mai solo*, solo show within the project *Inciampo*, curated by Paola Tognon, Museo della Città, Livorno

2019 – *Dad Jokes*, Ncontemporary gallery, Milan

2018 – *Muhammad (self-portrait)*, within the exhibition project MONO curated by Gabriele Tosi and Fabio Farnè, LocaleDue, Bologna

2018 – *Pensiero stupendo (self-portrait)*, curated by Stefano Coletto, Museo Ca' Rezzonico, Venice

Group Shows

2019 – *ARTE IN MEMORIA 10*, curated by Adachiara Zevi, Ostia Antica, Rome

2019 – *Il disegno politico italiano*, curated by Aurora Fonda and Sandro Pignotti, AplusA gallery, Venice

2018 – Exhibition of the shortlisted artists at *Premio Francesco Fabbri per le arti contemporanee*, curated by Carlo Sala, Pieve di Soligo

2018 – Exhibition of the shortlisted artists at *Combat Prize*, Livorno

2018 – *That's IT!* curated by Lorenzo Balbi, MAMbo, Bologna

2018 – *777 in fondo a destra*, curated by the students of A plus A's School for Curatorial Studies, Venice

2018 – *SPRING/BREAK Art Show*, curated by Andrew Gori and Ambre Kelly, New York

2018 – *La Passione e la visione*, curated by Stefano Coletto, Fondazione Bevilacqua La Masa, Venice

2017 – *Take Me (I'm Yours)*, curated by Christian Boltanski, Hans Ulrich Obrist, Chiara Parisi, Roberta Tenconi, Pirelli HangarBicocca, Milan

2016 – *NoPlaceNoSpace*, third edition, Galleria del 49 Premio Suzzara, Suzzara

2013 – *disUmanesimi*, curated by Marco Scotini, Galleria Biagiotti, Florence

2013 – *DayDream Factory*, curated by Peter Friedl, Viafarini, Milan

Prizes

2019 – *Battaglia Foundry Sculpture Prize 04*, shortlisted

2018 – First special mention *Premio Francesco Fabbri per le arti contemporanee*

2018 – *Premio Speciale Fattori Contemporaneo*

Residencies

2017 – Fondazione Bevilacqua La Masa, artists' studios, Venice

Workshops

2018 – Pierre Bal-Blanc, Elena Filipovic, James Richards: *The artist as a curator, the curator as an artist*, Q-RATED, La Quadriennale di Roma, Rome

2013 – Vasif Kortun, Naba Nuova Accademia di Belle Arti, Milan

2012 – Jens Hoffman, Naba, Milan

2012 – Tim Rollins, Naba, Milan

Publications

2019 – *222 artisti emergenti su cui investire*, Exhibart Edizioni

2018 – *Premio Fabbri per le Arti Contemporanee*, Zel Edizioni

2018 – *That's It!*, Edizioni MaMbo

2018 – *Premio Combat*, Sillabe Edizioni

2018 – *La Passione e la visione*, Istituzione Fondazione Bevilacqua La Masa

Education

2014 – MA in Visual Arts and Curatorial Studies, NABA Nuova Accademia di Belle Arti, Milan

2011 – Bezalel Academy of Arts and Design, Jerusalem, Israel

2010 – BA in History of Art, Università degli Studi di Milano, Milan

2007/2010 – V. Emanuele's atelier, oil painting technique

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