

Ruth Weinstein Paporisch: Shelf Life

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In her exhibition "Shelf Life," Ruth Weinstein Paporisch continues in her unique style, which oscillates between drawing and naïve painting. Her figures appear as if they were taken from nightmarish children's books or from fashion magazines distributed in hell's dungeons. Her drawings sketch vibrating impressions of existential loneliness and a genderless, ageless existence: girls, adolescents, women, and aging prostitutes, alongside street kids. They all share a need to be seen, to stand out in the herd-like crowd. Some of the paintings feature pairs, either friends or twins, partners in a forbidden fateful game, absorbed in an alienated dialogue and in platonic, erotic, or familial relationships.

The transition from the paper works to the three-dimensional sculptures reinforces the object's status as a shelf object which gathers dust. The papier-mâché figures are characterized by a conspicuous lack of style and a grotesque sweetness.

The question arises, whether art is a commodity with limited shelf life, like utilitarian consumer goods sold in supermarkets, or is it singular, and hence granted eternal life? Does art's shelf life end when the exhibition closes, or does it live on in the collector's storage space, the catalogue, or the curatorial text?

Weinstein Paporisch's works elicit thoughts about the objectification of art, the objectification of women, and the objectification of people as perishable commodities. In "Shelf Life" one senses a last effort—if only