

Rose of Nothingness invites viewers into a contemplative environment

where water, time, and consciousness unfold in fragile equilibrium.

Suspended overhead, a linear system of pipes fitted with agricultural drippers releases darkened water into a rectangular basin below. The water circulates in a continuous loop, establishing a measured rhythm of drip and pause. This subtle cadence evokes breathing—suspension and renewal—drawing the body into an acute awareness of duration.

The black water falls onto a still, pristine surface that frames a quiet void open to multiple interpretations: commemoration, absence, or a suspended moment of introspection. Its dark hue carries a melancholic tonality, oscillating between memory and materiality, emotion and symbol. The basin recalls an inkwell; each drop becomes a temporal mark, an inscription etched in time. Meaning emerges not through narrative, but through repetition and an attentive presence—through the tension between one drop and the next, between presence and absence. The viewer becomes an active participant in an experience shaped by duration, memory, and consciousness.

The work draws inspiration from Paul Celan's poetry, particularly the image of "black milk," a paradoxical substance binding life and death, matter and spirit. Here, the reflected void is not emptiness but an active field of perception. The installation operates as an open visual text: the drips form a sequence of discrete temporal units, each drop both a sign and a deferral of meaning. The basin's surface becomes a layered plane of reading, where reflection, shifting light, and the movement of viewers generate an unstable field of signs. Even

the silences between drops are charged—intervals dense with perception and interpretation.

Rooted in Jewish mystical thought, the installation echoes the Kabbalistic notion of creation as a cyclical process of rupture and rectification (*tikkun*), emerging from the infinite source known as *Ein Sof*. Water mediates concealment and revelation, past and future, body and soul. As a vessel of life, it also alludes to drip irrigation—an Israeli innovation developed in response to desert conditions—underscoring renewal through measured intervention. The technological mechanism thus becomes an ethical metaphor for attentiveness, restraint, and care.

Echoing Venice's historical role as the city where the Talmud was first printed in the sixteenth century, *Rose of Nothingness* may be understood as a spatial embodiment of a living page—devoid of letters, yet dense with latent meaning. Through minimal gesture and suspended time, the installation offers a meditation on human existence, where reflection becomes responsibility and continuity emerges from the fragile persistence of each drop.