

The exhibition's centerpiece sounds fascinating. What -- including from Paul Celan's poetry -- inspired the idea of the network of pipes dripping droplets into the pool below? What does it represent?

The idea of the dripping water emerged gradually, from a desire to create a space where time becomes tangible. The slow rhythm of the droplets introduces a different perception of time—almost meditative—where each drop marks a moment that appears, disappears, and leaves only a trace.

In this sense, the work resonates with the poetry of **Paul Celan**, whose writing often speaks through fragments, pauses, and silences. Celan's language carries the weight of memory and absence; meaning is not always spoken directly but emerges in the space between words. I was deeply moved by this poetic structure—the idea that what is unsaid, what remains suspended, can carry profound meaning.

The network of pipes and the dripping water became a way to translate that sensibility into space. Each drop can be understood as a small unit of time, a fragile sign that appears and vanishes, yet accumulates into a continuous flow.

The pool below receives these drops like a surface of memory, where reflections, movement, and light create an ever-changing field of perception.

In this way, the installation does not simply represent water; it becomes a metaphor for memory itself—slow, fragile, and persistent. The viewer is invited to pause, to listen, and to experience the quiet interval between one drop and the next, where absence and presence coexist and meaning gradually unfolds.

The title of the work draws inspiration from the poetry of Paul Celan, particularly from the image of “black milk” in the poem *Death Fugue* — a symbolic liquid that brings together life and death, matter and spirit. This paradoxical image, in which a substance associated with nourishment and life becomes a symbol of loss and darkness, opens for me a space of reflection on memory and on the way trauma continues to exist even when it is not spoken directly.

I feel a deep affinity with Celan. Like me, he was a Jewish native of Romania who carried with him the trauma of the Holocaust, lived as an immigrant, and wrote in German while living in France. There is something in this fate — the intersection of biography, language, and memory — that continues to resonate in my own artistic journey.

As in Celan's work, language in my practice is not merely a means of expression but a space where memory and absence meet. In this sense, art becomes a gentle attempt to create a place where one can contemplate fracture, listen to what remains between the words, and allow memory to persist through silence,

emptiness, and duration. Meaning emerges not only through what is said, but also through what remains unsaid — through the intervals, shadows, and time between things.

*-- How was the installation made, ie using which materials and techniques?
What will be the effect of seeing it in the Biennale?*

The installation is composed of a network of pipes suspended above a rectangular pool, through which dark liquid drips slowly, creating a continuous, meditative rhythm. The materials—metal, water, light, and the reflective surface of the pool—are deliberately simple, yet together they form a carefully composed spatial environment. Time itself becomes a medium: the falling drops, the subtle sound of water, and the shifting reflections of light and viewers transform the space into a dynamic, contemplative environment.

The dripping system is directly inspired by drip irrigation, the precision-based agricultural method that delivers water efficiently to plant roots. Just as drip irrigation maximizes the benefit of every drop and models careful, responsible use of a vital resource, the falling water in the installation becomes a meditation on care, attention, and the passage of time. In a broader sense, it reflects on the global water crisis and the idea that small, precise interventions can sustain life and foster resilience. Each drop carries the weight of memory, presence, and absence, bridging the practical and the symbolic, the material and the spiritual.

Experiencing the work at the Venice Biennale amplifies this effect. The pavilion's scale allows viewers to enter a quiet, reflective space that contrasts with the exhibition's usual intensity, inviting them to slow down, dwell in the rhythm of the drops, and become aware of time passing—drop by drop. In this way, the installation is not only visual but contemplative, offering a space to reflect on memory, loss, and the delicate care required to sustain life, history, and consciousness.

-- I understand that Israel will be presenting at the Arsenale rather than the Israel pavilion in the Gardens. What are the challenges and opportunities that come with staging an exhibition in the new space?

Presenting the installation at the Arsenale, rather than the traditional Israel Pavilion in the Gardini, transforms both the scale and the experience of the work. The vast, historic industrial space calls for a rethinking of circulation, sightlines, and the way viewers engage with the installation, while preserving the integrity of the architecture. The work responds directly to the Arsenale as a Site-Specific

environment: the arch, with its columns submerged in the rectangular pool, becomes both a structural and symbolic element. In architectural and philosophical traditions, the arch embodies cosmic order, the movement of the heavens, and the rhythm of existence. In Jewish thought, it symbolizes the connection between higher and lower realms — the projection of idea into matter.

Within the installation, the arch's reflection in the water creates a fragile, shifting image that exists only from the viewer's perspective, emphasizing perception as an active force in shaping experience. This reflected space produces a layered, meditative beauty, emerging not from the material alone but from the encounter between space, light, water, and consciousness. It becomes a spiritual arena where memory, absence, and meaning manifest through attentive presence.

The Arsenale's expansive architecture allows the work to unfold fully, inviting viewers to dwell in its rhythm, movement, and light. The monumental surroundings frame a contemplative pause amid the intensity of the Biennale, transforming the exhibition into a dynamic dialogue between artwork, architecture, and audience — a space where perception, reflection, and interpretation converge, and where the spiritual and the material meet.

-- *Reports that Israel would exhibit at the Arsenale first emerged in September. Did work start on the artistic project before or after that?*

The artistic concept of the project—was made **after September**. Until that point, the exact location remained uncertain, which meant that the conceptualization, planning, and technical preparations for the installation could not move forward in full.

Once the Arsenale space was confirmed as the venue, the project could be developed as a **site-specific work**, deliberately responding to the unique architectural, historical, and spatial qualities of the space. The industrial scale, the rhythm of arches, and the reflective surfaces of the Arsenale all became integral to shaping the installation, influencing not only its physical dimensions but also its spatial logic and experiential flow.

-- *In 2024, the Israel pavilion remained closed amid protests. Does returning to the Biennale after this pause make it feel more significant in any way? Are you happy to respond to the threats made by some groups to boycott the show?*

I see the Biennale as much more than an exhibition—returning after this pause makes it feel profoundly significant. For me, art is first and foremost a platform

for connection and dialogue. It is a space where people encounter one another, where ideas, memories, and perspectives can meet, even when they come from different or opposing places. In that sense, the Biennale is not only a presentation of individual works but a shared space for reflection, conversation, and engagement.

Regarding the threats and calls for boycott, I do not see art as a tool for confrontation or exclusion. Philosophically, I believe art is a medium of hope and openness—it is a place where humanity can meet itself, even in its complexity and contradictions. The installation, like other works, is meant to create moments of pause and awareness, to invite viewers to slow down, to listen, and to participate in a shared experience of presence, memory, and thought.

Art, ultimately, carries a message of hope for the individual. It reminds us that each person, regardless of history, conflict, or difference, has the capacity to reflect, to connect, and to act with care. Through engagement with art, we are invited to cultivate empathy, to recognize our shared humanity, and to nurture the possibility of renewal in ourselves and others. In this sense, the Biennale becomes a space not just of aesthetic experience, but of ethical and human hope—a quiet yet powerful affirmation of the human potential for understanding, healing, and life.