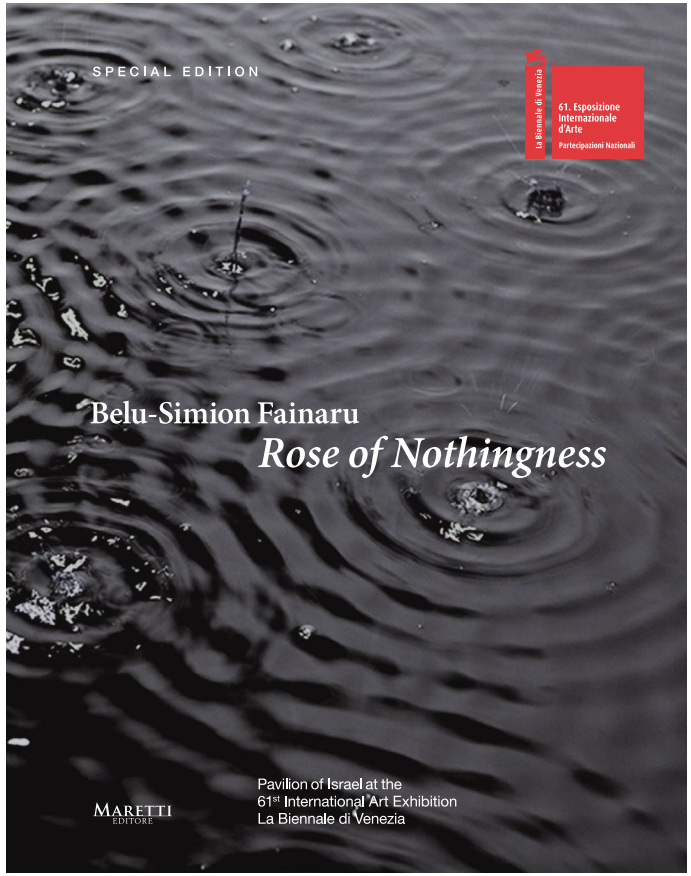


COLLANA	Arte
AUTORE	Belu-Simion Fainaru
A CHI SI RIVOLGE	Appassionati d'arte contemporanea, scultura e arti visive, interessati a musei, fondazioni e gallerie d'arte.
LINGUA	Inglese
PAGINE	72
FORMATO	21 x 27 cm
RILEGATURA	Filo refe
COPERTINA	Cartonata
PREZZO	30 € 35 $
ISBN	978-88-9397-151-5

Belu-Simion Fainaru

Rose of Nothingness

Created through direct dialogue with the pavilion's historic architecture, the installation centers on the artist's ongoing engagement with memory, mysticism, and ethical responsibility. It unfolds as a contemplative environment where matter, time, and consciousness exist in fragile equilibrium, as water becomes a reservoir of memory. A linear overhead system of water pipes, fitted with agricultural drippers, is installed in the center of the space. Circulating in a loop, water drips steadily into a rectangular basin, generating cycles of flow and pause—a temporal pulse recalling breathing, suspension, and renewal, inviting a bodily experience of presence and duration.

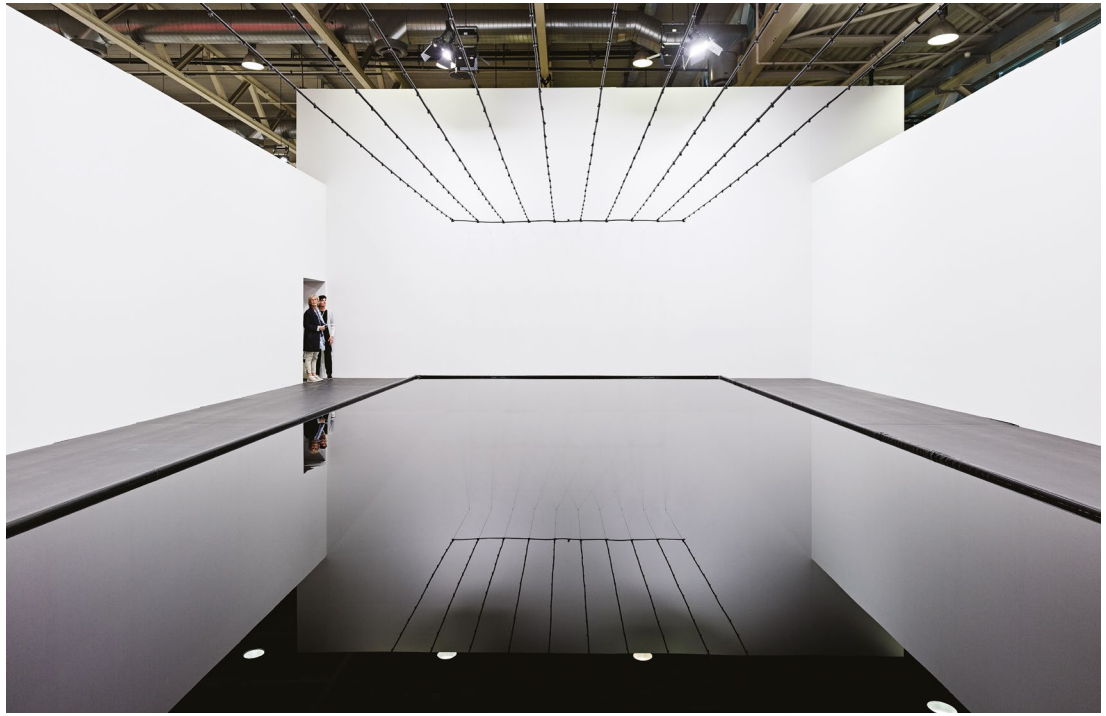
The installation is rooted in Jewish mystical thought (Kabbalah), which views the world as a cyclical rather than linear process of creation, shattering, and restoration *(Tikkun)*, emerging from infinity *(Ein Sof)*—an open, inexhaustible, ever-unfolding source of being from which both rupture and repair arise. Water acts as a mediator between concealment and revelation, body and soul, past and future—a living substance carrying time, memory, and responsibility.

Rose of Nothingness offers a healing presence. Rather than negation, its void is a threshold, where memory, loss, and responsibility can be encountered not as a sealed fate, but as an open state of listening. In an era of ecological crisis, resource depletion, and increasing human vulnerability, the installation embodies an ethical technology rooted in listening, restraint, and care, rather than control. An Israeli invention born of scarcity, the drip-irrigation system functions as a metaphor for measured intervention and attentiveness to fragile environments. Through cyclical movement, minimal gesture, and suspended time, it draws visitors into a space where past, present, and future converge, inviting them to slow down and reconsider their relations with water, space, and the other. Each drop carries the memory of rupture alongside the promise of continuity, offering redemption not as a final destination, but as an ongoing practice within open time—an endless renewal.

Pavilion of Israel at the
61st International Art Exhibition
La Biennale di Venezia

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Belu-Simion Fainaru An artist, curator, and cultural entrepreneur born in Bucharest, Romania, his practice unfolds at the intersection of art, philosophy, and social engagement. It explores identity, memory, history, and territory, cultivating a dialogue between the private and the collective, the local and the international, while drawing on Kabbalistic thought to probe existence, alienation, belonging, and the physical and mental boundaries shaping life in the contemporary world. Fainaru is co-founder of the Mediterranean Biennale, a platform for dialogue between communities in conflict, leading educational initiatives that bring together youth from diverse groups.

International Exhibitions — La Biennale di Venezia (1993, 2019), Documenta IX, Kassel (1992), Sonsbeek 9, Arnhem, Havana Biennale, and Vienna Biennale.

Solo Exhibitions — The Israel Museum, Jerusalem, SMAK, Ghent, M HKA, Antwerp, Museum of Modern Art Brussels, Wilhelm Lehmbruck Museum, Duisburg, Modern Art Museum, Saitama.

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