

PARSHAT BAMIDBAR  
NUMBERS 1:1-4:20  
HAFTARAH HOSEA 2:1-22  
29 IYYAR 5784/06JUNE 2024



*Standing With Truth Tent*

Tempera on cotton and mixed media by Francesco Clemente  
part of a multi-piece 30,000 square foot installation, *Encampment*

### IN ENDLESS TRANSITION

1. Each of the children of Israel shall camp with his standard (*diglo*), under the banner of their ancestral house... (Numbers 2:2).
2. When God revealed Godself on Mount Sinai, twenty-two thousand angels descended with God and they were all arrayed under separate banners, as it is said, “Preeminent (*dagool*) among myriads” (Song of Songs 5:10). When Isarel saw them arrayed under separate banners, they began to long for banners. God immediately told Moses, “Go arrange them under banners as they have desired.” Therefore, it says, “He brought me to the banquet house, and his banner (*diglo*) of love is upon me” (Song of Songs 2:4). (Midrash Bamidbar Rabbah)
3. The value of images is to remind the Self of its limitations and, at the same time, of the possibility of an endless journey. Every single moment of the unfolding experience of the work [*Encampment*] is just a pretext to move on, to move forward from that moment. It’s never supposed to be a beginning or an ending; it’s just supposed to be a transition. (Francesco Clemente)
4. The spectator feels at home nowhere, because the spectacle is everywhere. The more the spectator contemplates, the less he lives; the more he accepts himself in the dominant images of need, the less he understands his own existence and desires. (Guy Debord, *Society of the Spectacle*)

5. One who pours oneself out like a stream is acknowledged at last by Knowledge; and she leads him enchanted through the harmonious country that finishes often with starting, and with ending begins. (Rilke, *Sonnets to Orpheus*)