**A Description of my Work Process**

The artistic process is always driven by a mechanism of questions about the world and the reality we live in. The initial tools with which I translate these experiences are sketching and photography. For me, they constitute the basic medial translation of my thoughts. I investigate environmental events in which we live, places, and the day-to-day tapestry of the human mosaic. In my daily routine, I curiously observe forms of ancient cultures. Like an anthropologist or sociologist, I am interested in tribal art and folklore—with an emphasis on the artistic canon of each era and society. I explore the internet and search ontological books for clothing patterns (textile), jewelry, painting, and sculpture—all of which serve as inspiration for new forms that I attempt to create with the help of the image of the ancient, old form. Likewise, my work is influenced by art history, modern and post-modern art which I attempt to intersect to create a new, original work. The aspect of color in the painting concerns me, as well.

The principle mediums I employ in my creative process are wood engraving, print, sketching, and stills photography. Sketching and photography are employed both independently and as part of the creation of new mediums.

I will begin by describing the sketching stage during which I “automatically” sketch ideas as they come to mind—working without filters and self-criticism. In this way, I express a primary thought in visual form. A good example of how I employ this process occurs when I travel to new locations around the world—which provide new sources of inspiration—and attempt to capture people’s expressions, landscapes and forms. On a trip to New York City last year, I sketched passersby in the subway. The sketches were very rapid, an attempt to capture a “moment,” facial features, a gaze (see portfolio: “Biodiversity” project, process sketches, and completed works of two upside-down women). I sketch using a wide range of light to dark pencils, a mechanical pencil with interchangeable leads, and graphite. Usually, I sketch on small pieces of paper that I can carry in my pant pockets; in my studio, I normally sketch on A4 and A3 sheets of paper.

Another significant aspect of the creative process is stills photography. For me, photography is a primary means to capture ideas and sources of inspiration which I encounter during my daily routine. I habitually catalog the photographs which enables me to later cross reference areas of interest. Sometimes, the photo “waits” in the archive until others related to the same topic are added, and this instigates the formation of a process toward an idea. Photography is a tool with many actions: language, communication, and direct transmission of my thoughts, ideas, and views on the world. I use a wide variety of cameras. Routinely, I use my smartphone; for reproductions, I use a system of flashes and a DSLR camera with a large memory. After photographing and capturing the object of inspiration, I often project the image on to the surface on which I intend to paint. For computerized modification, I use Photoshop software to fix color and contrast, crop, and alter composition. I video-document my process both in the studio and outdoors using a Go-Pro camera (propped above me), as well as a handheld, compact stills camera. I later tend to extract still images from the video.

In my work, I remove and collect objects and materials from their original, natural environment. I use materials such as wooden cabinet doors, parquet flooring, and plastic furniture. These materials intrigue me because of their functionality in our everyday lives. Conceptually, I am interested in, and passionate about “disruptive innovation”; how does it affects the past, present, and future? How do everyday objects in our close environment change form? How are they discarded without a thought? And what role does the “abundance culture” play in affecting these processes?

After collecting these objects and materials, I organize them in my studio space to observe and thoroughly examine them and to decide how they will serve me. In working with recycled materials, I aspire to present a metamorphosis of the old form, to peel off layers, and tell the story of its original cultural environment and identity. Consumer culture extracts minerals and natural resources at a rate that threatens our human existence. Alarming examples, broadcast recently throughout the world, are the detachment of a gigantic iceberg from an Antarctic ice shelf, and the Buddhist temple in Myanmar swallowed by floodwaters. We consume more than we need, replace smartphones every year, purchase clothing we will never wear. At the Biodiversity Exhibition 2017, I expressed my concerns by collecting pieces of industrial wood and assembling them in the form of a giant circle. On the structure, I painted layers of pigments, which I then sanded to create various color stains (“The World”). In another work, exhibited at the same show, I engraved and etched the figure of a whale floating on red water upon a wooden door—a critique of oceanic fish hunting.

My painting process involves a series of actions, each of which is manifested on the surface. I use a wide variety of brushes, some classic, some very thin, others used for house painting—thick brushes with coarse bristles that form texture when applied. As part of my daily routine, I seek out new instruments for my painting. I begin by arranging the brushes and other items I have collected to use in the process—combs, metal objects for scratching the surface, pieces of wood, rubber squeegees used in screen printing, sandpaper, and spatulas. I work with oil, acrylic, and gouache paints, acrylic markers, powdered pigments, and spray paint. In the painting, I experiment with the idea of breaking forms–in layers and in color coordination. Other than the primary colors—yellow, red, and blue—which are always in harmony with one another, I often work with their complementary colors—green, orange, and purple. In the course of my work, I first imagine a color tone, and then mix colors until I have attained the envisioned tone. Sometimes, I abandon the brushes and paint with my hands in an archaic painting style. I paint mostly on wooden surfaces I find in the street—closet doors, table tops, and sometimes, cloth—which I position horizontally on a large table in the center of the studio space. While I paint, I ordinarily circle 360° around the table because I want the shapes to be painted in all directions. This practice, in turn, generates compositions and planes which, because they are comprehensible from different angles, undermine the viewer’s conventional viewpoint. Moreover, the horizontal surface enables me to incorporate wood engraving in the creative process. I do not attempt to invest in depth and perspective, these aspects of painting do not interest me. I focus rather, on form, the color tone, and stain. (See portfolio: *Silence* project).

Wood engraving requires physical strength; I sense the material’s resistance to the engraving action. Like brushes, there are many types of grooves and mallets of varying weights. I imitate the painting process by circling the engraving surface. The surfaces I use are wall closet doors, pine, Douglas fir, and biltz wood, cast-off scaffold wood, and sheets of ply wood. Engraving enables me to accentuate areas in the painting by removing the material or color and exposing the texture beneath the surface. The extracted/accentuated matter marks a boundary between areas in the painting, like a contour. This effect is optimal when the surface is coated (after the wood carving) with oil paints using a print roller: the recessed areas are not filled with paint and provide contrast to the work. The raised or recessed areas can also be perceived in terms of sculpture or etching on a flat surface. While working with wood, I use carpenters glue and cleaves at varying distances that enable me, like cut/paste, to physically connect and detach planes and forms while working (see portfolio: *No Peace* project).

The last medium upon which I wish to elaborate is print—a combination of technical processes and an artistic challenge. Each stage in the process has the capacity to change the work’s final look, and due to its complex nature, it enables, through trial and error, to attain new results. However, regardless of the technique’s significance, print begins with consolidating a concept. I create using wood carving, screen printing, etching on Zinc plates and immersion in acid, aquatint, monotype, linoleum, and lithography. The necessary commonality to all print techniques is the surface upon which I create: metal, wooden surfaces, rubber, and stone. Like photography, I am curious as to how the immersion of the printed surface, which is the last of positive and negative processes, forms contact with the original surface. In a sense, the printed sheet is a testimony to the printed object. This and other insights led me, during my studies at Bezalel, to the decision to rely on traditional tools and print outside the print workshop, without a press that limits the size of the duplicated format. By combining the physical rolling of the printing roller on the printed surface and embossing using my own body weight, I created an unconventional print in the public space for my final project at Bezalel (see portfolio: *1948-1967 Borders*). For this work, I fortaged and printed road textures based on Israel’s 1948 and 1967 borders on a 10-meter-long scroll of paper. The section of the road, which I chose from a map dating from the period of the establishment of the state, was exhibited as an installation inside an aluminum construct in the shape of a circle that enabled the viewer to enter while the form hovered above, attached to the ceiling.

As part of my experiences during the research and creation of *1948-1967 Borders*, I encountered Boyle Family and Rachel Whiteread, artists who, like me, explore the locations in which they work. In the Boyle Family’s series, titled *Journey to the Surface of the Earth* (1968), the artists employ a three-dimensional casting method to precisely duplicate the land-surface. In her *House Project* (1993), Rachel Whiteread cast white cement into the interior of a Victorian house in London. In this way, she transformed the shape of ordinary household utensils and architectural spaces into sculptures that explore the relationship between memory, architecture, the body, and the area between the private and the public.

During my graduate studies toward an MFA degree, I am interested in continuing to explore my artistic language. The environment in which I live, and work changes my art. Every reality has its own political and social discourses that generate new “cultural waste.” I am interested in continuing my exploration of recycling; and I intend to develop my painting, wood carving, print, drawing, and photography skills. In addition, I would like to invest in the medium of sculpture—of which I have much to learn—and combine it with other mediums (see portfolio: *Biodiversity*, an example of a sculpture combining multiple mediums).

I will continue to explore the topic of color and unconventional printing techniques applied to large surfaces outside the print workshop (see portfolio: *Blossoming Memories* 2015). I am interested in assembling a large printing roller that will enable uninterrupted work (without repeated immersion in paint). An example of a future work is one that challenges the viewer’s point of view, and in which motion is integrated by means of a mechanical mechanism—a large-scale installation work in the form of a wall made of recycled materials that divides the exhibition space. The wall will contain cubes upon which letters, signs, numerals, and symbols—all derived from computer and smartphone keyboards, which for me represent the most prominent form of communication in the modern era—will be painted or etched. The installation’s movement will be operated by small engines and metal rods which will move all the cubes in one row simultaneously. The cubes will form interchanging sentences and idioms from the social and political reality.

I became well acquainted with your institution in 2013, when I participated in a student exchange program. I am now interested in joining your MFA program because it offers in-depth training in the language of art, design, and theory. I believe that art is created through process, inspiration, ideas, and mutual conversations and brainstorming. I am certain that your study program will provide an excellent platform for intellectual discourse on key questions in the field of contemporary art. Your learning method, which combines independent work in the studio space, theoretical studies, emphasis on the development of a personal artistic language, criticism, and collaborations between students and faculty, is what encouraged me to apply for studies toward an MFA at ZHdK. I look forward to meeting with you in the near future.

Sincerely,

Amos Roger