

Osnat Ravid-Amir

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## CV

**year of birth:** 1977, married +2

### **Art**

**2019-2023** Diploma program in art, Midrash Beit Barel

**2013/8** Informal sculpture studies for two years at the Herzliya Museum of Contemporary Art

**2016** 3 days workshop in creating molds for casting, Smooth On factories, USA

### Exhibitions:

**2024** *The most beautiful moment* solo exhibition, The gallery in the tropical greenhouse, Givat Ram Botanical Garden, Jerusalem

**2023** *Third station* group exhibition, Jaljulia Community Center

**2023** *Alumni exhibition* solo exhibition, Midrash, Beit Barel, Beit Barel

**2016** *Flower Power 2016* group exhibition, 1650 Gallery, Los Angeles, California

### **Biology**

**2003** MSc in Bioinformatics, Weizmann Institute of Science,

\*Master's Degree Excellence Award, 'FGS', Weizmann Institute of Science

**2000** BSc in Biology, the Life Sciences Excellence Program, Tel Aviv University

\*Scholarship on behalf of the Life Sciences Excellence Program

### **Confectionery and cooking**

**2008** Pastry studies, cooking school

\*Outstanding course in pastry studies, cooking school

### Internships

**2008** Confectionery 'Mool Yam', Tel Aviv

**2007** Patisserie, Rehovot

**2006** a restaurant 'Turquoise', Tel Aviv

## **Artist statement**

I would define myself as a collector of flowers, or more precisely, a collector of the most beautiful moments in the life cycle of flowers. I started my collection over a decade ago and today it contains thousands of moments of flowers frozen in time. The collection includes "moments" of cultivated garden flowers as well as of protected wild flowers, many of which were collected from vegetation that grew in the Jerusalem Botanical Garden, the wild flower nursery "Zareim Mezion", or were rescued from a field intended for construction.

I save these moments by scanning the flowers into the computer. By delicately arranging the flowers on the scanner glass, a high-resolution two-dimensional image is created. This process reveals complex details that often escape the eye or even the camera lens. Unlike photography, when the flowers are placed on glass the scanner is free from the usual limitations of gravity and it allows me to arrange them in a way reminiscent of the botanical illustrations of yesteryear. The tradition of botanical illustration began around the 50s AD as a means of identifying plants with medicinal properties of the flora and was at its peak between 1750 and 1850 when it was used both as a research tool and to catalog the collections of the botanical gardens and private gardens of wealthy patrons who hired the illustrators for this purpose.

After scanning, I bring the flowers back to life. Using printing, cutting, and adding iron wires, she returns them to their three-dimensional form.

Sometimes, this is achieved by restoring the flowers to their original size, on other occasions, the process involves playing with scale, Reduce the flowers to emphasize their delicacy or enlarge them to reveal details hidden or unique structures.