

Esther's work is a reflection of growing up in Israel, a state in war, fears, conflicts, desires and aspirations. A state where its archaeological sites stand side by side modern living spaces. Now, living in NYC, once again Esther is inspired by the energy of the city; its architecture, culture, artistic influence, designer shops and its diverse people and their infinite creative work.

She finds discarded printed material, such as publications, magazines, literature, architectural drawings and advertisements, as a proof of a living society, and an era that will soon become our history. She uses them in her practices by pasting them, layers upon layer on canvas, and eventually peeling them off... "It is like an excavation of an archeology site, she says. We discover and define societies through the remains they leave behind; their writings, beliefs, activities, architecture and artifacts. We build new cities upon old cities. We recycle material and build anew. That's basically the process of my work."

Esther says she is very physical, "even aggressive" with the way she works. "Sometimes, I create pretty images, and then, as if I don't agree with it, I begin taking the guts out of it, and destroying it. In the end what is left on the canvas are ghosts and traces of the world I live in".

When she creates her paintings she'd like to think that her paintings have a lot more to offer than the initial impression. The more time the viewers spend with the painting, the more they will get in return.

Esther sees her paintings as living things, with their own inclinations, they want to be seen, they want to be touched or stroked, they need company. They have a soul.