

Incandescent squares surrounded by shade, tar, bitumen from Judea, burnt umber or blued black candle or ochre irradiated from an inextinguishable source, Sandra Zemor's paintings , clouded by old gauze which would have been used to heal unspeakable wounds , are standing in an enigmatic silence. Only few symbols emerge from the matter of her paintings , obstinate in their extreme austerity, like traces of ancient prayers, rescued from being scattered by desecration, traces which would grant full memory against the mists of oblivion.

Julio Maruri ,1995, Paris.