

Sandra Zemor's brush ventures into the
infinite space, her black sketches
appear in it as fragile skiffs, at the
mercy of meteorites surging from the
bottom of the world.
Since this brush is thin as a pen, this
is a bold handwriting, calligraphy
which suggests by few specific and
allusive lines a whole landscape, the
slope of a hill, a building, cypresses,
olive trees, suggestion but also
unforgettable imposition. Those very
beautiful drawings combine an
heartbreaking softness and an
indestructible hardness, the one in
truth, of the noble stone of Jerusalem,
city of eternity, that they describe
and to which they are in fact
dedicated.

Claude Lanzmann
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