

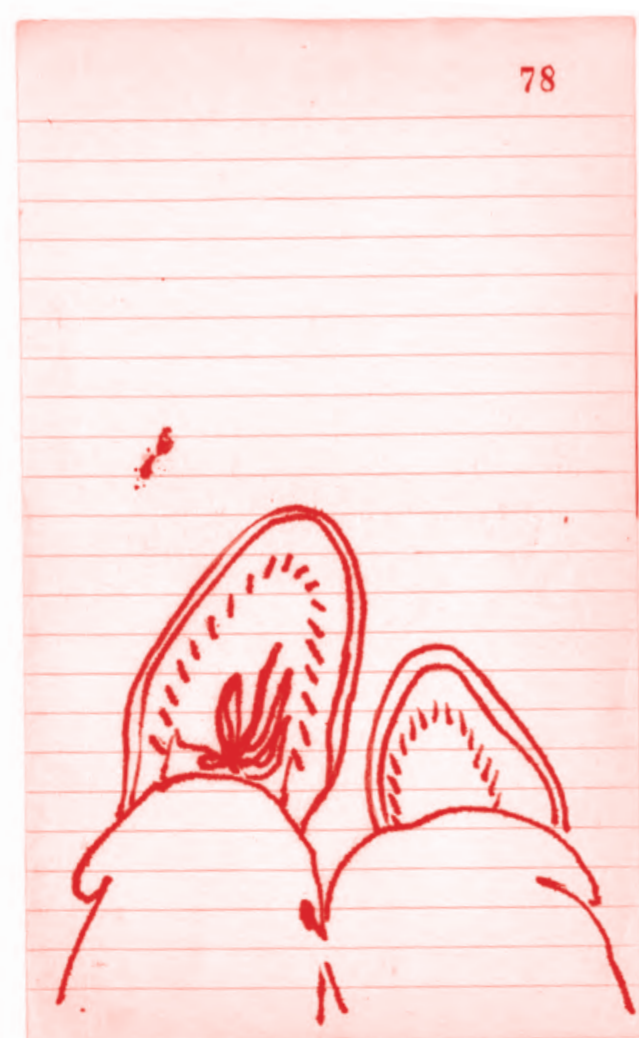
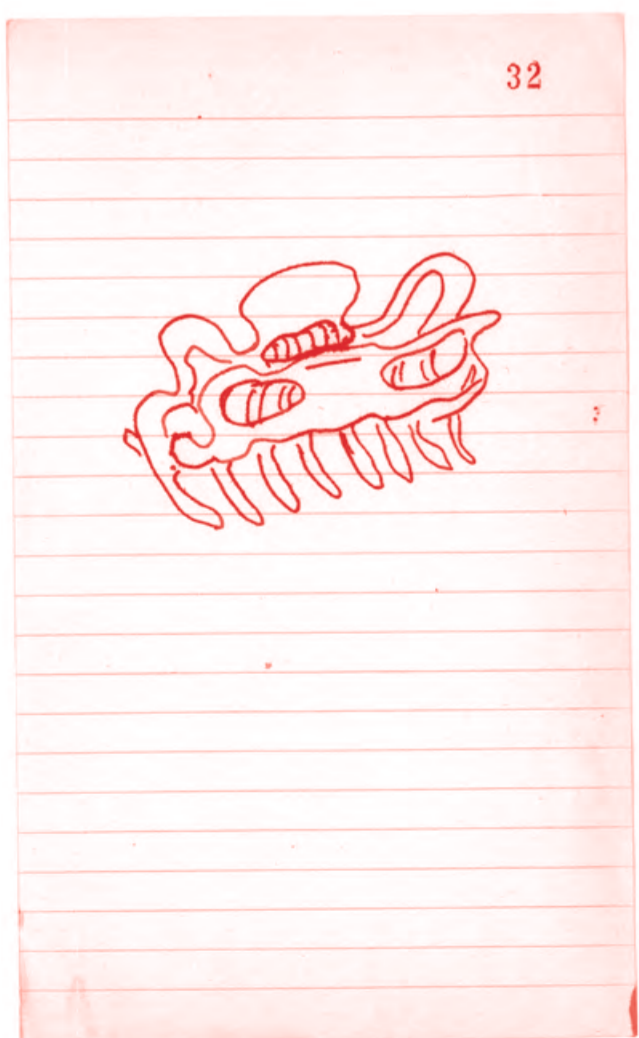
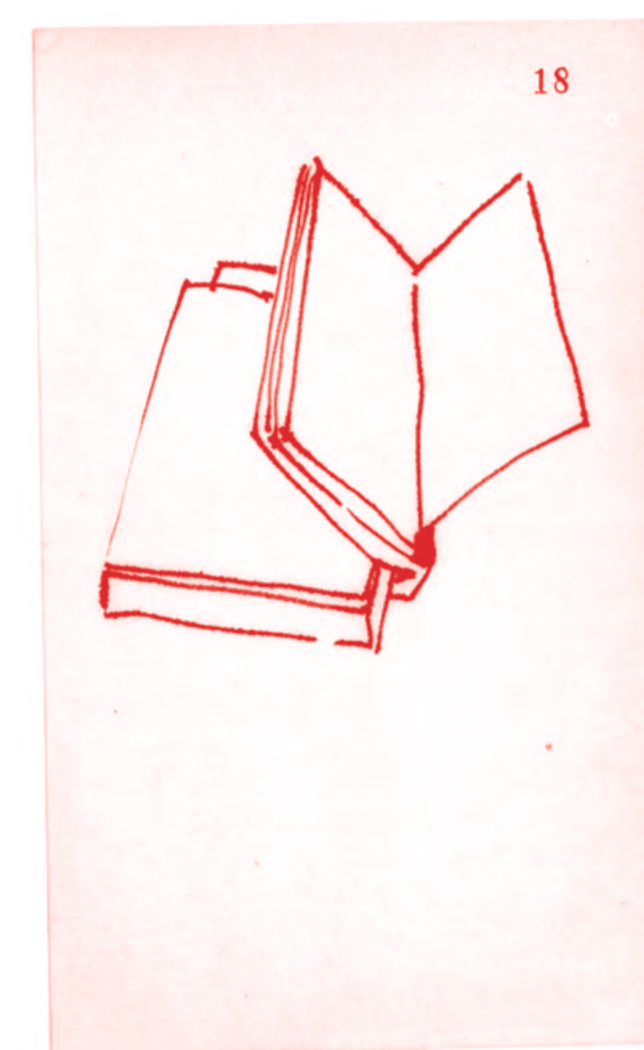
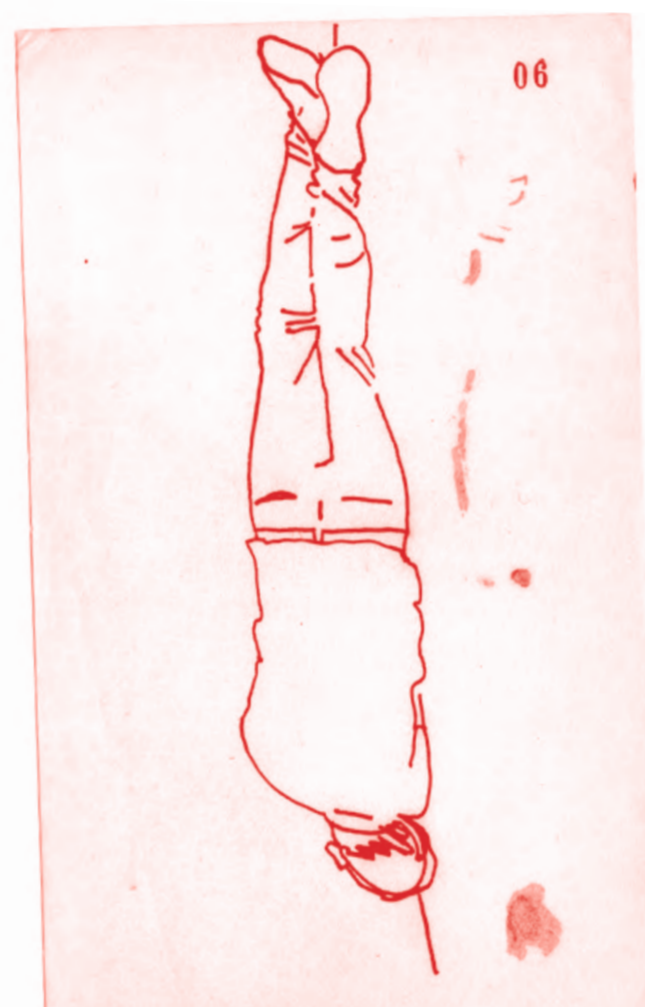
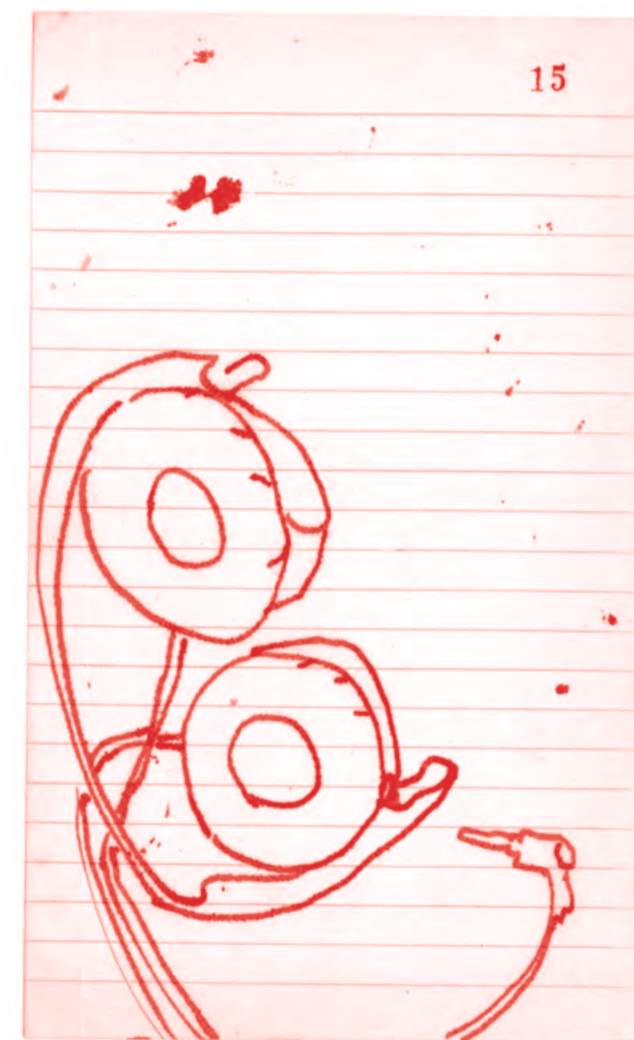
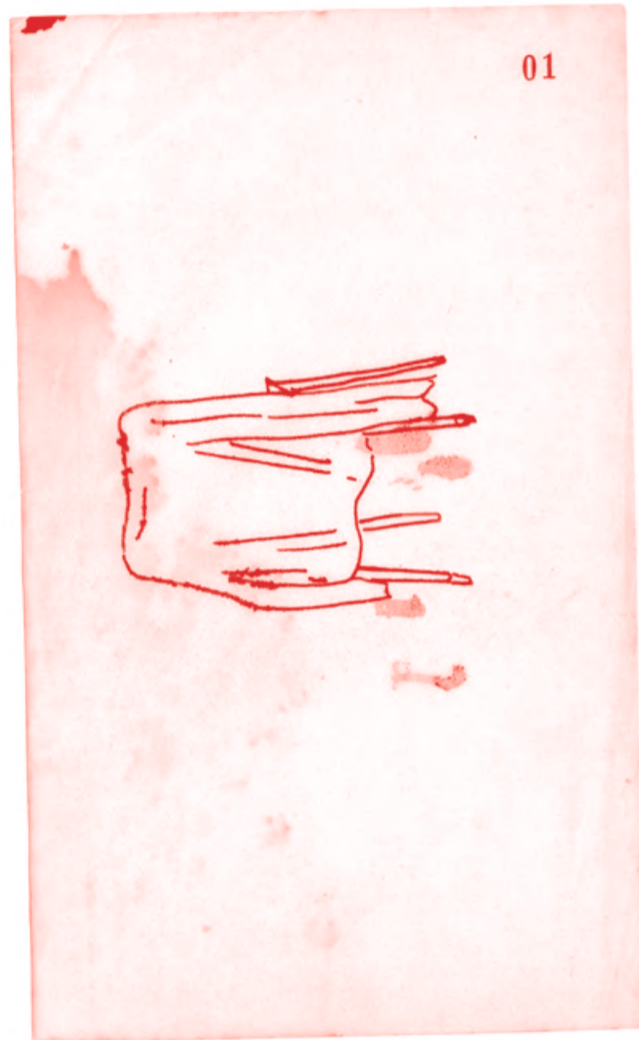
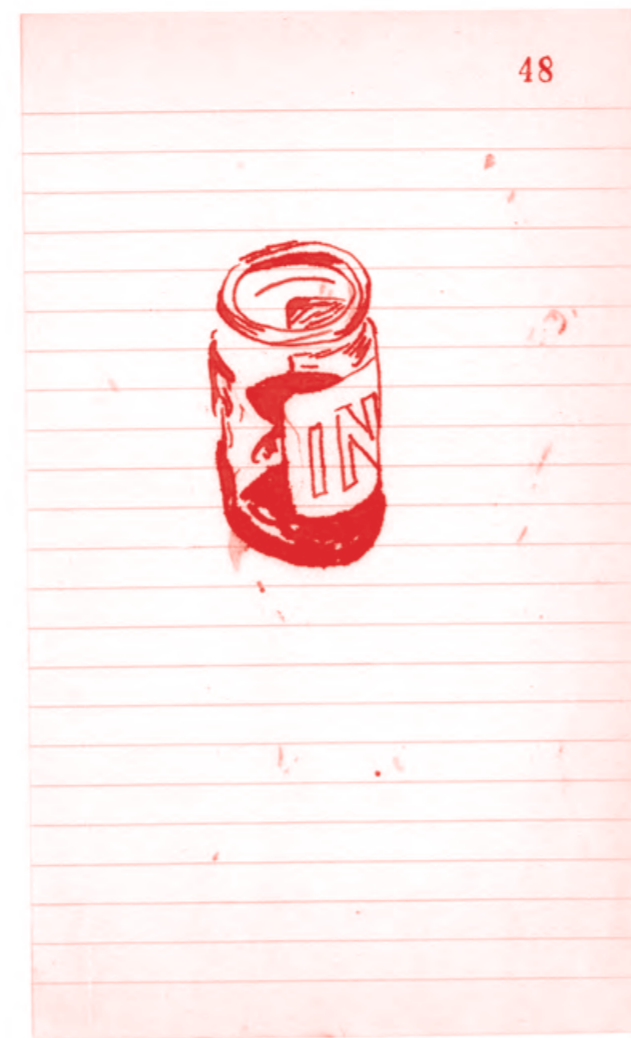
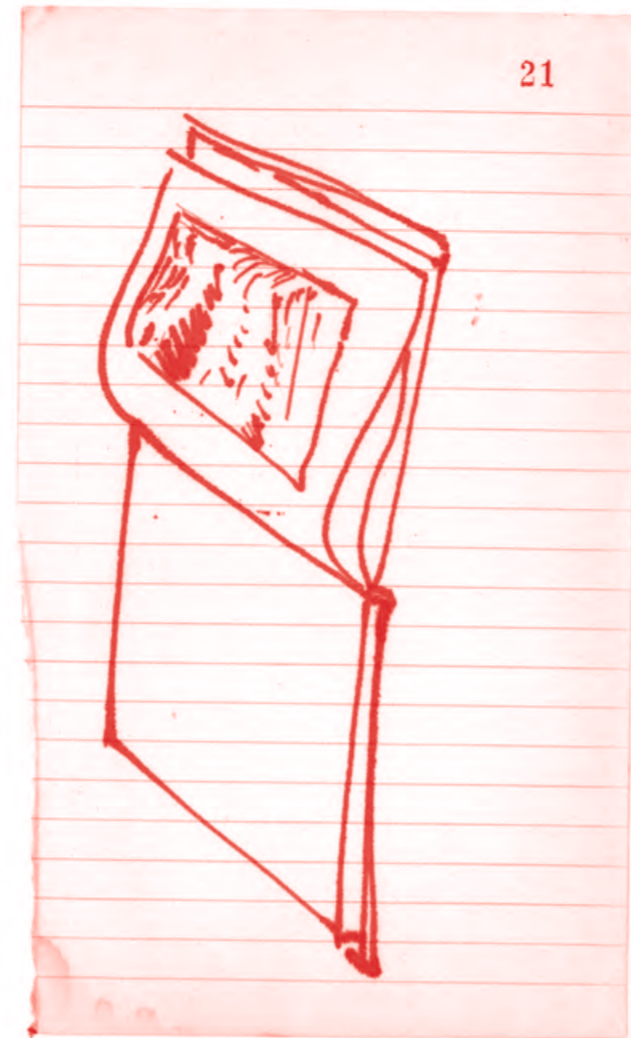


**POUR**

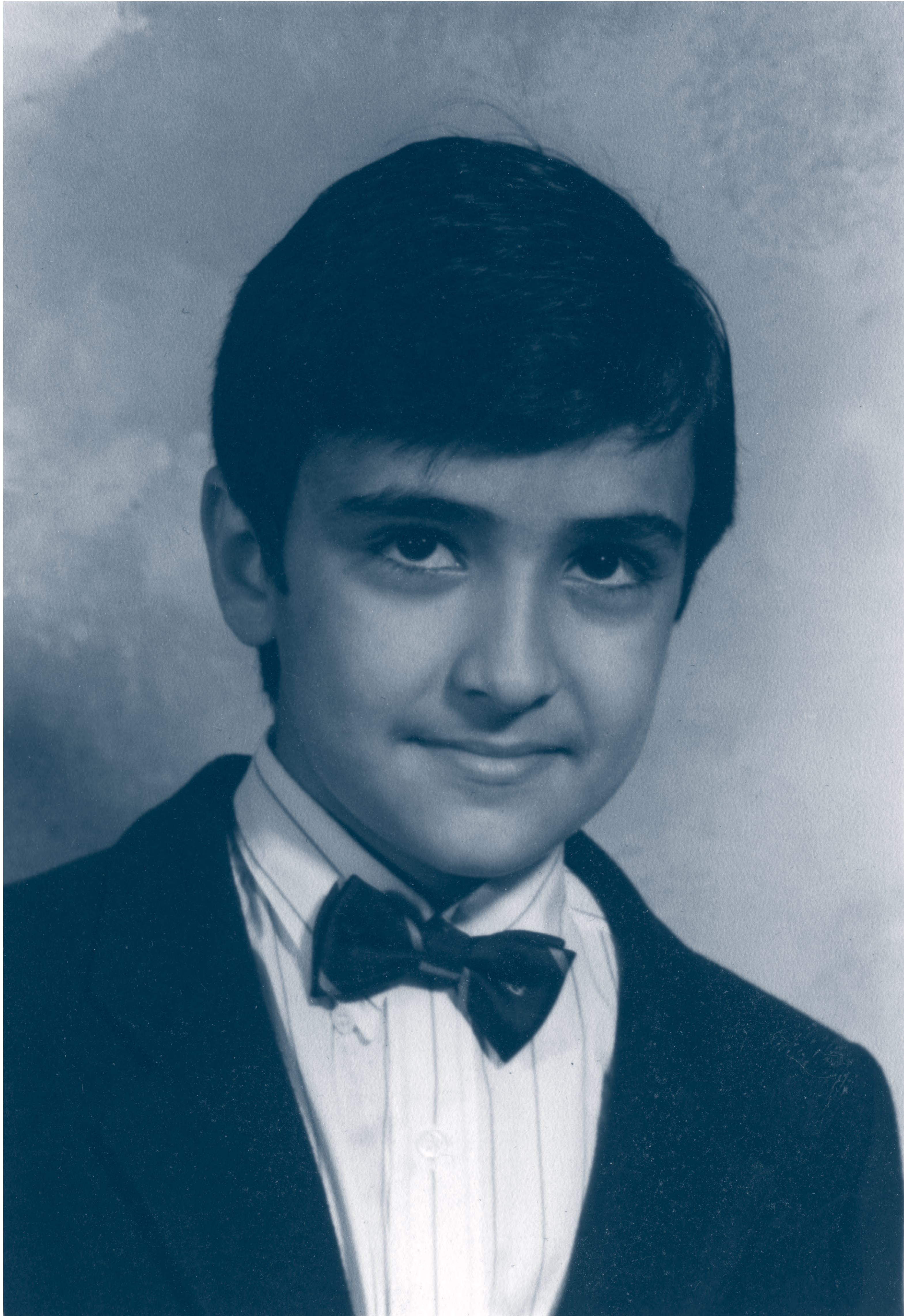
**BEYROUTH**

**بيروت**













## PLURILINGUALISM OF THE SAME

Beirut was founded in 5000 B.C. She has repeatedly experienced devastation. But each time the phoenix is reborn from her ashes. The dead, on the other hand, will not return. And here, those who are not dead are deadened in some way. Home is sick.

Yet there are treasures that remain immune. These treasures safeguard our relationship to the essential. This time, homes exploded. But not the particular way of inhabiting them which makes us what we are. As a famous German philosopher reminds us, the *dwelling* shapes human behavior, in that it determines a singular way of being in relation to oneself, to others, to things, to gods, and to the world.

This dwelling makes possible cohabitation, and is its undoing. Through the political sharing of the house is born the possibility of a peaceful neighborhood with other houses; our tendency to hospitality towards the stranger; and the hospitality owed to us by hosts when we become the stranger.

However, the fundamental trait of the present world, wherever you are, is that it has become uninhabitable: *the desert grows!* Thus spoke Zarathustra. The world is becoming filthy, otherworldly in this tragic sense of destroying the possibility of a home; it is a world that demands a Promethean vigilance to keep the hearth fire lit — without it exploding on us.

But even now, it is ultimately language that defines our way of being (dwelling) in the world. The languages that we speak with each other are our home. Hannah Arendt, having emigrated to the US, considers that her true homeland is the German language.

What do we have of our own? What is properly ours, that cannot be snatched away without altering our essence, without alienating us? Who are we, as inhabitants, past and present, of Ashrafieh, Gemmayze and Mar Mkhail? Not only did we live in lodgings there, but our way of being was, through-and-through, determined by his particular feature of our behavior as speaking beings; the essential nature of our friendly relationship with the world: our ability to dwell in a plurality of languages.

Since I'm referring to neighborhoods of Beirut that were among those shattered by the explosion — Ashrafieh, Gemmayze, Mar Mkhail — I apologize to the reader for the partiality of one who speaks here in a particular idiom (the Queen's english) while talking about the multiple languages spoken by these particular Beiruters.

I'm not attempting a socio-linguistic map of the city. But perhaps I am searching for a therapeutic-pharmacological avenue. A philosopher who left us the day after the latest explosion in Beirut, Bernard Stiegler, placed the french words *penser* and *panser* together — 'to think' and 'to care for' — to heal wounds. It comes down to curing evil. We have a nostalgic relationship to the world itself and to the languages of the world. In Greek, *algos* is pain; we speak of *nostalgia* — in French the word carries the sense of home-sickness.

In the pain of this *nostalgia* resides our ache to care for the world; and to dwell in any world is to enact our care for the plurality of its languages. To have a *nostalgic* relationship to language is to take pleasure in one's words and phrases: one enjoys uttering. In our neighborhoods, is not uncommon for us to laugh out loud at language and its signifiers; at figures of speech which remind our memory of the incongruity of certain sounds, of certain expressions, the way languages play poetically into each other. The distinction between foreign and proper no longer matters here.

As the inhabitants that we are, who manage neither to inhabit nor to have a homeland, our relationship to language is itself a microcosm in the political cosmos — it is a *nostalgic* relationship. A friend defined nostalgia as the fact of remaining on the threshold of home and never being able to enter it. We remain at the threshold because we inhabit several languages. Each of us has a foot in one country, the heart in another, the head in a third... We are always already emigrants on the spot, expatriates in the homeland<sup>1</sup>. We are not defined by an absence of identity but a fragmented, contrasting, plural identity.

One might think that the predominance of French in these districts of Beirut is a sign of a cultural mimicry, a complex of the colonized, incapable of inhabiting a world proper to himself. But the characteristic of our inhabitation is precisely to have given up on any monopoly of the proper, and learned — through our own proprietary language games — to release the tension created by such property.

No authority can assign us a single identity. In which of our many natural languages would that dictate it? We embrace pluralism. For Nietzsche the Greeks were the 'Europeans' of their time: they had nothing of their own and appropriated everything from the stranger.

Thus Beiruters are the true Europeans of today. *By Karl Sarafidis*

<sup>1</sup> But it's a certain unique linguistic constellation that is taking shape.  
The language that speaks depends on the speaker we are dealing with. Each language is associated with a face and a voice.

– French spoken by women to children.  
– English spoken with the house staff.  
– Lebanese Arabic spoken by men or spoken by adults among themselves.  
– Classical Arabic spoken by politicians and journalists on TV.  
– As a result the emerging of the *Franglibanais* which combines all these languages.





08-04-2020 Tue 18:



F5 Nurseru





# FRANCIS ALÿS

# MICHÈLE AOOUN

# DANIELLE ARBID

# YTO BARRADA

# GEORGES KARAM

# NOHA MOKHTAR

# MARIE MURACCIOLE

# KARL SARAFIDIS

# NASRI SAYEGH

# NADIM TABET

# TRACY ZEIDAN

## Francis Alÿs

Born in Belgium in 1959, and trained as an architect, Alÿs moved to Mexico in 1986. Circa 1990 he entered the field of visual arts. His practice embraces multiple media, from painting and drawing to performance and video. Although his studio is based in Mexico City, over the last 20 years he has produced numerous projects in collaboration with local communities from South America to North Africa and Middle East.

## Michèle Aoun

Born and raised in Beirut, Aoun's career in film production and distribution led to a love of acting and photography. Her work includes fashion, architecture and street photography. Obsessed with the endless possibilities of the image, she resists the seduction of the traditional vision of beauty and instead searches for the 'ugly,' the unpleasant. She believes her work can exude positivity and nonchalance, but also melancholy and irony.

## Danielle Arbid

Born in Beirut, Arbid has been engaged in many forms of storytelling, including award-winning feature films, first-person documentaries and film essays since 1997. Selected by numerous festivals in France and around the world, her films have received many awards, including the Golden Leopard 2004 for the essay CONVERSATION DE SALON and the Silver Leopard video at Locarno Festival as well as the Albert Londres Prize for the documentary ALONE WITH WAR. Her first two features, IN THE BATTLEFIELDS and A LOST MAN, were selected at the Directors' Fortnight in Cannes. Her third film, PARISIENNE won the Lumière academy award of the foreign press in France. SIMPLE PASSION, her fourth feature film, was in Cannes' official selection in 2020, and in competition at San Sebastian.

## Yto Barrada

Born in 1971, now living and working in New York, Barrada is a Moroccan/French artist, recognized for her award-winning multidisciplinary investigations of cultural phenomena and historical narratives. Engaging with archival practices and public interventions, Barrada's installations uncover lesser known histories, reveal the prevalence of fiction in institutionalized narratives, and celebrate everyday forms of reclaiming autonomy. She was an active member of the Beirut-based Arab Image Foundation for a decade. She is the founder of Cinémathèque de Tanger, an arthouse cinema and a cultural center in Tangier, Morocco.

## Georges Karam

Born in 1975 in Beirut, after a career in finance, Karam launched his coffee roastery in Paris, Partisan Café Artisanal. His main obsessions as a photographer are the passing of time, the movement of the body, city landscapes and nature. He works with a variety of 35mm cameras, a medium format Hasselblad and a SX70 polaroid.

## Noha Mokhtar

Born in 1987, Mokhtar is an Egyptian-Swiss visual artist and anthropologist. Her practice includes photography, sculpture and objects, and borrows from methods of ethnographic research. Many of her projects articulate her interest in how spaces and materiality relate to social and political questions around concepts of culture, family and power.

## Marie Muracciole

Muracciole is an art critic, writer, teacher and independent curator, currently based in Paris. From 2014 to 2019, she was the director of Beirut Art Center, Beirut. From 2005 to 2011 she was head of the cultural department at the Jeu de Paume, Paris.

## Karl Sarafidis

Sarafidis was born in Ashrafieh, Beirut in 1979 and left with his family a year before the war ended in 1989, to Athens, Greece. After studying philosophy in Paris, he taught at University Paris 12 Val-de-Marne; Paris 1 Panthéon-Sorbonne, and at the Collège Universitaire Français in MSU, Moscow. He lives now in Ventimiglia, Italy near the French border.

## Nasri Sayegh

Born in 1978, Sayegh is a Lebanese-French actor, visual artist, writer, DJ and founder of radiokarantina. He currently resides in Beirut. His work originates from a desire to extract personal, often private, histories within the framework of fetishized memories. Nasri, alongside his husband Abraham and their two cats Sherif and Marcel survived the blast.

## Nadim Tabet

A Lebanese film director and artist, Tabet has directed several short films and a feature film called ONE OF THESE DAYS, released in 2018. Among his latest artistic works is a video installation, SUMMER 91 RE-EDIT, made with the Lebanese artist Karine Wehbé. He also recently made a landscape video with the Lebanese architect Bernard Khoury. Parallel to his career in films and art, he founded the Lebanese Film Festival, held each two years in Beirut.

## Tracy Zeidan

Born in Beirut in 1992, Zeidan practices architecture with a master degree from ESA in Paris, alongside book editing, painting and photography. Through the photographic medium, she questions the relationship between time, people and the city.

## Pour Beyrouth – Fabrikzeitung Nr. 361

We dedicate the September Issue of Fabrikzeitung to the city of Beirut. A series of posters from artists, filmmakers and photographers whose lives and practices have woven into the story of Beirut.

In the wake of the August 4th 2020 catastrophe, all artist fees will be donated to Lebanese cultural institutions.

Fabrikzeitung is a non-profit, monthly published experimental magazine, covering cultural and political issues. It is published by the cultural centre 'Rote Fabrik' and supported by the city of Zurich, Switzerland.

Editing/Proofreading: Sean Gullette  
Design: Huber/Sterzinger  
[www.fabrikzeitung.ch](http://www.fabrikzeitung.ch)