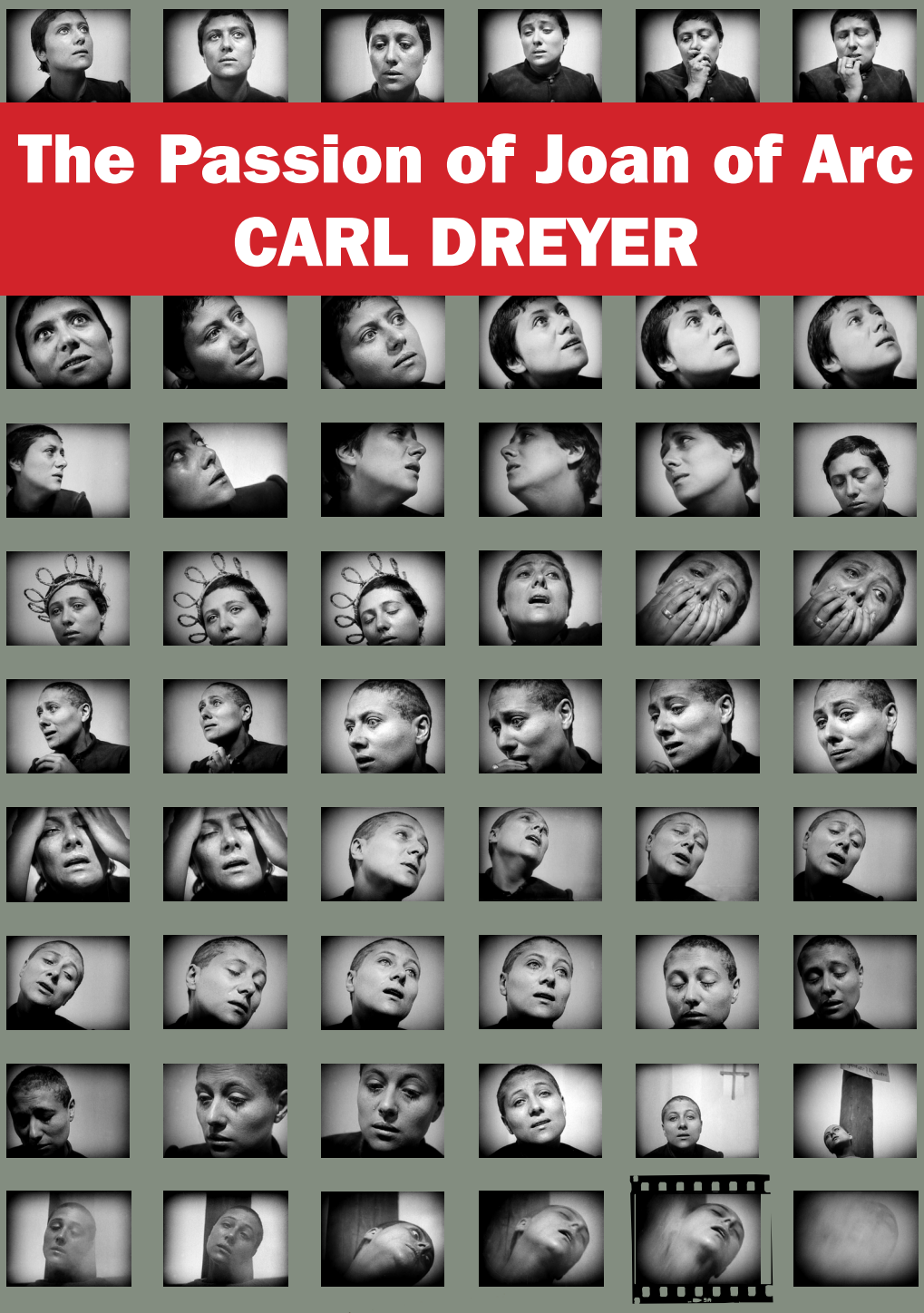
Jalal Toufic

The Passion of Joan of Arc
CARL DREYER



كُلُّ شَيْءٍ هَالِكٌ إِلَّا وَجْهَهُ (سورة القصص ٨٨)

Each thing is perishing except His face (Qur'ân 28:88)

Art Works

Jalal Toufic

Art Works and Traces

Jalal Toufic

Art Works and Traces

Forthcoming Books

Forthcoming Books

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Q and A

— **Hans Ulrich Obrist:** How do your videos relate to your literary works? Is there a connection?

— **Jalal Toufic:** My texts and videos do not try to accomplish the same thing but complement each other. In my books I am interested in discontinuity both in form (my book *Distracted* is formally aphoristic) and content (for instance, I have written on the affinity between the atomists of Islam, for example, al-Ashāʿira, and cinema, where the appearance of motion results from the projection of film stills at a rate of 24 frames per second [in the silent era the rate of projection was often 18 frames per second]). But in my videos, I mainly work with (Bergsonian) duration (for instance, the twenty-minute-long shot of the car drive in *ʿĀshūrāʾ: This Blood Spilled in My Veins*, the ten-minute-long shot of the slaughter of two sheep and of the second cow in *The Sleep of Reason: This Blood Spilled in My Veins*, and the twelve-minute-long shot of my nephew sleeping in *A Special Effect Termed "Time"; or, Filming Death at Work*) and would like to achieve the basic continuity of a Taoist calligrapher or painter, i.e., have the *chi* (vital breath/original energy) not be interrupted even when there are, exceptionally, cuts, for example, between different scenes. Moreover, while I am an aphoristic writer, I am not a film/video maker of short films/videos, i.e., one who, like Artavazd Peleshian (*The Seasons*, 29 minutes), Brothers Quay (*Rehearsals for Extinct Anatomies*, 14 minutes), Kubelka, and Jan Svankmajer (*Dimensions of Dialogue*, 12 minutes), can, to paraphrase Nietzsche, show in ten minutes what everyone shows in a feature-length film or video—what everyone does *not* show in a feature-length film or video; generally, the longer my video, the more substantial it is. With the exception of my book *(Vampires): An Uneasy Essay on the Undead in Film*, where it was a matter of dispersing the universe since it was turning into a paranoid one, in my other books I am trying to build a universe, and thus feel affined to Paul Klee's "Art does not reproduce the visible; rather, it makes visible" ("Creative Credo," *The Thinking Eye*). The moment one succeeds in building a universe, it detaches from this world, somewhat like the baby universes of cosmology. But in my video works, I do not have the impulse and aim to produce autonomous works, to try to create a universe, but want my videos to be, as Deleuze wrote, "reasons to believe in *this* world." While I have tended to be concerned with the creation of aesthetic facts in my books, I have not tried to do the same in my essayistic documentary videos—notwithstanding that the creation of aesthetic facts can happen in both fiction films and documentary films—but tried rather to document certain worldly facts while making sure to subtract all that is customarily added to make the viewer see only certain parts of the referential image, i.e., all that is added, for example, the voice-over, in order to subtract from the image (I also try to avoid non-diegetic special effects [speeded motion, etc.] and music partly because they imply that reality is not intense enough on its own). With the rapid advances in digital simulation and virtual reality, when we encounter reality—in the sense of the actual as opposed to simulations—at all, it will increasingly strike us as the Lacanian real.

"Epilogue" (interview with me by Hans Ulrich Obrist), in *Global Art Forum: Transcripts: 1*, ed. Maria Finders (Dubai: IMC, 2007), 315–16.

Don’t You Remember Egypt and Japan?! Then Close Your Eyes and Make Yourself as Comfortable as You Can …

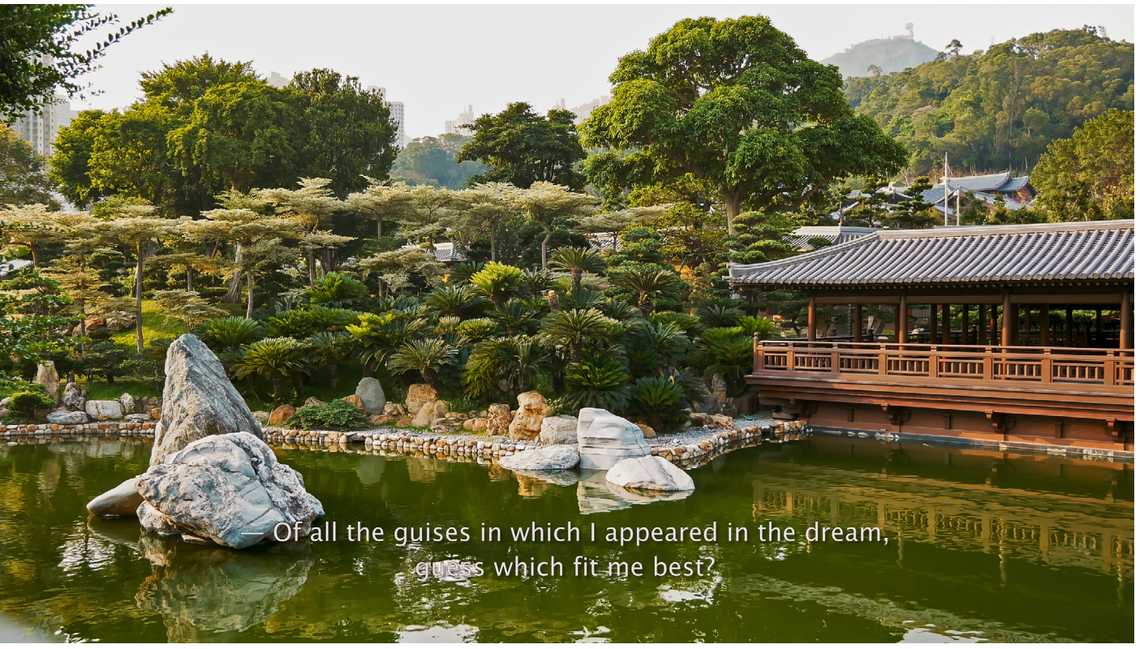
(made in collaboration with Graziella Rizkallah)
film, 46 minutes, 2024

How do I know that I love Jalal?

If it is surprising to reach some countries by some earthly means of transportation, it is that they resemble so much how they look in the imaginal world (*ʿālam al-khayāl*). This is all the more the case when the country of departure is very removed from how it might look in the imaginal world—would then the task be to mostly convey the imaginal world versions of some of what one encounters in the country of departure and to largely document the country of destination?

Hong Kong, China, Solaris

(made in collaboration with Graziella Rizkallah)
film, 10 minutes, 2023



"Jalal, last night, I had a dream about our film." "Which film?" "The one we are working on these days." "*Hong Kong, China, Solaris*?" "Yes." Can one have a dream where one's deepest, unconscious wishes are fulfilled by Solaris or a Solaris equivalent, the extraterrestrial hyperintelligent sentient ocean of Tarkovsky's film *Solaris* that fulfills such wishes? Yes, if one's meta-wish is to have one's unconscious wishes fulfilled in the manner Solaris does that rather than in the manner dreams do it (through such mechanisms as condensation and displacement). One should bear in mind though that, since dreams are wish fulfillments, Solaris or a Solaris equivalent would end up making one unable to dream, an insomniac, since it would render dreams superfluous. By dreaming about Solaris or a Solaris equivalent one would be dreaming about a place where one cannot dream, where there are no dreams.

Five Hitchcock Films as You've Never Seen Them Before

Beirut Art Center, solo exhibition,
November 8, 2023–March 23, 2024

Jean-Luc Godard opines in the chapter "The Control of the Universe" of his *Histoire(s) du cinéma* that "Alfred Hitchcock has been the only *poète maudit* to achieve success." Notwithstanding Godard, Hitchcock was not a *poète maudit*[1]; the author of *Blood of Mugwump* (1996), Doug Rice, and Japanese artist Toshio Saeki are examples of the usual *poète maudit*, the one who does not meet with success, and David Lynch, the filmmaker of, among others, episode 8 of the third season of *Twin Peaks* (2017), *Inland Empire* (2006), *Rabbits* (2002), *Mulholland Drive* (2001), and *Lost Highway* (1997), is an example of a *poète maudit* who exceptionally met with critical, academic, and popular success (something to be valued only when it happens during revolutionary times), if not the only *poète maudit* to do so, while the Sufi al-Ḥallāj of the *shaṭḥ* ("theopathic" utterance) *anā al-ḥaqq* (I am the Truth/Real, i.e., God) fame, a keen defender of the damned *par excellence* in Islam, *Iblīs* (in the chapter "*Ṭā' Sīn al-azal wal iltibās*" of his *al-Ṭawāsīn*, he wrote: "There had been no monotheist [*muwaḥḥid*] comparable to Satan [Iblīs] among the inhabitants of heaven.... God had said to him 'Bow down [before Adam]' 'Not before another [than You]!' 'Even if My curse falls upon you?' ... Moses met Satan on Mt. Sinai and said to him: 'O Satan! What keeps you from bowing down?' 'What keeps me from doing it is my preaching of a Single Adored One; if I had bowed down, I would have become like you. For you were called to only once, "Look toward the mountain!" and you looked[2]; while I was called to a thousand times, "Bow down!" and I did not bow down ...'[3] 'You have set aside a Commandment [of God]' 'It was [to Him] a trial and not a Commandment'"[4]), is an example of a *poète maudit* who met with a success esoterically befitting this kind of poet, for instance, having implored God in the presence of people gathered at the Manṣūr Mosque in Baghdad, "Between me and You there's an 'I am' that's crowding me. Ah! Remove with Your 'I am' my 'I am' from between us," and then reportedly entreated people, "God has made (the spilling of) my blood lawful for you, therefore, kill me!" and predicted, "My death will be in accordance with the religion of the cross," he ended up being condemned to be crucified and appears to have died on the cross. If Hitchcock met with success, not only popular but also critical and academic, it was not, notwithstanding Godard ("If Alfred Hitchcock has been the only *poète maudit* to achieve success, it is because he was the greatest creator of forms of the twentieth century"), because he was the greatest creator of forms of the twentieth century—there have been many greater creators of forms among twentieth century painters (Francis Bacon, etc.), filmmakers (Tarkovsky, Parajanov, Sokurov, Bokanowki, Brothers Quay[5], etc.), etc.—but rather because he compromised, was not radical enough, thus made films that are partial artistic failures, as implied by the many remakes and other reworkings of his films by other filmmakers and artists, including me (*Vertiginous Variations on Vertigo* [2016]), and by the remake he did of one of his films, *The Man Who Knew Too Much* (1934 and 1956)—one could view Gus van Sant's *Psycho* (1998), largely a "shot-for-shot remake," as unconsciously implying that Hitchcock's *Psycho* is, exceptionally among his films, not a partial artistic failure since it did not require a revision in the form of a (significantly)[6] variant remake.

Through explicit and implicit variations on them, as well as by other manners, this exhibition presented five Hitchcock films as you've never seen them before.

The exhibition was accompanied by a publication, *Explicit and Implicit Variations on Hitchcock*, that collected my writings regarding Hitchcock.

1 Who is the damned? Is it the one who is confronted with a choice both of whose alternatives would damn him? It is worse than that; he is the one who would be damned whether he acquiesces to choosing between these two damning options or refuses to choose between them. Of the damned, it is indeed accurate to say: damned if you do and damned if you don't.

2 "Moses ... said: 'My Lord! Show me (Thy Self), that I may gaze upon Thee.' He said: 'Thou wilt not see Me, but gaze upon the mountain! If it stands still in its place, then thou wilt see Me.' And when his Lord revealed (His) glory to the mountain He sent it crashing down. And Moses fell down senseless. And when he woke he said: 'Glory unto Thee!'" (Qur'ān 7:143, trans. Pickthall).

3 "And when We said unto the angels: 'Prostrate yourselves before Adam, they fell prostrate, all save Iblis'" (Qur'ān 2:34, trans. Pickthall).

4 Quoted in Louis Massignon, *The Passion of al-Ḥallāj: Mystic and Martyr of Islam*, vol. 3, trans. Herbert Mason (Princeton, NJ: Princeton University Press, 1982), 309—11.

5 It should go without saying that Sokurov, Bokanowki, and Brothers Quay are not only twentieth century filmmakers but also twenty-first century ones.

6 Albeit one that's in color, unlike the original, which was in black and white; uses different actors; and in which, unlike in the original, Norman Bates clearly masturbates (offscreen) while peeping at his hotel guest.

FIVE HITCH-
COCK FILMS
AS YOU'VE
NEVER SEEN
THEM BEFORE

خمسة أفلام لهيتشكوك كما لم تشاهدوها من قبل

Jalal Toufic / جلال توفيق

at Beirut Art Center
Opening 30 October 2023
6 to 9 P.M.

Five Hitchcock Films as
You've Never Seen Them
Before

FIVE HITCH-COCK FILMS AS YOU'VE NEVER SEEN THEM BEFORE

خمسة أفلام لهيتشكوك كما لم تشاهدوها من قبل

08/11/2023

Jalal Toufic / جلال توفيق

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شكر خاص

عادل خوري
جيلبرت حاج
غرازيلا رزقالله
جيسون بشارة
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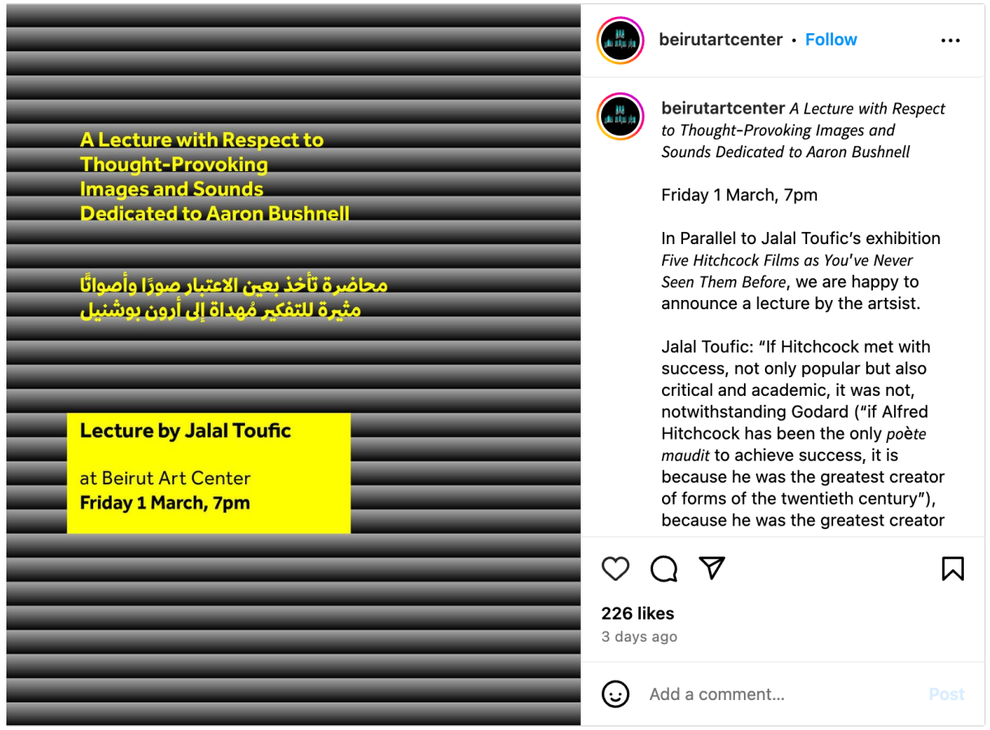
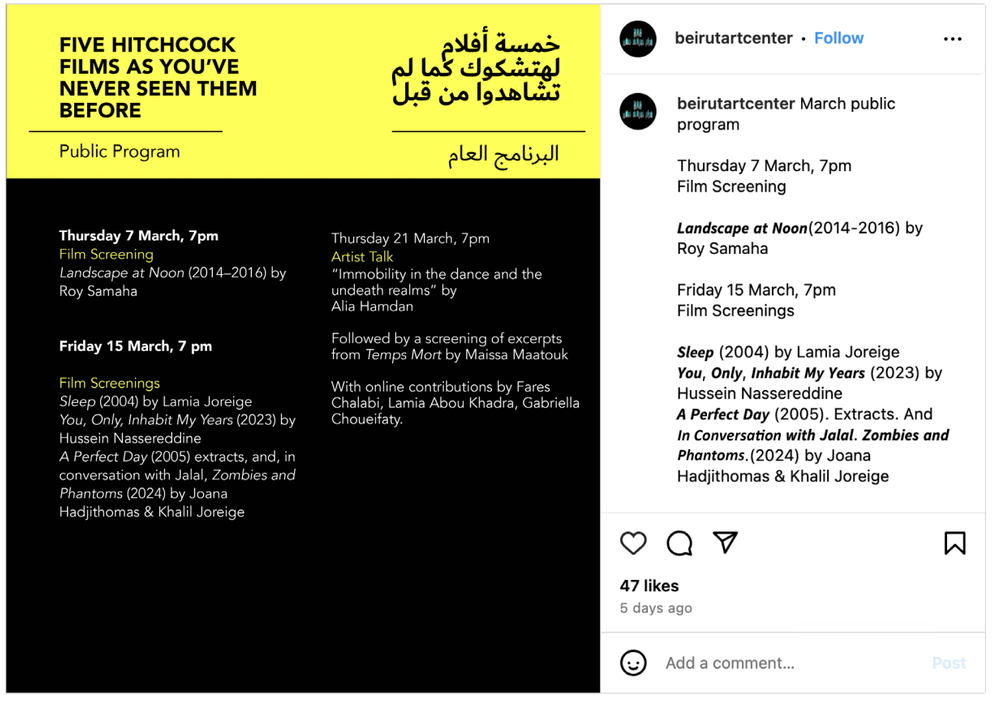
Five Hitchcock Films as
You've Never Seen Them
Before

Five Hitchcock Films as You've Never Seen Them Before





Five Hitchcock Films as
You've Never Seen Them
Before

What Did One of the Neighbors Miss During His Photographic Assignment Abroad?
conceptual film, 21 minutes, 2023

Eyeing a Boring Couple Unselfconsciously
conceptual film, 17 minutes, 2023

A Doubly Possessed Psycho
conceptual film, 103 minutes, 2023

Vertiginous Variations on Vertigo
conceptual film, 110 minutes, 2016

Variations on Guilt and Innocence in 39 Steps
conceptual film, 75 minutes, 2013

Mother and Son; or, That Obscure Object of Desire (Scenes from an Anamorphic Double Feature)
conceptual film, 41 minutes, 2006

What Do Van Gogh, Hitchcock, and Kurosawa Have in Common?
conceptual film, 6 minutes, 1997

What Do Van Gogh, Hitchcock, and Kurosawa Have in Common?, version 2
conceptual film, 4 minutes, 1997

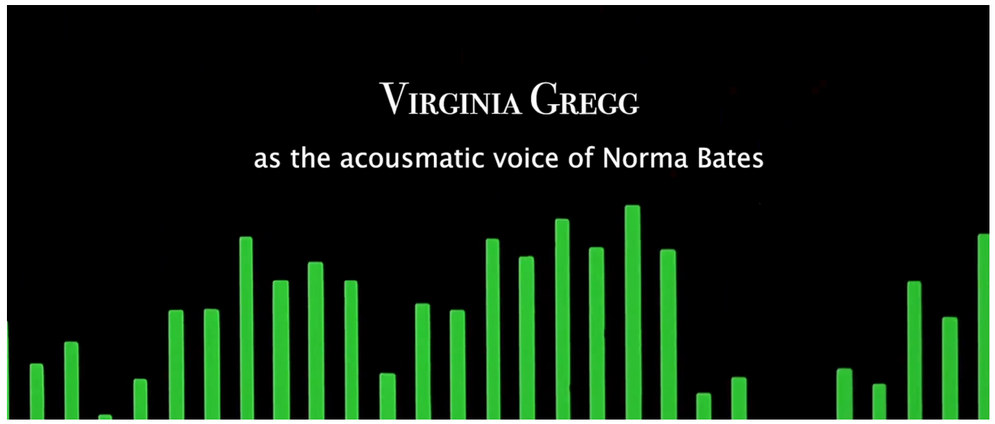
A Line of Flight from One Radically Closed Space to Another
conceptual film, 6 minutes, 1997

A Line of Flight from One Radically Closed Space to Another, version 2
conceptual film, 4 minutes, 1997

A Doubly Possessed Psycho

conceptual film, 103 minutes, 2023

In 1998, Gus Van Sant did a shot-by-shot remake of Alfred Hitchcock's *Psycho* (1960). In a podcast interview with Marc Maron on July 16, 2018 (WTF Episode 933), and in response to the latter's, "Obviously, I can't go through every movie that I want to, but I need to ask this pressing question, to remake *Psycho* frame-by-frame: That's an obsessive undertaking?" "Yeah. There's a whole reason behind it.... During the 90s, the joke about the executives was that they would rather make a sequel than they would an original piece, because there was less risk.... When I did *Drugstore Cowboy*, I was all of a sudden meeting with the heads of studios because they knew that actors would work with me.... During one of the meetings, Casey Silver at Universal brought in all of his vice presidents, and one guy was head of the library, and he said, 'In the library, we have old films that you could remake, we have scripts that haven't been made yet that you could make,' and it just reminded me of that thing that they wanted to do, which is remake something. And I said, 'What you guys haven't done is try to take a hit and remake it exactly. Rather than remake it and put a new spin on it, just remake it for real,' because I'd never seen that done yet, as an experiment. The whole thing seemed experimental to me anyway, so I thought why not, and they laughed—they thought it was silly, ridiculous, absurd—and they left. They said, 'We won't be doing that.' Every time I would meet with Casey I would bring it up, and I locked in on *Psycho*; I'm not sure why *Psycho*, but it just seemed like the movie that would work the best. I would bring it up again and they would laugh again. And then when we did *Good Will Hunting* and it did really well at the box office—it also got nominated for nine Oscars or something ... my agent was saying, 'Universal really wants to do a deal with you, have you got anything for them?' And I was like, 'Universal, Universal ... oh yeah, tell them *Psycho*, frame-by-frame, new cast, in color, and that's the idea,' and then my agent calls back and says, 'They think that's fantastic.' So, all of a sudden, they were in.... The idea was whether or not you could actually remake something and it would repeat the box office [success].... It obviously didn't work." I didn't expect that he would indicate that one of the reasons to do the remake was that "the whole thing seemed experimental to me anyway, so I thought why not," the worst justification for making something (Deleuze: "Philosophy ... consists in creating or inventing concepts.... Of course, you don't just say one day, 'Hey, I am going to invent this concept,' no more than a painter says, 'Hey, I'm going to make a painting like this.' There has to be a necessity, in philosophy and elsewhere, just as a filmmaker doesn't just say, 'Hey, I'm going to make this film!' There has to be a necessity, otherwise there is nothing at all. [A creator is not a preacher working for the fun of it. A creator only does what he or she absolutely needs to do]"); I would have expected that he would rather answer: "I did the film for the sake of introducing two images that appear to flash through Arbogast's mind as he falls down the stairs after being stabbed by Norman while the latter is possessed by his dead mother: a half-naked woman with shades over her eyes in some featureless misty environment and a calf seen from the windshield of a car heading in its direction in another rainy, foggy landscape." I myself remade Gus Van Sant's remake of Hitchcock's film to make use of an exquisite opportunity that was missed by Gus Van Sant's remake. In my remake, *A Doubly Possessed Psycho*, which is not experimental but conceptual, the acousmatic voice of the dead mother of Hitchcock's *Psycho* does not simply haunt her son, Norman, indeed possess him; it also haunts Gus Van Sant's remake of Hitchcock's *Psycho*, replacing the voice of the mother in that remake, claiming the body of Norman across films, presenting another power of the acousmatic voice, one that Michel Chion did not address not only in the initial, French edition of his book *La voix au cinema* (1982), but even in the preface to the English translation of his book, *The Voice in Cinema*, published in 1999. The acousmatic voice of Norman's dead mother will possess her son Norman wherever he goes, even across films. Instead of a double bill, it would be most fitting to curate a screening of the three feature films.



What Did One of the Neighbors Miss During His Photographic Assignment Abroad?

conceptual film, 21 minutes, 2023

Pascal Bonitzer: "Neither death nor crime existed in the polymorphous world of the burlesque, in which everyone deals and takes blows as best he can, in which cream buns fly and buildings collapse in a burst of collective laughter. In a world of pure gesture, such as the animated cartoon (itself a substitute for slapstick), the protagonists are in principle immortal and indestructible … violence is universal and inconsequential, and guilt does not exist. The weight of death, murder and crime have meaning only through the proximity of a gaze. All Hitchcock has done in his films is to make the best possible use, where staging is concerned, of the function of the gaze laid bare by crime. The dictum that 'there is crime only where there is a gaze' also means that the positing of a crime causes the gaze to function quite nakedly, and delivers up its essential obscenity, as the case of *Rear Window* proves."[1] *What Did One of the Neighbors Miss During His Photographic Assignment Abroad?* (2023) composes a variant of Hitchcock's *Rear Window* (1954) in which the "gaze" is subtracted. "What did I miss during my photographic assignment in Kashmir?" asked one of the neighbors. "A neighbor's dog was killed and shortly after replaced by what appears to be the very same one, and there was an attempted house robbery of the Thorwalds' apartment, but the thief was, fortunately, apprehended."

1 Pascal Bonitzer, "Hichcockian Suspense," in *Everything You Always Wanted to Know about Lacan (But Were Afraid to Ask Hitchcock)*, ed. Slavoj Žižek (London; New York: Verso, 1992), 18.

Eyeing a Boring Couple Unselfconsciously

conceptual film, 17 minutes, 2023

This film is to be watched in an apartment giving onto other apartments. Would those of its spectators who ignore its intertextual source be as bored by it as I would were I, who composed it, to also ignore its intertextuality? Would they as a result look at their neighbors while it is playing? Would what they would see make them forget about resuming viewing the film, if not the film *tout court*?*

* The two short conceptual films *What Did One of the Neighbors Miss During His Photographic Assignment Abroad?* and *Eyeing a Boring Couple Unselfconsciously* complement each other.

Vertiginous Variations on Vertigo

conceptual film, 110 minutes, 2016

Judy-as-Madeleine in Alfred Hitchcock's *Vertigo* (1958)

Judy in Alfred Hitchcock's *Vertigo* (1958)

Madeleine in Jalal Toufic's *Vertiginous Variations on Vertigo* (2016)

Judy in Jalal Toufic's *Vertiginous Variations on Vertigo* (2016)

DOUBLE FEATURE:
Alfred Hitchcock's *Vertigo*
&
Jalal Toufic's *Vertiginous Variations on Vertigo*

Vertiginous Variations on Vertigo composes a variant of Hitchcock's *Vertigo* in which, among other things, Scottie's drive for reenactment and repetition is not satisfied once he has made Judy look exactly like the beloved he lost, Madeleine.

While watching a strong film, for example, Hitchcock's *Vertigo* (1958), one cannot imagine it to be any different, in other words, one is unable to imagine variants of it. Given that my *Vertiginous Variations on Vertigo* (110 minutes, 2016) is a strong film, while watching it a discerning spectator would not be able to imagine it to be any different, for example, for its story and events to be exactly as they are in Hitchcock's *Vertigo*! In the particular case of Hitchcock's *Vertigo*, this impression of foreclosure of variation while watching such a strong film is reinforced by its status as an iconic film, which makes tampering with it feel like an act of profanation; and by its content, since the fetishistic disavowal of the melancholic lover Scottie has for effect that the next woman he goes out with, Judy, is not allowed to manifest any variation whatsoever in relation to his dead beloved, Madeleine: she has to dress exactly as Madeleine did, her hair has to be styled in the same way Madeleine's was and have the same color as Madeleine's, etc. And yet, sooner or later after watching Hitchcock's *Vertigo*, a perceptive spectator would recognize that it is associated with variation, since, itself a film adaptation, it presents a variation on Pierre Boileau and Thomas Narcejac's novel *D'entre les morts* (1954; English translation: *The*

Living and the Dead [1956]),[1] and since its protagonist, Scottie, tries to do a variation on what happened between him and (the woman he assumes to have been) Madeleine in the tower, where, having failed to follow her up the stairs, he saw her fall to her death—indeed he confesses to Judy as he takes her back to the site of the trauma: "One doesn't often get a second chance.... You're my second chance, Judy." (I was asked during the premiere of my conceptual film in Beirut: "Why did you change into a dream the scene that shows Judy's memory of the moment when, dressed and looking exactly like Madeleine, she arrived at the top of the tower where Madeleine's scheming husband was waiting for her in order to then throw his wife to her death?" "Well, it's a dream-like scene to begin with, isn't it? In my variant of the film, it is when Scottie has turned Judy into a look-alike of Madeleine that he dreams the scene in Hitchcock's film in which there are seemingly two Madeleines at the top of the tower. Given that according to Freud a dream is a wish fulfillment,[2] what is the wish fulfilled by this dream? The fulfilled wish is for Madeleine's death not to have resulted from his playing the psychoanalyst

1 After Hitchcock made *Vertigo* (1958), the novel *D'entre les morts* (*From Among the Dead*) (1954), by Boileau-Narcejac, on which the script of the film was based, feels like a weak, unsuccessful variation on Hitchcock's film!

2 "Griesinger ... shows quite clearly that ideas in dreams and in psychoses have in common the characteristic of being *fulfilments of wishes*. My own researches have taught me that in this fact lies the key to a psychological theory of both dreams and psychoses.... If I proceed to put forward the assertion that the meaning of *every* dream is the fulfilment of a wish, that is to say that there cannot be any dreams but wishful dreams, I feel certain in advance that I shall meet with the most categorical contradiction. 'There is nothing new,' I shall be told, 'in the idea that *some* dreams are to be regarded as wish-fulfilments.' ... It does in fact look as though anxiety-dreams make it impossible to assert as a general proposition ... that dreams are wish-fulfilments; indeed they seem to stamp any such proposition as an absurdity. Nevertheless, there is no great difficulty in meeting these apparently conclusive objections. It is only necessary to take notice of the fact that my theory is not based on a consideration of the manifest content of dreams but refers to the thoughts which are shown by the work of interpretation to lie behind dreams. We must make a contrast between the *manifest* and the *latent* content of dreams. There is no question that there are dreams whose manifest content is of the most distressing kind. But has anyone tried to interpret such dreams? to reveal the latent thoughts behind them? If not, then the two objections raised against my theory will not hold water: it still remains possible that distressing dreams and anxiety-dreams, when they have been interpreted, may turn out to be fulfilments of wishes" (*The Standard Edition of the Complete Psychological Works of Sigmund Freud*, volume IV [1900], *The Interpretation of Dreams* [First Part], translated from the German under the general editorship of James Strachey, in collaboration with Anna Freud, assisted by Alix Strachey and Alan Tyson [London: The Hogarth Press and the Institute of Psycho-Analysis, 1958], 91, 134—35).

Vertiginous Variations
on Vertigo

when he is not actually one, and to place the blame on someone else, Madeleine's husband.") What is the status of the director's cut beyond being "a version of a movie that reflects the director's original intentions, released after the first studio version,"[3] that is, once the interferences of the producer have been undone by restoring the original ending, or by including scenes that were excised by the studio, etc.? Is it the version in relation to which no variations by someone else can be successful, that is, avoid making it fall apart "two days" later?[4] Or is it, on the contrary, the version that allows the largest number of creative variations on it, for example, in other branches of the multiverse—or in the labyrinth? If it is the latter, I can well imagine a director contesting the version released by the producer and demanding a director's cut precisely because he felt that the already released version into which certain scenes and/or shots were inserted despite not being approved by him allows for far fewer variations, at the limit only sloppy ones that fall apart before they are screened. Many, if not most, people view Scottie's remodeling of Judy to look exactly like Madeleine following the latter's death as excessive, driven by his melancholic fetishism, yet a person who would do what he did would not, unlike in Hitchcock's *Vertigo*, stop once he made Judy a look-alike of Madeleine, all the more since, soon after he was released from the psychiatric hospital, he went to the building in which Madeleine had resided and initially misperceived a blonde woman coming out of the building as Madeleine; to Ernie's Restaurant, where he sat at the counter, as he had done the first time he saw Madeleine, looked sideways towards the table where she was seated, and briefly hallucinated the blonde woman who left her table and headed toward the exit with her partner as Madeleine; and to the Palace of the Legion of Honor, where he stared from a distance at a blonde woman seated in front of the Carlotta Valdes painting, expecting her to be Madeleine.[5] While these visits

3 *Oxford Dictionary of English*, 3rd ed., 2016.

4 The answer is yes if one agrees with David Deutsch: "'Displace one note and there would be diminishment. Displace one phrase and the structure would fall.' That is how Mozart's music is described by Peter Shaffer's 1979 play *Amadeus*. This is reminiscent of the remark by John Archibald Wheeler with which this book [Deutsch's *The Beginning of Infinity*] begins, speaking of a hoped-for unified theory of fundamental physics: '... how could it have been otherwise.' Shaffer and Wheeler were describing the same attribute: being hard to vary while still doing the job. In the first case it is an attribute of aesthetically good music, and in the second of good scientific explanations" (David Deutsch, *The Beginning of Infinity: Explanations that Transform the World* [London: Allen Lane, 2011], 353).

5 While it would appear that the most fitting places for Scottie to revisit following the death

show that, melancholic, he is fetishistically disavowing that she is dead (Octave Mannoni's formula for disavowal is: "I know very well, but all the same …"), they also imply a compulsion to repeat his previous encounters with Madeleine. In my *Vertiginous Variations on Vertigo*,[6] where Judy is not a woman who impersonates Madeleine in a scheme devised by the latter's husband to kill his wife, but someone Scottie meets only after Madeleine had already died and then induces her to wear clothes and a hairstyle à la Madeleine's, Scottie, following an interval in which it seems that he was fully satisfied with the moment of full similarity between Judy and Madeleine, when Judy could very easily have been mistaken for Madeleine come back from the dead, persuades Judy, who loves him intensely and thus finds it difficult to decline his requests, however unreasonable and counterproductive they seem, to participate in a reenactment of the exemplary episodes of his falling in love with Madeleine: at Ernie's Restaurant, where Judy, now dressed as Madeleine and having the same hair color and style, sits at the same table where Madeleine was seated when Scottie first laid eyes on her; at the Palace of the Legion of Honor, where Judy now sits in front of the Carlotta Valdes painting while he stands at the other side of the gallery looking at her ostensibly incognito; at the florist shop Podesta Baldocchi, where she now buys the same kind of bouquet Madeleine had bought and then places it on Carlotta Valdes's tomb at the Mission Dolores graveyard while he follows her at a distance; at the Golden Gate Bridge, where she jumps into the bay so he can, as he did with Madeleine, act as her savior and then take her back to his apartment, etc. One risk of Scottie's making Judy redo what Madeleine did is that she might become possessed by Madeleine, who was possessed by Carlotta Valdes; in my *Vertiginous Variations on Vertigo*, Judy ends up spending some of her time at the McKittrick Hotel, where Carlotta Valdes lived for a while. I assume in *Vertiginous Variations on Vertigo* that while out of her developing love for Scottie Judy initially yields to his requests to act in the scenes he models on the ones he lived with Madeleine, at some point along these re-enactments she wonders what would happen once they would have repeated the few episodes of Scottie's love affair with Madeleine: would he lose all interest in her and leave her, or would he tolerate her so that he would have the opportunity to ask her from time to time to repeat again what Madeleine did in these episodes—or would he end up asking her to repeat the scene at the Spanish mission tower, which led to Madeleine's death? And so she laments and protests, "Why are you doing this? What good will it do?" Distraught, he feebly answers, "I don't know. No good, I guess." Exasperated, she exclaims: "I wish you'd leave me alone. I want to go away." She suspects that he will not let her simply leave him, but will, having been a detective for years, track her as he had done with Madeleine. And, indeed, he soon follows her in an unscripted visit to McKittrick Hotel … where she disappears! During the Q & A at the Beirut premiere of the film, I was asked "Why was the film premiered in a double-feature program with Hitchcock's *Vertigo*?" I answered: "Nowadays, many young people have not seen Hitchcock's *Vertigo*, hence it seemed sensible to show Hitchcock's film before showing mine, so young spectators would have the opportunity to recognize the variation. But perhaps it was not a good idea to title my film *Vertiginous Variations on Vertigo*, since this title seems, if one reads its 'Vertigo' as Hitchcock's film rather than the sensation, to preclude the possibility that someone who had watched my conceptual film first and then Hitchcock's film would consider that the latter is a variation on my film, and would then bemoan the changes Hitchcock has made, since they unexplainably suspend the melancholic lover's drive to repeat and reenact."[7]

Jalal Toufic, *Postscripts* (Stockholm: Moderna Museet; Amsterdam: Roma Publications, 2020), 22–27.

of his beloved Madeleine (but prior to his hospitalization) would be ones where it seemed, at least initially, that she had disappeared mysteriously, for one would then be more likely to expect her to as suddenly and mysteriously reappear, as it were from death, for example, McKittrick Hotel, where Scottie saw her enter, then open the window shutters of one of the rooms, only to then be told by the manager at the front desk that she had not yet come that day and to be shown that her room was indeed empty, Scottie does not revisit these two places in Hitchcock's film (nor does he do so in my variation on it!)!

6 My conceptual film *Vertiginous Variations on Vertigo* complements my textual engagement with Hitchcock's *Vertigo*: "Vertiginous Eyes," in *(Vampires): An Uneasy Essay on the Undead in Film*, revised and expanded edition (Sausalito, CA: Post-Apollo Press, 2003), 148–55; "Rear Window Vertigo" and "The City of the Fellowship of Strangers: (1) Clean After Me, (2) Mind My Business," in *Two or Three Things I'm Dying to Tell You* (Sausalito, CA: Post-Apollo Press, 2005), 38–59, 64–79, and 82–83, respectively; *Reading, Rewriting Poe's "The Oval Portrait"—Angelically*, bilingual, German translation by Ralf Schauff (no. 11 of dOCUMENTA [13]'s "100 Notes–100 Thoughts," Ostfildern, Germany: Hatje Cantz, 2011), 11–12.

7 I ended the Q & A with: "OK, we stop—until another variation?"

Variations on Guilt and Innocence in 39 Steps

conceptual film, 75 minutes, 2013

How Not to Be Subject to Variations on Guilt and Innocence

In Hitchcock's *The 39 Steps*, having just rushed out of a theater where gunshots were heard, a woman asks the man standing next to her: "May I come home with you?" He asks her: "What's the idea?" She replies: "I'd like to." He responds: "It's your funeral!" I presume that both consider that he is being facetious; actually "It's your funeral!" is an expressed that calls for a certain answer of the real in the state of things, while itself remaining an incorporeal event. Shortly after their arrival in his apartment, she says to him: "Would you think me very troublesome if I asked for something to eat? I've had nothing all day." While he is preparing her dinner, she is startled by a noise. "Nervy? Upset by those shots tonight?" "I fired those shots … to create a diversion. I had to get away from that theater quickly. There were two men there who wanted to kill me." "You should be more careful in choosing your gentlemen friends.... Have you ever heard of a thing called 'persecution mania'?" "You don't believe me? … Go and look down into the street then." While still holding the knife with which he was slicing bread for her, he gingerly heads to the living room, peeks through the window, ascertains that there are indeed two men surveilling the apartment from the street, then walks back to the kitchen, with the knife still gleaming in his hand. Deleuze wrote in the chapter "The Affection-Image: Qualities, Powers, Any-Space-Whatevers" of his book *Cinema 1: The Movement-Image*: "[In Georg Wilhelm Pabst's *Pandora's Box* (1929)] there are Lulu, the lamp, the bread-knife, Jack the Ripper: people who are assumed to be real with individual characters and social roles, objects with uses, real connections between these objects and these people—in short, a whole actual state of things. But there are also the brightness of the light on the knife, the blade of the knife under the light, Jack's terror and resignation, Lulu's compassionate look. These are pure singular qualities or potentialities—as it were, pure 'possibles.' Of course, power-qualities do relate to people and to objects, to the state of things, which are, as it were, their causes. But these are very special effects: taken all together they only refer back to themselves, and constitute the 'expressed' of the state of things, whilst the causes, for their part, only refer back to themselves in constituting the state of things.... In themselves, or as expresseds, they are already the event in its eternal aspect, in what Blanchot calls 'the aspect of the event that its accomplishment cannot realize.'"[1] I would paraphrase Deleuze's

1 Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (London: Continuum, 2005), 105.

words regarding Pabst's *Pandora's Box* thus in relation to Hitchcock's *The 39 Steps*: "There are the agent who goes by the name of Annabella, the apartment, the bread-knife, Hannay: people who are assumed to be real with individual characters (Hannay appears to be hospitable ...) and social roles (she is an agent ...), objects with uses (the bread-knife with which he slices the bread ...), real connections between these objects and these people (he's using the knife to make her, who is hungry, dinner ...)—in short, a whole actual state of things. But there are also the sentence 'It's your funeral,' the brightness of the light on the knife, the blade of the knife under the light, the stealthy way Hannay walks with the gleaming knife to the kitchen where 'Annabella' is seated. These are pure singular qualities or potentialities—as it were, pure 'possibles.' Of course, power-qualities do relate to people and to objects, to the state of things, which are, as it were, their causes. But these are very special effects: taken all together they only refer back to themselves, and constitute the 'expressed' of the state of things, whilst the causes, for their part, only refer back to themselves in constituting the state of things.... In themselves, or as expresseds, they are already the event in its eternal aspect, in what Blanchot calls 'the aspect of the event that its accomplishment cannot realize.'" To the perceptive viewer, one symptom of the impossibility of fully subsuming these power-qualities under the state of things in which one encounters them is that they would fit as well if not better another state of things; for example, the first variation on Hitchcock's *The 39 Steps* in my *Variations on Guilt and Innocence in 39 Steps* (75 minutes, 2013) presents a more fitting state of things for his response to her request to come home with him, "It's your funeral!" and for the gleaming knife in his hand as he heads stealthily toward her in the kitchen than the one in Hitchcock's film: he uses the knife to kill his guest rather than to resume slicing bread (the gleaming knife continues not to be fully actualized in the more appropriate state of things; as the expressed, it is "the aspect of the event that its accomplishment cannot realize"). If in Hitchcock's *The 39 Steps* Hannay momentarily considers giving himself up to the police, isn't it in part on account of an unconscious feeling of guilt? If he unconsciously feels guilt, it is not because he might have wished for her death, but because in the unconscious his stealthy walk while still holding the knife was extracted from its original context and reedited in such a way that he looks like he killed his guest.[2] Were he to father children with the woman he falls in love with later in the film, these children might suffer an incorporation of his unconscious secret and guilt (in his "Notes on the Phantom: A Complement to Freud's Metapsychology" [1975], Nicolas Abraham wrote, "The phantom is a formation of the unconscious that has never been conscious—for good reason. It passes ... from the parent's unconscious to the child's,"[3] and Anne Ancelin Schützenberger continued in *The Ancestor Syndrome*: "From a transgenerational perspective, a person who suffers from a ghost leaving the crypt suffers from a 'family genealogical illness.' ... From a psychoanalytical perspective, Abraham and Torok perceive in this kind of manifestation 'a formation of the dynamic unconscious that is found there not because of the subject's own repression but on account of a direct empathy with the unconscious or the rejected psychic matter of a parental object'"[4]). To be radically innocent requires refraining from indulging, with "the unbearable lightness" of those who are unconscious of the unconscious, in ambiguous gestures, figurative speech, and the use of words whose etymology they do not take into consideration, through which they would be providing the unconscious, with its mechanisms of dissociation, condensation, etc., the opportunity of concocting a different narrative, one in which it seems that one is guilty.[5] To be a *ma'sūm*, "someone immune from error and sin," infallible (in Twelver Shi'ism, the imam is said to be *ma'sūm*), it is not enough to conform to the religious law (*Sharī'a*); in addition, one's gestures and words should be such that they cannot be edited by the devil or the unconscious to

2 The unconscious is not limited to unavowed and repressed wishes but encompasses also those expresseds (gestures, words, etc.) that have an affinity with a different context than the actual state of things in which they insist.

3 Nicolas Abraham and Maria Torok, *The Shell and the Kernel: Renewals of Psychoanalysis*, vol. 1, ed. and trans. Nicholas T. Rand (Chicago: University of Chicago Press, 1994), 173.

4 Anne Ancelin Schützenberger, *The Ancestor Syndrome: Transgenerational Psychotherapy and the Hidden Links in the Family Tree*, trans. Anne Trager (London: Routledge, 1998), 48.

5 Later in the film, he is shot at close range by the spy ringleader; appears, by the expression on his face, to have been hit; and falls to the floor. Then there is a fade to black. Only then is it revealed in a somewhat unconvincing manner that he was saved by the copy of the Church Hymnary that was in the coat of the husband of the woman who gave him refuge the night before. He had to appear to die for appearing to have killed his guest "Annabella." Is it accidental that he who had ostensibly died then speaks in the name of another (in the same letter in which Nietzsche wrote, "This autumn ... I twice attended my funeral," he asserted, "Every name in history is I"), a parliamentary candidate, thus someone who himself intends to speak in the name of many others, those he aims to represent?

Variations on Guilt and
Innocence in 39 Steps

appear to breach the religious law. To be a *ma'sūm* then requires either an omniscient God who foresees all possible edits of a gesture, utterance, etc., and then guides the one He chose to be infallible to do only those gestures and to utter only those phrases that can in no way be included in montages where they would appear to breach the religious law; or an omnipotent God who deflects (*yaṣruf*) the devil, the accuser, or the unconscious from actually concocting a different narrative from those of the chosen one's gestures, movements, and words (for example, figures of speech) that, placed in a different context but without any other alteration, would implicate him or her in a breach of the religious law (in a similar manner to how, according to some Muslim thinkers, God deflected those who would otherwise have been able to produce linguistically something that has the quality of a *sūra* of the Qur'ān from trying to do so, thus maintaining the Qur'ān's "*i'djaz*, since the second half of the 3rd/9th century [the] technical term for the inimitability or uniqueness of the Kur'an in content and form," but which literally means "the rendering incapable, powerless"[6]);

or having unceasingly practiced not only that which God has made obligatory for one, but also supererogatory works: "My servant draws near to Me through nothing I love more than that which I have made obligatory for him.

where it is declared that men and *djinn*, even were they to combine their efforts, are incapable of producing anything equaling as much as a single *sūra* of the Book" (G. E. von Grunebaum, "*I'djāz*," *Encyclopaedia of Islam*, 2nd ed.). "From early on, the road bifurcated into two main sets of ideas: there were those who located the miracle *in the Qur'an itself*, and there were those who located it in something *outside it*. The latter approach was represented by the theory of the so-called '*ṣarfa*.' First propounded by the Mu'tazilite Naẓẓām (d. 835–45), its main thrust was that it was not the construction of the Qur'an itself that was the miracle, but rather God's deflection (*ṣarf*) of people from imitation, depriving them of both motivation and ability. Naẓẓām thus believed that 'if the Arabs were left alone they would have been able to compose pieces like those of the Qur'an.' He also, however, partly located the miracle in the Qur'an itself insofar as it contained knowledge of '*ghuyūb*'—information which it would not have been humanly possible to come by, prophetic material being a prime example. Thus, to support the theory of *ṣarfa* was not incompatible with simultaneously supporting other elements of *i'jāz*, and this holds true of other supporters of the theory apart from Naẓẓām.... This theory was not embraced by all Mu'tazilites; apart from Naẓẓām, Hishām al-Fuwaṭī (d. before 833), 'Abbād ibn Sulaymān (d. 864) and Abū Mūsā al-Murdār (d. 840) are said to have taken it up, while the Imāmī Shī'ī Mu'tazilī al-Sharīf al-Murtaḍā (d. 1044) was perhaps the last to do so ..." (Sophia Vasalou, "The Miraculous Eloquence of the Qur'an: General Trajectories and Individual Approaches," *Journal of Qur'anic Studies* 4, no. 2 [2002]: 30).

6 "*I'djaz*, literally 'the rendering incapable, powerless,' since the second half of the 3rd/9th century [the] technical term for the inimitability or uniqueness of the Ḳur'ān in content and form.... Based essentially on Ḳur'ān XVII, 88 and X, 38,

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My servant never ceases drawing near to Me through supererogatory works until I love him. Then, when I love him, I am his hearing through which he hears, his sight through which he sees, his hand through which he grasps, and his foot through which he walks" (a *ḥadīth qudsī*)—one is then infallible because one has gone beyond good and evil; or having been resurrected by the *life* (according to John 11:25, Jesus Christ) from the death that, as a mortal, one undergoes even while still physically alive, thus becoming fully alive, without an unconscious, hence not subject to a reediting of at least some of one's gestures and utterances.

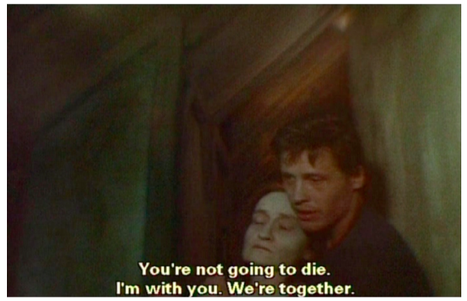
Jalal Toufic, *What Was I Thinking?* (Berlin: e-flux journal-Sternberg Press, 2017), 128–32.

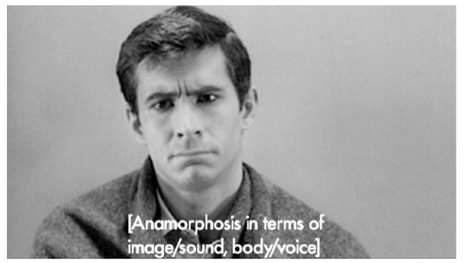
Mother and Son; or, That Obscure Object of Desire (Scenes from an Anamorphic Double Feature)

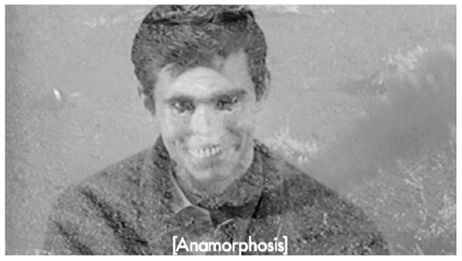
conceptual film, 41 minutes, 2006

My experience of collaborating in an untimely manner with Gus Van Sant was not a happy one. Had he heeded my suggestions, he would not have tried to do a remake of Hitchcock's *Psycho* (1960) in which he reproduced each frame of the original largely in the manner of Hitchcock, but would instead have done a *Psycho* in the manner of Sokurov, so that the resultant film would have been: *Psycho*, School of Sokurov (as *The Betrothal* [circa 1640–50] is by the School of Rembrandt). Such a programmatic film would have proved all the more appropriate when Sokurov went on to do a seemingly programmatic cinematic work, *Russian Ark* (2002), a 96-minute film videotaped in one continuous shot. Since Van Sant did not heed my suggestions for his remake of *Psycho* (1998), I did *Mother and Son; or, That Obscure Object of Desire (Scenes from an Anamorphic Double Feature)* (2006), in lieu of the failed untimely collaboration.

While anamorphosis in painting is "an ingenious perspective technique that gives a distorted image of the subject represented in a picture when seen from the usual viewpoint but so executed that if viewed from a particular angle ... the distortion disappears and the image in the picture appears normal" *(Encyclopaedia Britannica)*, in cinema, with its image and sound tracks, the anamorphosis can function audiovisually, for example, in Hitchcock's *Psycho*, it gives, through the mother's voice-over, a distorted voice of the son, but from a particular angle, the couch at the end of a successful psychoanalysis or the walk during the process of a successful schizoanalysis, the distortion would disappear and we would hear the normal voice of the son.





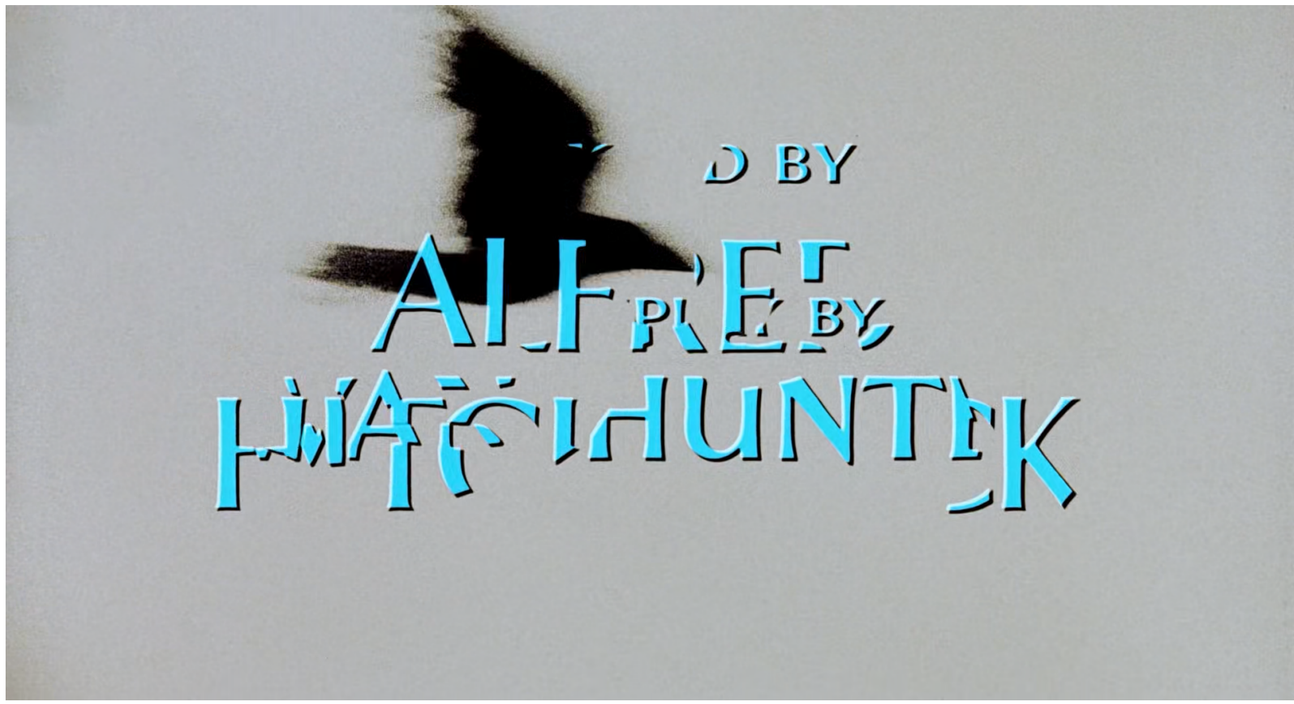


What Do Van Gogh, Hitchcock, and Kurosawa Have in Common?

conceptual film, 6 minutes, 1997

What Do Van Gogh, Hitchcock, and Kurosawa Have in Common?, version 2

conceptual film, 4 minutes, 1997



The two best cinematic versions of the birds of Van Gogh's *Wheatfield with Crows* (July 1890) are the abstract, artificial ones of Hitchcock's *The Birds* (1963), who utter an out of this world sound; and the electronic birds in the section "Crows" of Kurosawa's *Dreams* (1990). Kurosawa's film confirms that the crows in Van Gogh's painting or in the wheat field in Auvers-sur-Oise that the painting represents are unworldly entities that irrupted in a radically-closed space rather than worldly birds that were previously invisibly resting in the field or flew over it from behind the horizon. Through editing seamlessly the abstract, artificial birds in the opening credits sequence of Hitchcock's *The Birds* with the ones that appear from behind a school building to attack the fleeing schoolchildren, my short conceptual film renders clear that the attacking birds come straight from the film's credits sequence.

A Line of Flight from One Radically Closed Space to Another

conceptual film, 6 minutes, 1997

A Line of Flight from One Radically Closed Space to Another, version 2

conceptual film, 4 minutes, 1997

The two best cinematic versions of the birds of Van Gogh's *Wheatfield with Crows* (July 1890) are the abstract, artificial ones of Hitchcock's *The Birds* (1963), who utter an out of this world sound; and the electronic birds in the section "Crows" of Kurosawa's *Dreams* (1990). Kurosawa's film confirms that the crows in Van Gogh's painting are unworldly entities that irrupted in a radical closure, rather than worldly birds that were previously invisibly resting in the field or flew over it from behind the horizon. Through editing seamlessly the abstract, artificial birds in the opening credits sequence of Hitchcock's *The Birds* with the ones that appear from behind a school building to attack the fleeing schoolchildren, my short conceptual film renders clear that the attacking birds came straight from the film's credits sequence and reached the latter, by way of a radically-closed wheat field, from Van Gogh's *Wheatfield with Crows*, a radically-closed painting where these unworldly birds initially irrupted.

Radical-Closure Artist with Bandaged Sense Organ

2018–2020

The four versions of *Radical-Closure Artist with Bandaged Sense Organ* are based on Van Gogh's two paintings *Wheatfield with Crows* (1889) and *Self-Portrait with Bandaged Ear* (1889).

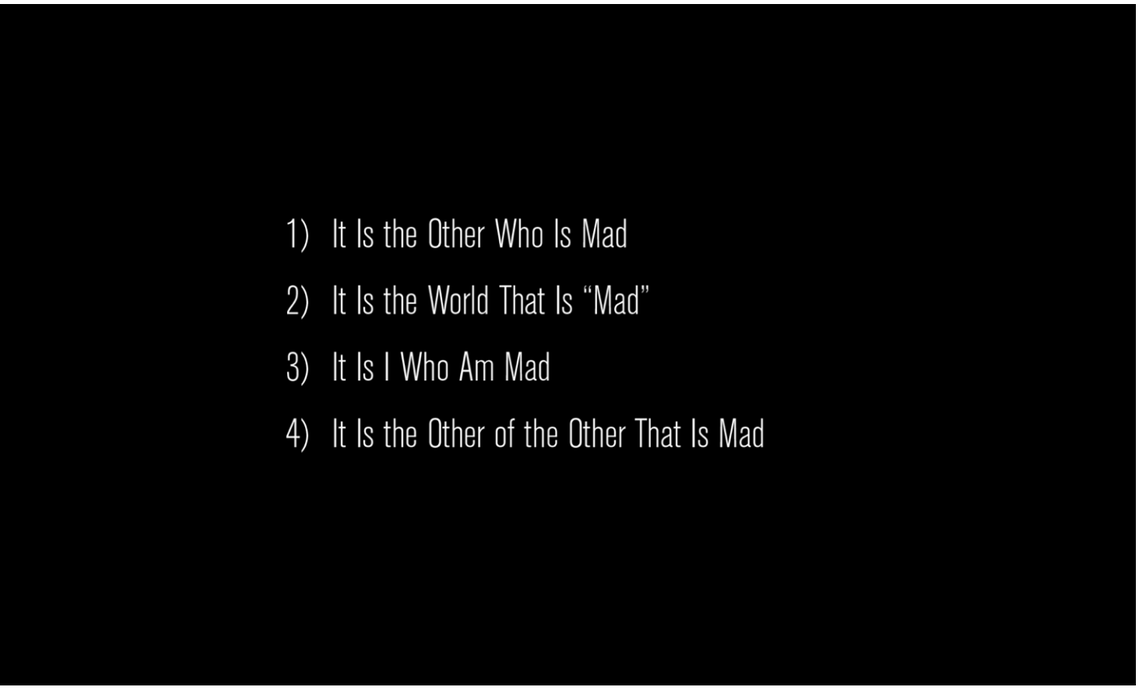
Jalal Toufic, *Radical-Closure Artist with Bandaged Sense Organ (a Tribute to Van Gogh)*, no. 2, 2020

Jalal Toufic, *Radical-Closure Artist with Bandaged Sense Organ (a Tribute to Van Gogh)*, no. 1, 2020

Jalal Toufic, *Radical-Closure Artist with Bandaged Sense Organ (After Van Gogh's "Wheatfield with Crows" and "Self-Portrait with Bandaged Ear")*, 2020

Radical-Closure Artist with Bandaged Sense Organ

Jalal Toufic, *Radical-Closure Artist with Bandaged Sense Organ (After Van Gogh's "Wheatfield with Crows" and "Self-Portrait with Bandaged Ear")*, 2018



A Life in Four Movements

conceptual film, 186 minutes, 2019

The esoteric biography of a fictional film character lies not in one fictional film, but in many fictional films in which the same actor played. I am unaware of any rigorous exploration of such a composite biography, at least in film; I presume that copyright issues may have to do with this absence. My conceptual film *A Life in Four Movements* composes one such esoteric biography through re-editing shots and scenes and sounds from five fictional films featuring Max von Sydow: Ingmar Bergman's *Through a Glass Darkly* (1961), *Hour of the Wolf* (1968), *Shame* (1968), and *The Passion of Anna* (1969), as well as William Friedkin's *The Exorcist* (1973). This conceptual film complements my *Rear Window Vertigo*, a script in the form of an essay where I treat the John "Scottie" Ferguson of Hitchcock's *Vertigo* (1958) as the L. B. Jefferies of Hitchcock's *Rear Window* (1954) after the latter underwent a fugue following being pushed from his apartment to the ground below by a killer he was informally investigating, the two films thus forming in a radical sense a double feature, with the title *Rear Window Vertigo*, and with the following cast for the two main roles: James Stewart as L. B. Jefferies/John "Scottie" Ferguson, and Kim Novak as Madeleine Elster/Judy Barton. I was taken aback[1]—I might add, to the 19th century—that some spectators did not consider *A Life in Four Movements* as a full work because I did not film it! Really? A century after Duchamp's ready-mades and decades after Sherrie Levine's *After Walker Evans* (1981)? And when it is so easy to film nowadays that in 2019 more than 500 hours of video are being uploaded to YouTube every minute, making it as important to explore already existent images as to film new ones (I do both in my work: while my film *The Lamentations Series: The Ninth Night and Day* was shot by me, *Vertiginous Variations on Vertigo* wasn't, drawing instead exclusively on the shots of Hitchcock's *Vertigo*)? Notwithstanding that the statement I provided for my conceptual film *A Life in Four Movements* indicates that "it re-edits shots and scenes and sounds from five fictional films featuring Max von Sydow," some spectators have inaccurately and reductively considered that I "strung together scenes from five films." Only someone who has little knowledge and appreciation of film and art; has not referred back to the four Bergman films and *The Exorcist* notwithstanding the film's obvious intertextuality; and watched cursorily only part of the film would view *A Life in Four Movements* as simply strung together of scenes from

1 "Aback *adverb* 1. taken aback a. Startled or disconcerted 2. *rare* Towards the back; backwards" (*Collins English Dictionary*, 12th ed.).

five films! Many scenes were removed, for example, the extended ones in *Shame* where the same actor (Gunnar Björnstrand) who plays the father of the protagonist's wife in Bergman's *Through a Glass Darkly* and in my conceptual film plays an altogether different man with a different name; the order of some others was switched; one scene was changed from an ostensibly objective atrocity to a subjective diary entry; many shots were shortened and/or re-edited seamlessly (in some cases by manipulating the soundtrack) with shots from other scenes in the same film or in another film; the different names of the protagonist in the five independent films that became one (he is Martin in *Through a Glass Darkly*; Andreas in *The Passion of Anna*; Jan in *Shame*; Johan in *Hour of the Wolf*; and Father Merrin in *The Exorcist*), and of his partner, who is played by actress Liv Ullmann (she is Anna in *The Passion of Anna*; Eva in *Shame*; and Alma in *Hour of the Wolf*), were seamlessly removed from the dialogues, etc. These changes as well as many others had to be made while maintaining the correct rhythm so that the events would continue to be believable not only at the level of the anecdote and narrative but also at the level of the pressure of time (that Tarkovsky has written about in *Sculpting in Time*). The resultant esoteric biography of the film's protagonist traces four movements that work not only narratively but also ethically: 1) It Is the Other Who Is Mad; 2) It Is the World That Is "Mad"; 3) It Is I Who Am Mad; 4) It Is the Other of the Other That Is Mad. Initially, the film's protagonist is married to and professes to love a woman who ends up hospitalized as a relatively incurable schizophrenic. Soon after apparently successfully mourning his inaccessible wife and going out with another woman who then moves in with him, a civil war breaks out, during which his and his partner's house is bombed. They are then falsely accused of collaborating with the enemy, and, as a result, he is beaten by his interrogators. Then, in the process of trying to escape the conflict zone, he seizes the gun of a deserter when the latter is overcome with sleep, and, deaf to his partner's pleading not to do so, kills him after extorting from him information on a coming journey by boat that is to transport refugees outside the devastated country—and then, to replace his tattered ones, steals his shoes to boot. And so, along with his partner and other refugees, he escapes the war zone on a fishing boat. When he sees one of the other travelers suicidally sneak into the water, he merely goes back to sleep instead of trying to dissuade him from ending his life, or awakening the others so they can forcibly save him. When the boat gets blocked by floating dead bodies, he painstakingly pushes them away with an oar. While resting as the boat resumes its movement, he has the feeling that the world has gone "mad." (Why the quotation marks? It is because the world, properly speaking, does not go mad, humans do; belonging to a world indicates that one is not mad, for madness is the undoing of the world, and consequently the encounter with what strikes one as unworldly.) Soon after, he and his partner reach a small island and find a house to inhabit. That proves to be an ephemeral relief though, for, as in the case of Septimus in Virginia Woolf's *The Waves*, once the war-induced risk of physical death recedes, he undergoes a psychotic episode. As a result, he, who answered the question of his former wife's father, a published author, "Can you always control your innermost thoughts?" "Fortunately, I'm not very complex. My world is very simple, quite clear and human," and who appears to have become a simpler, coarser, more brutal man during the civil war, his actions then seeming to be more and more determined by concerns with survival, ends up, at least around the onset and initial stages of his psychosis, with a more complex, albeit more anxious, if not damaged, mind, one that is no longer concerned to a vey large extent with the mundane and survival. Now that he is unable to sleep, especially during "the hour of the wolf," the time when, it is said, most deaths occur, he recalls with bemusement that it was his mad ex-wife who, anxious, could not sleep, while, in contrast, he used to fall asleep quickly. During his insomnia, he sketches various entities that he dubs "the Birdman," "the Insects," "the Meat-Eaters," "the Schoolmaster," and "the Lady with a Hat," and shows them later to his partner. When they are invited to dinner by the baron who reportedly owns the small island on which they have taken refuge, he recognizes in their host and the other occupants of the castle the entities he had sketched! His partner manages then a feat he could not achieve for his mad ex-wife: she witnesses at least one of his hallucinations, if not all of them, for example, the miniature human who appears in the puppeteer's box and then starts singing an excerpt from Mozart's *The Magic Flute*! That is one sense in which one could be said to be madly in love with someone: one can witness at least one of his or her hallucinations! During a subsequent visit to the baron's castle, the latter walks upside down on the ceiling; and one of the other unworldly figures then applies makeup to his face, dresses him in new clothes, and tells him: "Take a look in the mirror. Now you are yourself and yet not yourself: the ideal requirement for a tryst.

A Life in Four Movements

You see what you want to see." It turns out that what he wants to see is a corpse he can have sexual intercourse with, and indeed he then fondles her breasts, crotch, and the rest of her body. To his surprise, she then moves! He persists in his sexual intercourse with her, only to then become aware that he is being observed by the unworldly entities. He tells them: "I thank you for finally crossing the line. The mirror has been shattered! But what do the shards reflect? Can you tell me that?" This question implies that he feels that he was seeing before "through a glass, darkly" (1 Corinthians 13:12 [King James Version]). What is the most manifest consequence of the shattering of the mirror? He turns largely unrecognizable: years later, he has become a Catholic priest working on an archaeological dig in the ancient city of Hatra in Iraq and speaking Arabic and English in addition to his native Swedish! He was cured of madness through (belief in) the "foolishness of what was preached" in the New Testament ("Saint" Paul: "Has not God made foolish the wisdom of the world? For since in the wisdom of God the world through its wisdom did not know him, God was pleased through the foolishness of what was preached to save those who believe" [1 Corinthians 1:20–21]), including about resurrection, in a kind of resurrection, since madness is one form of dying before dying physically. His teammates on the archaeological dig find an amulet on which is inscribed what seems to be a likeness of the demon Pazuzu. So he visits the site where a statue of Pazuzu is located. Soon after facing this Mesopotamian demon that is presently nothing (outside museums and auctions) but an inert statue, he, fittingly, is called to perform an exorcism, hence to confront a still potent immemorial evil, the devil. As he examines the amulet for the last time while taking leave of his Iraqi teammate on the archaeological dig, the latter remarks (in Arabic): "Evil against evil." These words intimate that he, a Catholic priest, can fight the devil possessing a teenage girl because he has experienced evil at least transiently, not only through *jouissance* but also through repeatedly yielding to the drive linked to the latter; and he can help the teenage girl madded ostensibly through possession by the devil all the more because he was transiently psychotic. Did he, who abandoned his mad wife, then become mad transiently in order to engage with and help the mad, rather than once more respond to them with dismissive incomprehension and abandon them? I can well imagine him saying to the mad or possessed teenager what the melancholic lover tells the woman who looks like the beloved he lost in Hitchcock's *Vertigo*: "One doesn't often get a second chance.... You're my second chance."

A Life in Four Movements

A Life in Four Movements is the first of a series of films in which I will compose the esoteric biography of a composite character drawing on the figures played by the same actor in several independent films. The easiest case of composing such a character is when one draws on two or more films by the same filmmaker; it is far more challenging to do it when drawing on several films by more than one filmmaker, since it is unlikely that the universes created by the (styles of the) different filmmakers can mix together without making each other fall apart.[2]

Robert Bresson, who advocated the use of models rather than actors in films ("No actors. [No directing of actors.]... But the use of working models, taken from life. BEING [models] instead of SEEMING [actors]"), wrote in his book *Notes on the Cinematograph*: "Do not use the same models in two films." What he told Humbert Balsan, who was Gauvin in the filmmaker's *Lancelot of the Lake* (1974), implies that the same man or woman should not be in more than one fictional film, whether or not by the same director: "It is precisely on finishing the post-production, that is, the post-synchronization, and while saying goodbye to Bresson, that he told me: 'Above all, don't ever again work in cinema.'"[3] Max von Sydow, who acted as Martin in *Through a Glass Darkly*; Andreas in *The Passion of Anna*; Jan in *Shame*; Johan in *Hour of the Wolf*; and Father Merrin in *The Exorcist*, could nonetheless be said through the composite character he embodies in my conceptual film *A Life in Four Movements* to have acted in one film rather than the aforementioned five—what I did for five films in which Max von Sydow acted, through creatively editing one composite character and one esoteric biography, could be generalized to many of the films in which other actors played. A perceptive conceptual filmmaker would recognize that scenes and shots from various films by various filmmakers in which a specific actor

2 While it is unlikely that the universes created by (the different styles of) the various filmmakers on whose films an artist is drawing to construct an esoteric, composite biography of a character played by the same actor in these films can mix together without making each other fall apart, such a feat can nonetheless be accomplished when the artist manages to alter the incorporated scenes and shots from these films, sometimes quite subtly, so they all fit together. In my book *What Was I Thinking?* I advance that in *The Mirror*, Tarkovsky "subtly altered newsreel footage of the Soviet Army crossing Lake Sivash, Crimea, in November 1943, during World War II, by repeating some of the shots and placing over the later part of the footage a poem read by his father in voice-over, managing thus to make what it shows part of his universe, with the consequence that, even though we do not actually see any of the soldiers levitate, levitation becomes implicitly a possibility of the soldiers' bodies" (140–41).

3 Philippe Arnaud, *Robert Bresson* (Paris: Cahiers du Cinéma, 1986), 147.

played cannot be edited to compose one esoteric biography with scenes and shots in which he or she embodied a Bresson model; that, for example, scenes and shots from various films by various filmmakers in which Dominique Sanda acted cannot be composed into one esoteric biography with scenes and shots from Bresson's film *A Gentle Creature* (1969).

Now that *A Life in Four Movements* has been made, there is no excuse not to take into consideration at least some of the events experienced by at least some of the characters already played by a certain actor in various films when writing one's script with him in mind as the actor; or when deciding whether to select him to play a certain role in one's next film from among a number of candidates. And when deciding whether or not to play a new role he or she is being offered, there is no excuse for an actor to take into consideration only his supposed appropriateness for the role and the supposed chemistry he would have with the other actors in the film, instead of also taking into consideration whether this role can, through creative editing, contribute, in conjunction with some or all of the other roles he played already, to an extended, esoteric biography of one of the characters he has played or of a new, extra one. Any actor should aim to be in at least one extra film than the ones in which he exoterically acted, one that would be composed of scenes and shots from his other films. A certain actor's life seemed to be mostly subject to aleatory events, and yet he would repeatedly insist that he is a creature of fate. And indeed it turned out that his life could be viewed as fateful, yet not at the mundane level but from the perspective of the characters he had played in ostensibly independent films: when one conceptual filmmaker revisited all of the actor's films and constructed a composite character with an esoteric biography through the vicissitudes of the lives of the various characters the actor had embodied, then it appeared that the scenes and shots in which he acted in various films provided an optimal material for a most interesting composite character and esoteric biography. It is one thing when a composite character and his esoteric biography is made through creative editing of scenes and shots from an actor's various films after the latter has already died or retired, it is another matter when the actor is still active, acting in new films, since in the latter case the actor has a responsibility to intuitively or deliberately select roles that could be integrated into some interesting life story drawing on some or all of the films in which he has already played. Among the various characters played by a certain actor in his various independent films, would there be one that cannot be integrated with the others as part of the same world not because he is unrelated to them or would be incompossible with one or two of them, but because it is the double *not of any one of them but of their composite*, constantly undermining and subverting what the composite character plans or acts, and, in the end, undoing the composite character's world?

Jalal Toufic, *Postscripts* (Stockholm: Moderna Museet; Amsterdam: Roma Publications, 2020), 119–28.

A Life in Four Movements

The Matrix for AI et Al.

The Matrix for Radical Simulationists (aka How to Read* The Matrix *as a Cypher)
conceptual film, 72 hours and 36 minutes, 2018

The Matrix for Realists (aka Reviewing* The Matrix *in Terms of One Cypher)
conceptual film, 50 hours and 48 minutes, 2018

The Matrix for Realists (aka Reviewing The Matrix in Terms of One Cypher)—A Timesaving, Perception-Taxing Version
conceptual film, 138 minutes, 2018

The images we see of the vast simulation dubbed the Matrix in Lana and Lilly Wachowski's *The Matrix* (1999), at least those that are not the subjective views of the humans in the simulation, are *illustrative* images and sounds provided to the film's spectators by its two directors. In my version of *The Matrix*, what happens in the Matrix is provided in Unicode (Universal Coded Character Set)—on the right side of the screen for images, and on the left side of the screen for sounds. At various periods in history, books were written and paintings were made not only for kings and princes but also for gods, demons, angels, God, etc. The narrator of the fourth of Rilke's *Duino Elegies* asserts: "I won't endure these half-filled human masks; / better, the puppet. It at least is full. / I'll put up with the stuffed skin, the wire, the face / that is nothing but appearance. Here. I'm waiting. / Even if the lights go out; even if someone / tells me 'That's all'; even if emptiness / floats toward me in a gray draft from the stage; / even if not one of my silent ancestors / stays seated with me, not one woman.... / ... Am I not right / to feel as if I must stay seated, must / wait before the puppet stage, or, rather, / gaze at it so intensely that at last, / to balance my gaze, an angel has to come and / make the stuffed skins startle into life. / Angel and puppet: a real play, finally"; his waiting and intense gaze is addressed not to a human but to an angel, who would startle the puppet into life, and the play is addressed, through his waiting and intense gaze, not only to humans but also to an angel. While *The Matrix for Realists (aka Reviewing* The Matrix *in Terms of One Cypher)—A Timesaving, Perception-Taxing Version*, the component of my film trilogy *The Matrix for AI et Al.* (2018) where the Unicode sections are speeded so they take only as much time as the images they supplant, is still addressed mostly to humans, especially those who, like *The Matrix*'s Cypher, are trained to read computer codes, the two versions that last 50 hours and 72 hours, *The Matrix for Realists (aka Reviewing* The Matrix *in Terms of One Cypher)* and *The Matrix for Radical Simulationists (aka How to Read* The Matrix *as a Cypher)*, respectively, are addressed mainly to machines endowed with artificial general intelligence, who would be able to read the code of the film and "see" images (since Unicode is a machine language, a machine would be able to go back from the code in my version to the images and sounds of the original *The Matrix* film). Nonetheless, might a human who would watch the 72-hour and 50-hour films in their entirety achieve enlightenment?[1] If not, might

1 It would most likely take more than that: Bodhidharma (3rd–4th c. CE), to whom "Chinese

he or she, notwithstanding not having been trained to read the computer code, begin after forty or sixty or seventy hours to recognize patterns in the scrolling Unicode, then perceive fleeting images, then see whole audiovisual scenes (as Cypher, who follows what happens inside the Matrix, a simulation, by looking at the code on his computer monitors, tells Neo: “There’s way too much information to decode the Matrix. You get used to it, though. Your brain does the translating. I don’t even see the code. All I see is blonde, brunette, and redhead”)? Given that he did not understand the machine language though, he could not dispel the suspicion that these scenes were hallucinations that veiled the strictly Unicode rather than the images and sounds coded by it.

Ch’an and Japanese Zen masters trace their master-disciple lineages” (Damien Keown, *A Dictionary of Buddhism* [Oxford University Press, 2003], 37), is said to have “sat in meditation for nine years while facing a wall (*mianbi*), in so-called ‘wall contemplation’ (*biguan*)” (Robert E. Buswell Jr. and Donald S. Lopez Jr., *The Princeton Dictionary of Buddhism* [Princeton: Princeton University Press, 2014], 132).

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CYCLES OF COLLAPSING PROGRESS
اطوار العمران
tripolineimeyer2018.com

Screening of a Trilogy by

JALAL TOUFIC

The Matrix for AI et AI.

Monday 24 September-Thursday 27 September 2018
Metropolis cinema, Empire Sofil

With the exception of brief intermissions, the screening of the 116-hour film trilogy will begin at 6:30 pm on 24 September and go on till 27 September. The shortest of the trilogy’s films (137 minutes) will be followed by a Q&A with the artist through Skype at 9:00 pm on 24 September.

— *The Matrix for Realists (aka Reviewing* The Matrix *in Terms of One Cypher)*, film, 41 hours and 24 minutes, 2018
— *The Matrix for Radical Simulationists (aka How to Read* The Matrix *as a Cypher),* film, 72 hours and 36 minutes, 2018
— *The Matrix for Realists (aka Reviewing* The Matrix *in Terms of One Cypher)—A Timesaving, Perception-Taxing Version,* film, 137 minutes, 2018

Jalal Toufic, *The Matrix for Radical Simulationists* (2018), film still.

Special thanks to Ricardo Mbarkho, and thanks to Serop Khachadourian. The artist also wishes to thank Empire Theaters and the Metropolis Association for the opportunity to show the 116-hour trilogy, which surveys a film, in a cinema theater.

This premiere is organized in parallel with the exhibition CYCLES OF COLLAPSING PROGRESS, 22 September-23 October 2018, Rashid Karami International Fair and the Citadel of Tripoli

A Film Trilogy on Cities and Their Imaginal Complements

(made in collaboration with Graziella Rizkallah)

An Indefinite Visit to Hong Kong, Solaris
film, 19 minutes, 2016

Ah İstanbul
film, 20 minutes, 2013

Attempt 137 to Map the Drive
film, 7 minutes, 2011

An Indefinite Visit to Hong Kong, Solaris

film, 19 minutes, 2016

The third of a trilogy of films on cities that relate them to the realms with which they have the most affinity but that cannot be reached by these cities' most characteristic modes of transportation (cars in Beirut, buses and Bosphorus ferries in Istanbul, and tramways, buses, ferries, and the metro in Hong Kong): the labyrinth for postwar Beirut, the imaginal World (*ʿālam al-khayāl*) for Istanbul and its songs, and "Solaris" for Hong Kong. The trilogy presents a one-way trip to labyrinthine postwar Beirut; a two-way trip to Imaginal Istanbul; and a three-way trip to a Hong Kong colored by desirous projections. What we witness in the film is not Hong Kong per se but Hong Kong as it would have been projected by the sentient ocean Solaris (of Tarkovsky's film adaptation of Lem's novel *Solaris*) and thus largely inflected by some desire. Whose? Is it that of one of the two filmmakers, as implied by his collaborator's question to him: "Jalal, did you see her in Hong Kong or Solaris?" He saw her in Hong Kong in Solaris or as projected by Solaris.

"Jalal, did you see her in Hong Kong or Solaris?" "I saw her in Hong Kong in Solaris or as projected by Solaris."

Ah İstanbul

film, 20 minutes, 2013

Once I missed my bus in Istanbul only to find myself, inexplicably, in the Imaginal World (*ʿālam al-khayāl*). Not long after, I missed my ferry in Istanbul to find myself in the Imaginal World but instead found myself still in the earthly city—if only it were that simple to get to the Imaginal World! Some countries or cities are similar to their Imaginal World versions; some others are quite different from their Imaginal World versions; and some have no Imaginal World equivalent whatsoever! Someone who is aware that a certain film or book is presenting the Imaginal World corresponding to a certain city would not be disappointed if on visiting the earthly city it proves to be far drabber, or smaller, etc., than what he saw in the film or read in the book.

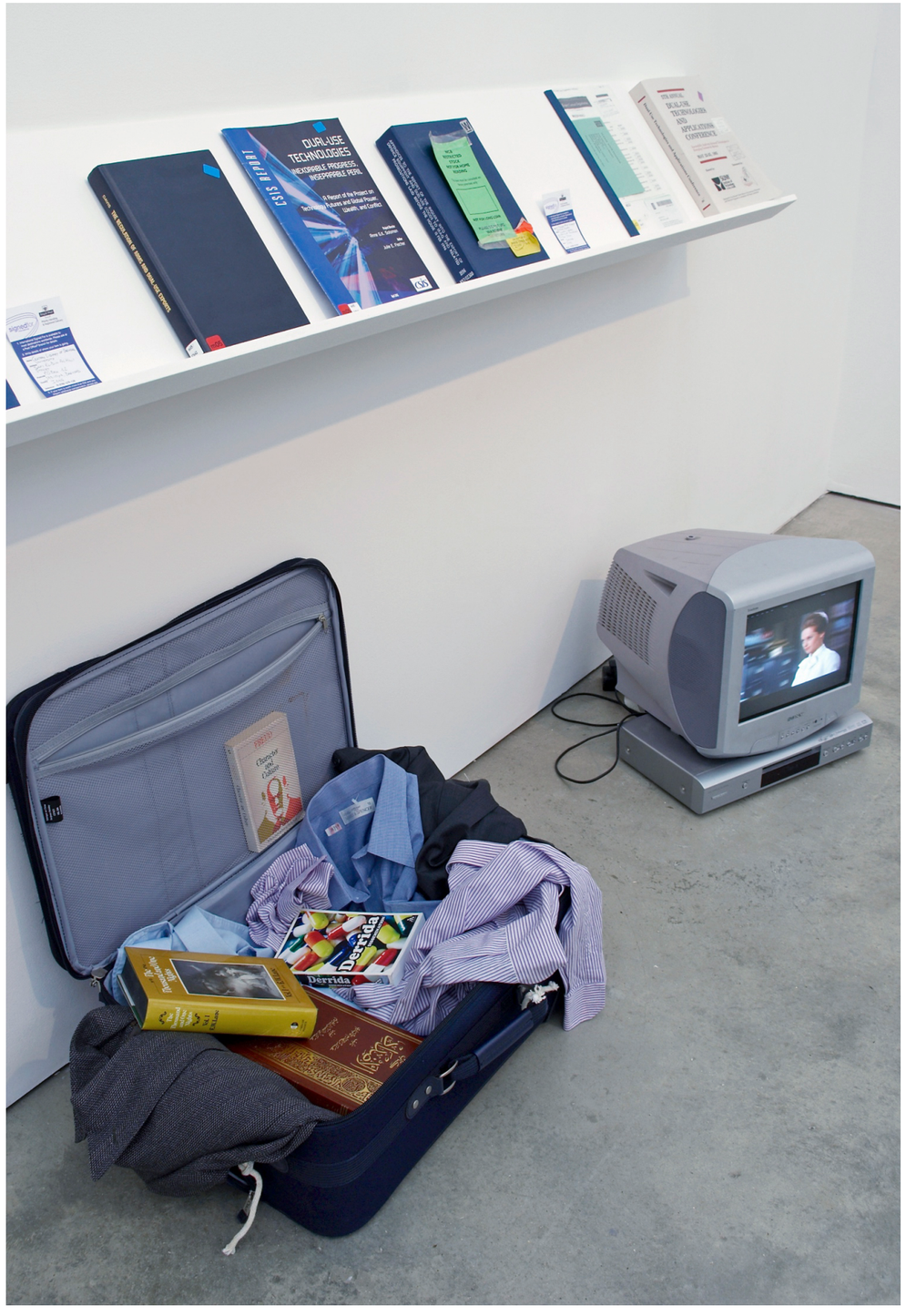
Attempt 137 to Map the Drive

film, 7 minutes, 2011

Keywords: filmed in Beirut's central district circa 2000; Toufican ruins; labyrinth; drive (also in the sense of *Trieb*); taxi driver in Beirut dying to figure out why his customer would specify the year of his destination, "the Central Business District, 2000"; potential lipograms; timely and untimely collaboration.

The Dual-Use Memorial

mixed media, 2007



These are my two occasional subtitles for *The Dual-Use Memorial* following the recall by the British Library, a day after the opening of the exhibit, of the books ICA borrowed from it ... for inclusion in my mixed-media work, which requires that these books be sent as gifts to various Iraqi Libraries:

—The British Library's Way of Making Us Judge a Book by Its Cover: One-Dimensional, One-Sided (cf. My *Conceptual Book Covers* for a Different, Felicitous Manner of Judging a Book by Its Cover)

—*aka* After Joseph Kosuth's *One and Three Chairs* (1965)

NOTICE FROM THE ICA

The ICA regrets that the work proposed by Jalal Toufic is represented here in incomplete form. One aspect of Toufic's work required the ICA to borrow a set of books from the British Library and send them to university libraries in Baghdad. The artist's proposal (represented in full in the exhibition's catalogue) describes this element of the work as follows: "Books listed in the British Library's catalogue under the subject of dual-use are to be checked out by the ICA for inclusion in the installation *The Dual-Use Memorial* that will be part of the exhibition *Memorial to the Iraq War* at ICA, London. With the exception of two of them, which will be mailed to Iraq prior to the opening of the exhibition, the remaining books will be displayed in the gallery along with the British Library printouts of the online book requests indicating that they have been checked out. For the duration of the exhibition (23 May to 27 June 2007), the books will be mailed at the rate of one every few days to designated libraries in Iraq. Every time one of the books is mailed to Iraq, the related receipt from the post office (which indicates the library to which it is being sent) will replace it. By the end of the exhibition all the books would have been mailed to Iraq."

Toufic was inspired to create this piece by an article in *The Economist*, which highlighted the plight of an Iraqi student in the period before the war, when sanctions were being imposed on the country: "The full extent of his country's isolation was brought home to an Iraqi graduate student, Muhammad Darwish, when he wrote to the British Library, enclosing some of its own prepaid coupons, and asking it to post him some photocopied material on semiotics. Back came the answer that his request could not be processed because of the trade sanctions imposed on Iraq by our government. For Mr Darwish and other Iraqi intellectuals, who are fond of the adage, *Cairo writes, Beirut publishes and Baghdad reads*, this cultural isolation, the inability to get new books, is one of the most galling aspects of their country's status as an untouchable...." (*The Economist*, 5 March 1998).

The ICA borrowed nine books from the British Library, and before the opening of the exhibition two were sent to university libraries in Baghdad nominated by the artist. The British Library had no prior knowledge of this artwork or the purposes for which the books were being borrowed. Once the exhibition opened and the work became public knowledge the British Library demanded the return of the seven books remaining at the ICA. The artist and the ICA conceded to this demand and the books were returned to the British Library.

On behalf of the ICA, Mark Sladen, Director of Exhibitions, has commented:

"Jalal Toufic's proposal for a memorial to the Iraq War is a powerful and complex work of art that touches on many topics. One of the issues it evokes is the immense damage that has been done to the cultural life in Iraq in this period of conflict—a damage which is symbolized in Toufic's work by the cultural sanctions imposed upon Iraq before the war. However, the work also evokes repair and rebuilding, symbolized by the sending of books from the British Library to sister institutions in Baghdad. It has never been the ICA's wish to antagonize the British Library, but we felt that the issues raised by Toufic's proposal were of the utmost importance, and merited our attempt to stage the piece."

The Dual-Use Memorial

The Return of the Dual-Use Memorial

mixed media, 2016

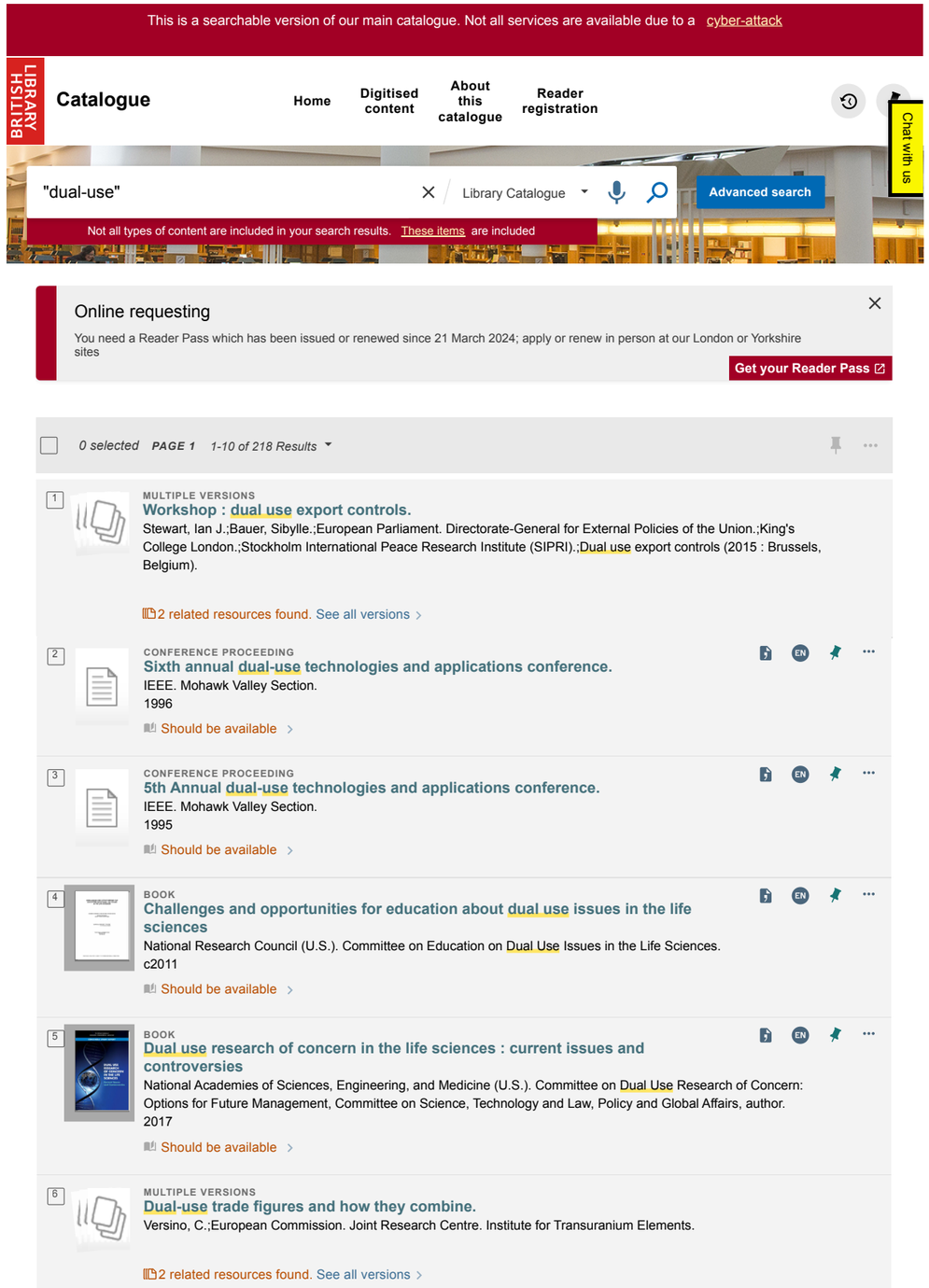
The Time Is Out of Joint, Sharjah Art Foundation, March 12—June 12, 2016

The Return of the Dual-Use Memorial revisits *The Dual-Use Memorial*, which was commissioned by ICA in London within the framework of *Memorial to the Iraq War* in 2007 and was a response to reading in the *Economist* (March 5, 1998) that when "an Iraqi graduate student ... wrote to the British Library, enclosing some of its own prepaid coupons, and asking it to post him some photocopied material on semiotics" he was told "that his request could not be processed because of the trade sanctions imposed on Iraq by our government."[1] The proposal for the initial installation was to mail, one at a time, the 38 books listed in the British Library's catalogue under the subject of dual-use to designated libraries in Iraq. The installation included additionally books and a film excerpt that served to problematize the very notion of one and only use: Jacques Derrida's *Dissemination* (which includes "Plato's Pharmacy"); *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, volume XI (which includes "The Antithetical Meaning of Primal Words"); *The Thousand and One Nights* (which includes "The Tale of King Yunan and the Sage Duban" ...); Muḥammad b. al-Qāsim al-Anbārī's *Kitāb al-Aḍḍāḍ*, a compendium of Arabic words with antithetical meanings; and an excerpt from the scene in Hitchcock's *Marnie* in which the hysterical eponymous protagonist reacts anxiously, as if it were blood, to the drop of red ink that falls on her sleeve. Due to funding limitations, ICA borrowed only nine books from the British Library, and before the opening of the exhibition two were sent to Iraq. A day after the opening of the exhibition, the British Library learnt of the work through a report in

1 "*Sanction* n. Middle English, enactment of a law, from Old French, ecclesiastical decree, from Latin *sānctiō*, *sānctiōn-*, binding law, penal sanction, from *sānctus*, holy; see sanctify" (*American Heritage Dictionary*, 4th ed.). The UN sanctions imposed on Iraq covered dual-use items. Yet is not the word sanctions itself a dual-use one, a late example of Freud's "antithetical meaning of primal words"? "Occasionally, a word can have contradictory meanings. Such a case is represented by *sanction*, which can mean both 'to allow, encourage' and 'to punish so as to deter.' It is a borrowing from the Latin word *sānctiō*, meaning 'a law or decree that is sacred or inviolable.' In English, the word is first recorded in the mid-1500s in the meaning 'law, decree,' but not long after, in about 1635, it refers to 'the penalty enacted to cause one to obey a law or decree.' Thus from the beginning two fundamental notions of law were wrapped up in it: law as something that permits or approves and law that forbids by punishing. From the noun, a verb *sanction* was created in the 18th century meaning 'to allow by law,' but it wasn't until the second half of the 20th century that it began to mean 'to punish (for breaking a law)'" (Ibid.). Can a memorial to a surpassing disaster, for example Iraq in the past four decades, not be problematic, a dual-use one?

The Return of the
Dual-Use Memorial

the BBC and demanded the prompt return of the seven books remaining at ICA. I and ICA conceded to this demand. But I asked ICA to take a life-size photograph of the shelf with the seven remaining books as well as the two receipts from the post office. The life-size photograph was then placed on the wall above the shelf from which the books had been removed, with the two receipts in the life-size photograph perfectly aligned with the two actual post office receipts. The following two occasional subtitles for *The Dual-Use Memorial* were then placed, as labels, next to the life-size photograph of the shelf with the books and receipts: *The British Library's Way of Making Us Judge a Book by Its Cover: One-Dimensional, One-Sided (cf. My "Conceptual Book Covers" for a Different, Felicitous Manner of Judging a Book by Its Cover),* aka *After Joseph Kosuth's "One and Three Chairs"* (1965). Through the present remake of the project, PDFs of book-length published reports on the subject of dual-use have been printed with inserted appendixes from the aforementioned texts that question the possibility that anything can have an exclusive use, are being exhibited, and will one after the other be mailed to various libraries in Iraq; and, in case they had reached their destinations, namely two university libraries in Baghdad, the two copies that were sent to Iraq in 2007 will be returned to the British Library, whose catalogue still lists them as lost.



The Return of the Dual-Use Memorial

mixed media, 2016/2019

Theater of Operations: The Gulf Wars 1991—2011

MoMA PS1, New York, November 3, 2019—March 1, 2020.

The Return of the Dual-Use Memorial

Why were the bookshelves modelled on Mondrian's *Composition with Large Red Plane, Yellow, Black, Gray, and Blue* (1921)? I'll note in passing (for that's what one does in an exhibition: pass from one work to another) that the following words of Mondrian regarding Neoplasticism and composition insinuate a dual use of dualism: "If Neoplasticism is dualistic through its *composition*, its composition also is *dualistic*."

The Return of the Dual-Use Memorial revisits *The Dual-Use Memorial*, which was commissioned by ICA in London within the framework of the *Memorial to the Iraq War* exhibition in 2007. When *The Return of the Dual-Use Memorial* was initially exhibited in *The Time Is Out of Joint* group exhibition at Sharjah Art Foundation (March 12–June 12, 2016), PDFs of book-length published reports on the subject of dual-use were printed with inserted appendixes from Jacques Derrida's *Dissemination* (which includes "Plato's Pharmacy"); volume XI of *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (which includes "The Antithetical Meaning of Primal Words"); *The Thousand and One Nights* (which includes "The Tale of King Yunan and the Sage Duban" ...); and Muḥammad b. al-Qāsim al-Anbārī's *Kitāb al-Aḍḍāḍ* (a compendium of Arabic words with antithetical meanings), texts that question the possibility that anything can have an exclusive use; exhibited; and mailed one after the other to the library of the University of Baghdad, which acknowledged receipt of the books and inclusion in its book collection. For this iteration, the books and reports will be sent to other libraries; and, in case they had reached their destinations, namely two university libraries in Baghdad, the two copies that were sent to Iraq in 2007 will be returned to the British Library. It is my hope, now that these reports are in the collections of various university libraries, that a student reading naively one of them would come across the inserted text and, consequently, question what he had read previously and the very notion of dual use (and so these reports about dual-use are made to have themselves a double use through the inserted appendix that questions the notion that anything can have a sole use).

Ministry of Higher Education & Scientific Research
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Central Library

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Date: April 6, 2016

To: Sharjah Art Foundation

Thanks and Appreciation

Greetings:

We thank you for your generous initiative in gifting us seven copies, which enrich the library with their valuable contents. We are thankful for your cooperation with us and wish you further success and prosperity.

In appreciation

Dr. Ghalib Abdul-Kareem Aziz
Secretary General

April 6, 2016

The Return of the
Dual-Use Memorial

بسم الله الرحمن الرحيم

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DATE : التاريخ : ٦/٤/٢٠١٦

إلى / مؤسسة الشارقة للفنون

م/ شكر وتقدير

تحية طيبة ..

نشكر مبادرتكم الكريمة بأهدائنا نسخة عدد (٧) والذي يغني المكتبة بمحتوياته القيمة
شاكرين تعاونكم معنا ومتمنين لكم مزيد من النجاح والموفقية

مع التقدير

أ.د. غالب عبد الكريم عزيز
الأمين العام
٦/٤/ ٢٠١٦

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Ministry of Higher Education & Scientific Research
University of Baghdad
Central Library

No: 474
Date: April 5, 2016

To: Sharjah Art Foundation

Thanks and Appreciation

Greetings:

We thank you for your generous initiative in gifting us a copy of [Helen E. Purkitt's] *Biowarfare Lessons, Emerging Biosecurity Issues, and Ways to Monitor Dual-Use [Biotechnology Trends in the Future*, INSS Occasional Paper 61 (USAF Academy, Colorado: USAF Institute for National Security Studies, September 2005)], which enriches the library with its valuable content. We are thankful for your cooperation with us and wish you further success and prosperity.

In appreciation

Dr. Ghalib Abdul-Kareem Aziz
Secretary General

April 5, 2016

The Return of the
Dual-Use Memorial

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إلى / مؤسسة الشارقة للفنون

م/ شكر وتقدير

تحية طيبة ..

نشكر مبادرتكم الكريمة بأهدائنا نسخة من (Biowarfare Lessons, Emerging والذي يغني المكتبة (Biosecurity Issues,and Ways to Monitor Dual-Use بمحتوياته القيمة شاكرين تعاونكم معنا ومتمنين لكم مزيد من النجاح والموفقية

مع التقدير

م.د. غالب عبد الكريم عزيز
الأمين العام
٢٠١٦ / ٤ / ٥

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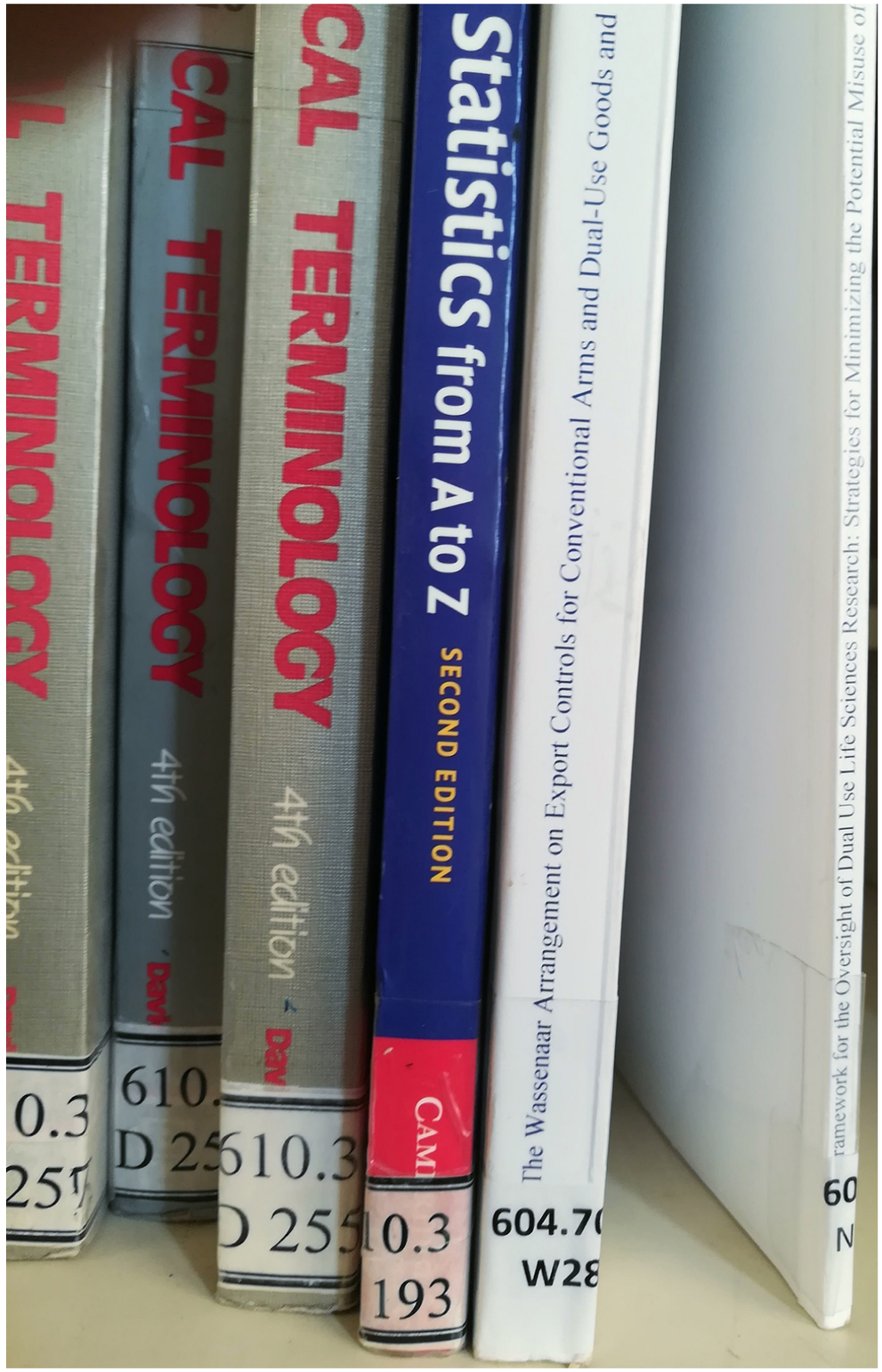
The Return of the Dual-Use Memorial



THE WASSENAAR ARRANGEMENT

ON

EXPORT CONTROLS FOR CONVENTIONAL ARMS

AND

DUAL-USE GOODS AND TECHNOLOGIES

LIST OF DUAL-USE GOODS AND TECHNOLOGIES

AND

MUNITIONS LIST

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These Lists reflect the agreements recorded in Appendix 5 to the Initial Elements, dated 19 December 1995, and all subsequent amendments, including those approved by the Plenary Meeting (2-3 December 2015).

Appendix
The Book of a Thousand Nights and a Night, a plain and literal translation of the *Arabian Nights Entertainments*, Commonly called *The Arabian Nights*, translated by Sir Richard F. Burton (Halcyon Classics, 1941)

Category 9

9.A.12.
Statement of Understanding
Participating States understand a model aircraft as intended for recreational and competition purposes.

9.E.2.
Statement of Understanding
"Development" or "production" "technology" controlled by 9.E. for gas turbine engines remains controlled when used as "use" "technology" for repair, rebuild and overhaul. Excluded from control are: technical data, drawings or documentation for maintenance activities directly associated with calibration, removal or replacement of damaged or unserviceable line replaceable units, including replacement of whole engines or engine modules.

9.B.1.c.
Validity Note The control text contained in 9.B.1.c. is valid until 31 December 2017 and its renewal will require unanimous consent.

DEFINITION OF TERMS USED IN THESE LISTS

Statement of Understanding

Participating States note that, in these Lists, words and terms appearing under 'Definitions of Terms used in these Lists', if used in their undefined forms, take their common or dictionary meanings. Governments are expected to preserve these distinctions, as far as national languages and legislation allow, when the Lists are translated into national legislation.
(See also Note 2 to 'Definitions of Terms used in these Lists').

N.B. *The references in this section refer to the List of Dual-Use Goods and Technologies and the Munitions List approved by the Plenary meeting (2-3 December 2015).*

"Is this," continued Duban, "the return I meet from thee? Thou givest me, meseems, but crocodile boon." Quoth the King, "What is the tale of the crocodile?", and quoth the physician, "Impossible for me to tell it in this my state; Allah upon thee, spare me, as thou hopest Allah shall spare thee." And he wept with exceeding weeping. Then one of the King's favourites stood up and said, "O King! grant me the blood of this physician; we have never seen him sin against thee, or doing aught save healing thee from a disease which baffled every leach and man of science." Said the King, "Ye wot not the cause of my putting to death this physician, and this it is. If I spare him, I doom myself to certain death; for one who healed me of such a malady by something held in my hand, surely can slay me by something held to my nose; and I fear lest he kill me for a price, since haply he is some spy whose sole purpose in coming hither was to compass my destruction. So there is no help for it; die he must, and then only shall I be sure of my own life." Again cried Duban, "Spare me and Allah shall spare thee; and slay me not or Allah shall slay thee." But it was in vain. Now when the physician, O Ifrit, knew for certain that the King would kill him, he said, "O King, if there be no help but I must die, grant me some little delay that I may go down to my house and release myself from mine obligations and direct my folk and my neighbours where to bury me and distribute my books of medicine. Amongst these I have one, the rarest of rarities, which I would present to thee as an offering: keep it as a treasure in thy treasury." "And what is in the book?" asked the King and the Sage answered, "Things beyond compt; and the least of secrets is that if, directly after thou hast cut off my head, thou open three leaves and read three lines of the page to thy left hand, my head shall speak and answer every question thou deignest ask of it." The King wondered with exceeding wonder and shaking with delight at the novelty, said, "O physician, cost thou really tell me that when I cut off thy head it will speak to me?" He replied, "Yes, O King!" Quoth the King, "This is indeed a strange matter!" and forthwith sent him closely guarded to his house, and Duban then and there settled all his obligations. Next day he went up to the King's audience hall, where Emirs and Wazirs, Chamberlains and Nabobs, Grandees and Lords of Estate were gathered together, making the presence chamber gay as a garden of flower beds. And lo! the physician came up and stood before the King, bearing a worn old volume and a little etui of metal full of powder, like that used for the eyes. Then he sat down and said, "Give me a tray." So they brought him one and he poured the powder upon it and levelled it and lastly spake as follows: "O King, take this book but do not open it till my head falls; then set it upon this tray, and bid press it down upon the powder, when forthright the blood will cease flowing. That is the time to open the book." The King thereupon took the book and made a sign to the Sworder, who arose and struck off the physician's head, and, placing it on the middle of the tray, pressed it down upon the powder. The blood stopped flowing, and the Sage Duban unclosed his eyes and said, "Now open the book, O King!" The King opened the book, and found the leaves stuck together; so he put his finger to his mouth and, by moistening it, he easily turned over the first leaf, and in like way the second, and the third, each leaf opening with much trouble; and when he had unstuck six leaves he looked over them and, finding nothing written thereon, said, "O physician, there is no writing here!" Duban replied, "Turn over yet more;" and he turned over three others in the same way. Now the book was poisoned; and before long the venom penetrated his system, and he fell into

How to Read an Image/Text Past a Surpassing Disaster?

mixed media, 2010

Blind Dates: New Encounters from the Edges of a Former Empire, Pratt Manhattan Gallery, New York, November 19, 2010—February 11, 2011

How to Read an Image/Text
Past a Surpassing Disaster?

· استرداد عنعنه بعد از فلاکات فائقه ·

جلال توفیق

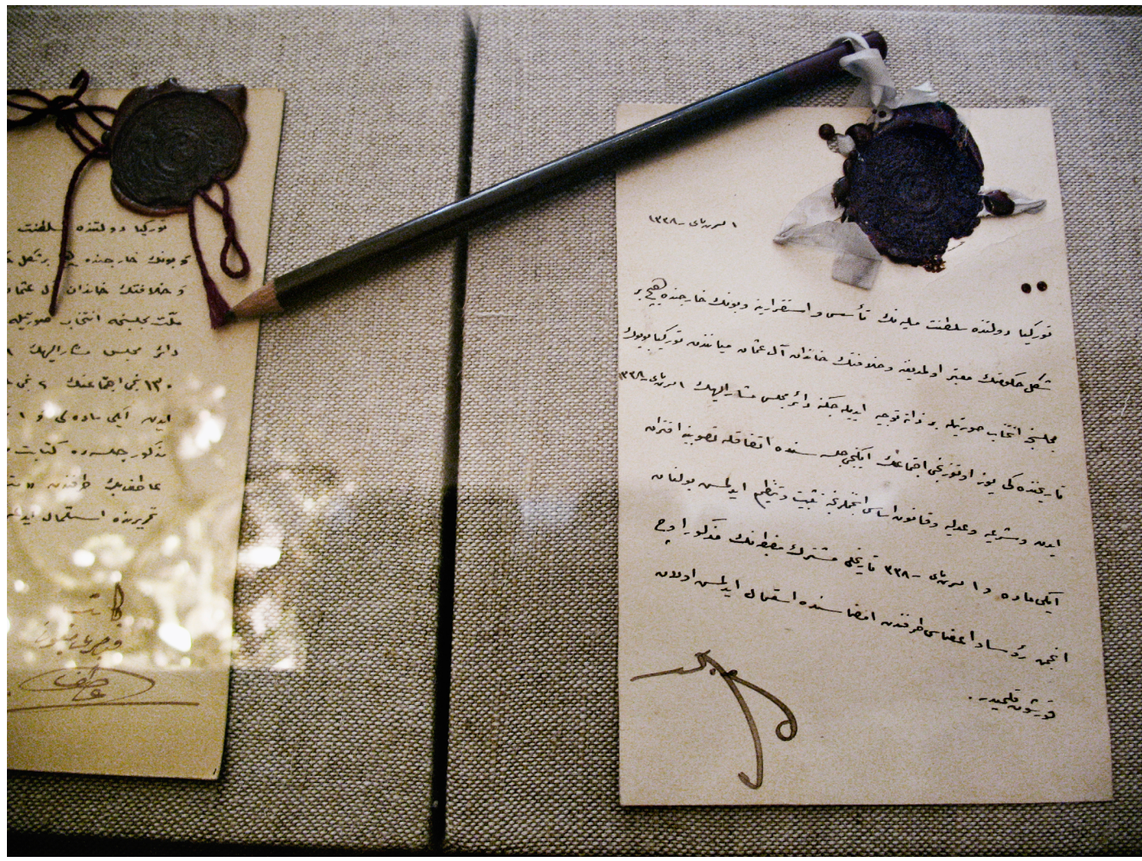
اکر هیروشیمه و ناکاساکی یه ٦ و ٩ آغوستوس ١٩٤٥ تاریخلرنده آتوم بومباسی آتلمه سی بر فلاکتِ فائقه ایسه اولوقت یالکز مقدارِ تلفات و موزه لر، کتبخانه لر، عبادتخانه لر داخل ظاهری تخریباتِ ابنیه و داخی آنوك کبی مختلف قیوِدات جسمانیه نك تخریباتی دکل، فقط «عمیق» وجود انسانده کی کرفتارِ رادیواکتیویته اولان حجَره لرده اوزون وعده لی تأثیراتِ مادیه مخفیه، و مؤجلاً میدانه چیقابلن خفی تراوُمَه تأثیراتی، و بونلره علاوةً ادبیات، فلسفه، و متونِ تفکرك و داخی بعض سینه مَا فیلملری، ویدیولر و آثارِ موسیقیه نك کَه نسخه لری مادةً موجود اولابیلر؛ و مادةً تخریب اولمه مش تصویرات و ابنیه نك؛ و رهبرانِ صوفیانك؛ و بعض محالِ روحانیات/محصوصیتك غیرِ مادی استردادی داخی موجود اولاجقدر. تعبیرِ آخَریله بر فلاکتك فوق العادَه اولوب اولمدیغی (بویلَه بر فلاکتك محصولی اولان غَیرِ مادی استرداده حساسیتِ ایله معرّف بر امت ایچون) مقدارِ تلفاته، روحی تراومه نك شدّتنه و مقدارِ تخریباتِ مادیه یه بناءً تحقیق اولنه مز، اما عقبنده امراضِ استردادِ عنعنه یه متصادف اولنوبَ اولنمدیغنه بناءً تحقیق اولنه بیلر.[c]

مترجمی: سلیم س. قوری

c

اکر بر فلاکتی متعاقباً استرداد ایدیجك کتابلر، تصویرلر، و بنالر اولمسه ایدی، بو وضعیت فلاکتك فوق العاده اولمدیغنه دلالت ایدر میدی؟ یاخود فلاکتی متعاقب استرداد اولمیشی فلاکتك فوق العاده اولمیشندن دکل ده، هر نه قدر کندی اعلان ایتدیکی «عنعنه»سنی مدح ایدر ایسه ایتسن بر حرثك اصلاً بر عنعنه یه صاحب اولمیشندن می در؟ اوت.

How to Read an Image/Text
Past a Surpassing Disaster?



فلاکت فائقه عقبنَـــده بر متنی ناصل مطـــالعه ایتمـــه لی؟

How to Read a Text
Past a Surpassing Disaster?

JALAL TOUFIC
جـــلال تـــوفيـــق

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Forthcoming Books

The text is available for download as a PDF file at:
http://www.jalaltoufic.com/downloads.htm

No one has yet shown an interest in translating my published yet forthcoming book *The Withdrawal of Tradition Past a Surpassing Disaster* (Forthcoming Books, 2009) to Turkish notwithstanding that in the 1920s and 1930s Turkey exemplified such a withdrawal! Until Selim S. Kuru did, at my instigation, a translation of part of the book to Ottoman, I would have refused any request for the translation of the book to Turkish, indicating that the book's translation to Ottoman is a condition of possibility of its translation to Turkish. Will such a translation to Ottoman contribute to the resurrection of tradition? Will such a translation of a published yet forthcoming book to an ostensibly past and largely forgotten language prove to be itself forthcoming even after its publication?

This translation is part of my mixed-media work *How to Read an Image/Text Past a Surpassing Disaster?*, which deals with the withdrawal of Ottoman tradition past a surpassing disaster, and which was premiered at "Blind Dates: New Encounters from the Edges of a Former Empire," Pratt Manhattan Gallery, New York, November 19, 2010–February 12, 2011. It is here being reprinted on the occasion of the exhibition "Surplus Authors" at Witte de With Center for Contemporary Art. How to *Read an Image/Text Past a Surpassing Disaster?* is composed of two parts: a) "How to Read an Image Past a Surpassing Disaster?": six images (five photographs as well as a print out—that includes two photos—of the Ottoman translation of the first paragraph of my book *The Withdrawal of Tradition Past a Surpassing Disaster*); and b) "*How to Read a Text Past a Surpassing Disaster?*": a booklet of the translation into Ottoman of several pages of the first essay of my aforementioned book.

استرداد عنعنه بعد از فلاکات فائقه

جلال توفیق

ولید رعده اتحافاً[1]

اکر هیروشیمه و ناکاساکی یه ٦ و ٩ آغوستوس ١٩٤٥ تاریخلرنده آتوم بومباسی آتلمه سی بر فلاکتِ فائقه ایسه اولوقت یالکز مقدارِ تلفات و موزه لر، کتبخانه لر، عبادتخانه لر داخل ظاهری تحریباتِ ابنیه و داخی آنوك کبی محتلف قیودات جسمانیه نك تحریباتی دکل، فقط "عمیقِ" وجود انسانده کی کرفتارِ رادیواکتیویته اولان حجره لرده اوزون وعده لی تأثیراتِ مادیه مخفیه، و مؤجلاً میدانه چیقابلن خفی تِراوٗمَه تأثیراتی، و بونلره علاوةً ادبیات، فلسفه، و متونِ تفکرك و داخی بعض سینه ما فیلملری، ویدیولر و آثارِ موسیقیه نك که نسخه لری مادةً موجود اولابیلر؛ و مادةً تحریب اولمه مش تصویرات و ابنیه نك؛ و رهبرانِ صوفیانك؛ و بعض محالِ روحانیات/محصوصیتك غیرِ مادی استردادی داخی موجود اولاجقدر. تعبیرِ آخَریله بر فلاکتك فوق العاده اولوب اولمدیغی (بویله بر فلاکتك محصولی اولان غیرِ مادی استرداده حساسیتی ایله معرّف بر امت ایچون) مقدارِ تلفاته، روحی تراومه نك شدّتنه و مقدارِ تحریباتِ مادیه یه بناءً تحقیق اولنه مز، اما عقبنده امراضِ استردادِ عنعنه یه متصادف اولنوب اولنمدیغنه بناءً تحقیق اولنه بیلر.[2]

...

بر فلاکتِ فائقه ایچون، تلفاتِ قضائیه بویله بر فلاکته مقابل حسسز قالنلرك قورتارلمش عد ایتدوکی شیلرك چوغني احتوا ایدر. بر فلاکتِ فائقه بابنده

حالا عنعنه نك بقاء و قرار ايتديكنى عد ايدن بر فيلمجى، بر متفكر، بر محرِّر، بر ويديوجى، ياخود بر موسيقى شناس بو سفكِ دمادن "قورتوله بيلن" لردن بعضيسنى بيله احيا اتمسى كركديكنه اصلا احتمال ويرمز؛ "بن نيچون قورتولدم، نيچون بو قدر شئ تحريب اولدى فقط، شو بناء صاپه صاغلام ياقده؟" سؤالنى بو بناء كبى يوزلرجه كتب و محصولاتِ صناعيه نك مادةً امحا اولمه مقله برابر فلاكتِ فائقه تأثيريله غيرِ مادى استردادِ ايلديكندن شبهه ايتمكسزن سؤال ايدبيلنلر رياكاردرلر، كم مدققلر[٣] يعنى حالا فلاكتِ فائقه نك اوته ياننده درلر.

فلاكتِ فائقه دن مادةً تحليص ايله يه جكم اثارك تكرار احيايه محتاجيتنه واقف اولسم داخى عنعنه يى محافظه ايتمه ده الومدن كلنى آردومه قويمه مه لييم—بر شعبه علومدن علم تاريخك حدوداتندن بريسى داخى اوراقك بقاى مادىسنك ضرورتِ احيايه كوزلرنَى كور ايتمش اولسيدر. نادراً بر فيلمك بر كتابى كندونه محصوص معياريله بر واسطه ديكره و/ياخود بر عصرِ ديكره و بويله جه ديكر بر زمان مفهومنه تطبيقه دكل، فقط آنى احيايه سعى كوستردىكنى حس ايدرم—بعد از احيا، بو فيلم بعض فيلمجيلرك تقديرنه بناءً نو ظهور مفهوماته تطبيقه محتاج اوله بيلر. بكزر بر صورتله، اقتباس صورتيله حصوله كتيرلن فيلملر فرقلى دورلره تطبيقلرنه نظراً ياخود بر فيلمجينك يا ويديوجينك كندو داخى فيلم يا ويديوجى اولان نابهنكام شريكنه مراعات ايتمه يشندن متولد تعميرنه نظراً تماشا ايديله مزلر.[٤] هرزوكك مورنونك **نوسفراتو** (١٩٢٢) سندن مقتبَساً حصوله كتيردىكى فيلم، بر فيلمِ ناصدانك با صدا و با رنك ترجمه سى مثالى دكل، بالعقص بر فلاكتِ فائقه يى، نازى دورنى، متعاقب مورنونك فيلمنك استردادى عقبنده احياسى اوله رق تماشا ايديله بيلر. اول ميانده، بو فيلمك موفقيتنى تقدير بابنده ايكى طريق موجوددر: بو فيلم مورنونك فيلمي **نوسفراتو** ايله ارتباطى صرفِ نظر اولنديغنده داخي موفق اولمش ميدر؟ اوله مش ايسه، مع ما فيه احيا ايدلمش بر فيلم عد ايديلر مى؟ **نوسفراتو** مورنونك يكرمى بر فيلمندن حالاً موجود طوقوزندن بريسيدر و ايكى دفعه استرداد ايتمشدر: اولا ١٩٢٥سنه سنده سيتوكَرك **ديراكولا** نام حكايه سنك حقِ مؤلفنى احلال ايتديكندن محكمه قراريله—كه نسخه لرى ١٩٢٨ سنه سنده تقرار تداولده ايدى؛ و بعد از فلاكتِ دورِ نازى كه هر نقدر تداولده ايسه ده، متعاقب نسللرك فيلمجيلرى

ايچون استرداد ايتمشدر (هرزوك: "فيلملرمزيله اول زمانه ضعيف بر جسير انشائنه سعى ايديورز").[٥] هرزوكك **نوسفراتو** (١٩٧٩) سى: بر نا-موتا حقنده موجود بر فلمى احيايه سعى ايدن، يعنى اوكنده دورديغى حالده وامپيرك كورنمديكى آيينه نك داخى عكس ايتدرديكى اوزره عينى اثناده هم موجود هم ده نا موجود اولان حقنده بر وامپير فيلمى؛ لكن فلاكتِ فائقه دورِ نازيدن متولد اوله رق بو فلاكتِ فائقه دن صوكره كى نسل ايچون هم موجود هم نا موجود اولان بر فيلم. بر جوق فيلمجيه الحام ويرمش اولان و وَرْتووك افاده سى ايله "فيلم توليد ايدن فيلملر" حصوله كتيرن غودارد و هرزوك **فيلملرى احيا ايدن فيلملر** داخى حصوله كتيرمشلردر. اول وقتلرده فلاكتِ فائقه حقنده هيچ بر شئ بيلمه ين هال هارتلى اوَّل فيلملرنده غودارديى امتثال ايتمش اوله بيلر، غودارد بالذات كندو داخى بعض فلاكتِ فائقه نتيجه سنده اولكى فيلملرنه مواصلت ايده مين بر شخص كبى بعضى فيلملر (غودارديك، احيا موضوعنده كى **يكى طالغه** فيلمنك اسمنك داخى ايماء ايتديكى اوزره "يكى طالغه" فيلملرى بونلردندر) حصوله كتيرمشدر، مثلا **قرال ليير** فيلمنده ايما اولنان فيلم. بر فلاكتِ فائقه موجوديتنى كشفك اك أمين طريقى، بعض حساس و مدرك فيلم يابمجيلرى و/ياخود مألفلر و/ياخود متفكرلر، آخَر فيلمجى و/ياخود مألف و/ياخود متفكر عندنده، بر شخص ياخود مدرِّس اوله رق كنديسى ايچون، **انسانجه**، **كلياً انسانجه** قالديغى نسبتله، موجود و حاضر اولانى احيا احتياجى حس ايتديكى زامان ظهور ايدر.

فضيح اولانلر خارج فلاكت فيلملرى بعضاً آثارِ صناعينك، آثارِ ادبينك و/ياخود فيلملرك احياسنى حاويدر.... متعاقب سنه نك كان فيلم فستيوالى ايچون غودارده شيكسبيرك **قرال ليير** نام اثرنك فيلمه تطبيقنى توديع ايدن "قانون فيلمس" مولِّدانى مناهم غولان و يورام غلوبوس بو تياترونك آشكاراً موجوديتنه لاقيد قالمشلردر. بو اثر "قرال ليير انجق بر مافْيَه حكايه سى اولارق يازيله بلر." دين نورمان مايْلَر ايچون داخى موجود بولنمقده در كه مايْلَرى غودارديك **قرال ليير**ينك (١٩٨٧) قسم اولنده قرال ليرك سينمه تياتروسنى اتمام ايدريكن تماشا ايدرز. بو اثر، اول اثنادَه فيلمك تياتروسنى تحرير ايتديكى كبى فيلمده كى دون ليهَ رُو روليني داخى اوينايان مايْلَره، "كَيْت [نورمان مايْلَرك] قيزيدر اوطاكه كيرر، تيياتروىى—تيياتروكى دكل تيياتروىى—اتمام ايتديكنى اشيديجك سنى اوپر." دين غودارد ايچون داخى

موجوددر. فقط صکره سطحنده "هیچ" لفطی محرر بر لوحه مشاهده اولنرکن بر سسك "و آپاکسزن چَرنوبیل دوری اولدی،[٦] و هر شئ غائب اولدی و آز صکره هر شئ کری کلدی، الکتریق، ابیات،[٧] آرابه لر—بن و حرث خارج هر شئ." دیدیکنی ایشیدرز. غوداردك "قاعده حرث، صنعت استثنا" فحواسنی نظرِ اعتباره آلان فیلم قهرامانی، بوکا مؤخراً "بوندن اولا بحث ایتدم می امین دکلم، اما چرنوبیلدن صوکره ایدی. فیلملرك و بالکلیه صنعتك غائب اولدیغی، موجود اولمدیغی بر دورِ غیبوبت ایچریسنده یز، و بر شکلده بونلری تکرار ایجاد ایتملی یز." دیرك علاوه ایدر. غائب اولمقده دوام ایدنه، استرداد ایدنه، "هر شئ" رجوع ایتدکدن صوکره بیله موجود اولمیانه نه لر داخل ایدیله بیلر؟ روبرت برَسّونك (مثلا **یان کسیجي**، ١٩٥٩، **سچیلمش بالتازار**، ١٩٦٦، **کولده کی لانسَلوت**، ١٩٧٤، **پاره**، ١٩٨٣)، کارل تئودور درَیرك (مثلا **ژان دارکك عذابی**، ١٩٢٨، **وامپیر**، ١٩٣٢، **اُردَتْ** [یا خود **لفظ**، ١٩٨٧])، پییَر پَوُلو پاسولینینك (مثلا **تیورما**، ١٩٦٨، **الف لیله و لیله**، ١٩٧٤)، فریتز لانغ (مثلا م، ١٩٣١، و **دوکتور مابوسك وصیتی**، ١٩٣٣)، لییو کاراکسك (**کوتی قان**، ١٩٨٦) کی قرال لیر فیلمنده ادکار رولنده در، فیلملری؛ ویرژینیا وولفك بر قوپیه سنی غوداردك فیلمنده ساحلده کوردیکمز **امواج** نام کتابی؛ وان غوغك **بوغدای تارلاسنده قوزغونلر** (١٨٩٥)؛ جِیوتّونك **عیسانك موتنه فریاد** (١٣٠٥ جوارنده)؛ غوداردك غویا فیلمه تتبیق ایتدیکی **قرال لیر** داخل شیکسبیرك آثاری! یا فرای‌سوواز تروفونك فیلملرنه نه دیمه لی؟ **قونشیده کی قادین** (١٩٨١) بلکی خارج، فیلملری بعد از فلاکتِ فائقه موجود قالدی. ویلیام شیکسبیرزاده حامسی اوینایان آمریقالی تیاترو مدیری پیتر سَللارسك، ١٩٨٠ سنه سنده اجرا ایتدیکی **قرال لیر** و ١٩٨٣ و ١٩٨٤ سنه لرنده مدیری اولدیغی بوستون شیکسبیر قومپانیاسنده تمثیل ایتدیکی شیکسبیر تیاترولری داخل، آثاری غوداردك بحث ایتدیکی فلاکتِ فائقه جه استرداد ایدنلردن عد اولینه بیلر می؟ اولینه مز. نورمان مایلرك، ١٩٨٧ اولنده نشر ایتدیکی کتابلر و داخی غوداردك **قرال لیر**ینه تحریر ایتدیکی فیلم تیاترو سی غوداردك علان ایتدیکی فلاکتِ فائقه آخرنده استرداد ایتمش میدر؟ فیلم تیاترو سی استرداد ایتمه مشه بکزر، شویله کی شیکسبیرك تیاتروسینك کندوسی استرداد ایتمدیکی و احیاسی یولنده شیکسبیرزاده حامسك سعینه محتاج اولدیغندن ناشی بر موافقته واصل اولابیلرز، فقط بو تیاترودن

بر چوق مکالمه مایلرك تیاترو اویوننده اقتباس ایتدیکی فیلم حکایه سی واسطه سیله ایکی قهرمان، دون لئارو (اختیار بر اشقیا) و دوختری قوردلیا، ایچون خاضر ایدی، و محیا تیاتروده ظهور ایتدیلر: "اختیار آدمك دوختری صاغ اولسن، بنم [شیکسبیرزاده حامس] یدمده بر طاقم مکالمه موجود." بر فلاکتِ فائقه وقوعندن صوکره عنعنه نك استردادنی نظرِ اعتباره آلیر ایسه ك، بر صنعتکارك یاخود مألفك وظائفندن بری نه در؟ "بنوم وظیفه م: اك اوّل اجدادمك آثاری اولق اوزره، غائب اولمش اولانی تقرار ضبط ایتمك... آه، بو آراده، بنوم اسمم شیکسبیرزاده حامس." بو قهرمانك عندنده، غوداردِ طرفندن جانلاندرلان بر پروفسور، پیلاکی، که تدقیقاتنك کندو تدقیقاتنه مشبِّه اولدیغی‌نی ایشیتمشدر کندوسنه رفاقات ایتمکده در. غوداردك **قرال لیرنده**، تقرار نشأت ایدن صولغون بر چیچکه پراکنده یاپراقلرنك تقرار اتصال اتدیکی تصویر قوکُتونك **اورفوسك وصیتی** (١٩٦٥) فیلمنده کی افتراس ایدلمش چیچکك احیاسندن اقتباس میدر؟ بو چیچکی احیا تشبثی میدر؟ قوکتونك نا-موتا حصوصنده که فیلمنده که چیچکك احیاسنك تصویرنك احیاسی میدر؟ مؤخری طوغریدر. غوداردك **قرال لیری**، فیلمجیلر و/یاخود صنعتکاران و/یاخود مألفان و/یاخود متفکرانك بر فلاکت فائقه حصوصنده کی وظیفه ثلاثه سنی تحقیق ایدر: ١- بر استردادِ عنعنه و بالمناسبه بر فلاکتِ فائقه وقوعنی اظهار ایلمك. قرال لیر: "بن، کم نه وقتِ موتا، کم نه وقت محیا واقفم" (ویلیام شیکسبیر، **قرال لیر** ٥-٣-٢٦٠)؛ بر قلاکتِ فائقه نك عقبنده، بر شیئك نه زمان موجود اولدیغنی، و استردادی سببیله نه زامان نا موجود اولدیغنك وقوفی مهمدر: تیاترو اویونی فیلمجیلری، و مألفی نورمان مایلر ایچون ظاهراً موجود ایکن اهالئ فلاکتِ فائقه ایچون آرتیق موجود دکلدر؛ ٢- بر فلاکتِ فائقه واسطه سیله استرداد ایتمش اولانی احیا که دانیمارکاده ایکن **هامْلَت**ك "موجود اولق یاخود اولمق" لفظنی تکرار کشف ایدن، و **قرال لیری** بالکلیه دکل ایسه ده، اثرك %٩٩نی تکرار کشف حفیدِ ویلیام شیکسبیر اولان قهرمانه تعیین ایدلمش بر وظیفه در—اوت، استردادِ عنعنه دن صوکره، "تصویر، بر قیام وقتنده ظهور ایده جکدر" (بو لفظی پروفسور پیلاکی عزیز پوله عطف ایدر)؛[٨] ٣ – و، بعض مشئوم دورلرده، فلاکتِ فائقه نك مختلف کیمیاخانه لرده و/یاخود دولت یا خارجِ دولت محفی فعالیتلرده، الخ، ترتیب ایدلدیکی فیلمك یاپلدیغی زامان واسطه سیله اَعراض جهتیله ایماء ایدلمل در،

یعنی فیلم قریباً ظهوری ملحوظ فلاکتِ فائقه نك منعی بابنده اقلّ مقدار معاصرانك مدققانه مداخله سی ایچون مخوف بر علامت شکلنده خدمت ایتملی در.

...

اکثریا متفکر، مألف، فیلمجی، ویدیوجی، صنعتکار یاخود شیخ عنعنه قبل الفلاکتِ فائقه یی احیایه تشبث ایدر ایکن بو مثللو مدهش وظیفه یی ایفاده موفقیت اجرا ایده مه دکلری حسنه دوچار اوله بیلرلر. لکن بر استرداد تجربه سنك موجودیتنی اك ایی بالذات کندوسی تقدیر ایدر ایسه داخی، احیا فعالیتنك موفقیتنی تعیینده افضل حاکم بلکی کندوسی اوله ممقده در. بو سببله بر فلاکتِ فائقه عقبنده واقع استردادِ عنعنه یه حساس اولمیان اشخاص اکثریا بوکا حساس اشخاص مقابلنده دعواسنی یورتمکده در. زیرا بونلارك احیاده موفقیتسزلکلرنی اعلانلری سایه سنده عنعنه نك موجودیتنی خقانیت اوزره اشارتلری ممکندر— مستردی احیا اکثریا نانکور اموردندر. بعض متفکر، مألف، صنعتکار و فیلمجنك خودپسندلکی بر فلاکتِ فائقه عقبنده استرداد ایتمشی احیا تشبثنده دکل، بو تشبثك موفقیت یا انهزامی موضوعنده کندولرنی اك افضل حاکم ظنلرنده درمیان اولر (اکر کندوم احیایه تشبث ایدب مغلوبیته قانع اولسه ایدم مذکور الفاظه مقنع اولمز یاخود بو مثللو الفاظك بکا محصوص اولدیغنی فکر ایتمز ایدم!). فرانسز **سینما دفترلری** مجموعه سینك مایس ۱۹۸۲ تاریخلی نسخه سنده بر ملاقاتده، غوداردك، **عذاب** فیلمنك قهرمانی فیلم مدیری ژَرزیی، **تابلو ویوان**لر ایچون مناسب تور حصولنه ناقابل قالوب فیلمی تمامه ایردیره مز اولارق تمثیل ایتدوکندن ناشی کندوسنی ریاکار حس ادتدیکنی اعتراف ایدر، زیرا کندوسی، غودارد، بو **تابلو ویوان**لری چکر ایکن تنوری بالعکس مناسب عد ایتمشدر. بو چفته عیارك موجودیتی ریاکارلقدن چوق محی نك کی بو موقعده بو ژَرزی در، موفق می یا منهزم می اولدیغنك افضل حاکمی کندوسی اولمادیغی بابنده غیر مناسب مطالعه یه حمل ایدیلر و بو مطالعه موجبنجه آخر موفقیتنه قانع ایکن کندو تشبثنك منهزم اولدیغی فکرنده در. غوداردك **عذاب**نده فرقلی ادوارِ تاریخیه یه عائد فرقلی **تابلو ویوان**لر ایله عینی حرکتِ دوربیننك برابر موجودیتی **موتانك احیاسی** (یوم القراردہ می؟ داها طوغریسی یوم **تنقید الحکم** [یا **تنقید ملَکة الحکم** می دیمه لیم؟] ده، کی بزی، قلیلاً داخی اولسه، **ابطال حکم**

الله ایچون خاضرلر) موقعندن انتظار ایدیلجك قدر پوستمودرن دکلدر. بر فلاکتِ فائقه نك مسترد ایتدیکنی، عنعنه یی، احیایه تشبث ایچون کندونی غیرِ کافی تلقی ایدر ایسه، او زمان بر فصلِ جهنمك نهایتنده، عنعنه یی کلیاً فسخ ایدجکدر: "قطعیاً مودرن" (رَمبو). عنعنه یی کندو اختیاری ایله رد ایدن یاخود اکا لاقید بر مودرنزم اصلا مطلقیت کسب ایده مز، فقط مطلقیته تشبثده درحال مجرد بر حاله تحول ایدن اضافی بر مودرنزم اولارق توقف ایدر—ذاةً آوازِ مبالغه سی داخی بوندندر. آنجق بر فلاکتِ فائقه عقبنجه استردادِ عنعنه یی فرق ایده بیلنلر عنعنه یی احیایه سعی و جهد ایدنلر، و فقط منهزم اولانلرِ حقیقتاً و کلیاً مودرن اولا بیلرلر.[٩]

مترجمی: سلیم س. قوری

۱. ۳۱ اوجاق و۱۱ شباط تاریخلری اراسنده برلشمش ملتلر پلازاده بو حصوصده بنومله بر سمینر ویررك و اولاً "شمدی فرق ایدییورم کی بو حصوصی داها اول بر بیرده ،محتملاً جلال توفیقك اثرلرنده مطالعه ایتمش ایدم .داها اولکی مصاحبه مزده فکرلرمی آنك کلامنه ،آثارنه ،و مفهوملرنه مراجعت ایتمدن افاده ایدمدیکم ایچون بینمزده کی هر تعاتیده جلالدن پك چوق اقتباسده بولنه جغیمدن بحث ایتمش ایدم" (Silvia Kolbowski and Walid Raad, *Between Artists* [Canada: A. R. T. Press 2006], 6). دیه تحریرده بولنه رق بنوم استرداد عنعنه بعد از فلاکات فائقه مفهممه بو قدر قرابت اظهار ایدن بر صنعتکاره مناسب طور محصوص نه اوله لی ؟ ایشته بو مفهومی ابراز ایتدیکم مقاله نك بو تحصیص ایدلش نسخه سی اوله لی.

۲. اکر بر فلاکتی متعاقباً استرداد ایدیجك کتابلر، تصویرلر، و بنالر اولسه ایدی، بو وضعیت فلاکتك فوق العاده اولدیغنه دلالت ایدر میدی؟ یاخود فلاکتی متعاقب استرداد اوله بیشی فلاکتك فوق العاده اوله بیشندن دکل ده، هر نه قدر کندی اعلان ایتدیکی "عنعنه" سنی مدح ایدر ایسه ایتسن، بر حرثك اصلاً بر عنعنه یه صاحب اوله بیشندن می متولددر؟ اوت.

۳. حامش مترجم: بوراده مألف مقاله، انکلیز لسانندہ مرائی معنی سنه "هیپوکریت" لفظنی، کندو ایجادی اولوب، لاتین لساننده کم معنی سنه "هیپو" حرف جری و انکلیز لساننده مدقق معنی سنه "کریتیك" لفزندن متشکل ایکی الفاظ ایله جناس غیر تام تشکیل ایتمشدر لکن مترجم مقاله بونی لسان عثمانی ده افاده دن عاجزدر.

٤. غاس وان صانت ایله وقتسز بر موقعده وقوع بولان تجربه مشترکه مسعود بر اورتاقلق اولدی. اکر بنوم توصیه می دقته آلسه ایدی، اصلنده کی هر چرچوه یی زیاده سیله هیجکوك طرزنده عینیله حصوله کتیردیکی هیجکوك **روح خاسته سی** (١٩٦٠) فیلمندن مقتبس بر فیلمه تشبث ایتمز، فقط سوقوروو طرزنده بر **روح خاسته سی** حصوله کتیرردی، بویله جه حصوله کلن **روح خاسته سی**، سوقوروو أکولی (**نشان رسمی**، [١٦٤٠-١٦٥٠ جواری]، نك رامبراند أکولندن مثللو) عد ایدیلر ایدی. بویله حائز مقصد بر فیلم سوقوروو ظاهراً حائز مقصد فقط بر چکمدن محصل ٩٦ دقیقه لق بر فیلم، **سفینهٔ روسیه** (٢٠٠٢)، احتصال ایدنجه فوقالعاده مناسب بر حال عرض ایدجکدی. وان صانت هیجکوکدن مقتبس **روح خاسته سی** (١٩٩٨) حصوصنده توصیه می دقته آلمدیغندندر کی بو هزیمت آلود اشتراکه بناءً **مادر و اوغلی**؛ **یاخود، آرزونك شو مستور مقصودی** (**آنامورفیك ایکی فیلمدن منظره لر**) (٤١ دقیقه، ٢٠٠٦) نام بر ویدیو حصوله کتیردم.

٥. Nigel Andrews, "Dracula in Delft," *American Film* 4, no. 1 (1978): 33

٦. "چَرنوبیل نوکلأر قوت کارخانه سنده ١٩٨٦ سنه سنده وقوع بولان حادثه، نوکلأر صنایعك تاریخنده کی اك معظم قضا ایدی و بلاروس، اوقراینا و روس فدراسیونکده اراضئ واسعه ده کلی مقداردہ تحلیه رادیونوکلئِده باثث اولدی"
(http://www.iaea.org/Publications/Booklets/Chernobyl/chernobyl.pdf و داخی

http://www.who.int/ionizing_radiation/chernobyl/who_chernobyl_report_2006.pdf). غاردك **قرال لیر** فیلمنده چرنوبیل نوکلأر فلاکتنه عطف ایدیلن فیلملرك و عموماً آثار صناعینك غیبوبتی بر خسار مادئ تاریخینك حیالی مبالغه سندن زیاده بر فلاکت فائقه عقبنجه غیر مادی بر استرداد تلقی ایدله لیدر.

۷. مثلا تارقووسقینك **قوربان**نده کی آلکساندیرك خانه سی؟!

۸. ["عنعنه یالکز امتحان زماندن مادةً و صورتاً نجات ایدن دکلدر: ازمان مطرده ده بر مقدار صنعی تحصیلات قاعده کذاری یه رغماً بر هیئت پراکنده شکل اولان عنعنه فلاکت فائقه عقبنده تعریف و تصویر ایدیلر. عنعنه فلاکت فائقه دن اتحاداً مادةً نجات ایدر، کی آنك غیر مادی مستردینه سبب همان بو فلاکت ایدی، و داخی عقبنجه صنعتکاران، مألفان و متفکرانجه احیا قسمتنه حائزدی. اعضای عنعنه عد ایدیلن کثیر مقدار آثارك فلاکت فائقه عقبنجه موجودیتلریله اعضای عنعنه دن اولدیقلری فاش اولینر؛ بالعکس 'عنعنه' یه شدت ایله هجوم ایدن کثیر مقدار مودَرْنست آثار صناعی، مع الکراهه اقاعد تدریجیه حصولندن مقدم، استردادلری ایله عنعنه نك اعضاسندن اولدقلرنی افشا ایدرلر." جلال توفیق، **استرداد عنعنه بعد از فلاکت فائقه**
(*The Withdrawal of Tradition Past a Surpassing Disaster,* Forthcoming Books, 2009,63–64).]

۹. بوراده مقصد قطعیاً مودرنِ مطلقی مودرنِ اضافیدن اعلی یه ترفیع دکل، فقطبو ایکسنی تفریق ایتمکدر.

Special thanks to Defne Ayas and Neery Melkonian.

KUNSTHALLE ZÜRICH AT MUSEUM BÄRENGASSE

THE WITHDRAWAL OF TRADITION PAST A SURPASSING DISASTER

BOOK LAUNCH AND LECTURE BY JALAL TOUFIC
SUNDAY, 16 OCTOBER 2011, 12 PM, MUSEUM BÄRENGASSE, BÄRENGASSE 20–22, 8001 ZURICH

Toufican Ruins?

photographic essay, 2010, included in *Thinking: The Ruin*, ed. Matthew Gumpert and Jalal Toufic (Istanbul, Turkey: Rezan Has Museum, 2010)

Are They Gazing at the Ruin? The Ruin of the Gaze?

Toufican Ruins?

Are They Staring at a Ruin?

‘Āshūrā’ film trilogy:

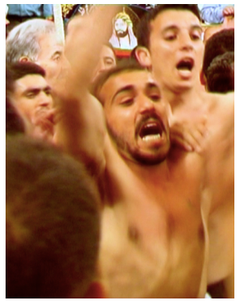
Lebanese Performance Art; Circle: Ecstatic; Class: Marginalized; Excerpt 3
film, 5 minutes, 2007

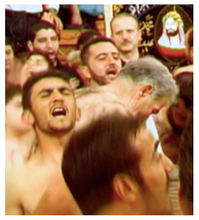
The Lamentations Series: The Ninth Night and Day
film, 59 minutes, 2005

‘Āshūrā’: This Blood Spilled in My Veins
film, 78 minutes, 2002

Lebanese Performance Art; Circle: Ecstatic; Class: Marginalized; Excerpt 3

film, 5 minutes, 2007





On 3 January 1889, on coming across a horse being whipped by a coachman at the Piazza Carlo Alberto, in Turin, Nietzsche reportedly threw his arms around the horse’s neck to defend it, and collapsed. Had this philosopher who signed the following day several of his letters with “The Crucified,” and who was discerning enough not to view himself as the owner of “his” body come across Twelver Shi‘ite participants in the yearly ten-day commemorative event ‘Āshūrā’, would he have intervened likewise between them and “their” bodies as they whipped and slapped the latter, exclaiming all the while, in the words with which Saint Francis addressed and referred to “his” body: “Brother donkey!”?

The Lamentations Series: The Ninth Night and Day

film, 59 minutes, 2005

While the ten-day ceremony 'Āshūrā' is a commemoration of the slaughter of the grandson of the prophet Muhammad and many of his relatives and companions at Karbalā' in 680, it is also an invocation of the occulted Twelfth Imam, the Mahdī, in the hope of hurrying his exoteric earthly return. But how would the one invoked, who is (imaginally) present albeit occulted, perceive the ceremony? He would not perceive it the way we see it but in more temporal detail. While the first part of the film appears to be a documentation of the ceremony as it might be perceived by an all too human audience member, the second part of the film, which happens across a lapse of consciousness, if not of being (indicated by the cut to black on the sound of the participants' hands striking their chests), and where time is dilated, implies that the essential spectator of the ceremony is the one to whom it is addressed, the Mahdī. While the participants' self-flagellation is excessive, it is even more so when perceived by its essential addressee, the Mahdī, who has keen (*ḥad*) perception. The film's subtitle subtly implies another excess since its "night and day" refers not only to (something that continues for) one day and one night, the ninth, but also to something that goes on all the time ("night and day: all the time" [*Oxford Dictionary of English*, 3rd edition, 2016]).

‘Āshūrā’: This Blood Spilled in My Veins

film, 78 minutes, 2002

Al-Husayn, the grandson of the prophet Muhammad and the son of the first Shi‘ite imam, ‘Alī, was slaughtered alongside many members of his family in the desert in 680. This memory is torture to me. But, basically, one can say “this memory is torture to me” of every memory, since each reminiscence envelops at some level the memory of the origin of memory, the torture that had to be inflicted on humans in order to make them remember (Nietzsche: “To breed an animal *with the right to make promises*—is not this the paradoxical task that nature has set itself in the case of man? … This animal which needs to be forgetful, in which forgetting represents a force, a form of *robust* health, has bred in itself an opposing faculty, a memory, with the aid of which forgetfulness is abrogated in certain cases—namely in those cases where promises are made.... This involves a real *memory of the will*.... How can one create a memory for the human animal? How can one impress something upon this partly obtuse, partly flighty mind, attuned only to the passing moment, in such a way that it will stay there? … If something is to stay in the memory it must be burned in: only that which never ceases to *hurt* stays in the memory”). The memory that the yearly commemoration of ‘Āshūrā’ is trying to maintain is not only that of the past, but also and mainly the memory of the future, namely the promise of the Parousia of the twelfth imam, the long-awaited Mahdi—notwithstanding the passage of a millennium since his occultation—as well as the corresponding promise of Twelver Shi‘ites to wait for him. ‘Āshūrā’: a condition of possibility of an unconditional promise.

Mother and Son: A Tribute to Alexander Sokurov

mixed media, 2006

Production still on the set of Ghassan Salhab's feature film *The Last Man*, 2006, in which I have a short appearance in the role of a doctor of medicine.

Mother and Son; or, Reminder to Check with an Optometrist, 2004

© 2000

February 2003, Lebanon: on hearing on the phone that my 63-year-old mother had severely injured her face on falling while taking a walk in Westwood, Los Angeles, I suddenly felt that this accident reached and damaged the immemorial face I must have first seen in the initial 8 months of infancy, before the constitution of chronological time[1]—for me the aging process, which has severely altered my mother's face, had not affected her immemorial face of my infancy.

1 Jean Piaget, *The Construction of Reality in the Child*, trans. Margaret Cook (New York, NY: Basic Books, 1954), 334–35: "At the third stage [between the ages of 3–6 and 8–10 months] the child is able to perceive a sequence of events when he himself has engendered that sequence or when the before and after are related to his own activity, but if the perceived phenomena succeed each other independently of himself he disregards the order of occurrence … and thus the objective structuring of time remains impossible.… The child at the present stage is not yet capable of reconstructing the history of external phenomena themselves, or of locating his own duration in that of things …"

A Special Effect Termed "Time"; or, Filming Death at Work

video, 30 minutes, 2005

Were one to videotape a person for years, wouldn't one be shortening the latter's "active" life by the same span of time, since the one who was videotaped will be highly tempted to watch the tapes, especially if they are of his childhood, the period covered for the most part by *infantile amnesia*. The one who was extensively videotaped asked his father or uncle: "Why did you rob me of the ability to forget, thus making me sick?" This video establishes a companionship of the viewer with the character in the video not through inducing an identification of the former with the latter, but by having the viewer and the character partake of time together. For the duration of the single-shot scene titled "Still Life with 12 Minutes and Sounds," while the videotaped sleeper is probably watching a projection, namely the dream, reciprocally the spectator becomes a still life.

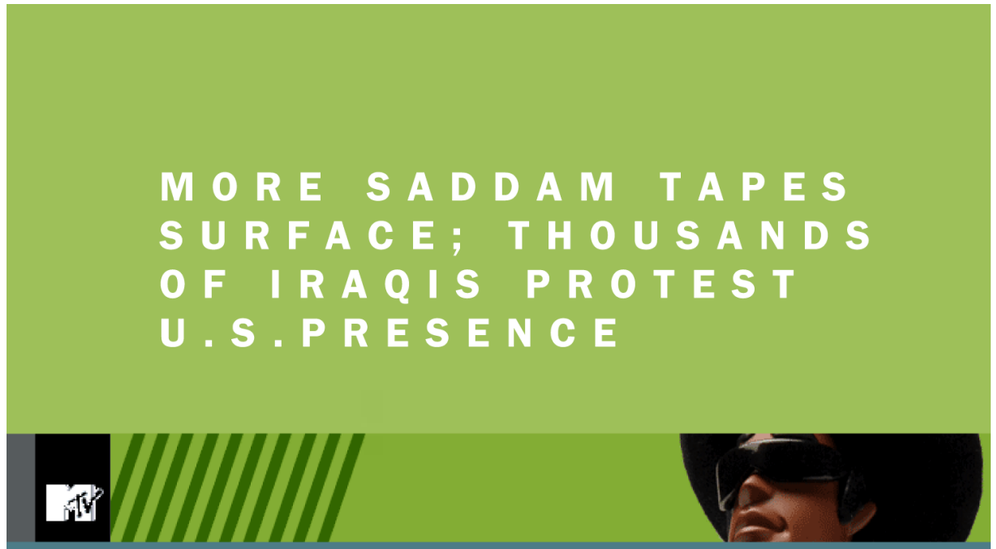
This Is Not to Say that this Is Not the Case

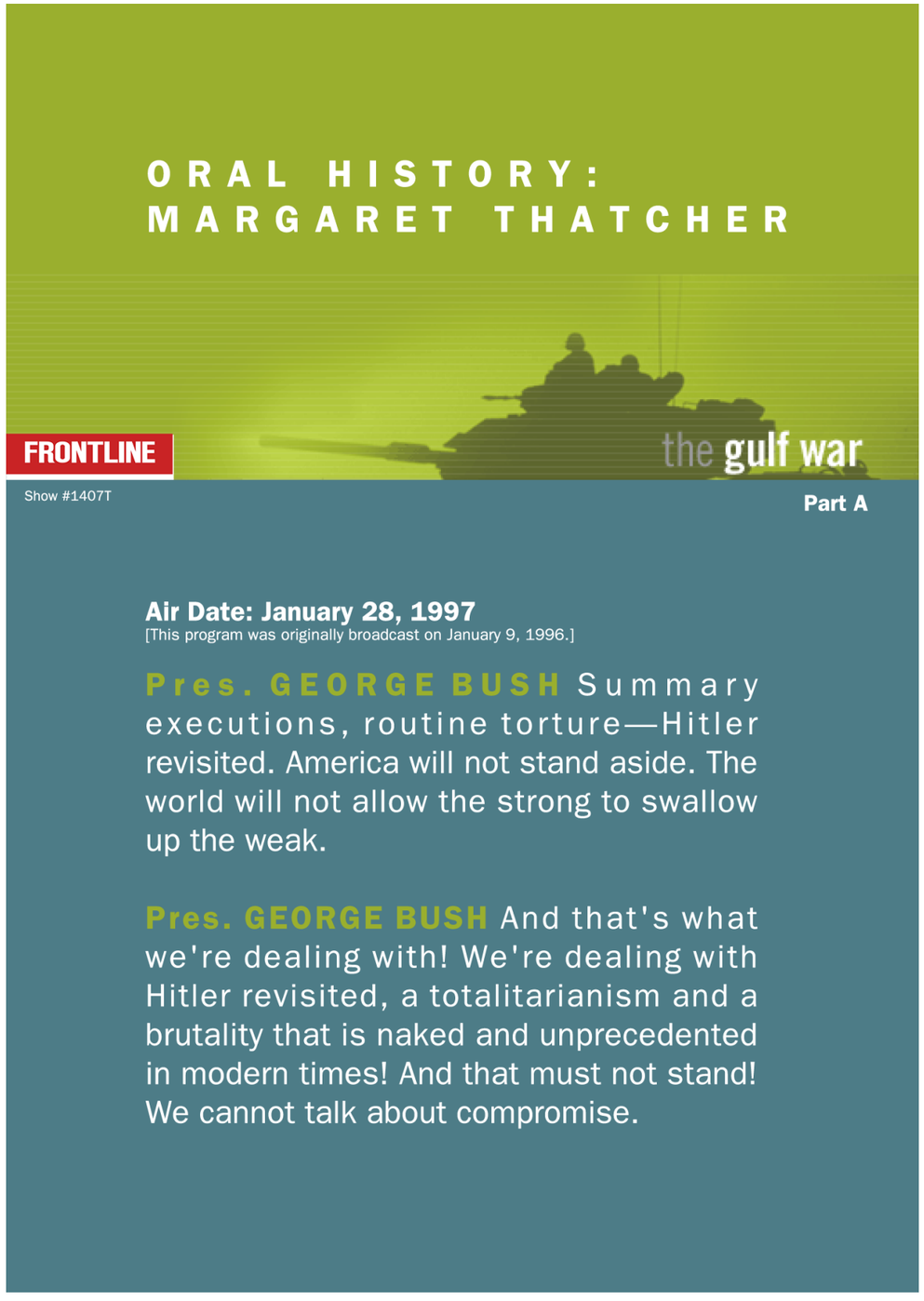
mixed media, 2004

Partial view of *This Is Not to Say that this Is Not the Case*, mixed media, Galerie Tanit, Munich, May 7—June 25, 2004.

"Brecht: 'This beer isn't a beer, but that is compensated for by the fact that this cigar isn't a cigar either. If this beer wasn't a beer and this cigar really was a cigar, then there would be a problem.' In the same manner, this war is not a war, but this is compensated for by the fact that information is not information either" (Jean Baudrillard, *The Gulf War Did Not Take Place*). Saddam is not "Hitler revisited," but this is compensated for by the possibility, entertained by the Western intelligence agencies when confronted by one of his televised appearances, that Saddam is not Saddam (but a look-alike). The hysterical eponymous protagonist of Hitchcock's *Marnie* is neither Marion Holland nor Peggy Nicholson nor Mary Taylor (the names she assumes in her various jobs), but that is compensated for by the fact that the drop that triggers her panicked reaction is not of blood but of red ink, and by the suspicion that the hull at the end of the street where her mother resides is not really a ship but a painted backdrop. In addition to Hitler (and his Beer Hall Putsch), Saddam (and his cigar), and Marnie, *This Is Not to Say that this Is Not the Case* (2004) brings to mind the symmetry trick, time transfixed, elective affinities, boundless recognition, decalcomania, the false mirror, the treachery of images, the alarm clock, the voice of blood, check mate, the killer in danger, swift hope, freedom of thought, attempting the impossible.

This Is Not to Say that
this Is Not the Case





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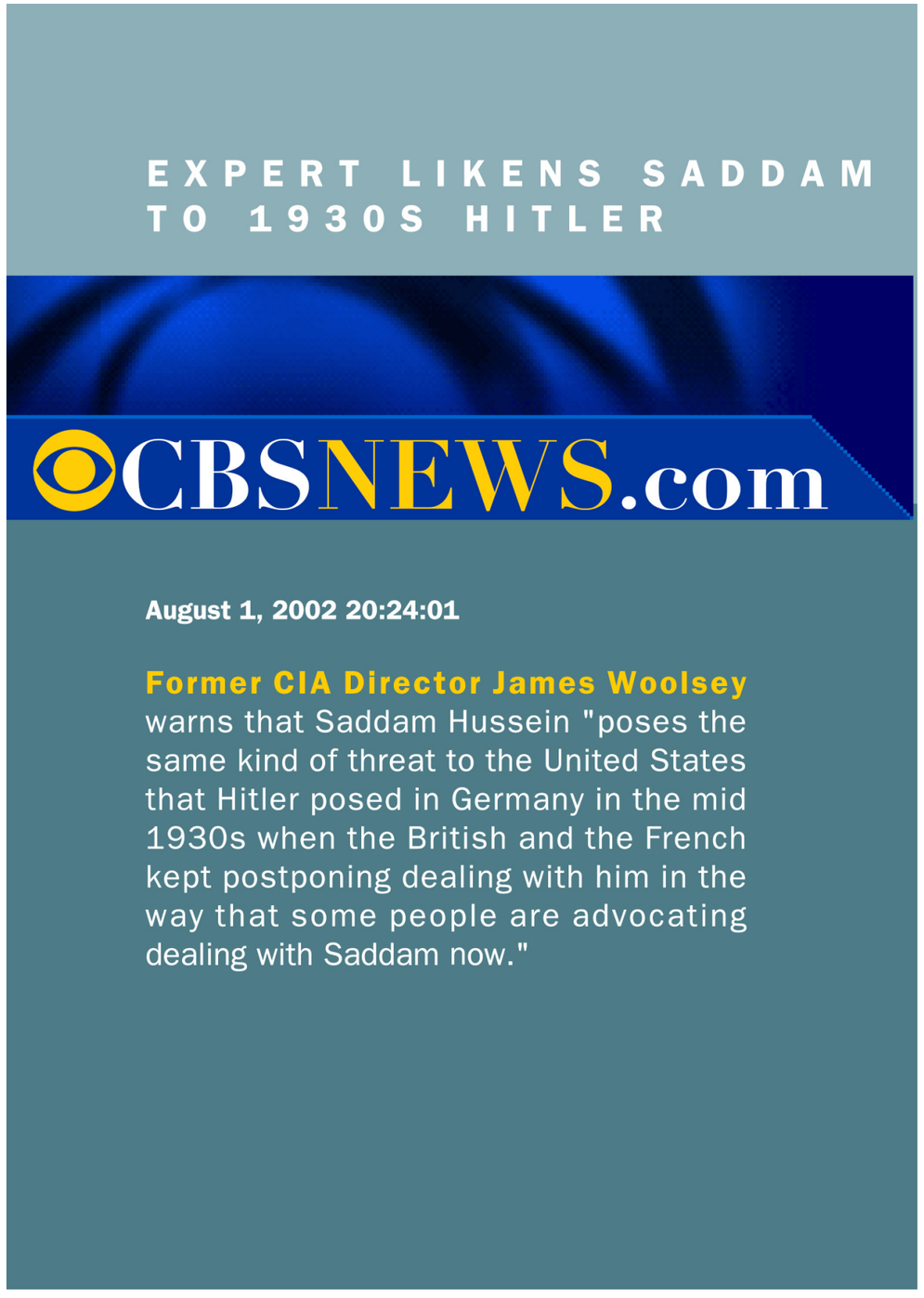
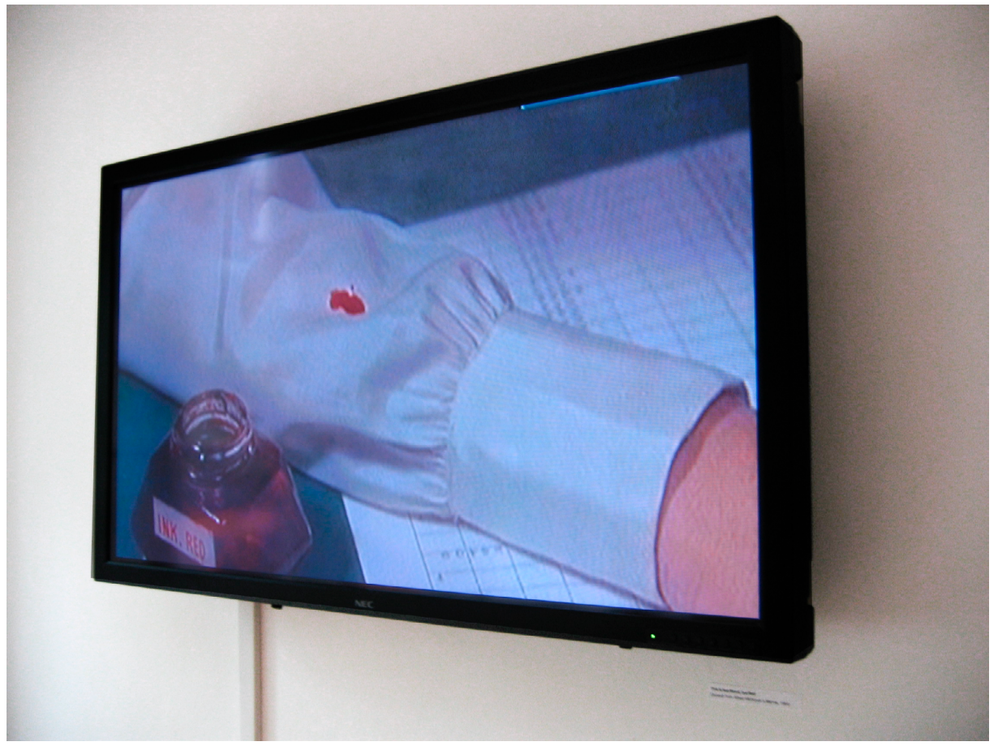


This Is Not Blood but Red.
(Looped excerpt from Alfred Hitchcock's *Marnie* [1964])



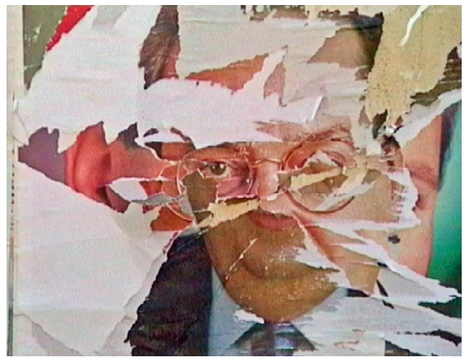
This Is Not Blood but Red.
(Looped excerpt from Alfred Hitchcock's *Marnie* [1964])

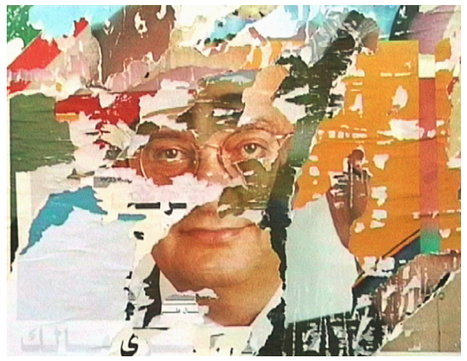
This Is Not Hitler (1940s version).
(Looped excerpt from Ernst Lubitsch's *To Be or Not to Be* [1942])

This Is Not Hitler (2003 version).
(Looped TV footage of Saddam Hussein [April 2003])

Saving Face

film, 8 minutes, 2003





Were all the candidates' faces posted on the walls of Lebanon during the parliamentary campaign of 2000 waiting for the results of the elections? No. As faces, they were waiting to be saved. Far better than any surgical face-lift or digital retouching, it was the physical removal of part of the poster of the face of one candidate so that the face of another candidate would partially appear under it; as well as the accretions of posters and photographs over each other that produced the most effective face-lift and that proved a successful face-saver for all concerned. We have in these resultant recombinant posters one of the sites where Lebanese culture in specific, and Arabic culture in general, mired in an organic view of the body, in an organic body, exposes itself to inorganic bodies.

The Sleep of Reason: This Blood Spilled in My Veins

film, 32 minutes, 2002

The organic dying of a (resurrectable) human is as nothing compared to that of an animal, exemplarily of a bull in a corrida; the only phenomenon that equals in intensity the death of a bull in a corrida or of a cow in a slaughterhouse is the resurrection of a human, Lazarus coming out from the grave. The living woman in T. S. Eliot's *The Love Song of J. Alfred Prufrock* is found settling a pillow by her head to sleep when she encounters the revenant. Why are you settling a pillow by your head, why are you so sleepy? What disclosure are you thus trying to elude? "Tell you all," Lazarus says in Eliot's poem, and would that "all" not also include himself? Did Lazarus come back to tell himself about death? And did he find himself sleeping then?

Credits Included: A Video in Red and Green

video, 42 minutes, 1995

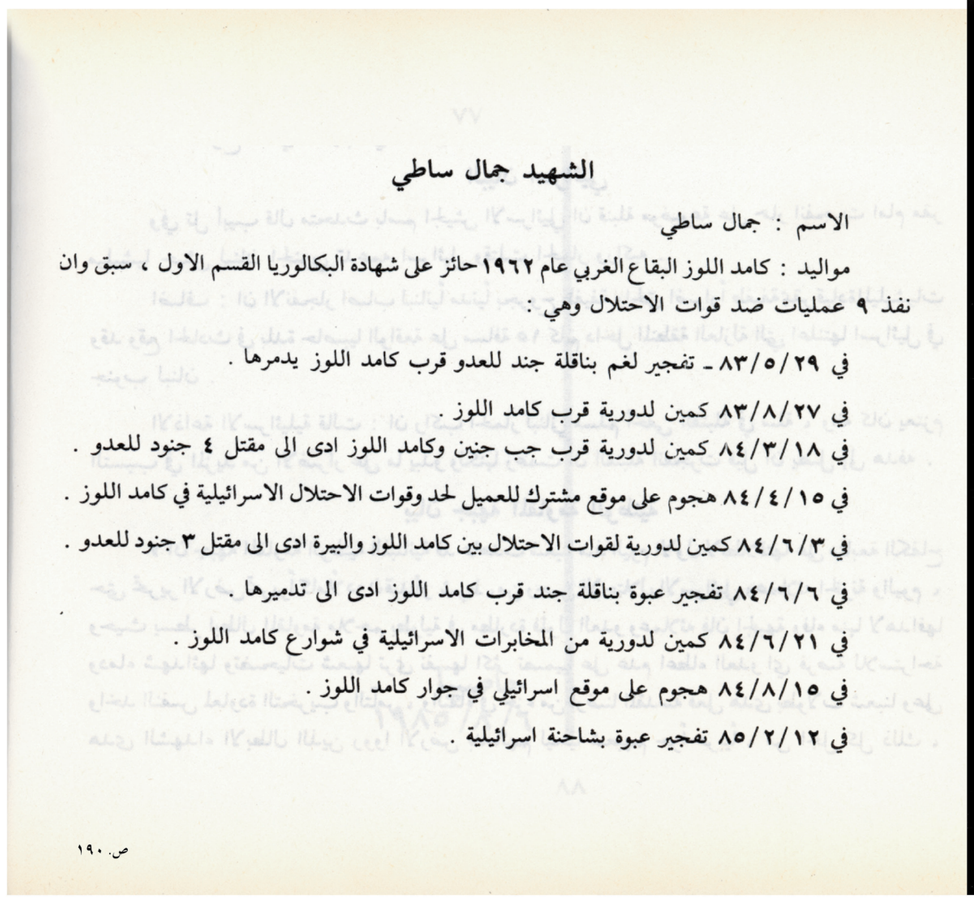
Credits Included: A Video in Red and Green implies the withdrawal of tradition (Maqām kurd played by Munir Bashir is listed in the video's credits but is not part of its sound track—I would find it legitimate were the holder of the copyright to this music work to demand a fee) past a surpassing disaster, the fifteen-year Lebanese Civil War compounded by an Israeli invasion; produces *completed* crossword puzzles with subsisting blank spaces, implying that the shattered shop signs with various ostensibly absent letters may have turned into lipograms, which should then be added to Arabic dictionaries, at least those edited in Lebanon; and uses fiction to document psychotic perturbations in and outside mental hospitals.

Two Posthumous Resumes

2000

” أنا الرفيق الشهيد جمال ساطي“

ص. ١٩١



الشهيد جمال ساطي

الاسم : جمال ساطي

مواليد : كامد اللوز البقاع الغربي عام ١٩٦٢ حائز على شهادة البكالوريا القسم الاول ، سبق وان نفذ ٩ عمليات ضد قوات الاحتلال وهي :

في ٨٣/٥/٢٩ ـ تفجير لغم بناقلة جند للعدو قرب كامد اللوز يدمرها .

في ٨٣/٨/٢٧ كمين لدورية قرب كامد اللوز .

في ٨٤/٣/١٨ كمين لدورية قرب جب جنين وكامد اللوز ادى الى مقتل ٤ جنود للعدو .

في ٨٤/٤/١٥ هجوم على موقع مشترك للعميل لحد وقوات الاحتلال الاسرائيلية في كامد اللوز .

في ٨٤/٦/٣ كمين لدورية لقوات الاحتلال بين كامد اللوز والبيرة ادى الى مقتل ٣ جنود للعدو .

في ٨٤/٦/٦ تفجير عبوة بناقلة جند قرب كامد اللوز ادى الى تدميرها .

في ٨٤/٦/٢١ كمين لدورية من المخابرات الاسرائيلية في شوارع كامد اللوز .

في ٨٤/٨/١٥ هجوم على موقع اسرائيلي في جوار كامد اللوز .

في ٨٥/٢/١٢ تفجير عبوة بشاحنة اسرائيلية .

ص. ١٩٠

“In memory of the amnesiac Jalal Toufic
(not that he no longer exists, but that he was/is dead/undead then/now)”

epigraph

The mortal Jalal Toufic

Name: Jalal Toufic
Born in Beirut in 1962. He received a BA in Philosophy from the American University of Beirut in 1984; an MA in Cinema Studies from New York University in 1987; and a Ph.D. in Radio/TV/Film from Northwestern University in 1992. Toufic has taught at the University of California at Berkeley, USC, and California Institute of the Arts.

2000 — *Forthcoming* (Berkeley, CA: Atelos).

1999 — Editor of *Middle Eastern Films Before Thy Gaze Returns to Thee*, *Discourse* 21.1.

1998 — Co-editor of *Gilles Deleuze: A Reason to Believe in this World*, *Discourse* 20, no. 3.

1997 — *Radical Closure Artist with Bandaged Sense Organ*, installation, Artists Space, New York, June 7-July 19.

1996 — *Over-Sensitivity* (Los Angeles: Sun & Moon Press).

1996 — *ʿĀshūrā': This Blood Spilled in My Veins*, 17-minute two-channel video.

1995 — *Credits Included: A Video in Red and Green*, 46 minutes.

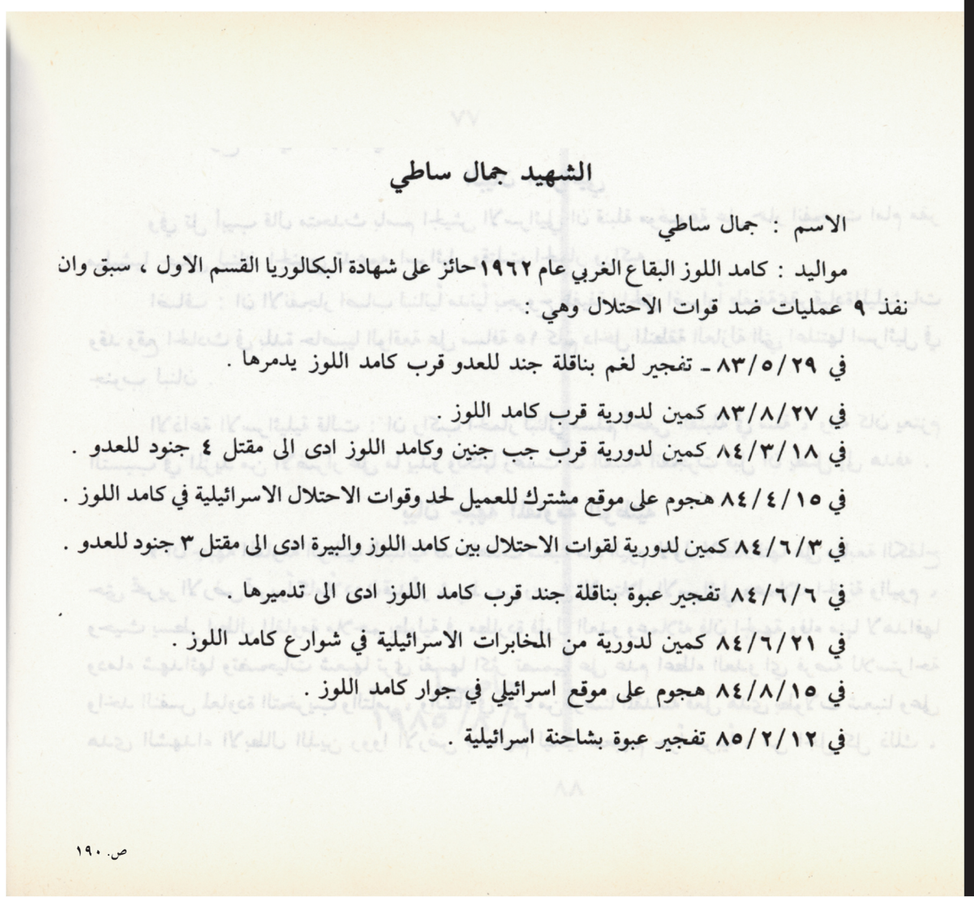
1993 — *(Vampires): An Uneasy Essay on the Undead in Film* (Barrytown, New York: Station Hill Press).

1991 — *Distracted* (Barrytown, NY: Station Hill Press).

Two Posthumous Resumes

“ أنا الرفيق الشهيد جمال ساطي“

ص. ١٩١



الشهيد جمال ساطي

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في ٨٤/٤/١٥ هجوم على موقع مشترك للعميل لحد وقوات الاحتلال الاسرائيلية في كامد اللوز .

في ٨٤/٦/٣ كمين لدورية لقوات الاحتلال بين كامد اللوز والبيرة ادى الى مقتل ٣ جنود للعدو .

في ٨٤/٦/٦ تفجير عبوة بناقلة جند قرب كامد اللوز ادى الى تدميرها .

في ٨٤/٦/٢١ كمين لدورية من المخابرات الاسرائيلية في شوارع كامد اللوز .

في ٨٤/٨/١٥ هجوم على موقع اسرائيلي في جوار كامد اللوز .

في ٨٥/٢/١٢ تفجير عبوة بشاحنة اسرائيلية .

ص. ١٩٠

“I am the martyr comrade Jamāl Sāṭī.”

p. 191

The martyr Jamāl Sāṭī

Name: Jamāl Sāṭī

He was born in Kāmid al-Lawz, Western Biqā‘, in 1962. He holds a Baccalaureate-I certificate (*shahāda*). He has already accomplished 9 operations against the occupation forces:

5/29/83 — The detonation of a mine under an enemy troop carrier near Kāmid al-Lawz, resulting in the carrier’s destruction.

8/27/83 — Ambushing a patrol near Kāmid al-Lawz.

3/18/84 — Ambushing a patrol near Jib Jinnīn and Kāmid al-Lawz, which led to the death of 4 enemy soldiers.

4/15/84 — Attacking a joint post of the agent Laḥd and the Israeli forces in Kāmid al-Lawz.

6/3/84 — An ambush of a patrol of the occupation forces between Kāmid al-Lawz and al-Bīra resulting in the death of 3 enemy soldiers.

6/6/84 — Detonating a roadside bomb under a troop carrier near Kāmid al-Lawz, resulting in its destruction.

6/21/84 — Ambushing an Israeli intelligence patrol in the streets of Kāmid al-Lawz.

8/15/84 — Attacking an Israeli post in the vicinity of Kāmid al-Lawz.

2/12/85 — Detonating a bomb in an Israeli truck.

p. 190

English translation of the Arabic half of *Two Posthumous Resumes*

Minor Art: Conceptual Posters and Book Covers (aka *Minor Art: Conceptual Film and Video Posters*)

2000–present

Conceptual Film and Video Posters

Credits Included: A Video in Red and Green, 2005 (90 x 50 cm)

Magritte's Perspective III: I Am the Martyr Comrade Jamal Sati, 2005 (70 x 50 cm)

Au Hazard Balthazar, 2000 (70 x 50 cm)

Cousin (English Version), 2006 (70 x 100 cm)

Being There, 2004 (70 x 50 cm)

Rear Window Vertigo I, 2005 (100 x 85 cm)

Rear Window Vertigo II, 2005 (100 x 70 cm)

Rear Window Vertigo III, 2005 (70 x 50 cm)

Rear Window Vertigo IV, 2005 (70 x 50 cm)

Eternity and a Day, 2005 (70 x 50 cm)

Eternity and a [Groundhog] Day, 2001 (100 x 70 cm)

A Special Effect Termed "Time"; or, Filming Death at Work, 2005 (70 x 50 cm)

Artificial Intelligence: Ancient Egyptian Version, 2005 (100 x 70 cm)

Artificial Intelligence: Rilkean Version I, 2005 (140 x 100 cm)

Artificial Intelligence: Rilkean Version II, 2005 (100 x 70 cm)

Saving Face, 2005 (70 x 50 cm)

The Passion of Joan of Arc, 2005 (100 x 70 cm)

'Āshūrā': This Blood Spilled in My Veins, 2002 (50 x 28.6 cm)

Minor Art: Conceptual
Posters and Book Covers

Conceptual Book Covers

Jalal Toufic's "Distracted," 2003 (19 x 13 cm)

Jalal Toufic's "(Vampires): An Uneasy Essay on the Undead in Film," 2003 (20 x 14 cm)

Jalal Toufic's "Two or Three Things I'm Dying to Tell You," 2005 (23.5 x 16.5 cm)

Jalal Toufic's "'Āshūrā': This Blood Spilled in My Veins," 2005 (19 x 21 cm)

Jalal Toufic's "Reading, Rewriting Poe's 'The Oval Portrait'—In Your Dreams," 2006 (21 x 11 cm)

Vladimir Nabokov's "Lolita," 2006 (21 x 13.3 cm)

A First Encyclopoedia of Tlön, Vol. XI: Hlaer to Jangr, 2006 (27.4 x 47 cm)

Herbert Quain's "The Secret Mirror," 2006 (20 x 28 cm)

Riād al-Turk's Odyssey (Arabic Version), 2006 (21 x 30 cm)

Jalal Toufic's "Graziella: The Corrected Edition," 2009 (10 x 13 cm)

Jalal Toufic's "Over-Sensitivity" (2nd ed.), 2009 (19 x 13 cm)

Jalal Toufic's "What Is the Sum of Recurrently?," 2010 (19 x 13 cm)

Jalal Toufic's "The Portrait of the Pubescent Girl: A Rite of Non-Passage," 2011 (19 x 13 cm)

Jalal Toufic's "Jouissance in Postwar Beirut," 2014 (21 x 14.8 cm)

Jalal Toufic's "Explicit and Implicit Variations on Hitchcock," 2023 (21 x 14.8)

—**Hans Ulrich Obrist:** Can you tell me about your show *Minor Art: Conceptual Film and Video Posters*?

—**Jalal Toufic:** *Minor Art: Conceptual Film and Video Posters*, presently re-titled *Minor Art: Conceptual Posters and Book Covers*, is a work in progress began in 2000. The title draws on Gilles Deleuze and Félix Guattari's book *Kafka: Toward a Minor Literature*. In his "One Manisfesto Less," Deleuze writes: "With regard to his play *Romeo and Juliet*, Carmelo Bene says: 'It is a critical essay on Shakespeare.' But the fact is that CB is not writing on Shakespeare; his critical essay is itself a piece of theatre." I would also say, of my conceptual posters and book covers, they are critical essays on certain films (Dreyer's *The Passion of Joan of Arc*, Angelopoulos' *Eternity and a Day*, etc.), videos and books—except that these critical essays are themselves artworks.

In an era when, anachronistically, some publishers continue to take years to print a manuscript they have already accepted for publication, I hope to encounter more frequently cases where the delay in months and possibly years is not due to financial difficulties but is caused by the failure of the thorough publisher to find someone who is able to come up with a felicitous conceptual cover for the book. Indeed, I can imagine a publisher or author doing a second edition of a book "simply" in order to provide it with an appropriate conceptual cover, when the first cover was merely a decorative one. Let us design great conceptual covers for books; let us make it possible to have love from first sight regarding books; let us work so that a book can be *read from cover to cover*; let us prove wrong the saying: *You can't judge a book by its cover*.[1]

Nietzsche writes in the preface of *On the Genealogy of Morals*: "I have offered in the third essay of the present book an example of what I regard as 'exegesis' in such a case—an aphorism is prefixed to this essay, the essay itself is a commentary on it." The third essay is the exegesis of "Unconcerned, mocking, violent—thus wisdom wants *us*; she is a woman and always loves only a warrior" (*Thus Spoke Zarathustra*). Similarly, I consider the section "Rear Window Vertigo" in my book *Two or Three Things I'm Dying to Tell You* an exegetical explication/unfolding of the four conceptual posters titled *Rear Window Vertigo* that accompany the essay, and that each is a picture worth a thousand words. To say in a book cover "what everyone says in a book [certainly I do not include Nietzsche in this *everyone* of common sense]—what everyone does *not* say in a book" (regrettably, one cannot judge any of the available English translations of Nietzsche's books by its cover). Regarding books, I much prefer a conceptual book cover to a foreword, prolegomenon, prologue, preface or postscript (I recently wrote a foreword for the third edition of Etel Adnan's *The Arab Apocalypse*; is it in lieu of a conceptual cover for that book? Will I one day do a conceptual cover for it?). And regarding films, I much prefer conceptual film posters, as preambles, to previews of the film. Indeed, I consider (conceptual) film posters to be far more a part of the film than any non-diegetic music or voice-over it may include—certainly a felicitous conceptual film poster is worth a thousand words of non-diegetic voice-over. Deplorably, design for posters is usually used as sloppily and cheaply as non-diegetic music or voice-over in film. I do not use non-diegetic music in my videos and I try to create only conceptual posters for my videos and only conceptual covers for my books. Bresson asked: "What do I start from? From the subject to be expressed? From sensation? Do I start twice?"[2] Let us create inspiring conceptual film posters so that an increasing number of filmmakers would answer the same two questions thus: "I start from a (conceptual) film poster." Yes, let us create conceptual film posters that beget films (along the lines of Vertov's *films that beget films*).

"Epilogue," in *First Annual Global Art Forum*, ed. Maria Finders (Dubai: IMC, 2007), 311–22, then reprinted in *Hans Ulrich Obrist: Interviews, Volume 2*, ed. Charles Arsene-Henry, Shumon Basar, and Karen Marta (Milan, Italy: Charta, 2010), 656–69.

1 Replacing it with: *You (almost always) can't judge a book by its title.*

2 Robert Bresson, *Notes on the Cinematographer*, translated from the French by Jonathan Griffin; with an introduction by J. M. G. Le Clézio (Los Angeles: Green Integer, 1997), 139.

Being There

A Hal Ashby film

Written by Jerzy Kosinski (based on his novel)

The New York Times July 22, 2003

OFFICIAL TOUR
Wolfowitz Sees Challenges, and Vindication, in Iraq
By ERIC SCHMITT

MOSUL, Iraq, July 21 — The FRUITS of a long personal mission for Paul D. Wolfowitz were spread out before him today in a modest second-floor conference room in this bustling city in northern Iraq.

"YOU DON'T BUILD A DEMOCRACY LIKE YOU BUILD A HOUSE," MR. WOLFOWITZ SAID OVER TEA, HONEY PASTRIES AND WATER BUFFALO CHEESE. "DEMOCRACY GROWS LIKE A GARDEN. IF YOU KEEP THE WEEDS OUT AND WATER THE PLANTS AND YOU'RE PATIENT, EVENTUALLY YOU GET SOMETHING MAGNIFICENT."

CAST

Peter Sellers: Chance the Gardener ("Chauncey Gardner")

Paul D. Wolfowitz: Deputy Defense Secretary

Shirley MacLaine: Eve Rand

Melvyn Douglas: Benjamin Turnbull Rand

Credits Included

A Video in Red and Green

Jalal Toufic

Au hasard Balthazar

. A Film by Robert Bresson .

Models:

Anne Wiazemsky
François Lafarge
Philippe Asselin
Nathalie Joyaut
Walter Green (I)
Jean-Claude Guilbert
Pierre Klossowski
François Sullerot
M.C. Fremont
Jean Rémignard

بطولة جمال ساطي

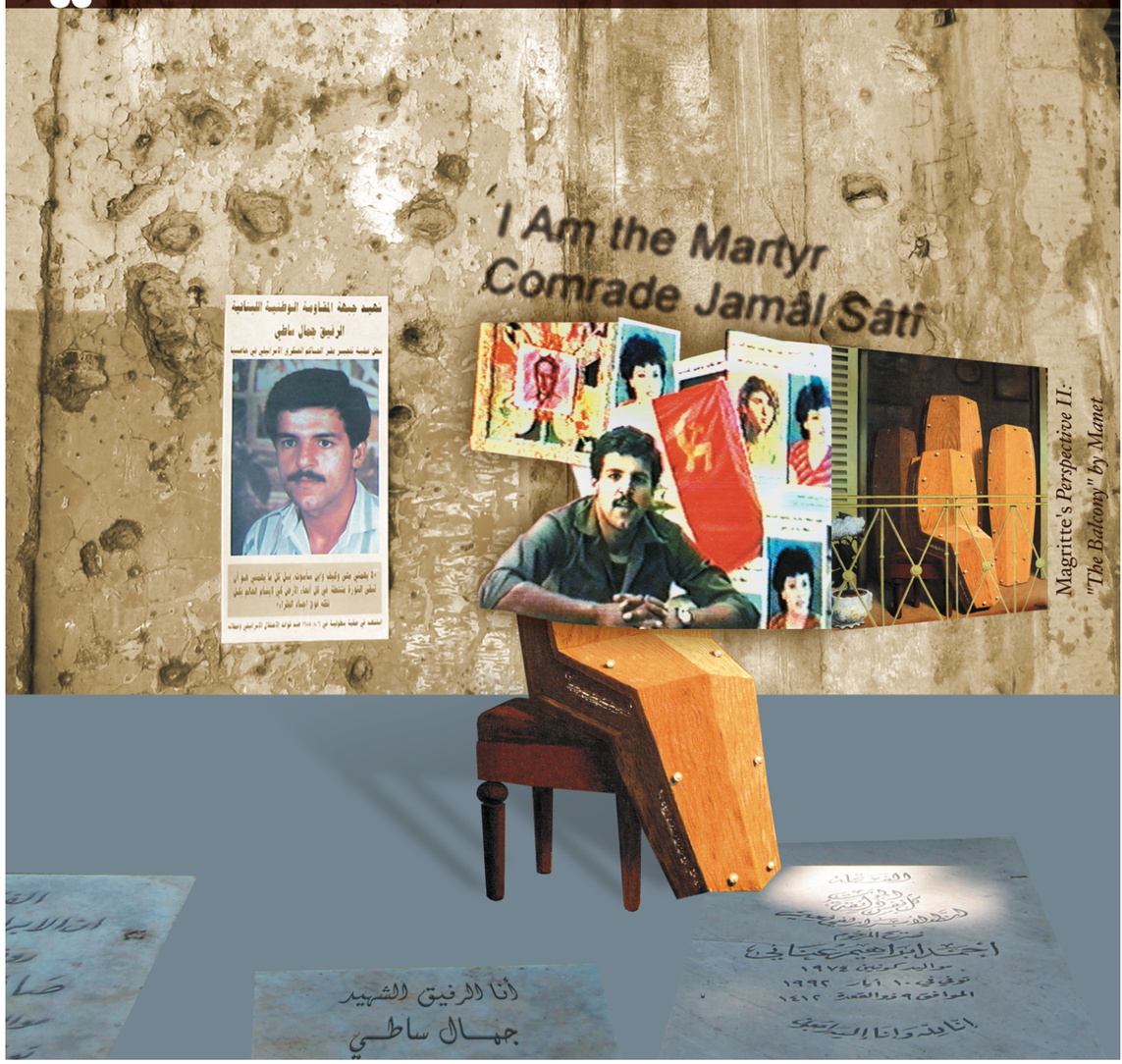
(Leading Role: Jamâl Sâtî; literally: the heroism of Jamâl Sâtî)

"Some eyewitnesses say that the martyr Jamâl was riding a donkey on which was placed, in two balanced baskets, a large quantity of explosives; and that he was donning the clothes of a local sheikh so as not to draw attention to himself."

أنا الرفيق الشهيد

Magritte's Perspective III

جمال ساطي



Magritte's *Perspective II: "The Balcony" by Manet*

رياض التّرك

حساء العدس

الكمّية تكفي ٤ أشخاص – أو ٤ وجبات لشخص واحد

المقادير:

كوب من العدس
١/٤ كوب من الارزّ
٦ اكواب ماء
١/٢ ملعقة صغيرة من الملح
١/٢ ملعقة صغيرة من الكمّون الناعم
رشّة بهار
بصلة مفرومة ناعماً
١/٤ كوب من السّمن او الزيت النباتي
١/٢ باقة من البقدونس المفروم
مكعبات من الخبز المحمّص او المحمّر بالسّمن

ألف باء الطبخ الموسّع

	الاثنين	الثلاثاء	الاربعاء	الخميس	الجمعة	السبت	الاحد
حساء اليوم	حساء العدس	حساء العدس	حساء العدس	حساء العدس	حساء العدس	حساء العدس	حساء العدس

١٩٨٠ ١٩٩٨

اقتبسها الى السّجن: رياض التّرك

هوميروس
الأوذيسة

دار العلم للملايين - بيروت

« ألا لا تُنح علينا باللائمة يا تلماخ ، ولا تلم إلا أمك ، فهي أدهى النساء طراً . فها نحن قد أتيناها للسنة الرابعة خاطبين ودّها ، وهي ما زالت تعللنا بالآمال . وهاك الآن ما صنعت : إنها هيأت سداةً عظيمه للنسج ، وقالت لنا : أصغوا إلى يا خطّابي ، ولا تتعجلوا زواجي، حتّى أنهي هذا النسيج ليكون للبرْتَ كفناً . فمن أقبح العار ، ولا ريب ، ألا ينال مثل هذا الشرف رجل امتد سلطانه على هذا الملك العظيم . قالت أمك هذا ، وظلت تخدعنا ثلاث سنوات ، إذ كانت تنقض في الليل ما تحوكه في النهار . ولمّا حلّت السنة الرابعة وقفتنا إحدى وصيفاتها على جلية الأمر ، فأتيناها في إحدى الليالي على غرةٍ ، فرأيناها تنقض من النسيج ما كانت قد حاكته في النهار .

ترجمة : عنبرة سلام الخالدي

HOMER
THE ODYSSEY

Trans. Robert Fagles

Cousin

(documentary video on Riâd al-Turk)
mis directed by Muhammad ‘Alî Atâsî

Lentil Soup
with Coriander and Tomatoes

Serves 4 — or 1 person 4 meals a day

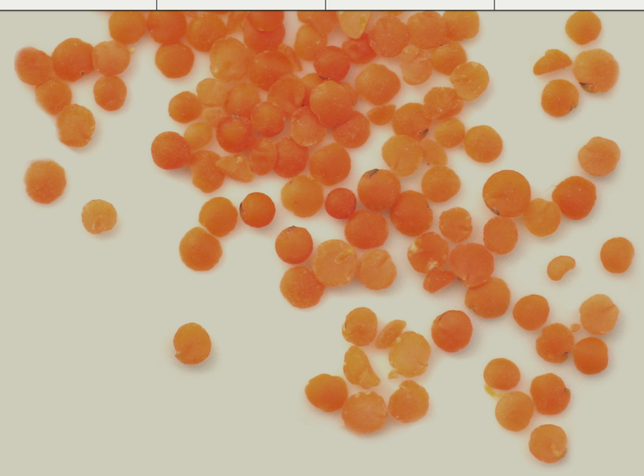
1 tablespoon of olive oil
2 medium brown onions (300g), chopped finely
2 cloves of garlic, crushed
3/4 cup (150g) of red lentils
2 x 400g cans of tomato
2 liters (8 cups) of chicken stock
1/3 cup of finely chopped fresh flat-leaf parsley
1/3 cup of finely chopped fresh coriander leaves
2 teaspoons of ground turmeric
1 teaspoon of sweet paprika
1 teaspoon of cracked black pepper
A pinch of ground cumin

The Australian Women's Weekly: Lebanese Cooking, 2000, p. 44.

This was her latest masterpiece of guile:
she set up a great loom in the royal halls
and she began to weave, and the weaving finespun,
the yarns endless, and she would lead us on: “Young men,
my suitors, now that King Odysseus is no more,
go slowly, keen as you are to marry me, until
I can finish off this web…
so my weaving won’t fall fray and come to nothing.
This is a shroud for old Laertes, for that day
when the deadly fate that lays us out at last will take him down.
I dread the shame of my countrywomen would heap on me,
yes, if a man out of such wealth should lie in state
without a shroud for cover.”
Her very words,
and despite our pride and passion we believed her.
So by day she’d weave at her great and growing web –
by night, by the light of torches she set beside her,
she would unravel all she’d done. Three whole years
she deceived us blind, seduced us with this scheme…

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Soup of the day	Lentil soup	Lentil soup	Lentil soup	Lentil soup	Lentil soup	Lentil soup	Lentil soup

1980



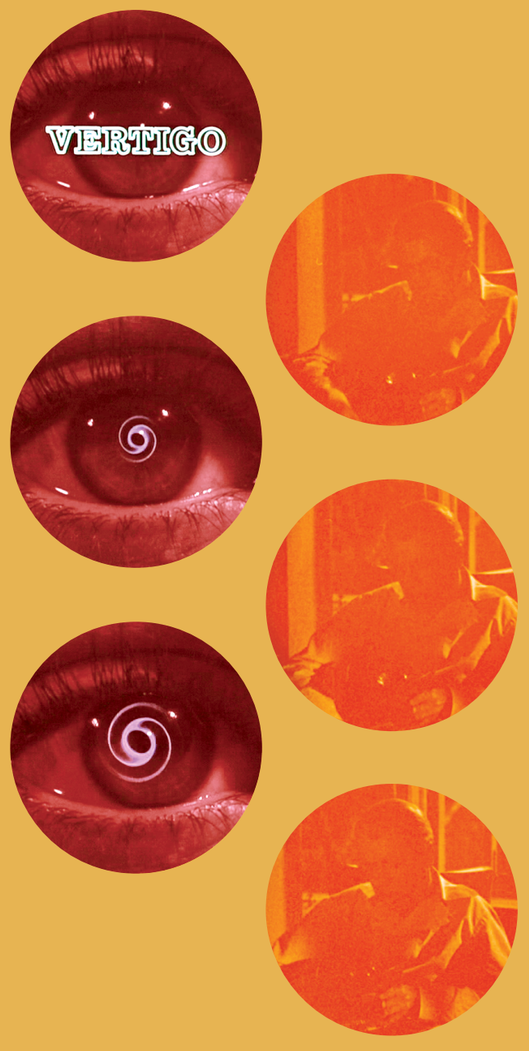
1998

DOUBLE FEATURE

Rear Window Vertigo

Directed by Alfred Hitchcock

(1954-1958)



Directed by Alfred Hitchcock

Rear Window Vertigo

(1954-1958)

DOUBLE FEATURE

"Dreams occurring in traumatic neuroses have the characteristic of repeatedly bringing the patient back into the situation of his accident, a situation from which he wakes up in another fright." Sigmund Freud, *Beyond the Pleasure Principle*

Rear Window Vertigo

Directed by Alfred Hitchcock

(1954-1958)

DOUBLE FEATURE

Rear Window Vertigo

DIRECTED BY ALFRED HITCHCOCK

(Groundhog) Eternity and a Day

Sils-Maria?
August 1881

Magritte, *The Human Condition*, 1933

DOUBLE FEATURE!

Groundhog Day

Directed by Harold Ramis, 1993
Story: Danny Rubin; screenplay: Harold Ramis and Danny Rubin

"One day I had asked you: 'Tomorrow, what is tomorrow, Anna?'"

Eternity and a Day

Directed by Theo Angelopoulos, 1998

Eternity and a Day (1998)

A film by Theo Angelopoulos

"Shuddering, Hamilton grasped the railing and began to climb back upstairs. He had gone only two steps when his legs, of their own volition, refused to carry him farther. His body comprehended what his mind refused to accept. He was going back down…" (Philip K. Dick, *Eye in the Sky*, 1957). Hamilton was taken aback ("aback *adv.* 1. By surprise: *He was taken aback by her caustic remarks.* 2. *New England Southern U.S.* Behind: *aback of the house.* 5. *Archaic* Back; backward. *adj. New England* 1. Being at a standstill; unable to move: *'You run your business that way and first thing you know you're all aback'* Dialect Notes" [*American Heritage Dictionary*]). "'Is—there anything I can do? Won't you turn toward me? Must you have your back to me?' Hamilton laughed wildly. 'Sure I'll turn toward you.' Gripping the railing, he made a cautious about face—and found himself still facing the gloomy cave…" (*Eye in the Sky*).

REPRODUCTION PROHIBITED
MAGRITTE 1937

Artificial Intelligence: AI
A film by Steven Spielberg

Rainer Maria Rilke "The Fourth Elegy" *Duino Elegies*

"I won't endure these half-filled human masks;
better, the puppet. It at least is full.
I'll put up with the stuffed skin, the wire, the face
that is nothing but appearance. Here. I'm waiting.
Even if the lights go out; even if someone
tells me 'That's all'; even if emptiness
floats toward me in a gray draft from the stage;
even if not one of my silent ancestors
stays seated with me, not one woman, not
the boy with the immovable brown eye—
I'll sit here anyway. One can always watch.
(…)
(…) am I not right
to feel as if I must stay seated, must
wait before the puppet stage, or, rather,
gaze at it so intensely that at last,
to balance my gaze, an angel has to come and
make the stuffed skins startle into life.
Angel and puppet: a real play, finally."

The Angel(s)

The Puppet

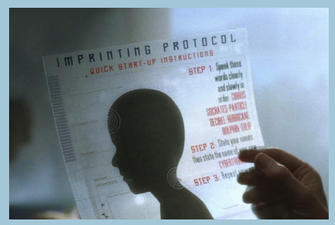
The Sphinx

Artificial Intelligence: AI
A film by Steven Spielberg

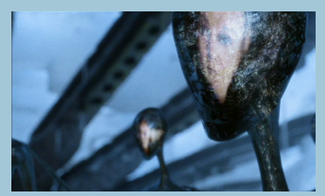
In David's Burial Chamber

The Mummy

The substitutes for David's body



The Opening of the Mouth



The Ba

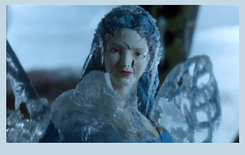
NOT REPRODUCTION PROHIBITED MAGRITTE 1937

For all of you fans of ancient Egypt, forget about Spielberg's *RAIDERS OF THE LOST ARK* (1981); his real film about ancient Egypt is *ARTIFICIAL INTELLIGENCE: AI* (2001).

David as Sphinx

Artificial Intelligence: AI
Directed by Steven Spielberg

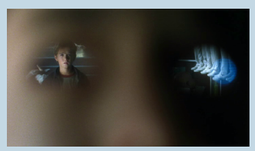
(2001)



"But the woman, the woman: she had completely fallen into herself, forward into her hands. It was on the corner of rue Notre-Dame-des-Champs. I began to walk quietly as soon as I saw her. When poor people are thinking, they shouldn't be disturbed. Perhaps their idea will still occur to them.

"The street was too empty; its emptiness had gotten bored and pulled my steps out from under my feet and clattered around in them, all over the street, as if they were wooden clogs. The woman sat up, frightened, she pulled out of herself, too quickly, too violently, so that her face was left in her two hands. I could see it lying there: its hollow form. It cost me an indescribable effort to stay with those two hands, not to look at what had been torn out of them. I shuddered to see a face from the inside, but I was much more afraid of that bare flayed head waiting there, faceless."

Rainer Maria Rilke, *The Notebooks of Malte Laurids Brigge*, trans. Stephen Mitchell.



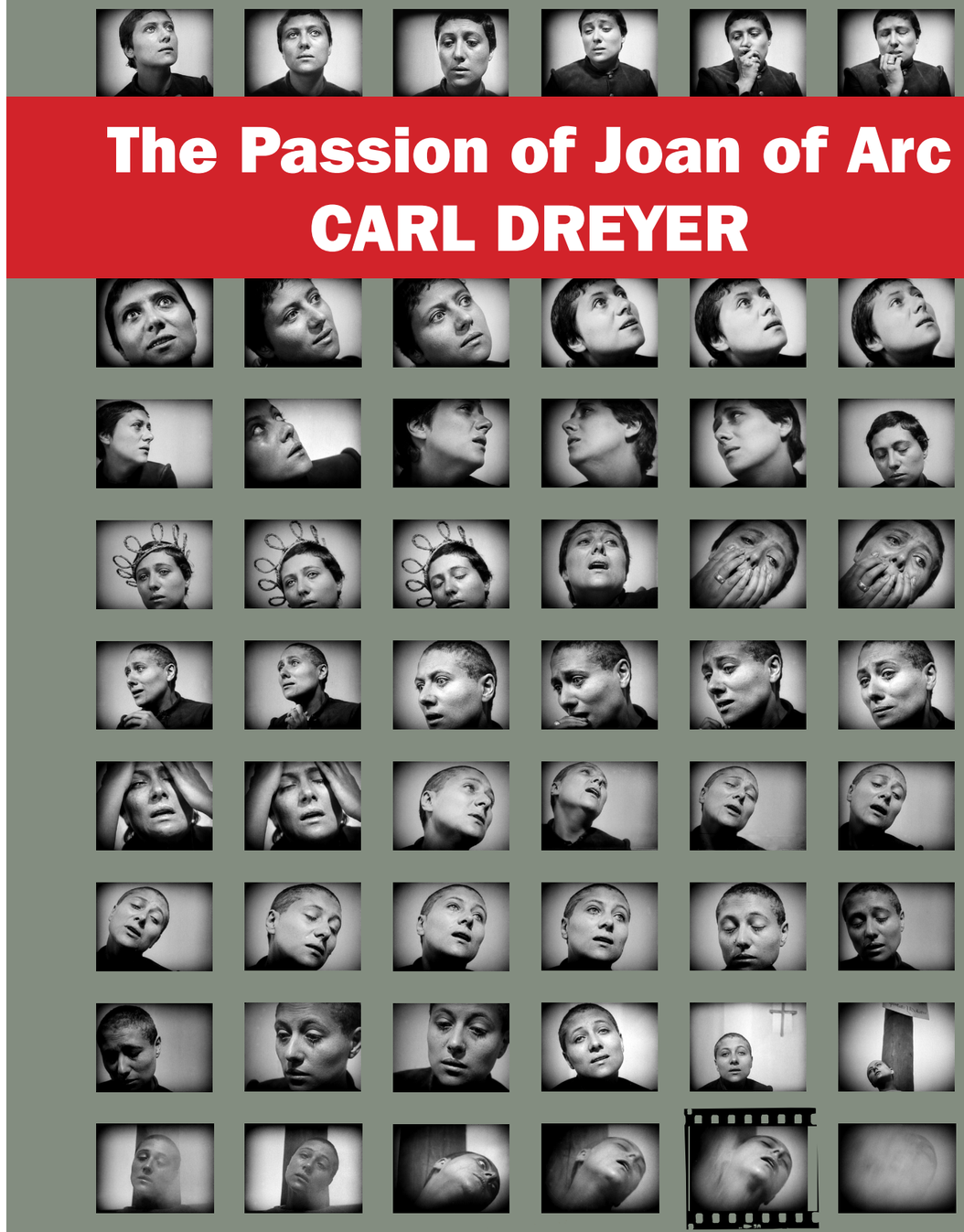
Jouissance in Postwar Beirut

Jalal Toufic

Saving Face

SAVING FACE

The Passion of Joan of Arc
CARL DREYER



كُلُّ شَيْءٍ هَالِكٌ إِلَّا وَجْهَهُ (سُورَةُ القَصَصِ ٨٨)

Each thing is perishing except His face (Qur'ân 28:88)

Herbert Quain is the author of *The God of the Labyrinth* (1933), *April March* (1936), and *Statements* (1939). The *Times* has noted "the experimental nature of his works, which might be admirable for their innovativeness and a certain laconic integrity…"; the *Spectator* has called *The Secret Mirror* a "Freudian comedy"; and Borges has inscribed the following words, *admirable for their innovativeness and a certain laconic integrity*, regarding Quain's *The God of the Labyrinth*: "The reader of this remarkable book, then, is more perspicacious than the detective."

Herbert Quain

The Secret Mirror

The Secret Mirror

Herbert Quain

A "heroic two-act comedy" (Borges)

Now 2 major motion pictures by David Lynch

LOST HIGHWAY
1997

MULHOLLAND DR.
2002

authorized reprint
of
Mankind's Greatest Masterpiece

A First Encyclopoedia of Tlön

Vol. XI

Hlaer
to Jangr

A First Encyclopoedia of Tlön

Vol. XI
Hlaer to Jangr

Graziella

The Corrected Edition

~~Alphonse de Lamartine~~

Jalal Toufic

THE PORTRAIT OF THE PUBESCENT GIRL:

A Rite of Passage

NON

Jalal Toufic

Forthcoming Books

Screen Memory

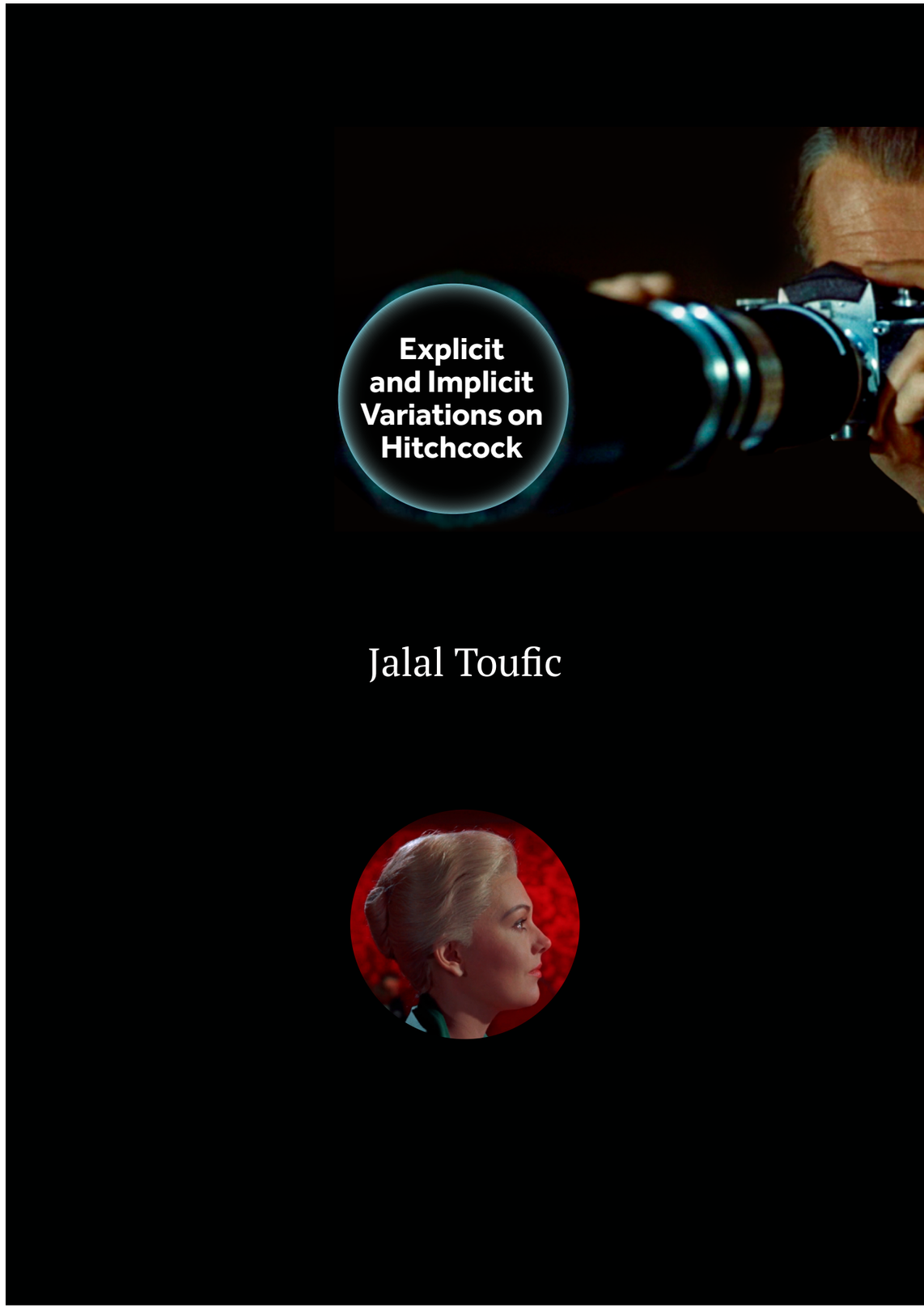
Detail, *Jouissance If Ever I Saw (a Thousand and) One*

Detail, *Jouissance as Ever*

What Is the Sum of Recurrently?

Jalal Toufic

GALERI NEV



1991

Jalal **Toufic**

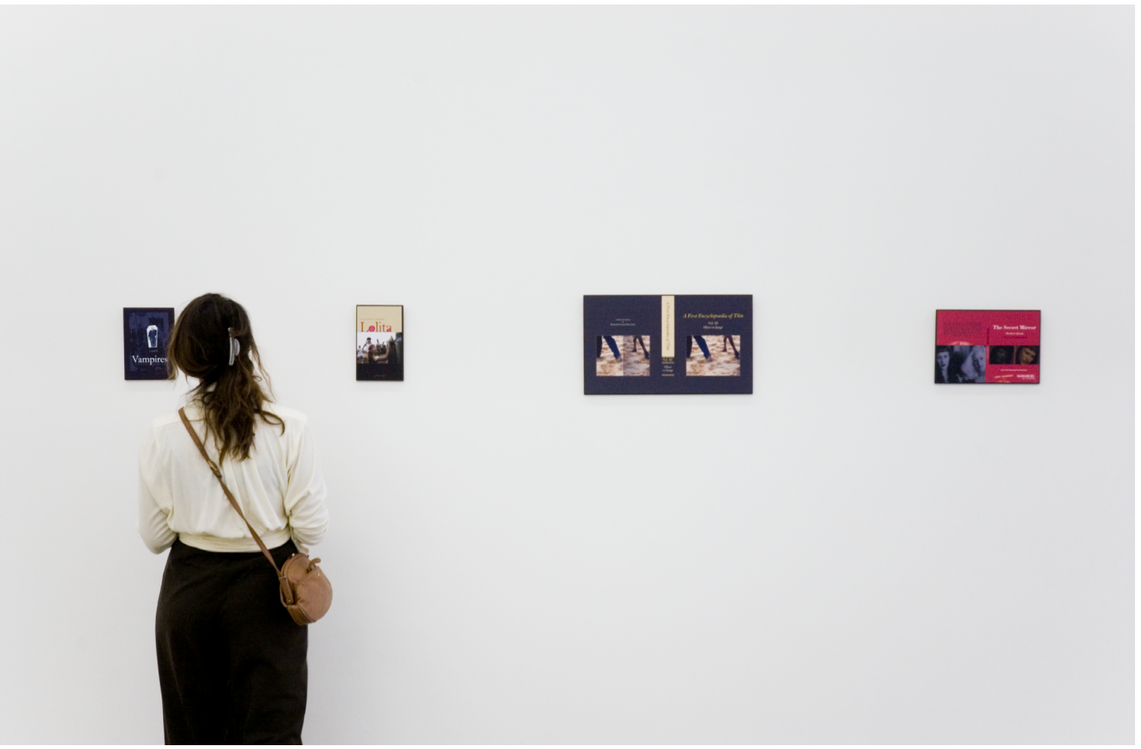
Distracted[1]

2003

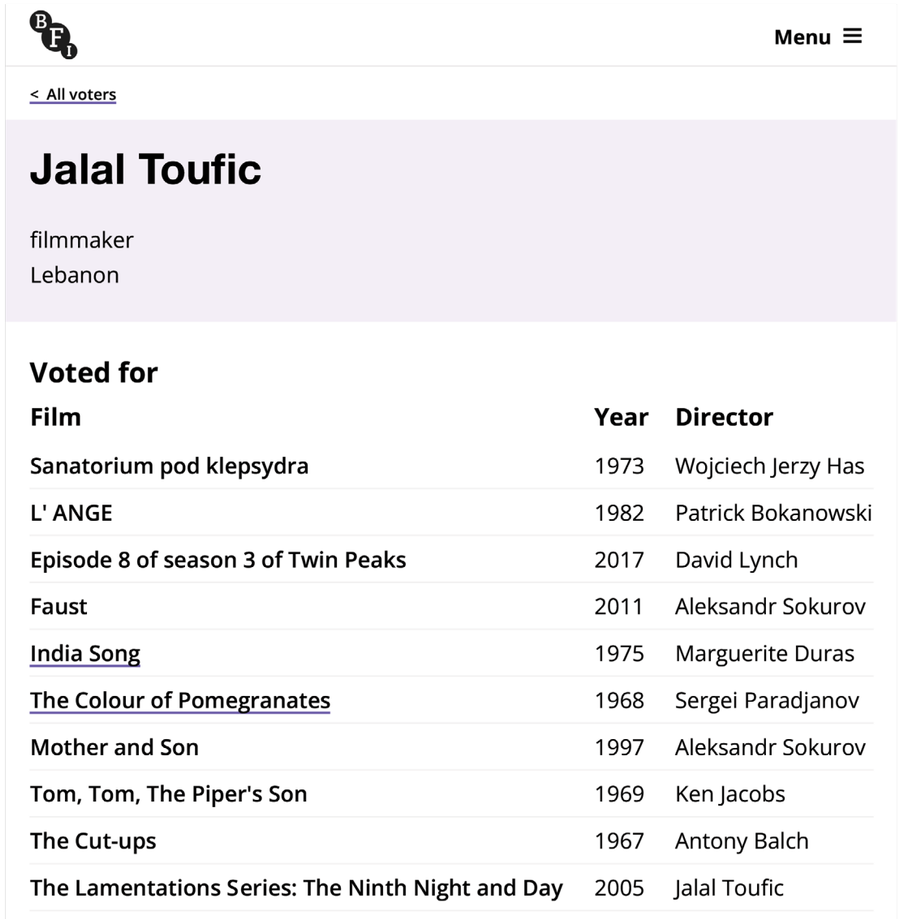
[1] 2nd edition

2nd edition

عاشوراء
‘Āshūrā’
This Blood Spilled in My Veins
هذا الدم الذي في عروقي
Jalal Toufic



"Home Works IV: A Forum on Cultural Practices," the Lebanese Association for Plastic Arts Ashkal Alwan, Sfeir Semler Gallery, Beirut, April 12—May 31, 2008



Menu

< All voters

Jalal Toufic

filmmaker
Lebanon

Voted for

Film	Year	Director
Sanatorium pod klepsydra	1973	Wojciech Jerzy Has
L' ANGE	1982	Patrick Bokanowski
Episode 8 of season 3 of Twin Peaks	2017	David Lynch
Faust	2011	Aleksandr Sokurov
India Song	1975	Marguerite Duras
The Colour of Pomegranates	1968	Sergei Paradjanov
Mother and Son	1997	Aleksandr Sokurov
Tom, Tom, The Piper's Son	1969	Ken Jacobs
The Cut-ups	1967	Antony Balch
The Lamentations Series: The Ninth Night and Day	2005	Jalal Toufic

My top ten list for *Sight and Sound*'s 2022 iteration of its decennial poll, "The Greatest Films of All Time."

Discontinued Works

— *I Am the Martyr Comrade Jamāl Sātī*, mixed media, 2003.
— *'Āshūrā': This Blood Spilled in My Veins*, mixed-media work with 7 looped films (78 minutes; 59 minutes; 16 min; 10 min; 7 min; 1 min), and 3 banners, 2002.
— *Overlooking the Unsightly to See*, mixed media, 2000.
— *Radical-Closure Artist with Bandaged Sense Organ*, mixed media, 1997.
— *'Āshūrā': This Blood Spilled in My Veins*, two-channel video, 17 minutes, 1996.

Selected Exhibitions/ Festivals/Screenings:

Solo Exhibitions:

— *Five Hitchcock Films as You've Never Seen Them Before*, Beirut Art Center, November 8, 2023—March 23, 2024.
— *Jalal Toufic: Irruptions of the Real*, Daadgalerie, Berlin, May 13—June 18, 2011.
— *Filming Death at Work*, Kunsthalle Fridericianum, Kassel, Germany, April 12—May 14, 2006.
— *Jalal Toufic: 'Āshūrā'*, Büro Friedrich, Berlin, December 7, 2002—January 25, 2003.

Biennales/Triennials:

— 7th Bi-City Biennale of Urbanism\Architecture (UABB), *Cities, Grow in Difference*, Shenzhen, China, December 15, 2017—March 17, 2018.
— 1st Asia Biennial & 5th Guangzhou Triennial, December 11, 2015—April 10, 2016.
— Sharjah Biennial 11, United Arab Emirates, March 13—May 13, 2013.
— 9th Shanghai Biennale, October 2, 2012—March 31, 2013.
— 3rd Athens Biennale: *Monodrome*, October 23—December 11, 2011.
— Sharjah Biennial 10: *Plot for a Biennial*, United Arab Emirates, March 16—May 16, 2011.
— Sharjah Biennial 6, United Arab Emirates, April 8—May 8, 2003.

Group Exhibitions:

— *Aporia (Notes to a Medium)*, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, January 12—April 14, 2024.
— *Intimate Garden Scene (in Beirut)*, Home Works 9, Ashkal Alwan, The Lebanese Association for Plastic Arts, Sursock Museum, Beirut, November 30, 2023—September 22, 2024
— *15 Years, Crossed Perspectives*, Galerie Tanit, Beirut, November 4, 2022—January 7, 2023.
— *Theater of Operations: The Gulf Wars 1991—2011*, MoMA PS1, New York, November 3, 2019—March 1, 2020.
— *Beirut Lab: 1975(2020)*, University Art Galleries Room Gallery, University of California at Irvine, October 5—December 14, 2019.
— *The D-Tale, Video Art from the Pearl River Delta*, "Episode 3: The Politics of the Self," Times Art Center Berlin, March 1, 2019—April 13, 2019.
— *Cycles of Collapsing Progress*, Studiocur/art and Beirut Museum of Art (BeMA), Rashid Karami International Fair and the Citadel of Tripoli, Tripoli, Lebanon, September 22—October 23, 2018, which included also the continuous screening of the 116-hour trilogy *The Matrix for AI et Al.* at Metropolis Cinema, Beirut, September 24—27, 2018.
— *Heavenly Beings: Neither Human nor Animal*, +MSUM | Museum of Contemporary Art Metelkova, Ljubljana, July 10—November 4, 2018.
— *Truth Is Black, Write over It with a Mirage's Light*, Darat al Funun, Amman, July 3—October 4, 2018.
— *Home Beirut, Sounding the Neighbors*, MAXXI (National Museum of the 21st Century Arts), Rome, November 15, 2017—May 20, 2018.
— *Artists' Film International 10th Anniversary Screening*, Whitechapel Gallery, London, September 7—17, 2017.
— *I Can Call this Progress to Halt*, Los Angeles Contemporary Exhibitions (LACE), March 8—April 23, 2017.
— *Do it* بالعربي, Darat al Funun, Amman, September 24, 2016—January 24, 2017.
— *The Time Is Out of Joint*, Sharjah Art Foundation, March 12—June 12, 2016.
— *Do It* بالعربي, Sharjah Art Foundation, United Arab Emirates, January 23—April 23, 2016.
— */seconds*, Sharjah Art Foundation, United Arab Emirates, October 11—December 10, 2014.
— *Une histoire, art, architecture et design, des années 80 à aujourd'hui* (A History: Art, Architecture, and Design, from the 1980s until Today), Centre Pompidou, Paris, September 16, 2015—January 2016.
— *A Museum of Immortality*, Home Workspace Program,

Ashkal Alwan, Beirut, June 11—July 18, 2014.
— *Joyful Wisdom*, Rezan Has Museum, Istanbul, September 14—October 20, 2013.
— *Installing the Ruin*, Galerie Tanit, Beirut, May 13—June 6, 2013.
— *Surplus Authors*, Witte de With | Center for Contemporary Art, Rotterdam, September 5—January 6, 2013.
— *Six Lines of Flight: Shifting Geographies in Contemporary Art*, San Francisco Museum of Modern Art, September 15—December 31, 2012.
— *Wunder (/Miracles)*, Kunsthalle Krems, Austria, March 4—July 1, 2012.
— *Locus Agonistes—Practices and Logics of the Civic*, Argos Centre for Art and Media, Brussels, October 1—December 18, 2011.
— *Wunder (/Miracles)*, the Deichtorhallen Hamburg and the Siemens Foundation, September 23, 2011—February 5, 2012.
— *Art in the Auditorium 3*, Ballroom Marfa, Marfa, Texas, USA, August 27, 2011.
— *Decreation*, West Space, Melbourne, August 8—27, 2011.
— *X Wohnungen Mannheim* (X Apartments Mannheim), 16. Internationale Schillertage, Nationaltheater Mannheim in collaboration with HAU Berlin, June 4—7, 2011.
— *Art in the Auditorium III*, GAMeC (Galleria d'Arte Moderna e Contemporanea), Bergamo, Italy, May 27—July 24, 2011.
— *Image in the Aftermath*, Beirut Art Center, May 18—July 16, 2011.
— *Meeting Points 6: Locus Agonistes: Practices and Logics of the Civic*, Beirut Art Center, April 27—May 7, 2011.
— *Giorgio Andreotta Calo, Jalal Toufic, Huang Xiaopeng*, Whitechapel Gallery, London, January 28—April 17, 2011.
— *Art in the Auditorium III*, Fundación Proa, Buenos Aires, January 22—March 1, 2011.
— *Reframing Reality: Glimpses into the Lowave Video Archive*, Museet for Samtidskunst (Museum of Contemporary Art), Roskilde, Denmark, November 20, 2010—February 27, 2011.
— *Blind Dates: New Encounters from the Edges of a Former Empire*, Pratt Manhattan Gallery, New York, November 19, 2010—February 11, 2011.
— *Reisen in islamische Welten*, Filmmuseum München (Munich City Museum), October 13, 2010.
— "The Skin of the Invisible," 29th Bienal de São Paulo, September 21—December 12, 2010.
— "Medium Religion (Extracts)," in conjunction with "Colloque international Max et Iris Stern: Art + Religion," Musée d'art contemporain de Montréal, April 7—May 5, 2010.
— *Cine Forum 6*, Museum of Art, Seoul National University, February 25—April 28, 2010.
— *Quartet—Four Biennials Reflected in Prints*, International Centre of Graphic Arts, Ljubljana, January 22—March 28, 2010.
— *Blown Up,* Mains d'Œuvres, France, December 13, 2009.
— *The Malady of Writing*, Museu d'Art Contemporani de Barcelona (MACBA), Spain, November 20, 2009—April 25, 2010.
— *While Sleeping Man Doesn't Sin...*, Nowy Teatr, Warsaw, November 14, 2009.
— *Cruel Weather: Recent Film/Video from the Arab Middle East*, presented by Peacock Visual Arts (Aberdeen), in partnership with Filmhouse Cinema (Edinburgh), Glasgow Film Theatre, and Dundee Contemporary Arts, November 4, 2009.
— *Medium Religion*, The Model Arts and Niland Gallery, Sligo, Ireland, May 24—August 2, 2009.
— *Medium Religion*, ZKM | Museum of Contemporary Art, Karlsruhe, Germany, November 23, 2008—April 19, 2009.
— *Out Now!*, E-Flux, New York, September 5—November 8, 2008.
— Home Works IV: A Forum on Cultural Practices, the Lebanese Association for Plastic Arts Ashkal Alwan, Sfeir Semler

Gallery, Beirut, April 12—20, 2008.
— *Art Now in Lebanon*, Darat al Funun, Amman, March 4—May 29, 2008.
— *The Resilient Landscape*, Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney, Australia, November 22—December 22, 2007.
— *Memorial to the Iraq War*, Institute of Contemporary Arts (ICA), London, May 23—June 27, 2007.
— *Art, Life & Confusion*, 47th October Salon, cooperative venture between the Belgrade Cultural Center and the Kunsthalle Fridericianum Kassel, Art Gallery, Belgrade, September 29—November 5, 2006.
— *Out of Beirut*, Modern Art Oxford, Oxford, May 13 to July 16, 2006.
— *Sequence of Tense*, Alternative Space Pool, Seoul, South Korea, December 16, 2005—January 11, 2006.
— Home Works III: A Forum on Cultural Practices, Beirut, Lebanon, November 17—24, 2005.
— *Go Between*, the Bregenzer Kunstverein and Magazin 4, Palais Thurn & Taxis and Magazin 4, Austria, July 16—September 4, 2005.
— *Normalization*, Platform Garanti Contemporary Art Center, Istanbul, March 10—April 23, 2005.
— *Love It or Leave It*, the 5th Biennial of Cetinje, realized by the National Museum of Montenegro in cooperation with Kunsthalle Fridericianum, Kassel, Germany, July 20—September 19, 2004.
— *Laughter*, LIFT (London International Festival of Theatre), London, June 20, 2004.
— *Present Absence: Contemporary Art from Lebanon*, Galerie Tanit, Munich, May 7—June 25, 2004.
— *Home Works II: A Forum on Cultural Practices*, the Lebanese Association for Plastic Arts Ashkal Alwan, Beirut, October 31—November 6, 2003.
— *Synopsis II-Theologies*, National Museum of Contemporary Art, Athens, October 15, 2002—January 5, 2003.
— *Contemporary Arab Representations*, Fundació Antoni Tàpies, Barcelona, May 3—July 14, 2002.
— *Home Works: A Forum on Cultural Practices in the Region (Egypt, Iran, Iraq, Lebanon, Palestine and Syria)*, the Lebanese Association for Plastic Arts Ashkal Alwan, Beirut, April 2—7, 2002.
— *Exist*, Espace SD, Beirut, November 25—December 2, 2000.
— *Hamra Street Project*, the Lebanese Association for Plastic Arts Ashkal Alwan, and Kentertainment, Beirut, November 17—27, 2000.
— *Bottoms Up*, The Lab, San Francisco, June 5—July 3, 1998.
— *Selected Memories*, Constant-organized exhibition, Le Palais des Beaux-Arts, Brussels, June 18—August 17, 1997.
— *Tampering with the Reel*, Artists Space, New York, June 7—July 19, 1997.
— *East of Here ... (re) Imagining the "Orient,"* YYZ Artists' Outlet, Toronto, December 14, 1996.

Film/Video Festivals:

— *Cairo Video Festival 11*, Medrar, Cairo, December 1—14, 2024.
— *Rencontres Internationales Paris/Berlin 2023—2024*, Paris (my wife and I declined screening our film in Berlin as I am a signatory to Strike Germany).
— *31st edition of Travelling Film Festival*, "Urba[Ciné]: Beyrouth au cinéma," Rennes, France, 2020.
— *16th edition of festival Image de ville*, Marseille, France, November 18, 2018.
— *34th Cinéma du Réel International Documentary Film Festival*, "Rising Images," Paris, 2012.
— *32nd Cinéma du Réel International Documentary Film Festival, Pamphlet #9—Chants de guerre, mélancolie. Coup de couteau* (Songs of War, Melancholy. Stab Wounds), Centre Pompidou, Paris, 2010.
— *Les Vagamondes Festival*, Théâtre de l'Agora, Évry, France, November 17—27, 2009.

— *23rd Hamburg International Short Film Festival* (Internationales KurzFilmFestival Hamburg), "Touring Lebanon—There's No Place Like Home," 2007.
— *53rd International Short Film Festival Oberhausen* (Internationale Kurzfilmtag Oberhausen), "Resistance(s)—Experimental Films from the Middle East and North Africa," Germany, 2007.
— *Né à Beyrouth film and video festival*, Beirut, 2007.
— *15th edition of Festival Côté Court*, Ciné 104, Pantin, France, 2006.
— *18th Instants Vidéo*, France, 2005.
— 6th *...né. à Beyrouth*, Beirut, 2005.
— *16th International Documentary Filmfestival Amsterdam* (IDFA), "Focus Jalal Toufic," 2003.
— 14th Festival Internacional De Arte Electrônica—Videobrasil, SESC Pompéia, São Paulo, September 22—October 19, 2003.
— *25th Festival International du Cinéma Méditerranéen Montpellier*, 2003.

Screenings:

— *What Happened to Produce these Ruins?*, Vtape, Toronto, June 7—21, 2024.
— *The Matrix for AI et Al.* (conceptual film trilogy, 125 hours and 42 minutes, 2018), in the conference "The New Daydream Imaginary—On the Ethico-Aesthetics of Spontaneous and Non-productive Thought," School for the Contemporary Arts, Simon Fraser University, Vancouver, June 15—29, 2023.
— *Post/Protracted Civil War*, Mizna Film Series, Minnesota, August 25—29, 2021.
— "Double Feature: Alfred Hitchcock's *Vertigo* and Jalal Toufic's *Vertiginous Variations on Vertigo*," Ashkal Alwan, Beirut, March 6, 2018.
— "Double Feature: Alfred Hitchcock's *Vertigo* and Jalal Toufic's *Vertiginous Variations on Vertigo*," e-flux, New York, February 26, 2018.
— "Scores No. 6: On Addressing Artistic-Theoretical Parcours on the Bodies of Religion," Tanzquartier, Vienna, January 18, 2013.
— "Performance Year Zero: A Living History," Tate Modern, The Tanks, London, October 6, 2012.
— *Carte blanche Lowave/Résistance(s)*, Centre Pompidou, Paris, April 19, 2007.
— "Dying to Tell You: Videos by Jalal Toufic + Walid Raad," Hallwalls Contemporary Arts Center, Buffalo, USA, September 23, 2006.
— *Ovni 2005 Resistances*, Centre de Cultura Contemporania de Barcelona, January 25—30, 2005.
— "Recent Arab Documentary and Experimental Media," Berkeley Art Museum and Pacific Film Archive (BAMPFA), November 23, 2004.
— *Poésie et cinéma Américains contemporains: parallèlles et circulations*, Centre international de poésie, Marseille, October 14—28, 1998.
— *Image/Quest*, Théâtre de Beyrouth, Lebanon, June 23, 1995.

Public Collections:

— Centre national d'art et de culture Georges Pompidou, Paris, France.

Jalal Toufic is a thinker and a mortal to death. He was born in 1962 in Beirut or Baghdad and died before dying in 1989 in Evanston, Illinois. His books, a number of which were published by Forthcoming Books, are available for download, free of charge, at his website: www.jalaltoufic.com. He has made over twenty films and videos, which include essay films and conceptual films; short films (7 minutes, 8 minutes, etc.), feature-length films (110 minutes, 138 minutes, etc.), and "inhumanely" long films (72 hours, 50 hours); videos that are standalone works as well as ones that are part of mixed media works; films that he shot and films in which all the images are from works by other filmmakers (Hitchcock, Sokurov, Bergman, etc.). His work, along with that of artists and pretend artists, has been shown in the 6th, 10th and 11th Sharjah Biennials; the 9th Shanghai Biennale; the 1st Asia Biennial & 5th Guangzhou Triennial; MoMA PS1; San Francisco Museum of Modern Art; Centre Pompidou; ZKM; Kunsthalle Fridericianum; MAXXI; Witte de With; Deichtorhallen Hamburg, etc. Most of his videos and films are available for viewing on Vimeo. In 2011, he was a guest of the Artists-in-Berlin Program of the DAAD, and from September 2015 to August 2018 he was the Director of the School of Visual Arts at the Lebanese Academy of Fine Arts (Alba).

TRACES