



PROJECT MUSE®

---

## Images

Safaa Fathy

Diacritics, Volume 38, Numbers 1-2, Spring-Summer 2008, pp. 2-200 (Article)

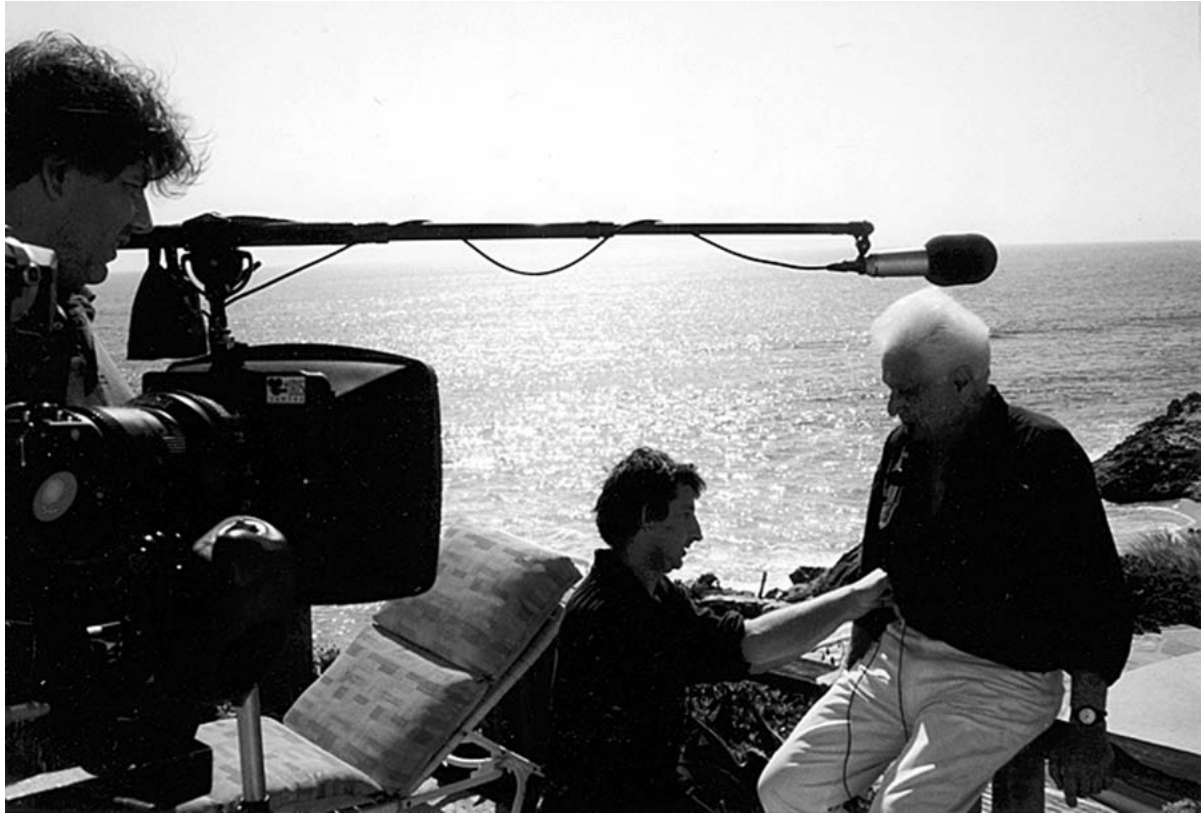
Published by Johns Hopkins University Press

DOI: <https://doi.org/10.1353/dia.0.0047>



➔ *For additional information about this article*

<https://muse.jhu.edu/article/316969>





Derrida, Jean-François Mabire, Martial Barrault (director of photography), Safaa Fathy, Almeria, Spain, 1999



Derrida and Martial Barrault, Almeria,  
Spain, February 1999



Derrida, Toledo, February 1999





Derrida and Safaa Fathy, Toledo, 1999









Derrida and Jean-François Mabire (sound engineer), Spain, February 1999



## *Images*

Safaa Fathy was born in Egypt, where she obtained her first degree, at the University of Minia. In 1981, she moved to France, where she obtained a diploma in dramatic arts followed by a PhD in theatre studies from the Sorbonne University in Paris.

While preparing her dissertation, she participated in and founded theatre groups in order to stage work by contemporary French and British authors.

In 1991 she coauthored her first film. Recent films include the documentaries *Derrida's Elsewhere* and *Dardasha Socotra*. She has also started to make film-poems, the latest of which is *Hidden Valley*.

Safaa Fathy writes mainly in Arabic and in French, and occasionally in English. She published her first book of poetry in 1993. Recent books include *A Name to the Sea* (poetry), *Tourner les mots*, with Jacques Derrida (theory and narrative) and *Ordalies/ Terreur* (drama). Her most recent essay is "Khôra, Light and Black Desert," *Estudios Visuales*, Spain.

Other than Egypt and France, she has lived in Germany, Mexico, and the United States.

## *Statement*

Writing and writing the image engage the whole body. The living body of the author moves through states of wakefulness—active or meditative; of sleep—dreams or nightmares, in a constant process of selection, inclusion and exclusion of the possible. Cameras supplement the hand and the eye, while recording the image becomes the outcome of a conscious/unconscious process. A process of composing a defined time-space by interrupting its flow through framing. A process that permits the seen to be presented to perception as a scene, written or filmed.

I am engaged in the process of inscription through ideograms identified formally by the frame, and intrinsically by composition. The urge to inscribe is dictated. It pulsates as part of the living process through which components of the spiritual, the sensual, the perceptive, and the conceptual fuse in the very gesture of signature.

This occurs in a relationship with the world in which the other organically reshapes my self-definition and positioning. The social scene of recognition, publishing and broadcasting, albeit important, is nevertheless secondary. Politically, this means dealing with oppression, repressions, exclusion, discrimination on the basis of their possible transfer through sublimation and transcendence in creating and reinventing a poetic time-space in which all these flaws are neutralized.

While writing or recording the seen, I am also concerned with the unseen, or the invisible, whose effect shapes the addressee's reaction to the piece. The time-space is thus free, open, giving, and its energy is sustained by the vital double bind between the self and the other.