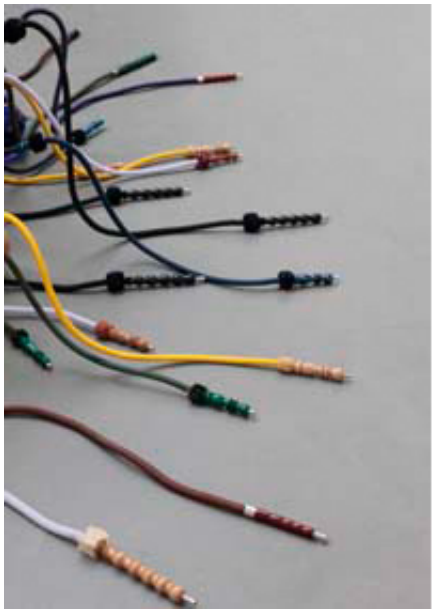
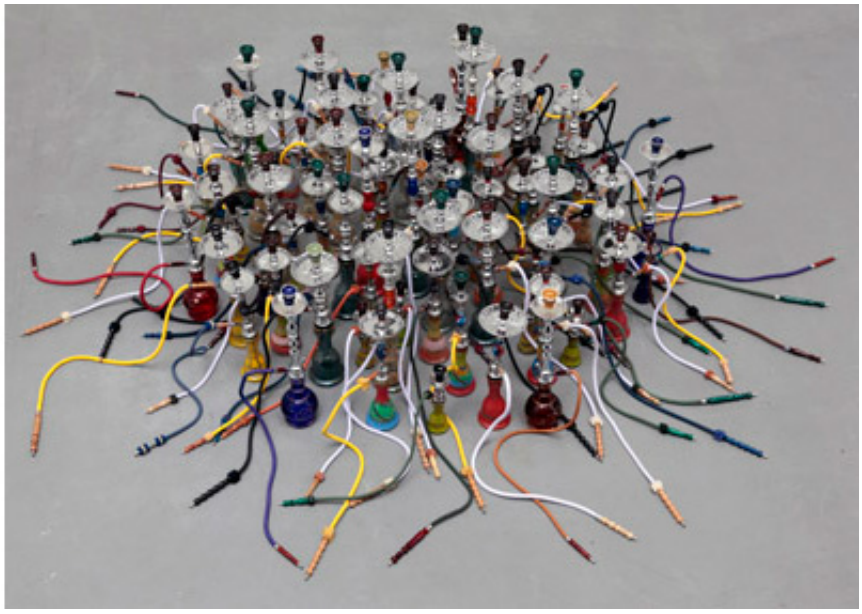
32. | Assassins





2010, hookas of various size.
Exhibition view of Seeing is believing, Gallery Hussenot, 2010, Paris.
Courtesy of the artist and Jane Lombard, New York.
Ed. of 5 + 1 A.P.

Le pouvoir des mots est un fait constaté. On ne cessera jamais d'être surpris par l'incroyable flexibilité du langage, témoin d'une histoire de fusions, influences et évolutions consécutives, aussi riches que celle ayant formé le genre humain. Se pencher sur la parenté des mots serait un exercice égal à la chasse aux trésors où les faits de société révèlent leur dessous.

L'apparition officielle du mot assassin remonterait, d'après le Dictionnaire étymologique de la langue française (PUF, 6e édition, 1975) à 1560, ses origines nous renvoyant successivement à l'italien et à l'arabe, où son aventure aurait débuté. Transcrit de l'arabe, assassin est la variante mutée sur le sol français de l'authentique hachichiya, dérivé lui même de hachich. Face à une telle découverte, les enjeux sont sérieux, et multiples…pour aller bien au delà de l'unique quête de validité phonétique. De l'Orientalisme et l'époque romantique, vers les lourds préjugés que le monde contemporain a créé à partir d'une histoire chargée de conflits, "le mangeur/buveur de haschich", côtoie la mort, au sens propre comme au figuré. Les chroniques racontent les temps d'Ibn Taymiyya (m. 728/1328), lorsque le sultanat mamelouk n'était pas ignorant des effets du haschich, dont l'étendu, mesurable à celui d'un fléau, n'est pas sans nous rappeler ce que Théophile Gautier désignait en tant que «régal du vrai croyant »…

L'Orient, exploré au long et au large à travers la littérature, la science et les arts, fut alors cette terre promise où des réponses à des questions d'ordre mystique semblaient abonder à la rencontre de cet inconnu trouble et fascinant à la fois. Des titres clé : Du haschich et de l'aliénation mentale

The power of words is undeniable. The flexibility of language never ceases to surprise. Its mutability bears witness to centuries of cross-cultural mixing,influences and evolution, as profound as that of mankind. To examine in detail the relationships of words and language would be to embark on a treasure hunt that would reveal the most deep and layered histories of society.

According to the French dictionary of etymology (PUF 6th edition, 1975), the word Assassin first appeared in 1560. With links to Italian and Arabic culture, where it's origins likely began, Assassin, (also the same in English), is described as stemming from the Arabic word Hachichiya, which is derived from the word, Hashish. This interesting interpretation opens the door to a number of questions and leads one down a unique path to discover whether there is truth to this phonetic explanation. The effects and power of hashish are legendary, with stories going back the era of the Sultanate Mamelouk, and Ibn Taymiyya (728-1328), a leader who was well aware of its use. At the time of his reign, the use of hashish was apparently so widespread it was almost an epidemic on the scale of the plague. Theophile Gautier (19th century French poet and writer), described hashish as the "nectar of the true believers." Associations of the hashish user in the periods of Romanticism and Orientalism, as well as today's society, in which harsh stereotypes have emerged out of cultural conflict and misunderstanding, was often presented, figuratively speaking, as one who plays alongside death.

The cultures of the Far and Middle East have been examined at length in literature, science, and the arts. Mysterious and fascinating, these promised lands once seemed to provide a

(Moreau de Tour, 1845), Le club des hachichins (T.Gautier, 1846) en disent long sur le sujet, laissant la voie ouverte à ce qu'une recherche du sens entre les lignes soit engagée. La poursuivant, nous ne serions que près de constater les renvois directs à connotation religieuse qui, détournée à l'extrême, proposerait une vision de l'au-delà que le seul délire hallucinogène semblerait pouvoir atteindre. Ne serait-ce une manière délicate d'allier le plaisir illusoire des sens à une future existence paradisiaque qui conforterait l'idée que la mort soit la finalité ultime en soi, sous le prétexte colossal de servir des idéologies et des pouvoirs ?

Faussement compris dans son sens authentique de martyr, le sacrifice au nom d'une présumée croyance est de nos jours une cible d'intérêts irréfutables et, certes, de spéculations infinies. "La main invisible des recruteurs de jihadistes potentiels opère non sans succès dans l'armée des junkies qui peuple aussi bien les prisons du nord (marocain)." nous informe le numéro 172 du très réputé magazine Telquel.

Et, véritablement, de la pointe des narguilés entassés, pittoresques et hauts en couleurs, ne pouvons –nous finalement mieux saisir le dense réseau de données dont l'interaction plutôt schizophrénique a pu aboutir à ce que linguistique et société agissent ensemble pour transformer, verbalement, « le gardien de fondements" (assas oussouss, de l'arabe), en assassin…?

Impressionnés par le courage des Assassins face à la mort, les ennemis de la secte, Haschichiyoun, les fumeurs de Haschisch, pour les discréditer aux yeux du peuple. Cette traduction de leur nom sera popularisée en occident par Marco Polo, et elle reste de nos jours très utilisée. Mais la vraie signification de l'appellation des assassins est Assassiyoun, autrement dit « ceux qui sont fidèles au Assas », le fondement de la loi.

Tzevtomira Tocheva, 2010.

wealth of answers to questions surrounding the mystical and the afterlife, and the use of hashish was part of its allure. Books such as, "Hashish and Insanity," (Jacques-Joseph Moreau de Tours, 1845), and "The Club of Hash Smokers" (Theophile Gautier, 1846), about a real club started by Moreau in 1845, delved deeply into their subject, moving beyond stereotypes and evidencing new interpretations for future research and understanding. The use of hashish for religious purposes is seen in the supplicant, whose ecstatic visions bring him nearer to his god, and a higher level of spirituality. Is it a far cry then, to venture towards a connection between the pursuit of these illusory pleasures and the future promise of Paradise, reinforcing the idea that death is the ultimate act under the huge pretext of serving ones ideologies and abilities?

The word martyr is often misunderstood from its original meaning. In today's world, to sacrifice oneself for one's beliefs is undeniably linked to certain associations and considerable speculation. "The invisible hand of jihad recruiters operates, not without success, among junkies, many of whom are living in prisons in North Morocco. (Telquel, Morocco, issue number 172).

Returning again to this installation "Assassins," with the accumulation of colorful hookah's, alluring and captivating, can we not, finally, better understand this dense network of facts, from the linguistic to the social, which are so interconnected as to be almost schizophrenic, and how these associations could easily set into motion the literal transformation from "the protector," (assas oussouss in Arabic) into assassin?

Impressed by the courage of the Assassins when faced with death, the enemies of the sect, Haschichiyoun, the smokers of Hashish, sought to discredit them in the eyes of the people. Marco Polo popularized this translation of their name in the west, and it has remained the main association up to present day. But the true meaning and origin of the word Assassin
is Assassiyoun, otherwise known as "those who are loyal to Assas," the foundation of the law.

Tzevtomira Tocheva, 2010.

" The anthropomorphic objects evoke a gathering of tall round-bellied friends exchanging stories at the end of the day.
fatmi, however, by choosing this particular title, suggests a darker subject of conversation
as well as the suspicion lurking in

[the mind of his largely occidental audience. "]

[Lillian Davies, Suspect Language, 2012]

exhibitions:

2012

Art Dubai - Galerie Hussenot - Art fair

2010

Seeing is believing - Galerie Hussenot - Solo show

Art Basel - The Goodman Gallery - Art fair



Seeing is believing, SF Publishing, 2020

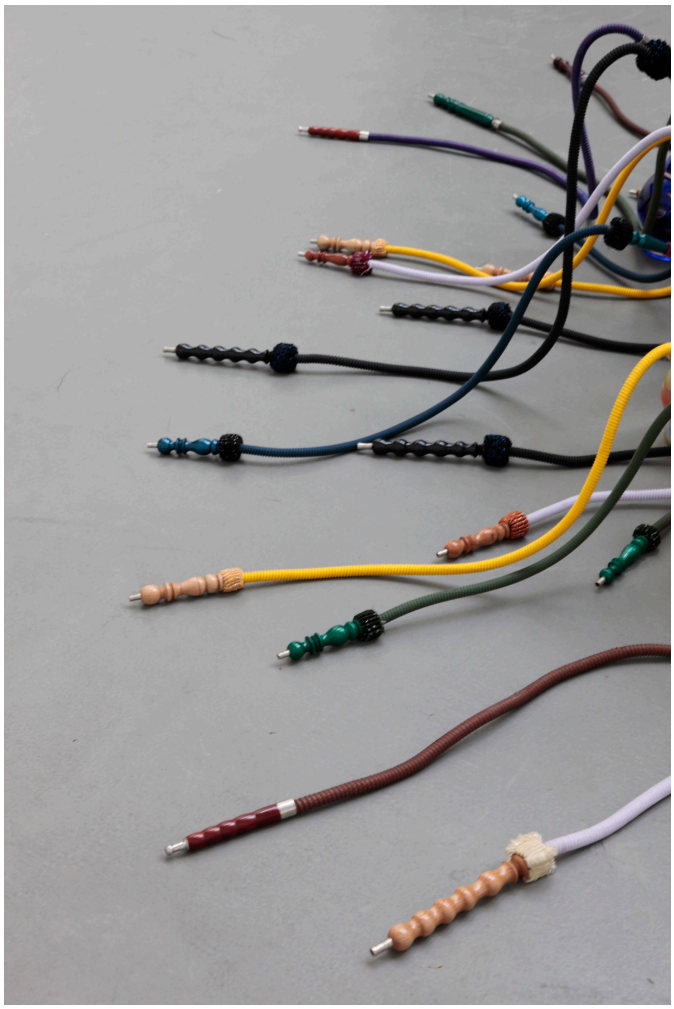
In Between the lines, a steel circular saw blade becomes the inscription surface for Koran verses, which undergo a process of being emptied of semiotic content and rendered decorative elements.

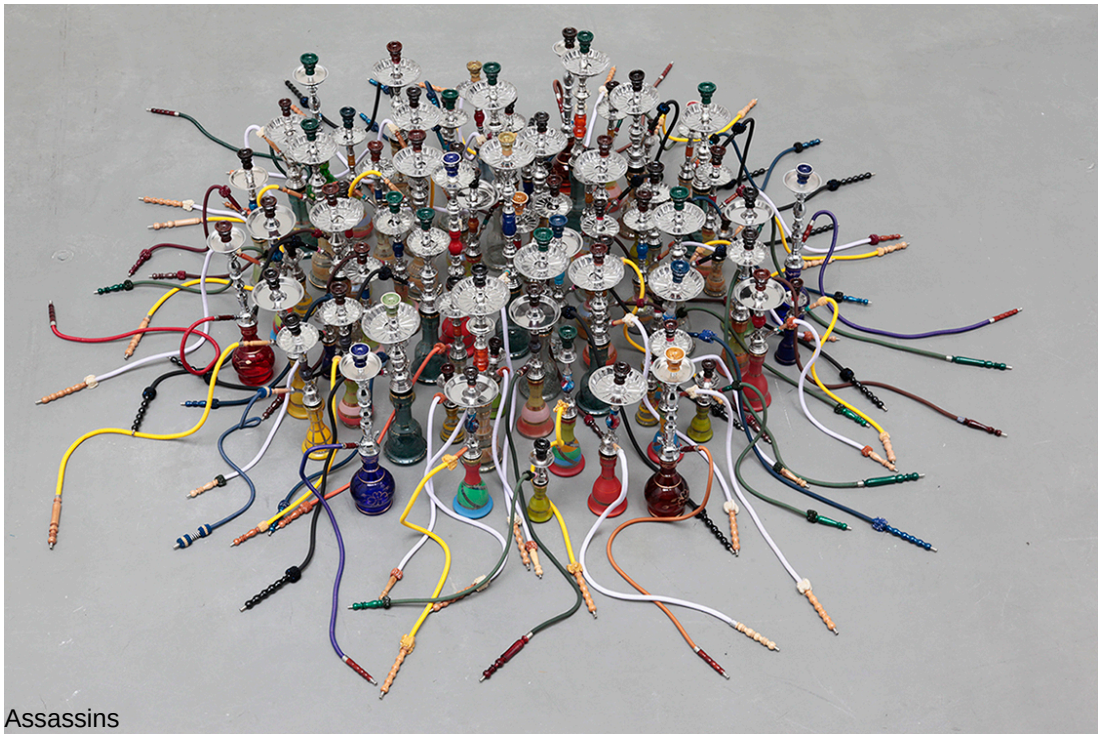
Elena Stanciu, PETRIe Magazine, 2016



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