Silvana Carotenuto

Abstract

This article is interested in the question of the always possible – structural, architectural – destruction of the archive; it, therefore, maintains the idea that it is «language» that sustains memory in history, allowing the transmission between generations. This (Derridean) deconstruction of the classical archive and its relevance for a new, future version of the *arkè*, is read through the performative dynamics of contemporary, diasporic and transnational female artists such as Zineb Sedira, Lalla Essayidi, and Zoulikha Bouabdellah. The question of the «mother tongue», the birth of language into the world, the performative de-via-tion of the cultural projections of alterity, are at the centre of the analysis. Language can become the «urn» of the past, materializing itself in artistic works, and, finally, opening up the promise of its be-coming.

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