

ENGLISH

A new fire ceremony – Zoumana Meïté

<http://diversions.constantvzw.org/publicatie>

THE FATHER IS NEVER SURE

In the Cinquantenaire museum, the bodies of the visitors locate themselves in the same physical space as the exposed objects.

By common senses, we certainly perceive the materiality of an artwork. But, as the test of fatherhood, the origin, the identity of the author or simply the authenticity of the history which relies us physically, can't be perceived immediately by the senses.

The story that is told about the objects is a structured invention, a quest of certainty, an investigation... but the FATHER is never sure.

PASSION

Whatever one imagines or senses in the presence of an object does not enter in a logically structured reading grid ...

The AUTHENTICITY of an object builds on logical elements and facts, that are indexable and identifiable, so that one can overlap them with other data.

That's why the digital catalogue can be considered as a device that reproduces with a caring authenticity the history of the objects.

This collages aim to graphically illustrate the symbolic issues and the PASSIONS

that get confused in the logical structure of the digital catalogue, Carmentis.

PRIDE

After conquered wars, it used to be that the Romans celebrated their victories by replaying the best parts of the battle,

by using their stollen objects as the only decoration spread on a hill.

In my opinion, these spectacular representations were moments of a symbolic SHARING

that, as an effect, transformed the booty of the war into trophies to demonstrate the power of the Romans.

The exhibition of the history of the objects, narrated due to technologies,

use the same resiliencies and report the spectacular demonstration of power by knowledge.

TABLEAU DE CHASSE/ HUNTING BAG

Navigating through the structured fires of the internet, I discovered a relation that escaped me in the form that it structures the manner in which the history of the objects is narrated.

A key notion: the hunting bag.

In old days, hunters had to establish an inventory of animals killed during the HUNT.

Hunting bag defines itself as an exhaustive calculation of every capture/prey.

It composes groups of animal species that are spread on the ground or on a spit. It is this organizational and reasoned aspect that appeals me...

Imagine...the museological classifications connected to the idea of species relying to notions of victory, success and victim...

TOOLS AND RESTS

A Tzitzimi orients herself in the cosmos due to the smell of LIGHT particles of fire.

Every cycle of 52 years they reach the earth to assure herself that the smell of the fire is changed by the smell of sacrificed blood—if not, she reduces the world to nothing.

The conquistadors also had their technique of orientation and organization to reach the promising continent and to exploit the resources : compass, map, calendar, notebook, accounting register... the precision technologies used for the conquest and the distribution of the territories, are founded on the same digital bases as the scientific technologies that allow to evaluate the object of the collection....

Often the digital TOOLS which serve for the measurement and the identification exclude certain "immeasurable" parts. I call them the rests...

WEAVING MACHINE

In 2050 - in full period of the new fire: A brilliant engineer invents a weaving machine in 3D in order to reproduce any piece of the museum with materials that are similar to the originals.

The weaving machine allows a precise and authentic reproduction from a historical knowledge.

It allows to care for non corrupted knowledge thanks to a device that, by statistical computation, guaranties the coherence of the historical versions.

In consequence the machine reproduces the same digital values

that ignore the non-measurable story of the objects, the rests...

EMBODIMENT (sound recording)

My story takes place in 2050...

2 cycles of 52 years / after the burning of the museum wing in 1946.

In pre-columbine times,

the ceremony of the new fire takes place every 52 years

At each cycle

the humans have to renew the fires and therefore

sacrifice one of them to generate change and thereby

prevent the destruction of the world by Tzitzimimes.

So my story is placed during the ceremony of the new fire in 2050.

To me, the past fires as well as the future fires enlighten always the present for those who know to sniff the blood shed and to hear the particles of the light.

The cycle of the new fire

is like a landmark in the history.

Worldwide known for its moulds collection,

The museum Cinquantenaire takes innovations in the technology of copying

by inventing the weaving machine ex verbis- ad opus.

It is a machine to reproduce in 3 dimensions the artworks of the collection

by programming the historical and technical characteristics of the piece which is to be reproduced.

To honour the goddess Carmenta,

the program system of the machine was named Carmentis.

In May 2050

the attempt to reproduce AAM 00071.1

was initiated to answer the doubt about the piece, named

“statue representing maybe the goddess Xochi-quetzal or a Tzitzimi”.

Xochi-quetzal, goddess of love and fertility

or a Tzitzimime, a demon of destruction.

We shall call her 'Xochitzimime'.

The researchers had good hope

that if the statue was reproduced with exactness,

by deduction,

the programmed story of the statue

would be the right.

Different versions enchainned

but the exact form would not appear.

A last try was made with all the possible versions, even conflicting ones...

Within the system

,The goddess Carmenta

embody herself in her digital avatar

to face the problem of 'AAM 00071.1',

Xochitzimi in return

Embodies herself in her digital avatar to ask Carmentis

to include data fields in the process of replication that are considered as immeasurable .

The best to do
would be that « Xochitzimi » herself
rewrites the program of the system

And adds thereby categories
that she would like to implement.

Carmentis allows Xochitzimi
to generate her own source code

to finally configure the machine

to her image.

“Xochitzimi” would like to adjust treatments
to the process of reproduction.
the treatment of intimate stories
that led to her condition
as a piece of the museum collection

In the aim that not only her own story

but in general
the stories of all objects
would not only be considered
by criteria
that are computable in terms of classification.

In doing so,
conflictual deductions accumulate

and the configuration of the historical dependencies

could not support the instability
of the diverged versions to describe
an authentic story.

An overheat of the weaving motors
provokes the burning of the material.

The machine takes FIRE
and the wing of reproduction burns,
threatening to destroy this part of the collection.

During the fire.

In another wing of the museum,

a curator of the archives
tries

desperately to save the data embedded in
the library of the historical dependencies of the
machine.

This library reassembles
all technical knowledge
that is necessary for the reproduction
of the objects of the collection.

The curator logs into the server of Carmentis

and starts to export every files
to an external memory...

Becoming the system program,

« Xochitzimi » immediately knew

that someone tried to save the data from the library.

So she posted on the screen
a passage out of “Maybe.. her story”:

“The legend tells,

that to avoid the total destruction,

a human has to be scarified...”

And by this
she refused the curator
the copy access to the files of the libraries.

Not even searching to understand the message,
the curator thought
that the system would be in confusion

and decided to memorize each file of the library
by using

an old technique of memorization:

The Art of memory.

The arts of memory

Are memorisation techniques

which were practised in times

where

the copy

and the faithful transmission of knowledge

still relayed on mental capacities.

...

in this art an imaginary space is divided logically
to welcome stunning images
that impress the memory.

To her, the world is like an amphitheatre
and the seats of the visitors
are like the boxes for her memory images.

After that many years of practice,
the intelligence and the personality of the curator
relies entirely
on the amphitheatre of memory.

The message of
Xochitzimi
although was clear;
to avoid the entire museum burning,
a human had to be sacrificed...

Still «Xochitzimi »
Was sensible
to the effort of the care taking
that
humans and particularly the curator prove.

”Xochitzimi” decides to replace
the blood sacrifice
by a mind sacrifice...

and the sacrificed
should be
the curator.

Xochitzimi changed the content of all files
to introduce instructions and data
that are
relying to the structure of her digital image as a
memory space.

By this, the program of Xochitzimi

Embodied in the curator's mind.

Xochitzimi replaced the amphitheatre of memory
by a flattened image of her own statue
in a way that it behaves as a map behaves.

This map is going to be
the digital refuge
for the memory
of all the museum's objects.

A kind of mould for a singular
and assumed version
of the collected objects history.

October 2050,
opening of the exhibition

« The New Fire After Life/
a field of mould » »

After 4 long month of work,
the damage, provoked by the fire in May 2050,
finally got repaired.

The humans rushed
to assist the inauguration
of the new Royal Art and History Museum.

But
entering the museum the visitors get confused.

All the objects of the museum disappeared.

They are replaced by blocs of deformed plaster.

The visitors finally recognize the form of the moulds
as similar to those of the objects
of the old moulding atelier.

But a question still remains:

what happened with the pieces of the museum?

The communication office of the museum
assured
that the artworks of the collection
survived the fire.

But none of them were visible....

It would need to wait for the maiden discourse
of the curator
to obtain a response
to relieve the disappointment.

But there – still a surprise!

The curator herself walks around

in order to address her response
directly
into the eyes of the visitors.

This atypical speech
got intimidating
as much as her eyes burned of determination.

But this extraordinary experience of her story
was not without sincerity.

Here a part of the story

presented by the curator of the museum

in her inaugural discourse.

“I will tell you my story....

the story of a new paradigm

concerning the organization of the collection.

It is the story of the moulding technology
filling the responsibility
towards the story of the objects,
that are found, given, plundered and collected...