

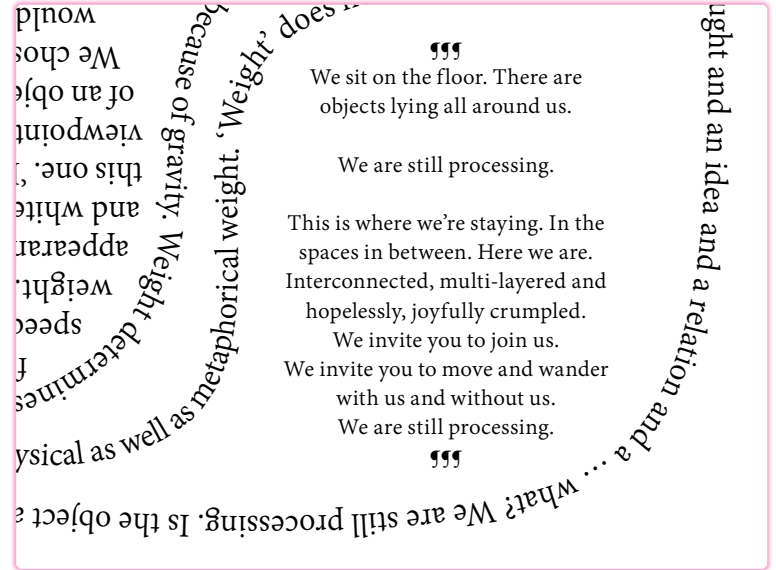
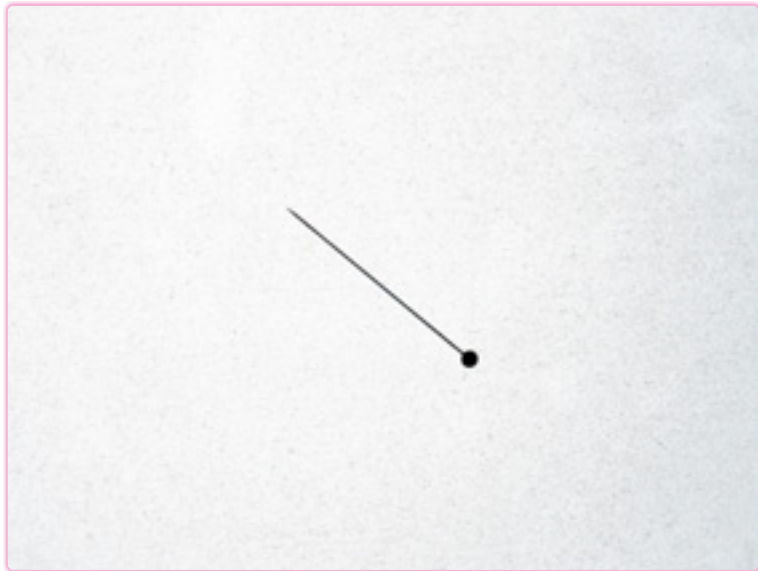
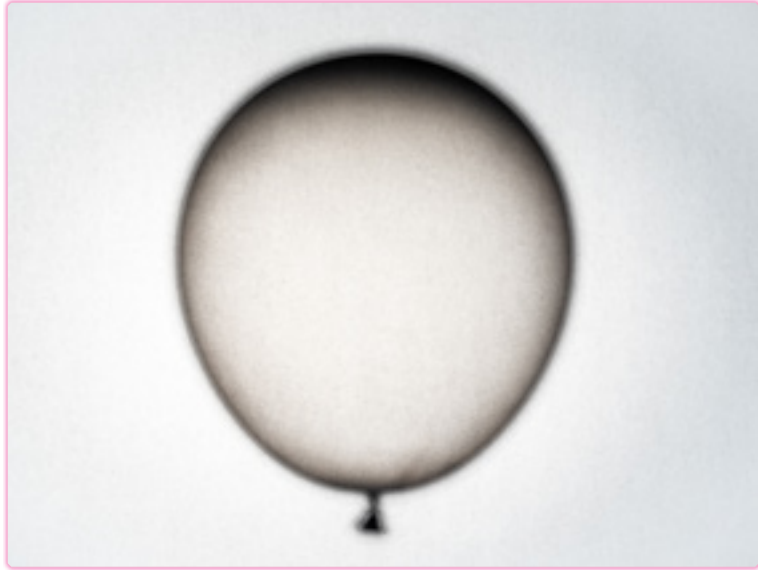
EVA MEYER-KELLER, ILYA NOÉ, CONSTANZE
SCHELLOW, EMILIA SCHLOSSER
MAXIMILIAN KIEPE, ADAM BLAUFARB

Scores of Matters

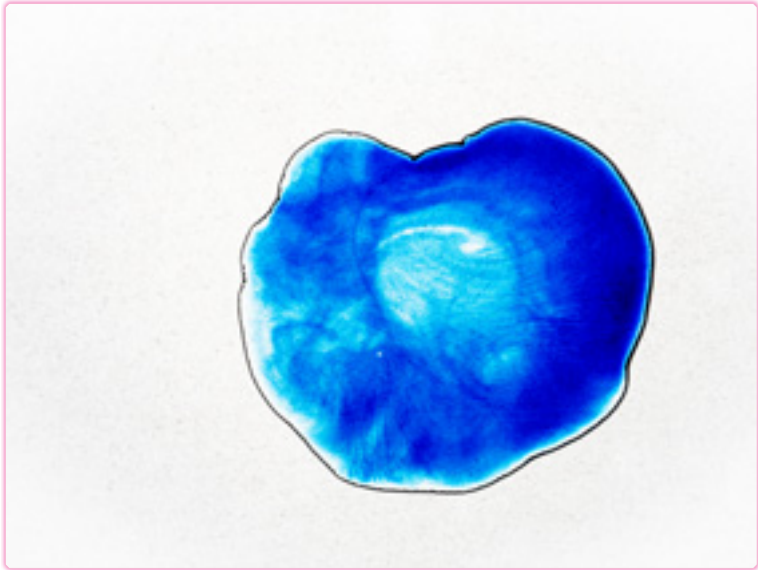
TEXT BY: EMILIA SCHLOSSER¹

*The archive is an archive of the
spaces in between*

¹ This article was written with the great help of Daniel Belasco Rogers as a consultant for English writing. I also thank Eva Meyer-Keller and Constanze Schellow who contributed thoughtful comments and support throughout the whole process.



erate a new pathway by wandering through it. Nobody that appear at a certain moment and whether we decide to much as it reveals. We, the visitors, do not come closer to looking at it from different angles. ¶ We are telling crumpled exposed whilst other parts are hidden. We do not expect a form, no stable architecture, just layers upon layers which Crumpled stories move into the space, with a shape as yet and it will never be crumpled the same way again. We tors. Crumpled stories are able to fly like this, if only proximately one hundred everyday objects, which have ap es of Matters, we can only try to grasp traces. In the digital he collectors, the possibilities and we can e



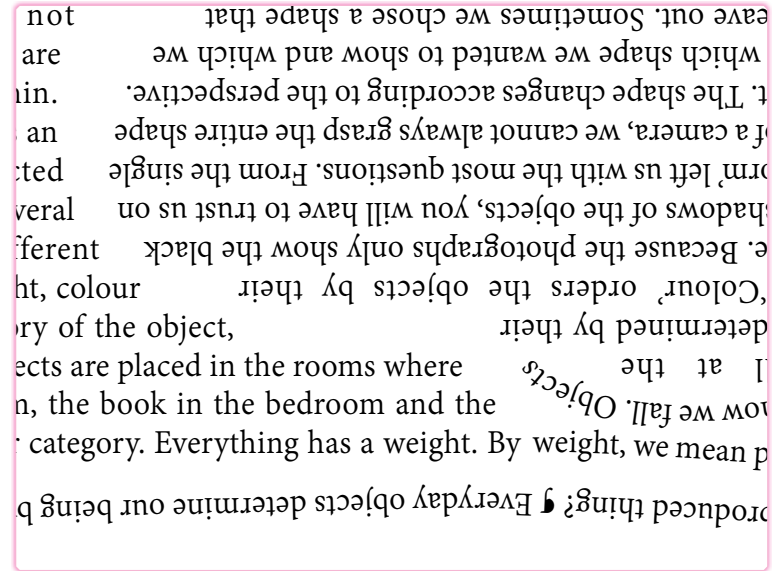
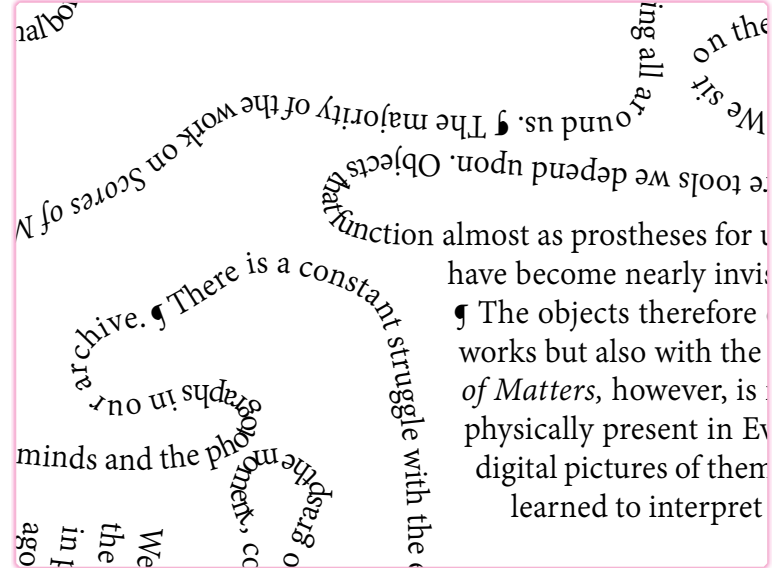
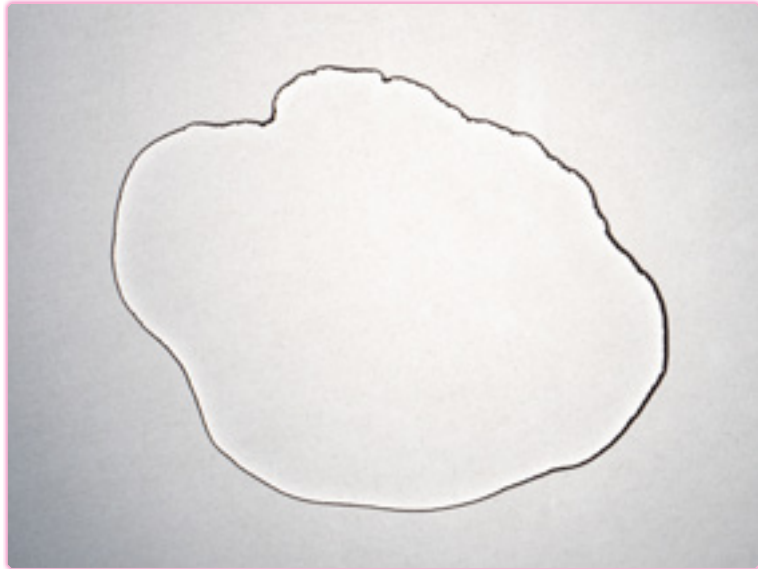
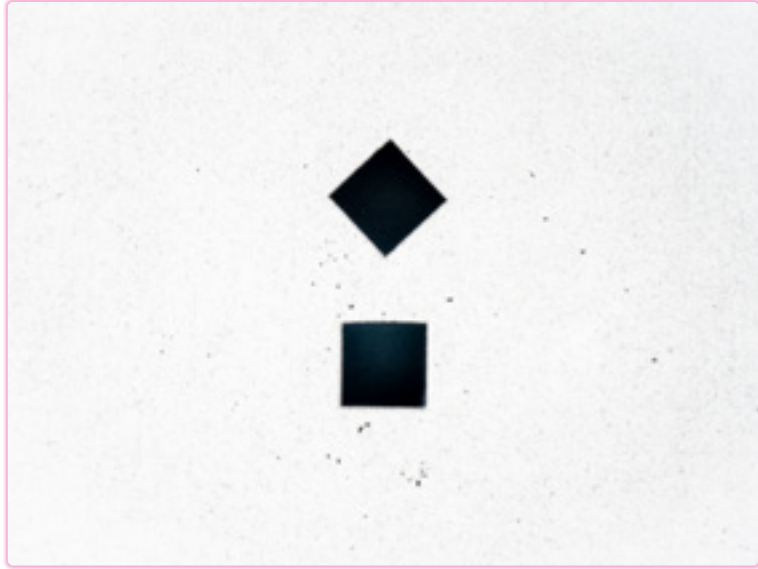
er? When I want to
as an iconic pen look
a thing as an iconic
r is it? We search for the
s of the universe, but a
ing: a glass, a bucket, a
nd shape. This
of a bottle
gnisable.
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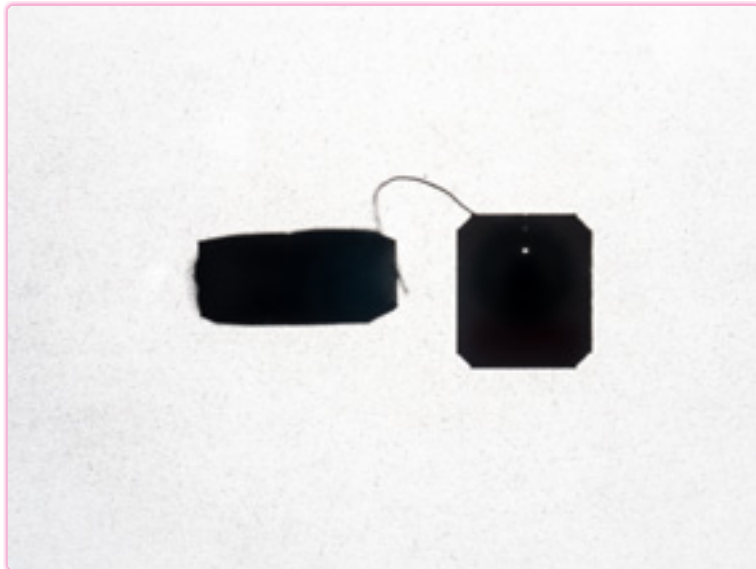
objects. The intention is to let the work initiate the collection, with the artist selecting the most everyday objects.

pared in one or several work
ace we can never show you the actual object and its full story. But we can play with

everything you cannot see
is also an integral and
crucial part of what is
visible. ¶ We sit on the
floor. There are objects
lying all around us. ¶
From teabag we move to
tampoon; from tampoon we
jump to cotton, and
cotton looks like little
clouds. Relations are
quick, associative and
multi-dimensional. Is it
possible to preserve the
flowing movement of
thoughts? Relation
instead of knowledge? Or
does the knowledge lie
within the relation? ¶ Emphasising

relation instead of knowledge, the whole meaning
of territory, authorship and possession be-
preposterous. The objects in our archive are prod-
trade and invention in a globalised world. We th

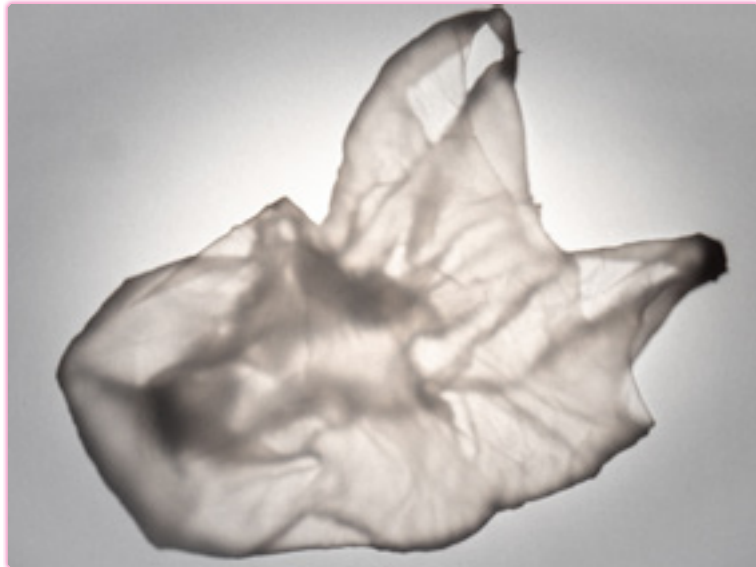




perception of reality leads to productive confusion. ¶ The space in between is a space of playful incompleteness. We hold multiple stories and potentials. There are stories we tell and stories we do not know about. Can we tell only what we already know? ¶ How can we tell unknown stories? We are not entitled to tell the whole story, only parts of it. We are not entitled to dominate the structure, but, still, we propose categories. We don't want the ones with the power of knowledge, yet we curate the content. And is the question 'who' is telling the story or 'what' is telling the story? ¶ The object isn't just an object, but it is in the process of becoming a thing when it is detached from its original use and context—when the object becomes a tool, a photograph, a word. A thing you look at. A thing you

territories is it actually used
 and landscape influence which kinds
 the back, what does that mean? Where did the
 ed to fabricate the object? When did the thought of
 d the object? How many times was it invented by
 ntor? What does the physical being of the object
 exists in complex relation. It has multiple stories
 re to return. As an article of trade, it is a crucial
 ething about power relations. Everything has a
 ct or only about the power of the trader? When
 an embrace complexity. Being in the world is a
 in multidimensional structures. ¶ How does our
 rstand the world as interrelated, rather than fixed?
 relation? We let the shared dialogue be the score for
 s generated by its connections, whose interlinking we

performance artist Eva Meyer



“““

Right here.

At this point we are already getting lost.

Let us take a step back.

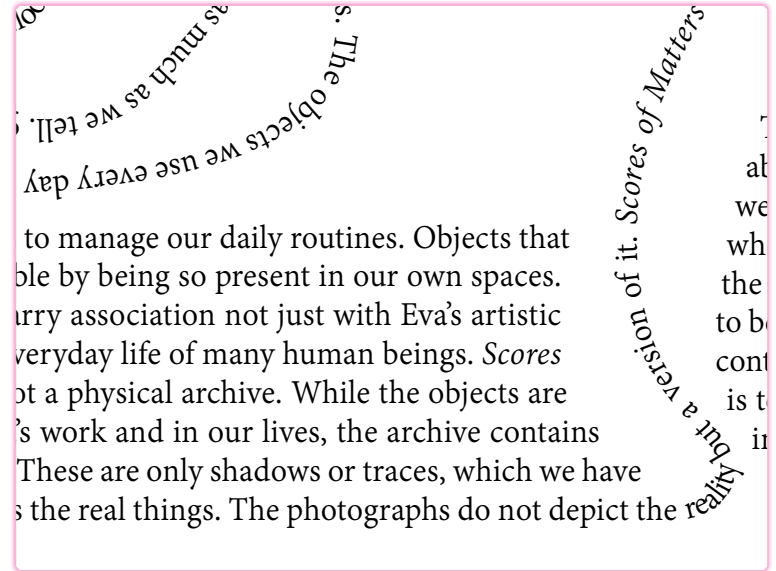
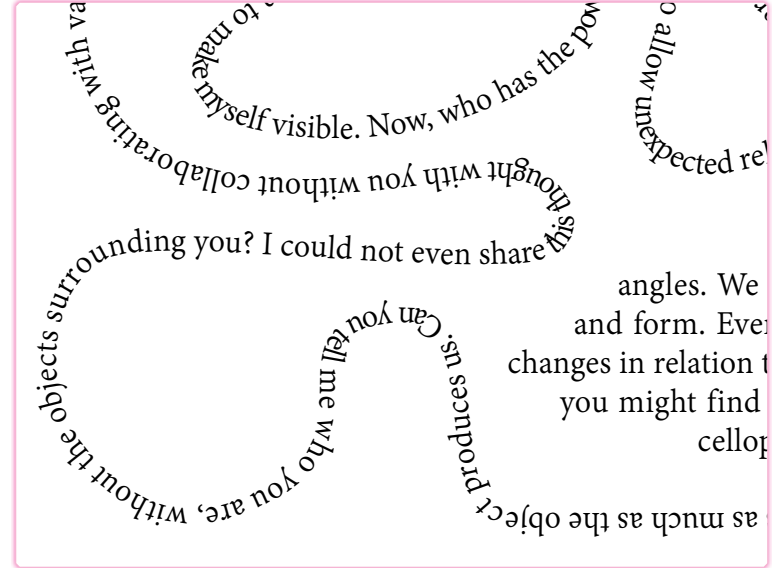
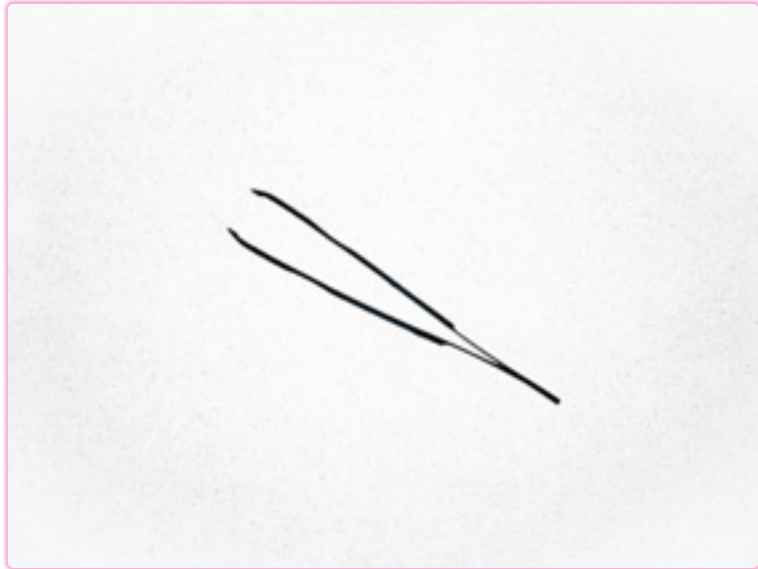
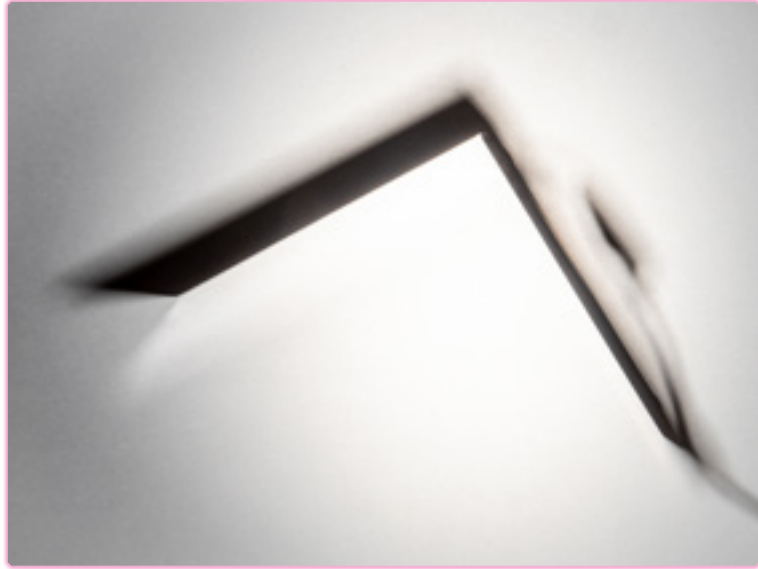
We are still processing. We are still wondering.

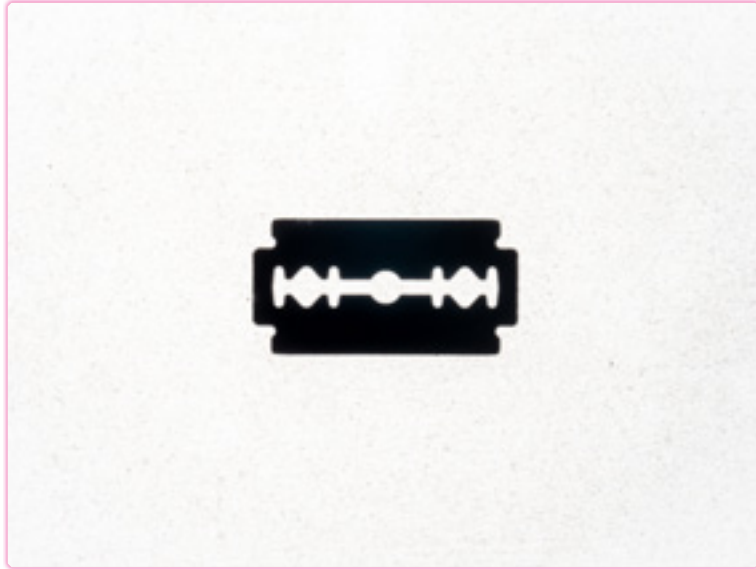
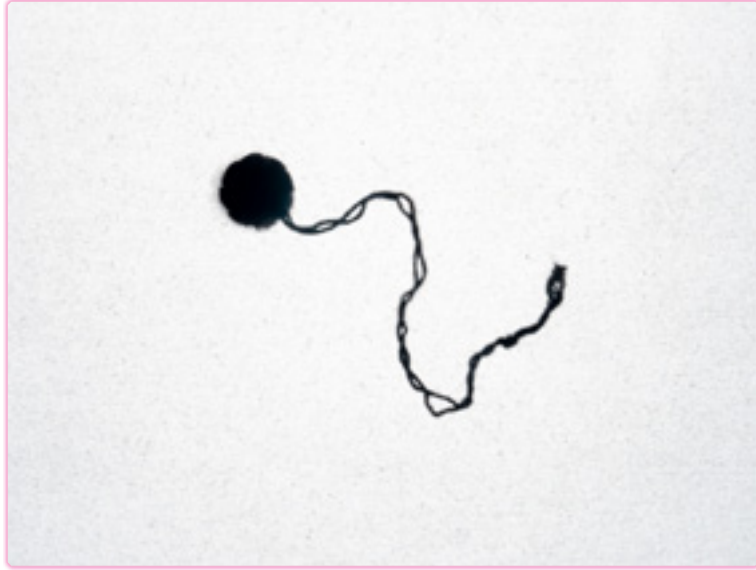
We wander further away and closer again.

“““

Which point is it impossible to identify the storyteller? Where does the fiction
begin? Is there a flow of communication and conceptual gathering
in words, match them with the pictures in our
s p i n t s
inter the ob
have the
develope
narrati
change
to be.
not the
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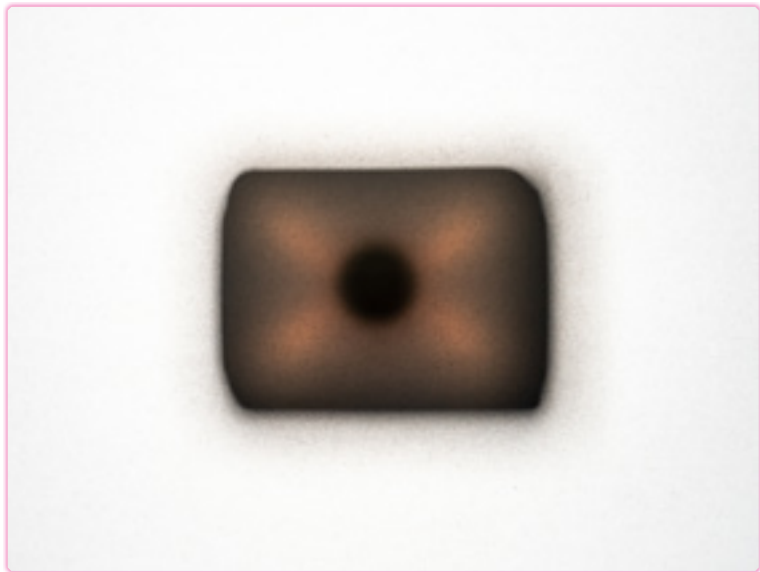
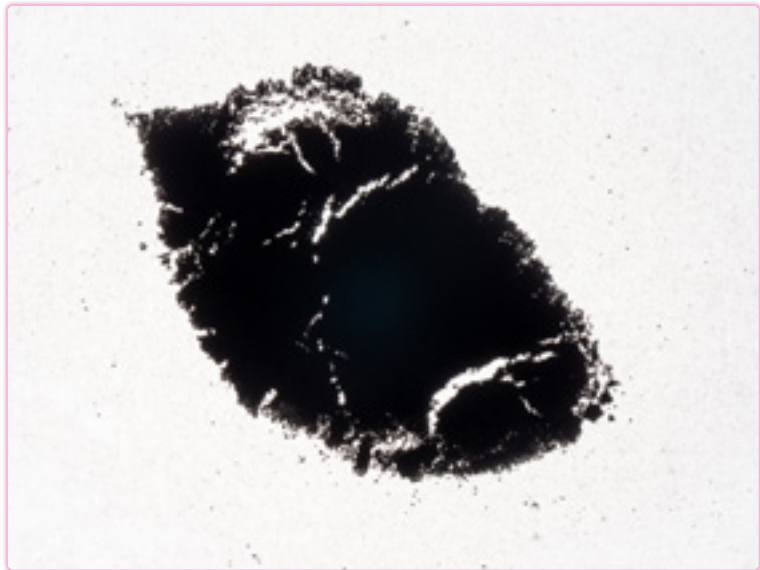
that comprehending is possible; it is a fiction we
living through and with
“““ Scores of Matters present
obvious structure. We collected
one hundred objects and took
photographs of them from different
made up four categories as the main structure: rooms, weight
object belongs to every category, but the content, the story
it. ‘Rooms’ presents a virtual apartment. In it, everyday objects
them in your own house. The hair dryer is in the bathroom
tape belongs in the office. Easy. ¶ ‘Weight’ is a messy
making things possible. Therefore, humans produce objects





relation. How long has this object existed? In which every day? In which is it not used? How do weather of tools we need? When it says 'Made in China' on materials come from? Who designed it? Who decided fabrication become actual fabrication? Who invent different people and who became known as the inventor tell us about the body who uses it? An object only and multiple origins. An object has no home, now part of capitalism, and who owns what tells us something price. Does the price tell us something about the object we start to think about relation *as* knowledge, we constant collaboration, a process of 'becoming-with' perception of the world change when we start to understand. How do we feel then? What is lost? Can we get lost in our process. We do not generate the archive, for it

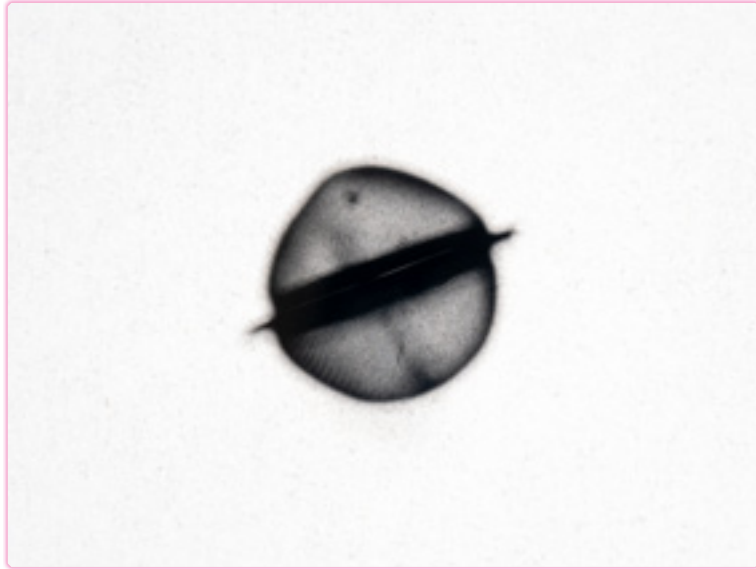
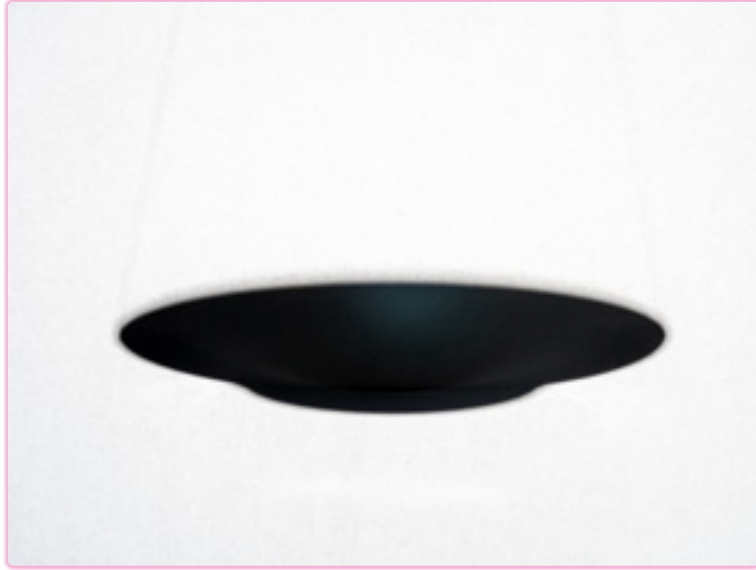
likes the object ambiguous. A circle is a circle is a ... what? It could be a bottle, a green objects are made and broken in relation to the angle the archive are not constructed by these invented attempts the complex and opaque net of interrelations. You will never know how to illustrate our productive confusion, our obsessive connections not. The connections are only partial realities. The whole invitation to generate a constructive disorder. The category and categorisation also seems to be absurd. We try to understand and sometimes ridiculous archive. It is a system resistance has its very own logic. ¶ There is a crucial difference between connections. The connections we make are not arbitrary not transparent all the time. Some of them are obvious, but we take connections, we tell partial, fragmented stories ¶¶¶



Is this bucket different from the others because a strawbe
 archive of the spaces in between. It is an attempt at staying
 rather than isolating groups. *Scores of Matters* opens partial perspectives, common and uncommon connections, and multi-layered associations. ¶ The archive invites you to wander through it. There are no fixed or self-evident paths. Every journey is different, and you could end up in unexpected places. Moving through the archive is like a conversation or a chat: at some point you might wonder how you got there. All you need to navigate the archive is curiosity. It might no

always reveal what you expect to find. ¶ *Scores of M*

en the objects, us (the archivists) and you disappear? ¶¶ *Scores of Matters* is the archive of Eva Meyer-Keller, who decided not to make this about herself but about the intermediate spaces she occupies. Instead of a static archive, a documentation, or a score perhaps, *Scores of Matters* is an artists' invitation to collaborate—first with other artists, then with the visitors. The project offers a possibility for exchange, for encounter, for interrelating. It is a transformative process. The objects' narratives travel from everyday use to performance piece to photograph to story, and our stories wander and transform with them. Through the objects, we



quotes and stories. We do not propose. When a photograph immediately occurs to them. The objects in pictures are no longer real. If you take a photograph from below, you get a round dark circle could be any torch. The salt reminds a grain of salt is not a star. Is there such an iconic form. What does it mean? Or an iconic saltshaker?

production than those credited. We talk. We experience. We collaborate with the objects around us. We do experiments. But who designed the book I am reading? Who produced the paper? Who designed the letters? What impact does all of this have on the thoughts I have while I read it? And when I tell you about it, how does that change it? While we

just a bucket or did it become the bucket? For me it is now the bucket but for you it might not be. The archive preserves memory and experience but is it the memory of the performance pieces or of the objects? The performing arts are ephemeral and impossible to preserve, but is artistic

