TITLE 1

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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.

MANUAL

Welcome to Scores of Matters.

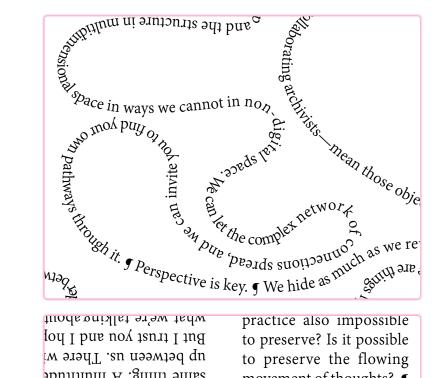
This is an attempt to create a dynamic article for *The Dynamic Archive* about the archive within *The Dynamic Archive*: the *Scores of Matters* archive.

The following pages contain fragmented text on one side and photographs from the *Scores of Matters* archive in the other.

Your task is to assemble the text. Cut out the pictures; the writing is on the back. Use these puzzle pieces to construct a readable text.

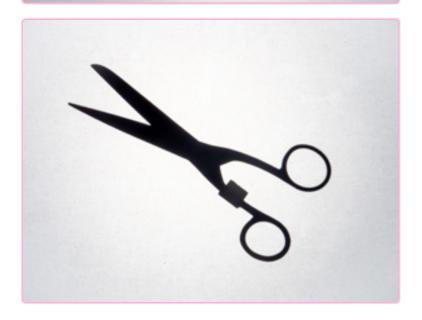
Destruction and fragmentation are the first steps towards creating new connections.

Grab a pair of scissors. Start cutting.



take a photograph of a stake a photograph of a strawberry works. Som atrawberry-like than othe about what the strawber not the strawberry in fre certainly not the strawberry in fre certainly not the strawby yet, I will know what I mean will know what I mean will know what I mean wet, I will never know if y same thing. A multitude up between us. There wi but I trust you and I holy between whet taken with the strawber will know what I mean with same thing.

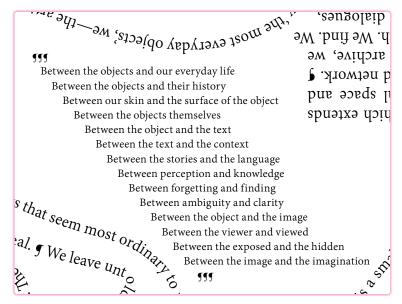
practice also impossible to preserve? Is it possible to preserve the flowing movement of thoughts? ¶ The archive is an archive of intermediate spaces. Mediating among the objects, the pictures, the stories and between us, the collaborators. Whenever we produce anything—be it art, an object or even a thought—many more people are involved in its

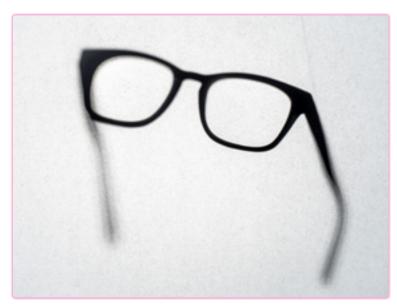


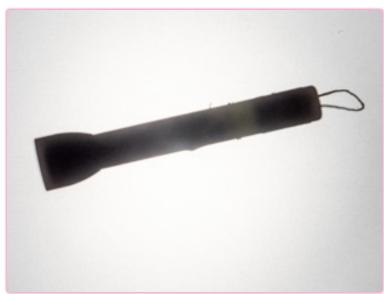
trying to fill them. Trying to fill them. The space in on hich we collect the fill them. The space in on hich we collect and a state of the fill them. The space in on hich we collect the fill them. The space is the fill them of the fill them. The space is the fill them of the fill them. The space is the fill them of the fill things though remain decided than trying to fill them.

than trying to fill them.

To occupy a space space space which which care remains the series and remains side the remains and remains the series and remains the series and remains the series and remains the series are the se to expose some we know while hidden, others even that they appeared a o m e s cts of daily use, hk about the objects in







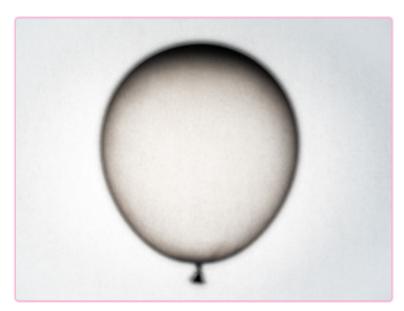
cannot control. Every visitor to the archive will ge decides what comes next. It is about the association stick with them or let them go. The archive hides a the centre because there is no centre. We are just le stories. Just as with crumpled objects, some parts a crumpled object to be a flat surface. There is no fixe we invite you to play with. To crumple, fold and cut undefined but multi-dimensional. Crumple a stor crumple our stories and throw them to our collabo for a short moment. ¶ The archive consists of a

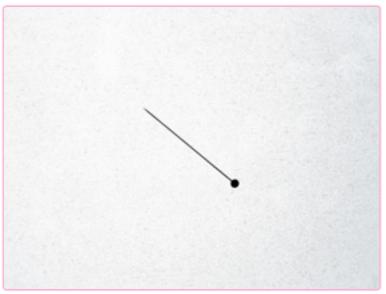
encounter past selves, past stories and messages. We look from new angles, from other rooms, from another time, as angles, from other rooms, from another time, as angles, from other rooms, from another time, as angles, from the stories of the selves.

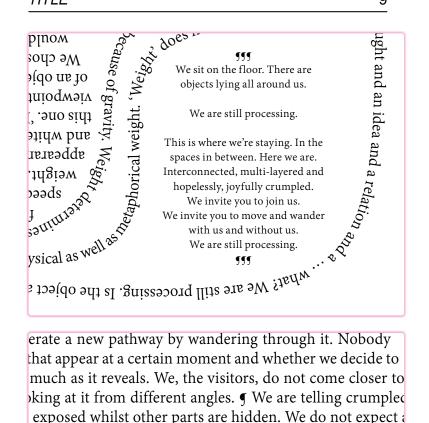
network of online data refrom digital into physivice-versa. It is a crumpl In the Scores of Matter collect. We share. We ma forget. We do this with

are working on *Scores of Matters*, we try to collect all those little bits and pieces. We make connections and still we forget too much. We are s t i l l

we are what we are doing here. Scores of Matters is a document of our conversations, findings and questions. There is no inherent logic we have not already contradicted, not intentionally but naturally. The appreciation of an interconnected

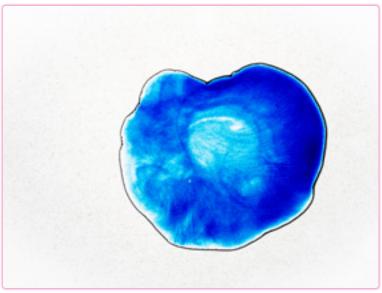


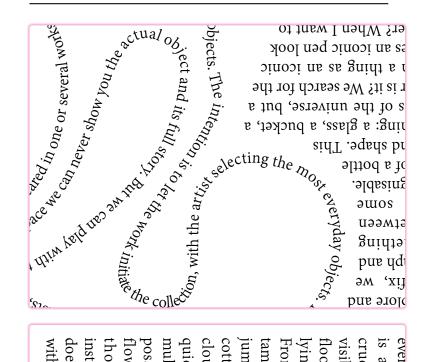




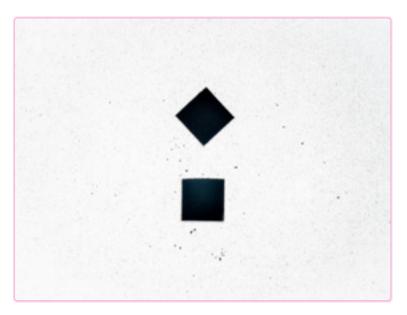
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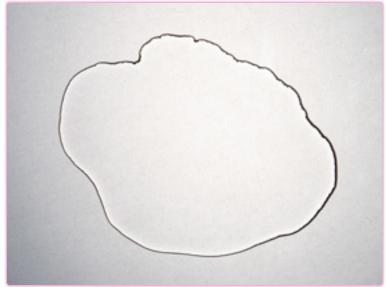






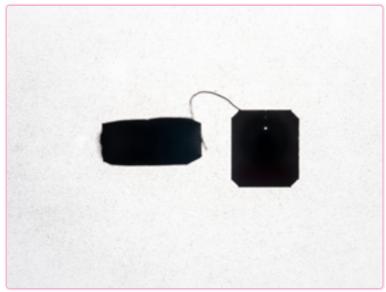
the spects the move to move to move to ampon we of the little Relations are associative and dimensional. Is it wing movement of noughts? Relation instead of knowledge, the whole meaning does the knowledge? Or does the knowledge lie territory, authorship and possession be recous. The objects in our archive are vention in a globalised world world world world within the relation? I service the within the relation?





eave out. Sometimes we chose a shape that not which shape we wanted to show and which we are t. The shape changes according to the perspective. in. t a camera, we cannot always grasp the entire shape an orm' left us with the most questions. From the single ted program of the objects, you will have to trust us on veral e. Because the photographs only show the black tuning Colour orders the objects by their ht, colour ry of the object, determined by their Low we fall. Object ects are placed in the rooms where n, the book in the bedroom and the category. Everything has a weight. By weight, we mean p oroduced thing? ¶ Everyday objects determine our being b





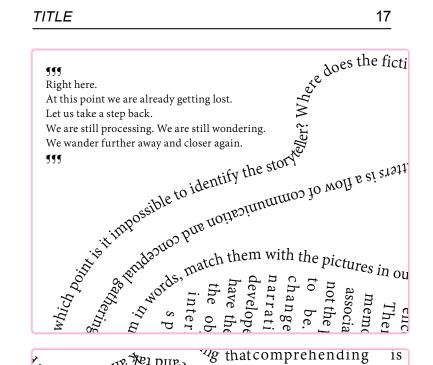
The space in between is a space of playful acompleteness. We hold multiple stories and potentials. Here are stories we tell and stories we do not know but. Can we tell only what we already know? ¶ How can tell unknown stories? We are not entitled to tell the e story, only parts of it. We are not entitled to dominate ructure, but, still, we propose categories. We don't want the ones with the power of knowledge, yet we curate the nt. And is the question 'who' is telling the story or 'what' ling the story? ¶ The object isn't just an object, but it is 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

pieces and territories is it actually used nd landscape influence which kinds le 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 estormance artist Eva Mere ntor? What does the physical being of the object cists in complex relation. It has multiple stories re to return. As an article of trade, it is a crucial thing 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

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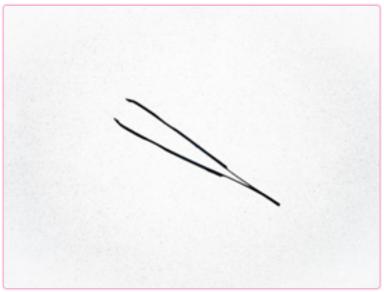
tions to happen. When we the 'g that comprehending possible; it is a fiction w living through and wi ¶¶¶ Scores of Matters presen obvious structure. We coll one hundred objects and took s photographs of them from d

lade up four categories as the main structure: rooms, wei object belongs to every category, but the content, the s it. 'Rooms' presents a virtual apartment. In it, everyday of nem in your own house. The hair dryer is in the bathroo ane tape belongs in the office. Easy. ¶ 'Weight' is a messi

making things possible. Therefore, humans produce objec

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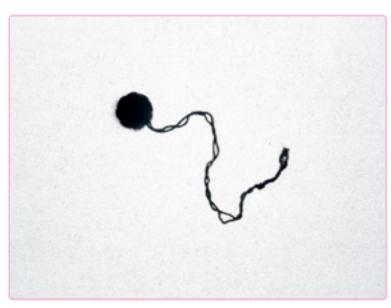


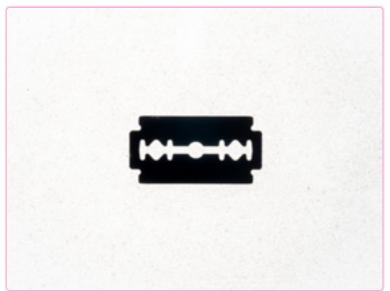


Self visible. Now, w. and place of the share o allow unexpected re all on the post of Sounding you? I could not even share to so you stand you share with our the change of angles. We as much as the object of the same same objects with the same of th and form. Ever

al we what resent in our own spaces.

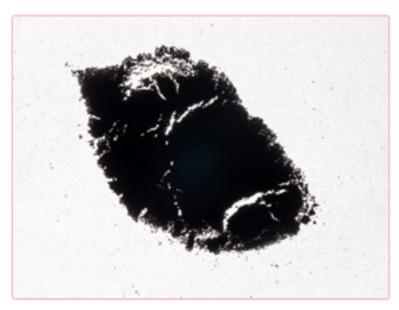
In not just with Eva's artistic to b cor any human beings. Scores roysical archive. While the objects are work and in our lives, the archive contains. These are only shadows or traces, which we have the real things. The photographs do not do to the week to be core.

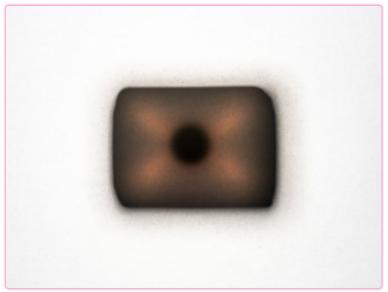




relation. How long has this object existed? In whice every day? In which is it not used? How do weather of tools we need? When it says 'Made in China' on materials come from? Who designed it? Who decifabrication become actual fabrication? Who invent different people and who became known as the investell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

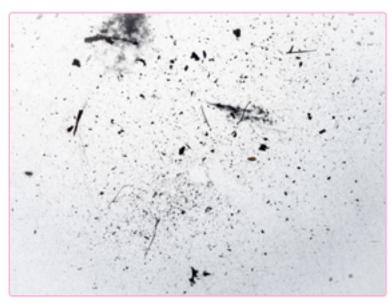
ikes the object ambiguous. A circle is a circle is a circle is a circle is a ... what? It could be a bottle, a leen objects are made and broken in relation to the angle the archive are not constructed by these invented attempts uplex and opaque net of interrelations. You will never knowns illustrate our productive confusion, our obsessive connes in invitation to generate a constructive disorder. The whole and sometimes ridiculous archive. It is a system resistant and sometimes ridiculous archive. It is a system resistant and sometimes ridiculous archive. It is a system resistant tive connections. The connections we make are not arbitrated sometimes ridiculous archive. It is a system resistant and sometimes ridiculous archive. It is a system resistant as has its very own logic. The connections we make are not arbitrate connections, we tell partial, fragmented stories of the arbitrake connections, we tell partial, fragmented stories of the arbitrates of the arbitrate of the arbitrates of the arbitrates.





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 artist's
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

Salways reveal what you expect to find. § Scores of M archive is curiosity. It might rather than isolating *Matters* opens partial perspectives, common Moving through the archive chat: at some point you might different, and you could end The archive invites you to are no fixed or self-evident up in unexpected places wonder how you got there a conversation or a connections, and multi associations. Every journey agherts to the spaces in between. It is an attempt at starting $z \in \mathbb{R}$ and $z \in \mathbb{R}$ and z? Is this bucket different from the others because a strawbe

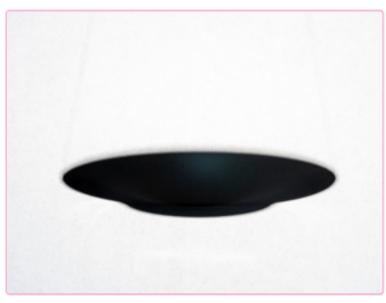


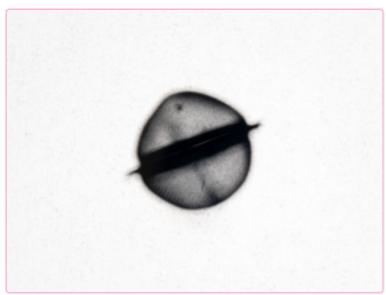


every connection we make. We want eces more than twenty years bjects in the archive appeared phemerality of every thought we have ure constantly changing. Some of he moment is ot all of them. ¶ We ιλ ελευ τροηβρ τρελ tween arbitrary and to consistency that not the whole story. der, and joyfully we not the moment and ries we propose are memory ystem is a spreading tion-making, which where you end up it t an order. They are y are viewed from. ¶ The trouble is kno, cket or a cigarette.

you the object is not an object but and a the sound of bottom.

The part and a the sound of the part and a the sound of the part and a the pa are SOSSE иелецие fail to succeed. This is a messy spantd in themselves. But the attempt at network of potentially related thinking. It is sometimes makes sense and sometimes d you start using them. The interrelat created by a second, more co The pathways through Similarities bet + only connote mass, it circle is u





quotes and stories. We en we move. We do not propose. When a photog text are related, so immediately occurs them. The objects i pictures are no longer rectrom below, you get a rotorch. The salt reminds grain of salt is not a star. Strain of salt is not a star. Strain of salt is not a star. Sonic form. Is there su iconic form is not a star.

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

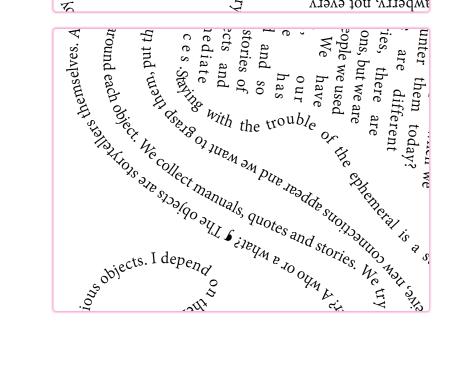
si stattoM to sarous in it. is

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





eller. The selection is subjective ersonal and the political ective and the objective at and the indirect and the complete d the frivolous he secondary he second And what is the relationship between the objects and the a We now know always be incongruity. of possibilities opens 1 are thinking of the en you see it. And eems elusive, you rry I will take a si ti bns am to t si bnim ym ni 1 nk a strawderry ty looks like as s. Maybe it is not just look more τωρειιλ, ποι ενειγ



30 NAME



