

D2:1/9  
Title: untitled  
By: Mariana Castillo Deball & Daniela Franco  
From: the distance between the Netherlands and France  
(and maybe Mexico as well)

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D2:2/9  
Title: untitled  
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D2:3/9  
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D2:4/9

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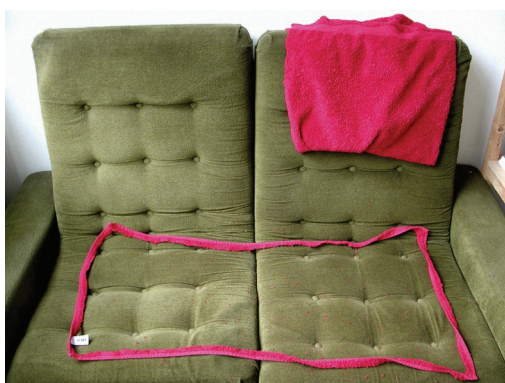
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D2:5/9  
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D2:6/9

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D2:7/9  
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D2:8/9

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The archaeological practice is related with the distant past, events which are far away, with no written records and where the material evidence is all we have in order to understand certain cultures. Nevertheless, if we think about archaeology as the systematic recording of material traces, or as the study of objects in relation to contexts, we can say that as soon as there is a study of the physical transformations effected by human activity, there is the practice of archaeology.

Usually, in archaeology a pot without provenance is of limited value to archaeological interpretation. Nowadays, I can easily know the origin of my toothbrush (made in china) but this is just a fragment; what would build its history consists in all the traveling and distribution adventures that this plastic object has experienced. Because many objects are mass produced, the same object can be found in different places: copies, reproductions, second and third generations of the same prototype can invade suddenly opposite cities or economical backgrounds; without counting the actual use: once it has entered the market, being purchased and become part of a particular situation. Context has become dispersed and fragmented.

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In 2003, Daniela Franco together with Mariana Castillo started a collaborative project. D was living in France and M in Holland. The project started as an experiment in micro-sociology of our interactions with mundane objects and activities. If we were to make a record of our everyday life, many times what stays with us is a collection of bits and pieces such as receipts, tickets, pieces of paper, empty bags, and so on. They are all leftovers of a transaction, an activity or a place.

Our initial curiosity was how much these fragments actually tell, how are they connected with certain events in our surroundings, and if it is possible to guess the other's routine from them. As traces of an experience, we wanted to displace this experience and use them as a point of origin for subsequent narratives, trying to stretch our imagination and build up a story out of crumbs.

The game functioned more or less like this: every fifth day, during 3 months, we would send by post a collection of 10 traces of our everyday life to each other. There were no restrictions: it could be an object, a text, an image, etc..

Once the envelope was received, M would need to reconstruct D's day, and vice versa. The result is a collection of insignificant fragments, which experienced a double life in different spaces and times.

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The final outcome can be related as well with the way we carry memories and images while traveling from one place to the other. A garden in Tokyo can be suddenly connected with a fruit shop in Mexico and then to a woman wearing a hat in Lithuania. In this nomad life, experiences are made of many bits and pieces, images that follow a crazy behavior, which goes beyond our control.