

**Creative yuk** : looking for further ways and means to bypass the current absurdity of the contemporary art world. This email, containing images or links and one text or fragment. It will be sent to 100 people monthly (when it comes out). We aim for a more interpersonal address and a safe place for speech-without-doors.

If you would like to be removed please contact this address. Comments, feedback, contributions welcome.

A Constructed World 23 Sept 2019



*Using feelings to get rid of feelings part V*, follows previous versions of the work made for art centres and galleries in Pantin, Milan, Arles and Paris. The performance is an address to a garden (Le Petit Versailles, Manhattan, New York) using breath, moving image and bass guitar. The same utterances are repeated through a script in search of an audience. So that we can look together for something unknown, unnameable, unreadable, but visible in the performance. ACW, Stephanie Lin and friends.



(left) Shadow Play: video work for *fragment : 01- (live eels)* <https://vimeo.com/361823834>

(right) salon Jackie 6, Paris

For salon Jackie 6 we make a withdrawal into an agreeable moment (together (μαζί)) In deliberation, doubt and uncertainty (αβεβαιότητα) about how to proceed, we encounter a logical impasse (αδιέξοδο) together (μαζί) We will have shared a Roman autotrophic banquet (that doesn't exist in Greek (Ελληνικά)) Looked for a principled orgy, an orgy of principles (that doesn't exist in Ancient Rome (Αρχαία Ρώμη)) We will no longer be in Paris, but in a landscape of plants including 'an anti-aphrodisiac pheromone, so that the female wouldn't mate anymore The male is trying to ensure his paternity, but he ends up endangering his own offspring A landscape where (Ένα τοπίο όπου) plants eavesdrop on one another benignly and malignly' We will have withdrawn (αποσυρθεί) from the world, read Greek aloud, eaten plants and vines, made a performative sacrifice through speaking by telephone to Favorinus and Philoctetes We will also have acknowledged that many people are forced to live in exile, as outlaws, in a state of absence



*fragment : 01 (live eels)* is the beginning of a fragile, febrile monument to living eels. The International Council for the Exploration of the Sea, Working Group on Eels reported in 2012 that the numbers of eels had continued to decline to their lowest levels, with less than 1% of eels alive than there had been in the period 1960-79. Since 2004 A Constructed World have been speaking to live eels, inviting several hundred art professionals, philosophers, architects and others to explain their research to eels held in aquatic installations in museums and art centers. More recently they have invited scientists, biologists, business people and the public to speak to eels in various other environments.

A Constructed World have also made representations of eels in bronze, blue resin and copper foil, inviting people such as film maker Noé Debré, art historians Sébastien Pluot and Vanessa Theodoropoulou, oceanographer Tilla Roy, philosopher Fabien Vallos, community groups, students and passers-by to speak to these art works. In the way that an art work might speak to its audience, this reverse shot might be a way to listen-to-the-eels.

As town criers, with *fragment : 01*, A Constructed World make a final cry with the beginning of an insecure encyclopedic installation including the speech that has been made, and could be made again, while change is anticipated. It is a mourning of hope while we hopefully mourn. By its very nature this project avows 'blind spots that guard speech', waiting for a faint signal that may be 'broadcast from the future'. This monument of hopeful mourning, made of bamboo and paper, is the first installation, a fragment, of what will accumulate into paper rooms of documents and objects representing the hopeful communication made over the past 15 years. It is also fitting that *fragment : 01* finds itself in the middle of an effortless, encyclopedic installation of Yona Friedman, where gestures, spaces, shapes and speech build up, flow and are contained and released into a mainly immaterial language of architecture.

Stephanie Lin has made collaborations with A Constructed World since 2017. As an architect she has provided bass-lines, musical scores and designed a dexion structure. In these new accumulating fragments there is a working together to find content and places. ACW with Stephanie Lin.



- a group seems most completely a group when the individuals in it share a maximal number of beliefs,...there is less psychologically immediate account of groups that specifically minimizes the place of common belief - Frances Ferguson, *Pornography, the Theory: What Utilitarianism Did to Action*, University of Chicago Press, 2004, p54

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