

A Constructed World, 1993, is the collaborative project of Jacqueline Riva and Geoff Lowe. Their performances use speech, conversation, philosophical texts, painting, video and music to investigate who is speaking and what can and cannot be said

They enjoy the company of others and often invite artists, curators, art historians, performers and non-performers to work with them



Repetition at atelier A Constructed World for *Using feelings to get rid of feelings Part VI*, 2019
Performance with Jules Bernagaud, Jon Campbell, Clément Courgeon, Noemi Koxarkis, Claire Moulène, Fabien Vallos
Palais de Tokyo, Paris

Le Banquet on the occasion of the exhibition « Futur ancien fugitif »

A Constructed World performance with Jules Bernagaud, Jon Campbell, Clément Courgeon, Noemi Koxarakis, Claire Moulène, Fabien Vallos thanks to Callum Morton

Palais de Tokyo, Paris
20 novembre 2019 19h - 22h30



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Using feelings to get rid of feelings Part VI

Pamphlet # 6.0



scenes from the *Whipstick Forest...*, 1998
U-matic video tape transferred to Betacam, transferred to H264 digital format, colour, sound, 37 minutes
Filmed in New York, Melbourne, Milan ... and, above, the Whipstick Forest outside of Bendigo in Australia. It was the first time the tree appeared in A Constructed World's work

In 1998 A Constructed World made a video work in a forest. We arrived at the location for the weekend with an array of people; artists, a musician and non-performers. We had one professional actor who worked in theatre and television and she brought her partner. The next day while we were setting the mise en scène he produced a tree costume from the trunk of his car. We didn't have a part for him but he insisted that he would just stand amongst the trees and do nothing.

This sudden passive act of inclusion influenced our lives and acted as a precursor to our present.



scenes from the *Whipstick Forest...*, 1998



An Hysterical Documentation (Parler aux anguilles), 2017
Performance for the exhibition House of Dust
Cneai, Les Magasins Generaux, Pantin

In 2011 a member of our group, Speech and What Archive, announced she could walk on an acrobatics ball. We bought one in preparation for the next performance. The ball weighs more than seventeen kilos and cost the entire allotted budget for the performance. It became clear that ball walking was not like riding a bike. She stood on it during many performances, but this acrobat never remembered how to balance, or move, and was often assisted by two people just to stand upright for any period of time. As an act of defiance, fear, or did she know that necessity-was-missing?



A Constructed World Medicine Show, 2012
Performance with SWA for the festival Reims Scenes
d'Europe
Frac Champagne-Ardennes, Reims



*Avant Spectacle A Micro
Medicine Show*, 2011
Performance with Speech and
What Archive and guests
La Ronde, La Ferme du
Buisson, Noisiel



Ball World (telephone), 2012
synthetic polymer paint on
canvas, 152 x 122 cm

Recently a young artist came to our studio, took his shoes off and stood on the blue ball, he walked it back and forward across the room. It seemed easy.

A colleague said he didn't really like the identity politics in the Swiss Pavilion exhibition. I couldn't see that, I saw a clear image of the present moving across the screen. And yet, in all it's energetic movement there is a hesitation. They try to walk backwards.

We are in hesitation, all of us, together, but when push-comes-to-shove, the ecologists say, we won't be together, we will be violent. Walking backwards seemed like it could offer a solution, we could go back to see what we missed, make a retrieval, but it's impossible. We can't leave the present, we cannot go back because we are already here.

Each new event retroactively recreates it's own possibility. We are not so much influenced by the past, it is in a retroactive movement that we can change the past.

So we can look at the past as it exists now, we can describe the present, the precariousness, and see that inevitably each new event retroactively contains another possible world.



Tree Sex, 2009
Performance for the exhibition Objects in the mirror are
closer than they appear
FNGAP, Nogent-sur-Marne