

Auf und ab, 3 Jahre der Arbeit, und jetzt erschienen im Verlag Gebr. König, Köln - New York, die erste Fassung LEHREN UND LERNEN ALS AUFFUEHRUNGSKUENSTE von ROBERT FILLIOU und dem LESER, wenn er will. Unter Mitwirkung von JOHN CAGE, BENJAMIN PATTERSON, GEORGE BRECHT, ALLEN KAPROW, MARCELLE, VERA und BJOESSI und KARL ROT, DOROTHY IANNONE, DITER ROT, JOSEPH BEUYS. Dies ist ein Multibuch. Der Schreibraum des Lesers ist beinahe so umfangreich, wie der des Autors.



Off and on 3 years of work and now VERLAG GEBR. KOENIG, KOELN - NEW YORK publishes the first draft of TEACHING AND LEARNING AS PERFORMING ARTS by ROBERT FILLIOU and the READER if he wishes, with the participation of JOHN CAGE, BENJAMIN PATTERSON, GEORGE BRECHT, ALLEN KAPROW, MARCELLE, VERA and BJOESSI and KARL ROT, DOROTHY IANNONE, DITER ROT, JOSEPH BEUYS. It is a Multi - book. The space provided for the reader's use is nearly the same as the author's own.

Filliou, Robert. (1970). *Teaching and learning as performing arts*. Kasper & König.

OK. So today we are going to talk a bit about the 1000 word essay, with 6 references and 3 pictures 300 dpi.



First about the *constraints*: there is always something to be learned—at the level of *process*—by working with constraints. 1000 words, 6 references, 3 pics in 300dpi.

In addition there is the point that for a volume of 22 contributions it increases the readability to have a sense of *rhythm* through the book. So, this is *production* aspect.

Now, I am going to add some words on *performance*. In my understanding, performance bridges the gap between writing as a process and in production.

So, we are in the dark: we start with chaos. Like when you were working last term with the BBs. Now it is the essay. Like a plant you are striving upwards towards the light.

To assign this idea to a real growth process, I have brought a wet-stick from a tree that I received from the MA class from last year (from which we had guest in the fall).

The wet-stick belongs to an African bush—the *Plectranthus Ernstii*—whom I for convenience call Ernst. And yes, it is a *person*, there is little doubt about that.

To be with Ernst we close our eyes, we have a piece of play-dough, that we have prepared in advance, on an A3 sheet of paper to protect our clothes.

Design MA candidates. (2022).  
*Plectranthus Ernstii* [Ernst] [gift]. KHiO.

When done, after about 18', we open our eyes and notice contrast between the shape we have been working on, in our inner vision, and what we see with eyes open.

Then you invite your class-mates—whom you have been doing this exercise with—to write a keyword on your side, alongside the shape, what it makes them think of.

*Immediately.* So, you see you had a shape embodied that now flies into many pieces and that you recombine by making a text in which all the words are used.

Theatre director Antonio Artaud wrote about something related, in the following words:

*Who am I?  
Where do I come from?  
I am Antonin Artaud  
and if I say it  
as I know how to say it  
immediately  
you will see my present body  
fly into pieces  
and under ten thousand  
notorious aspects  
a new body  
will be assembled  
in which you will never again  
be able  
to forget me*

Artaud, Antonio. (1972). Postscript to a poem on the Theatre of Cruelty. *Artaud– Artaud Anthology* City Lights.

Clearly, we are no longer *under* the ground—as a seed—we are cracking the earth, and somehow growing into a sapling. But we are still working *from* the dark of the earth: this is where a pair of scissors can come in handy: we make text cut-ups.

Now, these you didn't receive from others, but found them in a text of your own choice and cutting them into a sample that seems good to work with. For the poor author finding his text rampaged in this way, you are part of the *hive-mind* working.



That is, the hive-mind called *readers* that starts to do its work as soon as a text has been published. Only here, we are doing it explicitly by cutting and pasting. As readers to you paste the sample together and supply it with your own language.

At crust of the earth termites are chewing and working. So, this is what you do too. But when the sapling has grown to a certain size, it needs to grow a harder and *drier* stem to lift its soft/vulnerable parts over the ground: write as *drily* you can about a topic!

When you think that *now it is dry*, you make it *even drier*. If your materials are visual—the top of the tree or the lush colours of your BlackBook—you can benefit from a dry language, because it leaves space for the imagery to speak for itself.

But this is too broad. We need som finery: we are up in the light and we turn our table from the dark *slate* side, to the white *board* side. Starts a very important experimental phase: write with poetic association only, and then select images that are rational.

4-sections sections [exquisite corpse](#).

The other exercise: do an exercise of the Surrealist *cadavre exquis/exquisite corpse*, pursuing associative

imagery, then write something that makes sense of the whole thing. Those of you who have looked into the *Minotaure* will have a sense of this.

With these two exercises you are starting to develop *design-thinking* that will serve you when you write your essay. We not longer have the board on the table. Now it is part of the wall: white wall, associating with the white-cube.

So, when you have received the *structure* to organise your materials for your essay, this is where you're at. Should you follow the Goethe grid, *not only* as a filing structure that I presented you last time, but as a structure for the essay, you now have the tools.

If you are a visually oriented writer, you can drop your images in keynote, using the images as a *stage*, while you do your writing in the presenter notes (or, the *floor*). When you are finished writing you paste it into one text-file, decide which images you will use and work over weaker passages.

Now, you are in a phase of bringing your white board to the table, alternating with placing it against the wall so that you can see the elements with some distance, and go back and forth like this: adding and removing. In the end you will have an essay. 1000 words, 6 references, 3 images.

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