

## DÉPARTEMENT DE FILLIOUSOPHIE

The Department of Filliousophy offers workshops and activities in a discipline that is rooted in Robert Filliou's principle that art is what makes life more interesting than art, affectionately named Filliousophy. Who is a student and who is a teacher, who is an artist or a non-artist, remain undefined based on Filliou's *Teaching and Learning as Performing Arts* (1970). The general idea is to be together and see what happens.

The Department is mobile. It has a seat at Ensba, Lyon, where (non-)students can subscribe for participation. After an intensive workshop, the Department continues at *la fête permanente* in Grandes Locos, the main venue of the Lyon Biennale. Sofas – or rather Filliousofas – replace school desks and classrooms. This is where the creative use of leisure can be practiced.

*La fête permanente* is activated in four modules (The Principle of Equivalence, The Birthday of Art, Galerie Légitime and The Eternal Network), with a dormant presence in between, overseen by the chair of the department, An Paenhuysen.

## FAVOURITE VISITORS SECTION DÉPARTEMENT DE FILLIOUSOPHIE

For each of its four modules, the Department of Filliousophy invites a “guest-conductor” to join as an initiator of activities that set in motion, with participants and public, what Filliou called Permanent Creation. The guest-conductors propose projects and ideas for collaboration and co-creation, and share their work and experience.

The Department of Filliousophy has a Favourite Visitors Section, inspired by Filliou and George Brecht’s non-shop and non-school La Cedille qui Sourit in Villefranche-sur-Mer. It hosts long and short visits of filliousophers, stimulating cooperation and exchange, and is open for surprise visits.

Finally, the Department documents its activities and publishes its teaching and learning material in DIY-fashion throughout the Biennale.



An Paenhuysen oversees the Department of Filliousophy, a project inspired by Robert Filliou’s *Teaching and Learning as Performing Arts* (1970). Together with the collective minisae, An creates occasional “mini-schools.” She also directs The Boxing Gallery under the auspices of Fondazione Arthur Cravan, curating happenings that can take place with or without an audience. In 2024, An visited La Cédille qui sourit, Filliou and George Brecht’s “non-shop” and “non-school” located at 12 Rue de May in Villefranche-sur-Mer; standing by its commemorative plaque, An opened the 1967 book *Games of the Cedilla, or the Cedilla Takes Off*. She read out loud and called it a reenactment.

# MODULE 1: THE PRINCIPLE OF EQUIVALENCE

## PART 1: 16-20 SEPT.

The Department of Filliousophy is inaugurated at *la fête permanente* with the practice of The Principle of Equivalence (well done, badly done, not done) during the Biennale's opening weekend. A main tool of Robert Filliou's Permanent Creation, it consists of merely "putting a red sock in a yellow box". Everyone is invited to participate.



## PART 2: 8-10 OCT.

The Principle of Equivalence (well made, badly made, not made) is introduced as a main tool of Permanent Creation Filliou: *"I do something once, which is said to be well done, for instance a sock that corresponds well with the box, which itself has been well painted. And then the second one is badly made. I don't worry about that. The third one is simply the concept."*

- Thursday, 8 Oct., 2-5pm: introduction Filliousophy workshop at Ensba
- Friday, Saturday, 9-10 Oct., 2-5pm: practice at *la fête permanente*, Grandes Locos

### Guest-Conductor

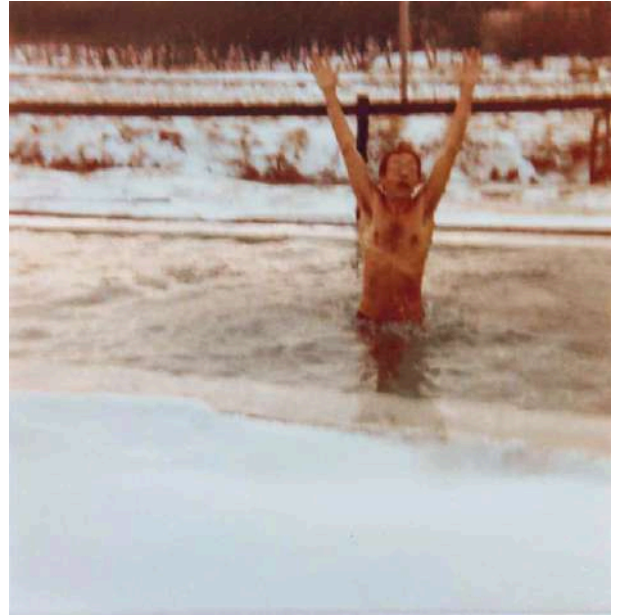


Charlotte Dualé is a visual artist who creates sculptures and on site installations in ceramic. She has a specific interest for tiled meta-shelves as a kind of mental furniture. For the Department of Filliousophy, Charlotte works with clay to make boxes that are at once physical materialisations of Filliou's Principle of Equivalence (bien fait, mal fait, pas fait) and tools to imagine what can correspond well, badly, and not with these objects. Various sizes of recycled cardboard (Filliou's favourite material) are available to form own ideas (or "red socks" à la Filliou) for the audience to join in to practice The Principle of Equivalence.

## MODULE 2: THE BIRTHDAY OF ART 12-17 OCT.

2026 marks the 100th birthday of Robert Filliou (17.1.1926 – 2.12.1987) and the 1 000 063<sup>rd</sup> Birthday of Art. How to celebrate art? We will do so at *la fête permanente* on October 17, one of the key dates in Filliou's *Whispered History of Art*. "A propos de fête," wrote Marianne Filliou concerning the annual anniversary party, "Robert's proposal for Art's Birthday is to take the artworks off the walls, out of the display cases, and so on, and simply celebrate art." Or as Filliou put it in 1973 on the occasion of the first official Birthday Party of Art: "How about you joining the funmaking?"

- Monday, 12 Oct., 2-5pm, workshop Ensba
- Tuesday, Wednesday, Thursday, Friday, 2-5pm, at *la fête permanente*, Grandes Locos (various activities and visitors)



**BIRTHDAY OF ART**  
**17 OCTOBER, 2-5PM AT LA FÊTE PERMANENTE,**  
**GRANDES LOCOS**

### Guest-Conductor



Art historian Michal B. Ron is an experienced host of Marcel Broodthaers Memorial Birthday Parties, which take place every January 28 and sometimes also halfway, July 28, when another Marcel (Duchamp) has his (full) birthday. A few of these yearly M.B. Memorial Birthday Parties have been celebrated together with An Paenhuysen, and for the Department of Filliousophy, Michal and An share their party expertise to create a Birthday of Art at *la fête permanente* of the Biennale on October 17, one of the key dates in Filliou's *Whispered History of Art* on the origin of art.

## CHER PETIT M.B. – 5 MINUTES D'ÉTERNITÉ

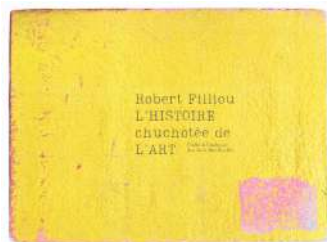
13 OCT., 2-5PM AT LA FÊTE PERMANENTE, GRANDES LOCOS



Belgian artist Marcel Broodthaers, a friend of Robert Filliou, was born on the 28<sup>th</sup> of January 1924 and he died on the same day, on the 28<sup>th</sup> of January in 1976 – 50 years ago. Filliou was born 100 years ago on the 17<sup>th</sup> of January, two years later and a few days earlier than his friend. But perhaps dates are not important. Art historian Michal B. Ron has been celebrating M.B. Memorial Birthday Parties in Berlin for more than a decade and she is bringing the leftovers. They will be used for a party-reenactment in the form of a proper exhibition of a full five minutes. Don't miss out on the *Cher petit M.B - 5 minutes d'éternité!* Before it too becomes history.

## WHISPERED HISTORY OF ART

THURSDAY 15 OCT., 2-5PM AT LA FÊTE PERMANENTE, GRANDES LOCOS



In 1994, on the occasion of the 1,000,031<sup>st</sup> Birthday of Art, Clémence Hiver Éditeur, based in the village Sauve where Robert Filliou was born, published a special edition of *The Whispered History of Art*. Written by Filliou in 1963, it declared the 17<sup>th</sup> of January as the Birthday of Art. The first birthday party took place in Aachen in 1973 and in the early 1990s, Sauve started celebrating yearly. Two of its organisers, the *Sauvains* Frank Michel and André Dechifre, know Art's History word for word and will recite it at the Department of Filliousophy. In attendance will also be the precious Clémence Hiver edition, published in French and English as an accordion-fold leporello format with gold leaf cover.

## GUEST LECTURE

WED., 14 OCT. 5PM AT ENSBA

Alban Hajdinaj, Tirana



In *A Year Without Coffee*, artist Alban Hajdinaj traces personal memories from early age in socialist Albania. A morning ritual of his grandparents consisted of grinding beans and making coffee, to be enjoyed while sitting together and sharing their dreams. Yet, for longer periods, coffee was often taken off the list of imported goods, which would not only interrupt the moments of intimacy between his grandparents but even affect their dreaming. In his narrative, Alban uses coffee as a vehicle for individual and spiritual awakening, which resisted a society in which the idea of celebration, except for political and economic victories, was not allowed.

## FAVOURITE VISITORS SECTION

THU. 15 OCT, 2-5PM) AT LA FÊTE PERMANENTE, GRANDES LOCOS

Frank Michel & André Dechifre



From the early 1990s, the Birthday of Art is celebrated in Sauve, the birth town of Robert Filliou, on the 17<sup>th</sup> of January. Two of its organisers are circus artist Frank Michel and sculptor André Dechifre. By now, they know Robert Filliou's *Whispered History of Art* (1963) by heart and they will share their knowledge at the Department of Filliousophy. Filliou mentions Sauve in his *Teaching and Learning as Performing Arts* (1970) as "the country of poets". In Sauve, there is a Place Florian, named after the 17<sup>th</sup> century fabulist. But what about a Rue Robert Filliou?

## AFTER-PARTY

MON. OCT 25 AT LIBRARY, ENSBA. TUE. OCT. 26 + WED. OCT. 27 AT LA FÊTE PERMANENTE, GRANDES LOCOS

Natalie Czech and students (15), HBK Braunschweig

Natalie Czech and her class of Photography, Media and Poetics will celebrate the after-party of the Birthday of Art. An after-party happens when you want to continue to party after the party has ended. There is no better place to do so than at *la fête permanente...*

## MODULE 3: GALERIE LÉGITIME 16-21 NOV.

In this module, we create a space to experiment with playful, mobile ways of exhibition making, inspired by Filliou's Legitimate Gallery, the non-shop La Cedille qui sourit and the Exposition Intuitive. Using creative intuition, the impromptu curatorial experiments can take on formats of reenactments-happenings-galleries-shops-exhibitions.

- Monday, 16 Nov., 2-5pm workshop at Ensba
- Tuesday, Wednesday, Thursday, Friday, 2-5pm at *la fête permanente*, Grandes Locos (various activities and visitors)



### ARTISTS TRAVEL LIGHT REENACTMENT SAT. 21 NOV., 2-5PM AT LA FÊTE PERMANENTE, GRANDES LOCOS

#### Guest-Conductor



Benedetta Castrioto's curatorial practice builds on the idea that how we do things matters just as much as what we do, and substantively influences the outcome of our work. Together with An Paenhuysen, she is the curator of *la fête permanente*, a series of itinerant happenings in celebration of Filliou's centenary. The geographically dispersed program is an experiment in co-creation and creative intuition, based on Filliou's Poetical Economy, which suggests a new system of values, the relational one above all. Throughout the program, Benedetta and An have worked towards a practical toolkit for the organisation of mobile mini-Filliou-schools worldwide, which they will bring along to the Department of Filliousophy.

## GUEST LECTURE

WED., 18 NOV., 5PM AT ENSBA

Sophie Cras, Paris



"A *Principles of Poetical Economy* must be written. Write it." says Robert Filliou in a 1966 short manifesto. They are also the beginning words of Sophie Cras' study *The Artist as Economist. Art and Capitalism in the 1960s* (2019). The promised treatise would be delivered by Filliou in bits and pieces, and take form with a "legitimate gallery" in his hat-band and a "non-shop" called La cédille qui sourrit (The Smiling Cedilla). Sophie Cras will take the case of Robert Filliou and tell us how it became emblematic in her research on themes of aesthetic evaluation, art market, and the critiquing of economic systems. This counts for the 1960s, but might also do so in the long run. As Filliou promised: "My artistic propositions are advanced within the framework of a period of five billion years."

## FAVOURITE VISITORS SECTION

FRIDAY 20 NOV. LECTURE + SCREENING + WORKSHOP  
SATURDAY 21 NOV. ARTISTS-IN-SPACE PROJE(C)T AT LA FÊTE PERMANENTE, GRANDES LOCOS



Jonathan Pouthier

Jonathan Pouthier is curator of film at the Centre Pompidou. He spent the summer of 2026 in Dordogne, combing the archives of the Musée national de préhistoire, visiting the caves of Lascaux, and writing about prehistoric lamps – all this in the vicinity of where Robert Filliou lived and died, in Les Eyzies. He will connect the dots in *FIL(M)LIOU*, a lecture with screening at the Department of Filliousophy. Starting out with Filliou's Do-It-Yourself movies and one-minute scenarios he will take us from paleontology, flash-lamps to artists-in-space and back again, warping time/space "with love from Cromagnon and to Cromagnon adieu".

## FAVOURITE VISITORS SECTION

THU., NOV. 19, 2-5PM AT LA FÊTE PERMANENTE, GRANDES LOCOS

Alexandre Quoi



The Department of Filliousophy is equipped with Filliousofas and two chairs à la Filliou: a "Fest-Stuhl" (Party Chair) and a "Siège des Idées" (Seat of Ideas). At Filliou's Biennale of Peace in Hamburg in 1985, Alison Knowles exhibited some chairs as well; "The Give and Take Chair" consisted of a chair with a seat and one without, surrounded by a circle of objects. A score directed the visitor to sit down on the chair with the seat and exchange one of the objects with something of your own. Alexandre Quoi, Deputy director and chief curator at MAMC+ Saint-Etienne. and co-curator of the 2025 exhibition *Alison Knowles. Une rétrospective*, will join us for a conversation about curating Fluxus art, staging reenactments, and how to filliousophise in exhibition making.

## FIL(M)LIOU

LECTURE / SCREENING /  
WORKSHOP BY JONATHAN  
POUTHIER  
FRIDAY NOV. 20, 2-5PM, AT  
LA FÊTE PERMANENTE,  
GRANDES LOCOS



Robert Filliou was a fan of miniature formats, like an exhibition in a hat, and minute ideas and actions. Also in film, he enjoyed writing one-minute scenarios with friends at La Cédille qui Sourit in Villefranche-sur-Mer and making Do-It-Yourself short films. But Filliou liked also major leaps, like rethinking the History of Art, modelling a Poetical Economy, and covering time and space "from Cromagnon to Cromagnout". Jonathan Pouthier, curator of film at Centre Pompidou, will circle around Filliou's film-making, from prehistoric flash-lamps to a D.I.Y erotic film.

## ARTISTS TRAVEL LIGHT

REENACTMENT SAT.  
21 NOV., 2-5PM AT  
LA FÊTE  
PERMANENTE,  
GRANDES LOCOS



In 1983, during the Semaines internationales de la Performance in Lyon, organised by Hubert Besacier and Orlan, Robert Filliou performed his *Artists-in-Space Proje(c)t*. For the festive occasion, he brought along his students from Hamburg, with whom he had devoped training programs around questions such as: *What can artists do in space? What would they bring back?* Descending from a white van, representing space, they were welcomed by a brass band that accompanied them through the streets of Lyon to the gallery L'Ollave. In 2026, the Department of Filliousophy plans a relaunch.

## MODULE 4: THE ETERNAL NETWORK

### 8-13 DEC.

For the closing week of the Biennale, the Department of Filliousophy celebrates Filliou's concept of the Eternal Network, a global web of like-minded individuals connected through shared creative energy. In Filliou's Poetical Economy, interconnectedness is what gives value to everyone and anything.

- Tuesday, 8 Dec., 2-5pm, workshop Ensba,
- Wednesday, Thursday, Friday, Saturday, Sunday: la fête permanente, Grandes Locos (activities and visitors)
- Wednesday, 9 Dec., 5pm guest lecture Ensba
- Sunday, 13 Dec., radio concert



### RADIO CHOIR

SUN. 13 DEC., 2-5PM AT LA FÊTE PERMANENTE, GRANDES LOCOS

### Guest-Conductor



Noise musician and philosopher Greta Casà uses radio as a poetic tool to create a global community. Inspired by the radio plays of Walter Benjamin and Robert Filliou's *Telepathic Music*, she will play radios at the Department of Filliousophy, jamming on both AM and FM frequencies. Doing so, she invites others to produce interferences. As Greta puts it: "Anyone could make this and have fun." On the tunes of Greta's radio music, the Department of Filliousophy celebrates Filliou's concept of The Eternal Network, a global web of like-minded individuals connected through shared creative energy.

## FAVOURITE VISITORS SECTION

WED. 9 DEC. - SUN. 13 DEC.  
AT LA FÊTE PERMANENTE,  
GRANDES LOCOS

Helga Franza



To celebrate Robert Filliou's *Eternal Network*, artist Helga Franza will let the space of *la fête permanente* resonate. Connecting things, people and ideas is central to her work. With the collective *cose cosmiche* (2011-2022), a place/catalyst/project was created for reflections on space, time, energy, matter, void. In 2022, this gave life to *Volcanic Attitude*, a yearly festival between Naples and the Aeolian islands, that links the depths of the volcano with the stellar constellations in the sky. "When you go deep," Helga says, "you start to change your relationship with geological time. Your time reference also changes when you look at the sky, the universe, at the solar systems or the galaxies. The experience is quite the same."

## FAVOURITE VISITORS SECTION

THURSDAY, 10 DEC.,  
2-5PM AT LA FÊTE  
PERMANENTE,  
GRANDES LOCOS



Gisèle Durand Ruiz and Jacques Lin were collaborators of Fernand Deligny's anti-institutional communal living areas for young, non-speaking people with autism in the countryside of Monoblet. This is where Deligny, pedagogue and self-described "weaver of networks" and "cartographer of wandering lines" developed novel methods for living and working outside of speech. Gisèle and Jacques will expand on their experience of the network as a mode of being, using the wander lines, the mapping of movements and trajectories, and the tools of filmmaking.

## FAVOURITE VISITORS SECTION

TUE. + WED. ANNA KEREKES AND  
STUDENTS (15),  
ÉSBAN

The class of Anna Kerekes brings their expertise in modified consciousness to the Department of Filliousophy. After playing the radio waves with Greta Casà at Ensba, they join *la fête permanente* at Grandes Locos to host ghost conversations, explore the science of curtains (*rideaologie*), and induce other metamorphoses. This is followed by a guest lecture by Anna at Ensba at 5pm.

## GUEST LECTURE

WED., 9 DEC., 5PM AT ENSBA

Anna Kerekes, Nîmes



Anna Kerekes is a curator, artist and professor with a research practice focussed on somatic experiences. At the artist space ÉCHOTONE in Ganges, France, she guides ecosomatic explorations – a blending of deep ecology and somatics. In the context of Robert Filliou's *Eternal Network*, and Walter Benjamin's *Crock Notes*, Anna will touch upon her research interests in modified consciousness, resonating bodies, the questioning of other space-times through the body and its capacity for metamorphosis.

## FAVOURITE VISITORS SECTION

SATURDAY, 12 DEC., TBD AT  
THE LYON PUBLIC  
LIBRARY

Emma Gazano



*7 Childlike Uses of Warlike Material* is the title of a portfolio of seven silkscreen prints, created in 1971 by Robert Filliou and Hartmut Kaminski. The edition is part of the collection of the Lyon Public Library where Filliou-scholar Emma Gazano will elaborate on the artist's "Contribution(s) to the Art of Peace". She will touch upon projects such as *COMMEMOR*, the exchange of national war monuments between countries, and *Personal Messages*, poetic postal notes sent to friends. The question of peace was a concern that occupied Filliou until the end of his life when he retired to the Buddhist monastery in Chanteloube and devoted himself to the *Biennale for Peace* (1985–1986) and *Artists in Space* (1983) projects.

## FAVOURITE VISITORS SECTION

SATURDAY, 12 DEC. AT LA  
FÊTE PERMANENTE AT  
GRANDES LOCOS



Tony Baldwin (who is, like Robert Filliou, a Sauvian) has an extensive audio collection of vintage discs of 1900 to the 1950s. His collection contains also a programme of the Ray Ventura orchestra, which concert Filliou attended in Nîmes in 1941. Tony will elaborate on this in a week of radio waves, telepathic music and modified consciousness. For the occasion, Tony will spin old records, not on their original "78" groove, but metaphorically and digitally.

## READING FILLIOU / LIRE FILLIOU

BY EMMA GAZANO & CO  
FRIDAY 11 DEC., 2-5PM, AT LA  
FÊTE PERMANENTE,  
GRANDES LOCOS



“Lire” - *Reading* - is the title of Emma Gazano’s dissertation about Robert Filliou’s visual and poetic work. The research led, among other things, to a book of Filliou’s previously unpublished poems, scenarios and songs. What do words do when they move from page to air? The Department of Filliousophy will find out by using its voices to recite a selection of Filliou’s writings. They will then be broadcasted by Radio Lyl so that Filliou can talk in your ear.

## HANDS IN WATER / MAINS DANS L’EAU

SCREENING OF  
FILMS AND VIDEOS  
BY JACQUES LIN  
TUE.-SUN, 8-13 DEC.,  
2-5PM AT LA FÊTE  
PERMANENTE,  
GRANDES LOCOS



The Department of Filliousophy has its seat – or rather *Filliousofas* – at *la fête permanente*, located next to the Poïpoidrome of Robert Filliou and Joachim Pfeufer in the Grandes Locos. Thought of as a Centre of Permanent Creation, Filliou states that “a permanent creation is a permanent freedom”. On the occasion of a visit by Jacques Lin and Gisèle Durand Ruiz, long-term collaborators of pedagogue Fernand Deligny, a selection of films and videos by Lin, documenting a choreography of everyday gestures and bodies, as in *Janmari*, *Mains dans l’eau*, will be shown throughout the final week of the Biennale.

## FILLIOU ON THE RECORD

BY TONY BALDWIN  
SATURDAY, 12 DEC., 2-3PM AT LA  
FÊTE PERMANENTE, GRANDES  
LOCOS



In 1941, young Robert Filliou attended illicitly a performance by Ray Ventura’s popular orchestra and got expelled from the lycée in Nîmes. He had to move to another school in Alès and not much later joined the Resistance. Ventura himself managed to cross the Pyrenees in November 1941 and sail to Brazil from Cadiz. “Swing music can have unexpected consequences,” says Tony Baldwin. He will expand on this while spinning old records from his collection. This collection contains also a programme with Ventura’s signed dedication to the Nîmes theatre’s head stagehand, Jacques Vessier: “À Jacques Vessier, Le roi des Chefs Machinistes, Bien cordialement.”

## RADIO CHOIR: THE FUTURE HAS DIED OF A VIOLENT DEATH

SUNDAY 13 DEC. AT LA  
FÊTE PERMANENTE AT  
GRANDES LOCOS, 2-5PM



Walter Benjamin’s 1920’s radio plays and Robert Filliou’s *Telepathic Music* meet on the last day of the Biennale in a choir of radio waves played by the Department of Filliousophy under the guidance of noise musician Greta Casà. With the motto “everyone could make this and have fun”, Greta subscribes to Filliou’s Poetical Economy which posits that interconnectedness is what gives value to everyone and anything. For an appropriate finale, a Punk twist is added to *la fête permanente*.