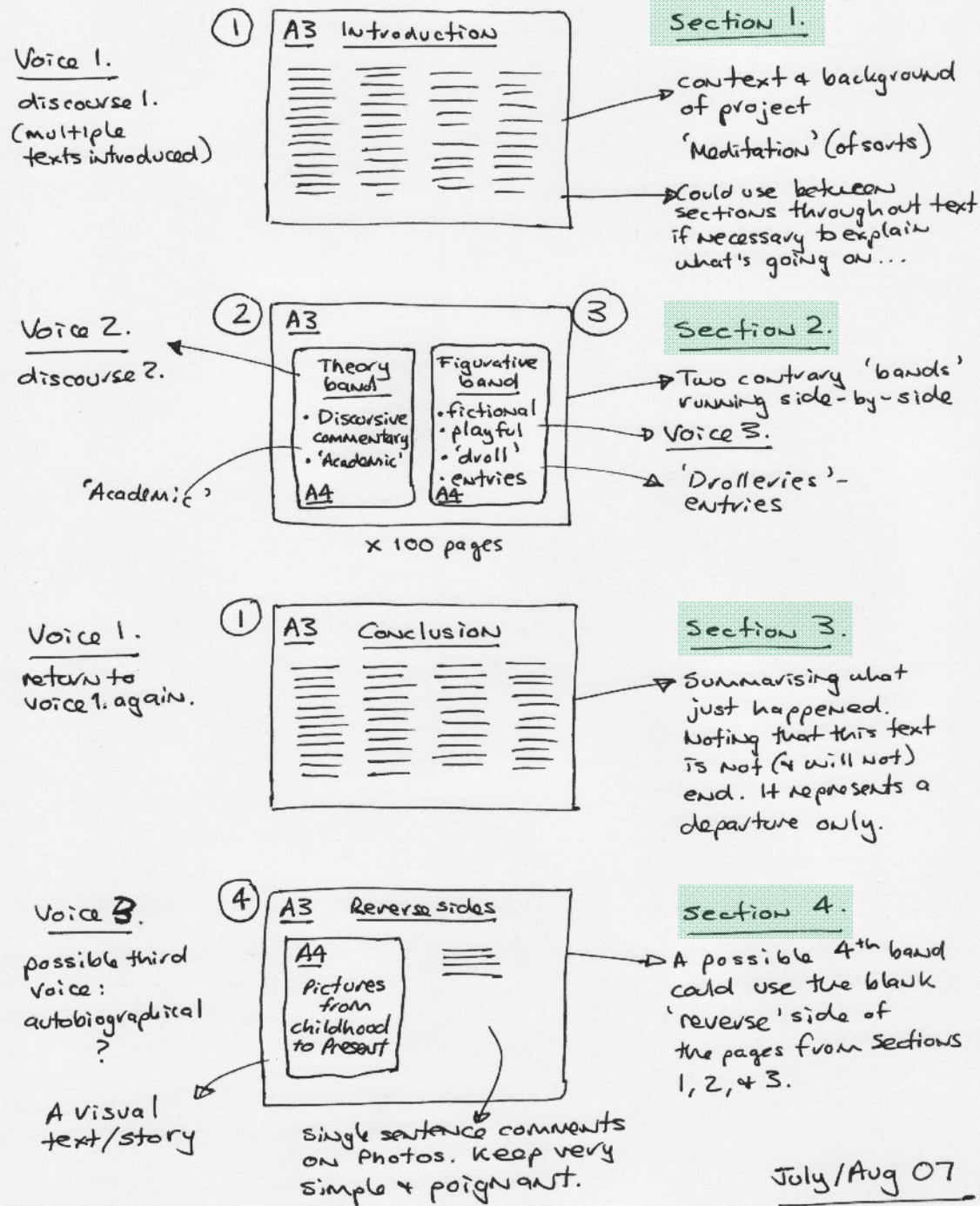


What is thought today cannot be written according to the line and the book.

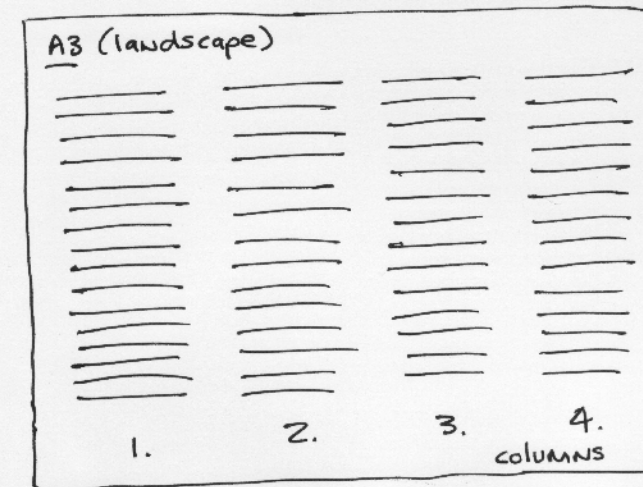
Eise Jesus (basic structure) (4 'voices')



July/Aug 07

Section 1. "Introduction"

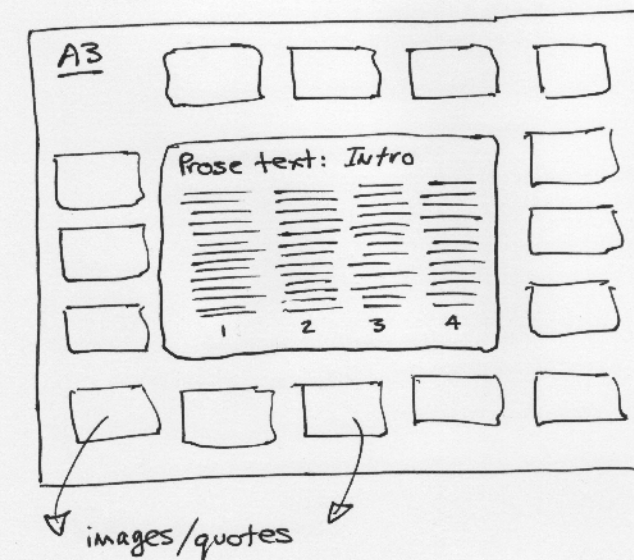
Introducing the text/project/me. (Announcing a text that won't do what most texts do: start or finish - or be coherent.)



A3 Size

Size: akin to a giant picture book or illuminated manuscript.
 This section goes before Band 1. (theory/rational) & Band 2. (the 'practice' of pedagogy/the figurative) & acts as an (anti-)introduction to the 'whole' text & the project itself.

- An 'interlude' between teaching jobs.
- A 'meditation' on a new type of life pedagogy (applicable to living, teaching, creating, researching, etc.).

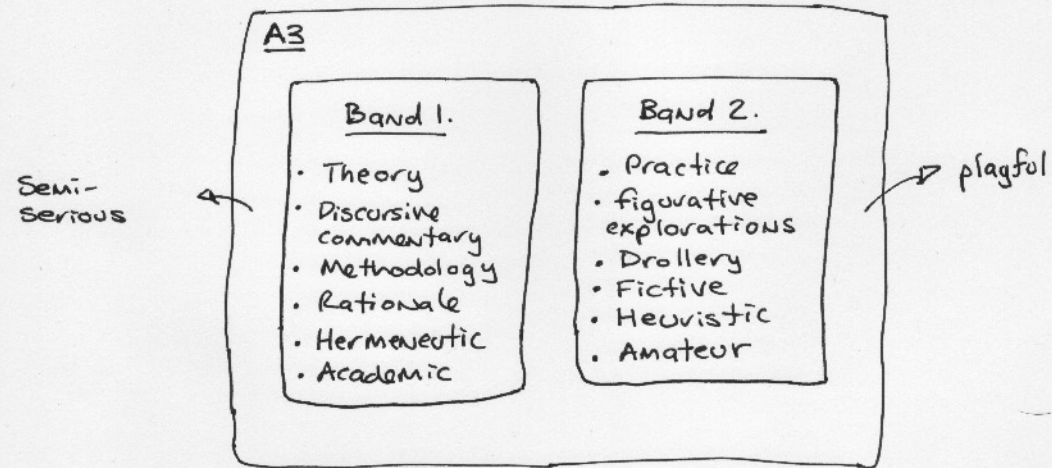


- Central 'prose' text (the intro) surrounded by captions, photos, quotations, etc....
- Bricolage text
- Palimpsest
- Intertextuality
- Heteroglossia
- Visual/verbal/multimodal/collage text
- art(e)fact (multi)

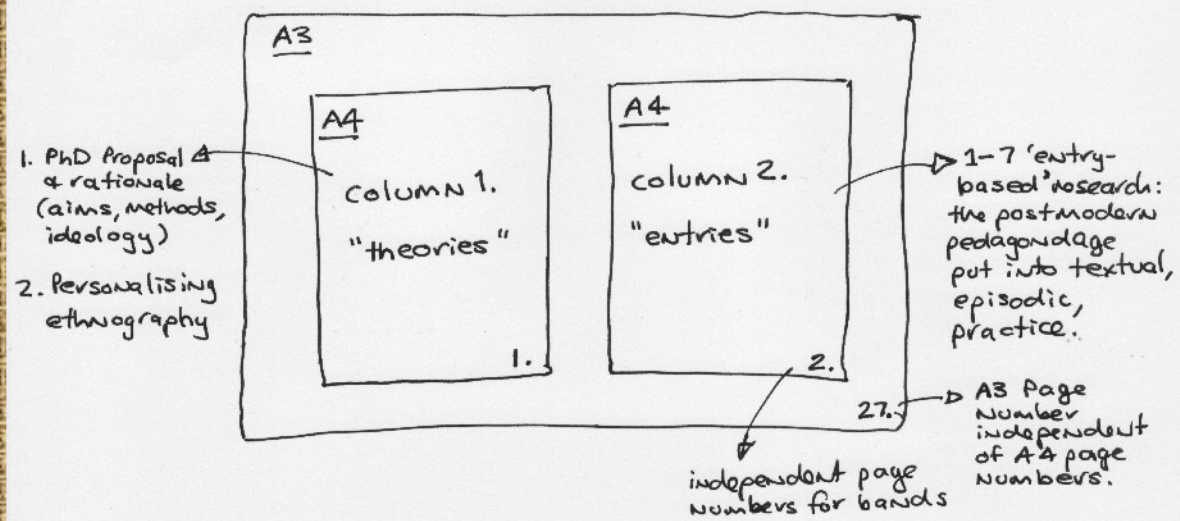
July/Aug 07

There is nothing outside the text.

Section 2: title pages



Section 2: Outlines

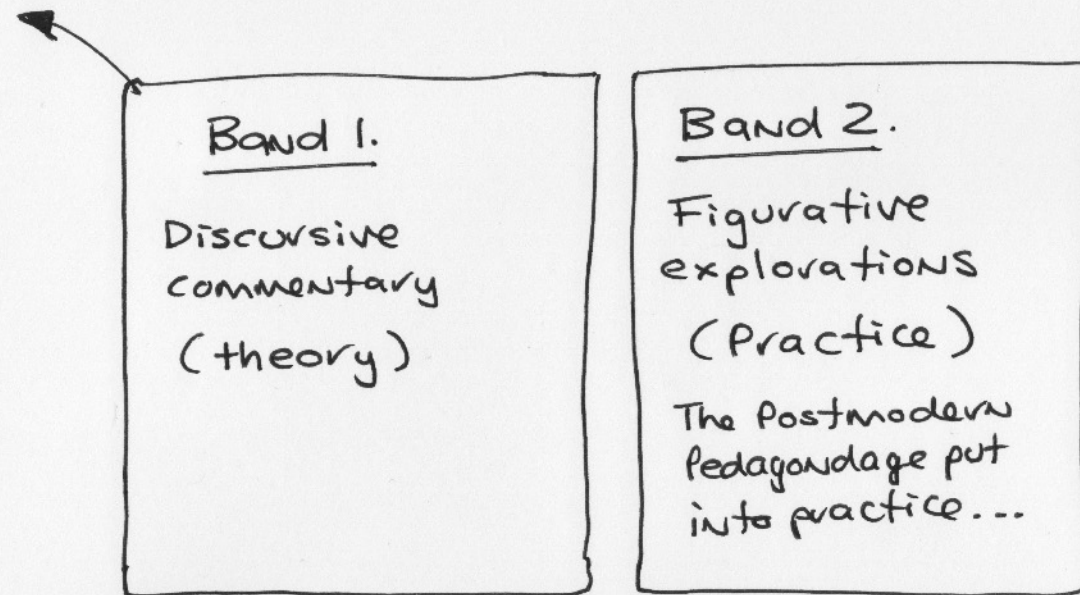


This eisegesis doesn't so much 'explain' the theories and practices it encounters as physically, creatively, and aesthetically 'embody' them... It 'shows' rather than 'tells.' This text is therefore 'generative' rather than 'evaluative.'

We think only in signs.

Section 2: Picto-ideo-phonographic text

(PHONO)



(IDEO)

(PICTO)

tactile

- the finished art(e)fact: the 'product'
- the completed text/bricolage

Band 3: Aesthetic element:
the presentation of texts:
merging theory + practice
(praxis) in a visual-verbal
composition/collage.

↳ NON-VERBAL & ←
VISUAL

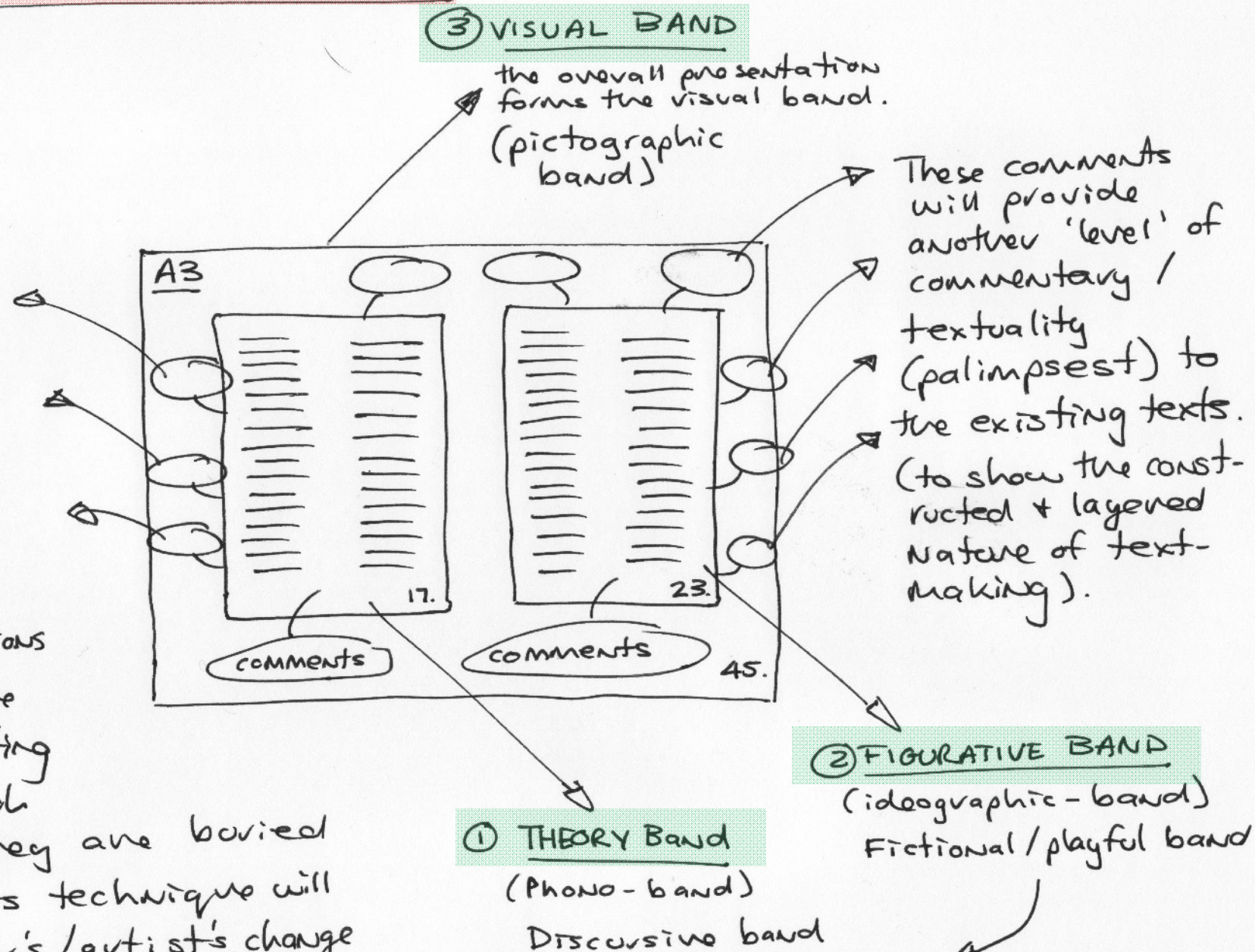
Picto-ideo-phono

- tripartite text
- Multimodal
- Polyvalent
- Polyphonic
- eclectic
- visual-verbal-tactile

'The need for constant buzz is like an addiction, and it has some interesting effects on us. Not only do we crave instant reactions, instant responses and instant gratification, but we expect everything to be stimulating – to amuse us, distract us and entertain us. Television might have led the way, but the whole IT revolution – and the very culture of Kaleidoscope Nation – reinforces the idea. Whether its education, politics, religion or current affairs, we need pace, colour and movement; we are in constant need of something else' (Mackay, *Advance Australia Where*, 2007, p. 126).

Section 2: Margin Notes

Comments will act as commentaries & corrections on the existing texts: elaborations & further details that have been 'added' at a later date (usually, corrections are hidden from the reader in the drafting process & never reach the final text - they are buried in the text). This technique will reveal the author's/artist's change of fact or new ideas, etc.....



Yet there are elements of both bands in each band.

July-Aug 07

I had grand plans for this tourist brochure: it was going to sell the impossible holiday—the *tourist-vagabond-drifting-touring-holiday*; the *un-holiday*. But it hardly seems worth it now, now that the text is over and a new *pedagondage* begins. It doesn't seem possible to sell an experience after the event, after the pleasure and after the pain. No! Each *pedagondage* is its own unfolding sequence of events – its own adventures and misadventures. It cannot be predicted. It cannot be contained.

The Subjectile

“The subjectile ... is an old technical word meaning what is put under the drawing or the painting, the canvas or ‘support,’ as you call it” (Derrida, *Deconstruction Engaged*, 2001, p. 34).

There are numerous ‘subjectiles’ in this text: the A3 page and background scenes; the smaller pages and textboxes within these scenes; the images and words placed within these frames; and finally the computer screens and paper sheets that make these compositions possible. There are, then, numerous ‘subjectiles’ and ‘pseudo-subjectiles’ working through and against each other in this text: *simulacra-subjectiles* and *simulacra-simulacra-subjectiles*—the *almost-real* subjectile and the patently *un-real* subjectile. The concept of the subjectile is useful because it draws attention to the various ‘pages’ or ‘planes’ on which and through which these *art(e)facts* emerge. In this sense, the subjectile is the *mise-en-scène* and *stage* for both text production and text dissemination. Without the subjectile I would have nothing to do and you nothing to read.

‘Hold on to your scepticism about *everything* (everything but love, that is: abandon yourself to that) (Mackay, *Advance Australia Where*, 2007, p. 343).