

## CONTENT

### (ADVISING) RESEARCHERS PROGRAMME INSTITUTE

Kasper ANDREASEN [39, 114, 115, 116, 118, 144, 148, 169]  
Zafer ARACAGÖK [12, 13, 133, 134, 135, 181, 182]  
Monika BÄKKE [19, 20, 21, 182]  
Orla BARRY [155]  
Ralph BAUER [43, 169]  
BAVO [11, 12, 13, 39, 41, 42, 94, 97, 182, 183]  
Stéphanie BENZAQUEN [57, 143, 183, 184]  
Koen BRAMS [59, 120, 155]  
Kristien Van den BRANDE [45, 170]  
Norman BRYSON [118, 143, 151, 179]  
Sabeth BUCHMANN [55, 179]  
Peggy BUTH [157]  
Lorenzo CHIESA [11, 13, 93, 94, 184]  
Min CHOI [39, 82, 121, 170]  
Sulki CHOI [39, 82, 121, 170]  
Sulki & Min CHOI [171]  
Tina CLAUSMEYER [39, 45, 80, 145]  
Marijke COBBENHAGEN [44, 172]  
Wim CUYVERS [41, 45, 166]  
Marc De KESEL [12, 93, 96, 133, 180, 181]  
Marthe Van DESSEL [42, 44, 172]  
Helmut DRAXLER [55, 61, 180]  
Jonathan DRONSFELD [185]  
Oliver FELTHAM [12, 94, 185]  
Nikolaus GANSTERER [43, 143, 144, 145, 158]  
Geoffrey GARRISON [11, 39, 55, 143, 144, 158]  
Stephan GEENE [55, 59, 180]  
Christopher GEMERCHAK [186]  
Natascha HAGENBEEK [159]  
Yolande HARRIS [144, 186]  
Paul HENDRIKSE [144, 145, 159]  
Chantal HENDRIKSEN [44, 172]  
Benda HOFMEYR [11, 12, 41, 187]  
Willem van der HULST [159]  
Ils HUYGENS [11, 57, 59, 187]  
Sarah INFANGER [120, 173]  
Lina ISSA [160]  
Alevtina KAKHIDZE [118, 144, 160]  
Johanna KIRSCH [144, 161]  
Jouke KLEEREBEZEM [81, 120, 121, 122, 166, 167]  
Aglaia KONRAD [39, 155]  
Vinca KRUK [79, 80, 144, 145, 173]  
Willi KWAN [43, 143, 161]  
Zuzana LAPITKOVÁ [39, 43, 143, 144, 174]  
Lucia MACARI [161]  
Tamara MALETIC [39, 83, 121, 174]  
Sébastien MANIGLIER [45, 174]  
Lene MARKUSEN [143, 144, 162]  
Kobe MATTHYS [45, 175]  
Adriaan MELLEGERS [80, 144, 145, 175]  
META HAVEN [39, 80, 144, 176]  
Eva MEYER [57, 181]  
Dan MICHAELSON [39, 83, 121, 174]  
Charlotte MOTH [143, 144, 145, 162, 163]  
Sabine MÜLLER [45, 176]  
John MURPHY [121, 156]  
André NUSSELDER [11, 96, 188]  
Dirk PAUWELS [45, 176]  
Falke PISANO [143, 144, 163]  
Andreas QUEDNAU [45, 176]  
Aarnoud ROMMENS [13, 113, 188]  
Hinrich SACHS [39, 44, 55, 156, 157]  
Johan SCHOKKER [11, 94, 188]  
Aaron SCHUSTER [95, 189]  
Stefanie SEIBOLD [143, 144, 164]  
Ingrid STOJNIC [113, 177]

Filiep TACQ [39, 120, 167]  
Saliou TRAORÉ [144, 164]  
Armando Andrade TUDELA [144, 157]  
Toni URODA [177]  
Francisco VALDES [165]  
Robrecht VANDERBEEKEN [12, 189]  
Daniël van der VELDEN [12, 43, 80, 120, 167, 168]  
Joël VERMOT / HARRISSON [120, 177]  
Annelys de VET [41, 168]  
Richard VIJGEN [120, 178]  
Inga ZIMPRICH [120, 121, 122, 143, 144, 145, 165]

PROGRAMME 2005 [191]  
January – December [193-200]  
Studio visits [200]

POLICY BODIES [205]  
Board [205]  
Policy Board [205]  
Editorial Board [205-206]  
Selection Committees [206-207]  
Researchers' Meeting [207]  
Personnel Meeting [207]

THE ARTISTIC APPARATUS [208]  
Researchers [208]  
Advising Researchers [208-209]

ORGANISATION [210]  
Researchers' Secretariat [210]  
Departmental Secretariat [210]  
Workshops [210-211]  
Library [211]  
Documentation centre [211-212]  
Production bureau [212]  
Internal and external communication [212-213]  
Administration [213]  
Catering [213]  
Cleaning [213]  
Human Resources [213]

FINANCES [215]  
General [215]  
Subsiding and sponsoring of projects [215]  
Balance [215, 216]  
Infrastructure and housing [216]  
Facilities [216]

APPENDIX [217]  
Personnel/Appointment [217]  
Termination of employment [217]  
Students on work placement [217]  
Board [217]  
Balance [218]

COLOPHON [220]

## YEARBOOK 2005

### REFLECTIONS ON PAST AND FUTURE THINGS

Institutes like the Jan van Eyck Academie almost have the obligation to look forward, into the future, rather than looking back. The opening week of 2005 – from 10 January to 14 January 2005 – had hardly inaugurated the academic year, or the application procedure for 2006 was started up. The institute is indeed continuously engaged in recruitment, starting up new projects, welcoming new researchers. It is undeniably something the institute loves to do: after all, the unknown – the new project, the next researcher – implies uncharted promises. Looking back cannot be anything but confrontational: some expectations turn out not to have been met, some research scripts were tossed aside and substituted by others, some projects not only got different titles, but their content turned out differently from what was originally planned. (This conclusion does not need to be disappointing: after all, the Jan van Eyck first and foremost works with people, not objects; plus, people who research, who are exploring, do experiment. And that, in turn, should not be seen as an excuse...)

Over the past years, against its nature, the Jan van Eyck has done its utmost to face the challenge of thoroughly reviewing what the institute has done. Over the next years – most definitely in 2006 – the institute will do so even more. We should perhaps also regard the things we have realised as a kind of promise – the promise that what has been realised can be returned to and further developed. In that sense, the Jan van Eyck is not building a collection, or accumulating objects, but could be seen as a kind of patrimony, a heritage, which, moreover, is quite often of a virtual, discursive nature. Visit the Jan van Eyck website, or read this book – the yearbook 2005 – not merely to find out what the institute did in 2005, but also as a way to acquaint yourself with the things the Jan van Eyck will do in 2006 and in the future.

Koen Brams, April 2006

### JAN VAN EYCK ACADEMIE

The Jan van Eyck Academie is an institute for research and production in the fields of fine art, design and theory, based in Maastricht in the south of the Netherlands. The academy offers individuals and institutes the opportunity to submit research or production proposals. Besides, the Jan van Eyck itself also initiates projects for which artists, designers and theoreticians can apply. In order to realise these projects the academy offers the necessary made-to-measure artistic, technical and auxiliary preconditions and develops contacts with external partners. Since the academy is not led by pre-determined leitmotifs, the subject matters of the various research projects of the international artists, designers and theoreticians are heterogeneous. These miscellaneous projects form the basis for several events which are organised each week: lectures, seminars, screenings, exhibitions. External interested parties are welcome to attend these activities. The result is a dynamic and critical exchange between the different agents from within and without the Jan van Eyck.

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Research projects  
Curricula vitae  
Programme  
Institutional information

## CONTENT

### RESEARCH PROJECTS

AVANT-GARDE [7]  
The Spectre of the Avant-Garde [7]  
Avant-garde, film and propoganda [11]  
Avant-garde, theory and cultural praxis [11, 12]  
Avant-garde, architecture and responsibility [12]  
Avant-garde, popular media and censorship [12, 13]

AIR, ART, ARCHITECTURE [15]  
Breath-Taking. Air, Art, Architecture [19]

THE CITY [23]  
Authoring the City [39, 40, 41]  
Lend Me Your Dream/Lend Me Your Fantasy [41, 42]  
Trichtlinburg. An Urban Affair [42, 43, 44]  
Visualizing the Visual [44, 45]

FILM & TELEVISION [47]  
The Cut [55]  
Designing Truth [55]  
Film and Biopolitics [55]  
The Scheme of the Veil [57]  
On the Television Work of Jef Cornelis [59, 60, 61]

GAME DESIGN [63]  
Innovative Game Design [67]

IDENTITY [69]  
History vs. Future [79]  
Logo Parc [79, 80]  
Meta Haven: Sealand Identity Project [80]  
The Physical Jan van Eyck [83]

PSYCHOANALYSIS [85]  
Circle for Lacanian ideology Critique (CLiC) [91]  
A Community of Scoundrels [93]  
Politics and Jouissance [94]  
Psychoanalysis, Urban Theory and the City of Late-Capitalism [94, 95, 96]

PUBLISHING [99]  
Bookmark [113]  
Camouflage Comics [113]  
How They Met Themselves [114]  
Interlude. The Reader's Traces [114]  
Research as Authorship [114-118]  
The Drawings [118]  
The Tomorrow Book [118]  
The Xerox Book (1968) [120]  
Thinktank [121]  
UbiScribe [121, 122]  
When the Story Finishes Light Sadness Grasps Me [122, 123]

THEORY, MUSIC AND NOISE [125]  
Gilles Deleuze. The Passage from Noise to Voice [133]  
Resonance, Mimesis, Noise and Refrain [133]  
Songs for a Neighbour [135]

VISUAL CULTURE [137]  
Art's Birthday 2005 [143]  
Chardin and the Text of Still Life [143]  
Dreaming in the Plural [143]  
Japanese Curators Visit the Jan van Eyck [143, 144]  
Motion Path [144]  
Serendipity [144]  
Stepping Out [144]  
The Practice of Drawing [151]  
Visibility [151]





Gülyüz (onderzoeker Beeldende kunst, Four Images, 2003. De externe oriëntatie van onderzoekers reikt van de nabije omgeving tot Europa en daarbuiten. Four Images is onder andere opgenomen als Den Haag, Amsterdam en Rotterdam. Voor de productie werden lokale samenwerkingsverbanden aangegaan.

considered important. The Jan van Eyck is a multi-disciplinary institute. The differences between the disciplines matter. Those differences are thought-provoking. The ways in which the various individual and collective research projects run into each other and, possibly, encroach upon each other makes for an interesting spectacle. Theoreticians and designers can learn a great deal from artists, for instance about the way in which a problem or a theme can be defined as a starting point for a practice. Artists and theoreticians can learn a great deal from designers, for instance about how relationships with clients are developed. Designers and artists can learn a great deal from theoreticians, for instance about the way in which thoughts and suppositions can be transformed into an articulated discourse. None of the disciplines 'owns' one of the above strategies, but each discipline does have its own tradition. In design, the relationship with the client is the rule. How can this be handled in an 'engaging' manner? The artist is very much trained to define his/her own '(body of) work', but will have to negotiate with 'real' or 'disguised' clients in an increasingly instrumental environment in order to win a certain degree of autonomy. More often than not, the theoretician's client is the university: the hidden or exposed employer of the theoretician, and very much the place that determines the standards relating to the subject in question, the methodology and the result of the research. How can these external values be made productive?

The Jan van Eyck offers many stimuli and platforms to deal with the differences between the disciplines. Individual and collective research projects are communicated to all researchers of all departments. Collaborations across the departments are customary. Researchers from all departments are invited to contribute to collective projects. There is also a platform for artistic discussion between all three departments: the Editorial Board. Here, the 'big' individual and collective — projects are discussed by the artistic members of staff from all departments.

### 2.2. Researchers and advising researchers

The Jan van Eyck is not a training institute. The Jan van Eyck does not award diplomas. There are no students nor teachers at the Jan van Eyck.

fig. 10

fig. 11

fig. 12

Hatice Gülyüz (researcher Fine art 2002–2003), Four Images, 2003. The external orientation of researchers ranges from nearby Limburg to Europe and further abroad. The film Four

Images was recorded, among other places, in cities such as The Hague, Amsterdam and Izmir (TR). For the production local collaborations were entered into.

YEARBOOK 2005

JAN VAN EYCK ACADEMIE

RESEARCH PROJECTS

AVANT-GARDE  
THE SPECTRE OF THE AVANT-GARDE

AVANT-GARDE, FILM AND PROPAGANDA

AVANT-GARDE, THEORY AND CULTURAL PRAXIS

AVANT-GARDE, ARCHITECTURE AND  
RESPONSIBILITY

AVANT-GARDE, POPULAR MEDIA AND  
CENSORSHIP

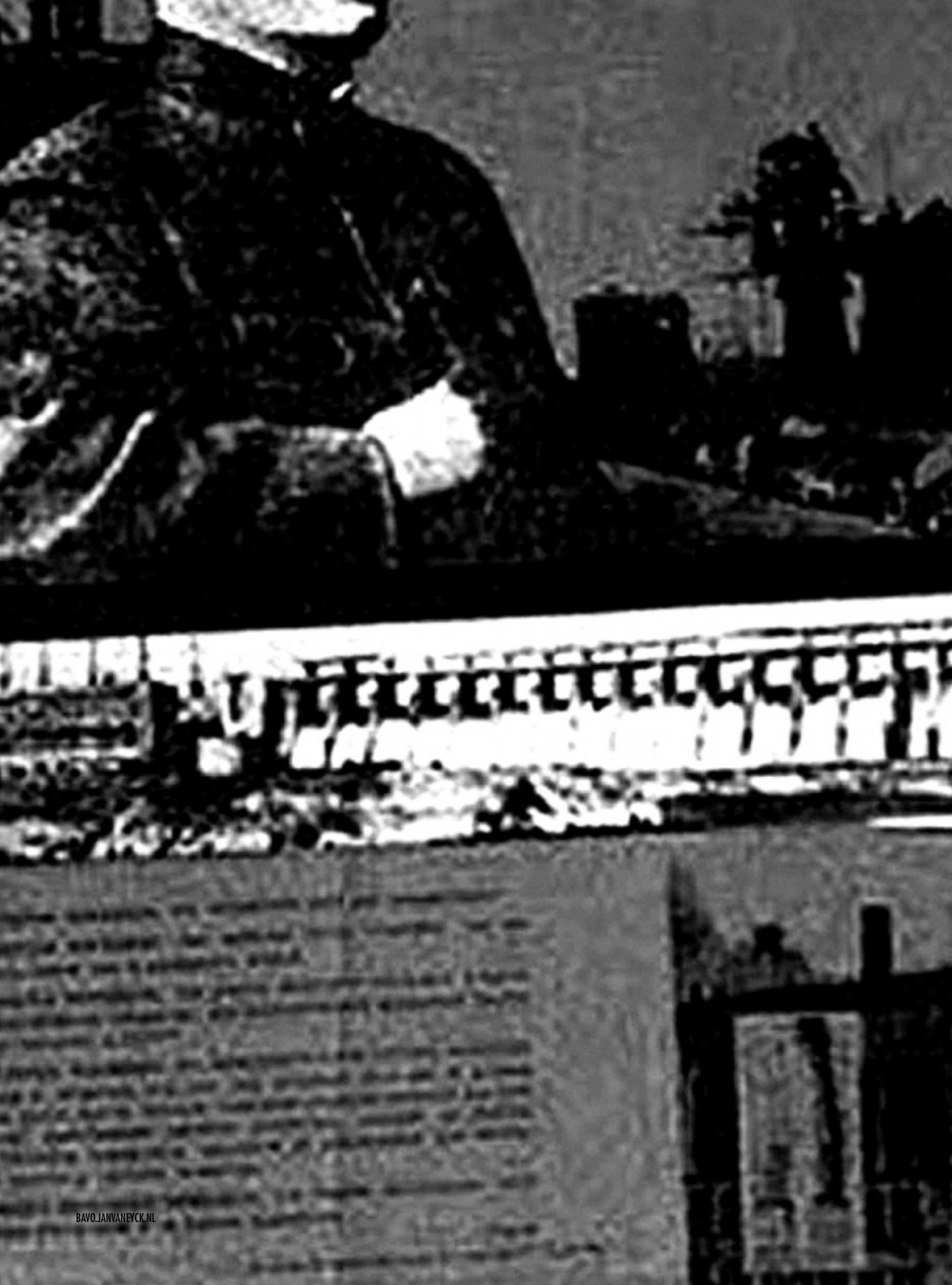
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# of the Avant-Garde

The goal of this project is to fuel the debate on the relevance of the avant-gardist attitude for cultural forces today.

Against the dominant outright anti-avant-gardist *Zeitgeist*, different researchers from the Theory Department of the Jan van Eyck Academy claim firmly that if cultural production wants to regain its impact on society, the *Denkverbot* on the possibility of an avant-garde praxis has to be broken.

To assure that this is not just another theoretical phantasm, this project aims at localizing concrete aesthetical strategies within different cultural disciplines (film, architecture, theory and popular media) that had an explosive impact on our contemporary (understanding of) society.



## RESEARCH PROJECTS

### AVANT-GARDE THE SPECTRE OF THE AVANT-GARDE

*The Spectre of the Avant-Garde*, organised by BAVO (researchers in the Theory department), presented contemporary re-assertions of the programme of subversion in film, architecture, theory and popular media in two 24h meetings (15-16 March and 12-13 April) and a publication in *AS Mediazine* (AS 176, December 2005). In January 2006 a symposium on the same topic will be held in Amsterdam.

*The Spectre of the Avant-Garde* considered whether the avant-garde attitude is relevant for cultural forces today. Going against the dominant *Zeitgeist* that is outright anti-avant-gardist, some researchers in the Theory department claim that if cultural production wants to regain its impact on society, the possibility of an avant-garde praxis should be genuinely examined and discussed. To assure that this is not just another theoretical phantasm, the project pinpointed aesthetical strategies with an impact on contemporary society and their understanding within the cultural disciplines of film, architecture, theory and popular media.

Doing away entirely with the avant-garde stance is not an option according to the researchers, since a nostalgic kernel still subsists which goes against the historicist-realist stance. This is manifest in the complaint – widely voiced in cultural circles – that in late-capitalist society every act to ‘make a difference’ is censored or recycled by the market, the masses and neo-conservative populist politicians. The structure of this complaint is homologous to the formula of fetishism proposed by Slavoj Žižek states that a person may know that he lives the end of history and that nothing really ‘other’ is possible, but still that person believes that something fundamentally different must be possible, that radical paradigm shifts do happen.

References to the avant-garde in cultural circles show this ‘split’ attitude. Designers, for instance, show a nostalgic attitude to avant-garde collectives: they admire the collectives’ will to go against the grain, their openness to novelty and their readiness to reinvent life. And yet, they also reject the avant-garde’s *proto-totalitarian* tendencies, the violent and indifferent implementation of political visions, the anti-democratic tools, the utopian gesture with which it declares all social antagonisms to be dissolved.

The project took it upon itself to tackle this ‘fetishist split’, to go beyond mere mapping, resignation or cynicism. It intended to free the avant-garde desire from its fetishist veil, to break the unproductive, immobilizing and self-destructive effects in today’s cultural production.

*The Spectre of the Avant-Garde* pursued two lines of inquiry. Firstly, it intended to bring back the concept of the avant-garde to the initial idea that art and cultural forces should ‘march ahead of the masses’ – instead of facilitating the masses’ inconsistent demands and aesthetical desires. Secondly, this conceptual redefining was assessed against instances of contemporary cultural re-enactments and manifestations of the avant-garde attitude in film, theory, architecture and popular media.

### AVANT-GARDE, FILM AND PROPAGANDA AVANT-GARDE, THEORY AND CULTURAL PRAXIS

#### AVANT-GARDE, FILM AND PROPAGANDA

The medium film is said to reflect or contemplate on reality rather than actively demonstrate an alternative or a way to change it. Yet, film cannot escape some degree of constructivism and authorial positioning since it inevitably changes and transmutes reality. Film functions as a *quilting point*, a creative act by which the multitude of incomprehensible and diffuse micro-political workings are ‘quilted’ and retroactively become comprehensible in their systemic coherence and all-pervasiveness. Ken Loach’s *The Navigators*, for instance, manages to capture the diffuse workings of Thatcherite neo-liberal politics. As such, it breaks ground for counteraction and serves as social imaginary of the struggle against the ideology of privatization – even if it does not literally suggest a particular form of struggle.

Other films take this avant-garde constructivism further and stage – however subtly and minimally – a dialectic in which some of the characters are transformed for the better. This second definition of avant-garde film comes closer to what Bertolt Brecht defined as a *learning play*. In Loach’s *My Name is Joe* the central characters experience personal and social enlightenment. Even if the outcome of this potentially subversive dialectic is not explicitly spelled out or presented as a universal receipt for political action, the structure of the film does present it as an applicable *analytical technique* for social change.

The discussion moved between these two avant-garde definitions, between the minimal one – film as a quilting point – and the maximal one – film as analytic technique – and considered films as diverse as *My Name is Joe* (Ken Loach), *Dogville* (Lars von Trier), *Salò* (Pier Paolo Pasolini) and *La promesse* (Jean-Pierre and Luc Dardenne.)

Presentations were given by: BAVO: *Why Social Constructivism in Film is Unavoidable Today*; Lorenzo Chiesa (researcher Theory department): *Pasolini and the Ugliness of Sex*; IIs Huygens (researcher Theory department): *The Will to Lose one’s Will: Aesthetic Strategies in the Cinema of David Lynch* and Johan Schokker (researcher Theory department): *On Mourning: The Sweet Hereafter and Mulholland Drive*. Respondents were Geoffrey Garrison (researcher Fine Art department), Benda Hofmeyr and André Nusselder (researchers in the Theory department).

#### AVANT-GARDE, THEORY AND CULTURAL PRAXIS

How do cultural forces make use of the discourse of theorists or political thinkers such as Lefort, Laclau/Mouffe, Agamben, Hardt/Negri, Rancière? Notions such as *dissensus*, state of exception and democratic gap have become common when referring to cultural products, even operate at the heart of cultural production and trigger the rethinking of the formal, a priori principles of cultural production. After all, cultural production’s main objective is to counter again and again the in-eradicable tendency of politics to reduce everything,

## RESEARCH PROJECTS

### AVANT-GARDE THE SPECTRE OF THE AVANT-GARDE

including cultural production, to its own image, to leave open the spaces of difference, focus on the inconsistencies within the system, to enact heterotopia. Its ultimate goal is to prevent society from accomplishing its own psychotic, totalitarian closure.

The researchers and participants of this project turned to the texts of the theorists of the political and reread them to reconstruct what they actually said. They translated the 'rectified' concepts back to the field of cultural production. Theory, they believe, should start with a thorough self-critique that allows them to see how a reactionary streak runs through the heart of the source-texts. They wanted to avoid the conclusions that 'theory is right and cultural praxis is wrong' and, secondly, that cultural praxis always necessarily 'backfires' in its subversive ambitions because – due to its specific, decentred position – it is always dependent of the same society it aims to subvert. The subversive core of the theory of the political only becomes relevant when it is translated to the cultural field and its practical 'struggles'.

Presentations were given by: BAVO: *Utopian Avant-Garde or Critical Avant-Garde? Yes, Please!*; Boris Buden (writer and cultural critic, HR/DE): *Avant-Garde Today: a Re/translation Project?*; Marc De Kesel (advising researcher Theory department): *Act without Denial – Žižek on Totalitarianism, Revolution and Political Act* and Oliver John Feltham (researcher Theory department, GB): *Naming the New*. Respondents were Zafer Aracagök, Dominiek Hoens, Robrecht Vanderbeeken (researchers in the Theory department).

### AVANT-GARDE, ARCHITECTURE AND RESPONSIBILITY

Progressive architects believe that architecture cannot really subvert existing power relations, because its programme, function and symbolism are inevitably determined by society. Many architects shift their focus from a direct ideological and programmatic interference to concentrating on the formal aspects of architecture. They try to establish an autonomous, pure architecture through investigating empirical building conditions and the specific semantic levels of urban planning or through the analysis of architectural-historical contexts. In other words, they only focus on problems of a strictly architectural nature: typology, form, circulation, light or material – things that are part of their 'jurisdiction'.

This meeting on avant-garde, architecture and responsibility generated a critical discourse on *heroic realism*. Dutch architects of the Neutelings-Riedijk office call themselves heroic realists – realists, in that they no longer attempt to do 'the impossible' by redefining the wishes of their clients. They consider this 'turn to reality' as a strength and virtue, as a liberation of the architectural discipline from the moralist burden. They claim that it is only this 'architecture within the limits of architecture alone' that can realize the avant-garde 'constructivist' dream of *enlightenment through the experience of pure space*. The participants argued that the basic

### AVANT-GARDE, ARCHITECTURE AND RESPONSIBILITY AVANT-GARDE, POPULAR MEDIA AND CENSORSHIP

assumptions of heroic realism should be inverted. This would produce an attitude that is on the one hand more realistic-pessimistic, stating from the start that all architecture is subjected to political or economical manipulation even or especially in its most formal-architectural aspirations. This attitude is at the same time optimistic since it would make for an architecture that cleverly plays out the ideological projections and processes in which it is inevitably caught. The meeting debated the potentials of such a radicalized form of heroic realism as a real neo-avant-garde answer to the neo-liberal processes in contemporary architecture.

Presentations were held by: BAVO: *From Political Games to Pure Architecture... and Back!*; Hilde Heynen (architecture theorist, University of Louvain, BE): *Against the Post-critical Discourse: a Critical Evaluation of the Architectural Avant-Garde*; Benda Hofmeyr (researcher Theory department): *From Usurpation to Subversion: Foucault Meets Cultural Capitalism*; Laurent Liefoghe (researcher Theory department 2004, BE): *On Monumentality and Superstudio*. Respondents were: Bert De Mynck (architect, writer, independent researcher, NL), Bert Gellynck (architect, BE), Daniël van der Velden (advising researcher Design department).

### AVANT-GARDE, POPULAR MEDIA AND CENSORSHIP

How does the avant-garde relate to popular media? Popular media are generally regarded as uncritical, their position being over-determined by consumption rationalities. However, in the most repressive political circumstances, the Junta in Argentina for example, recourse to mass media proved an effective formula for dissident forces to subvert existing power relations. By including encoded messages or hidden social critiques in music performances or comic strips, dissident voices addressed a wide and critical audience, making it extremely risky for the supporters of the status quo to openly discredit, eliminate or exile them.

When subversion has become a sign of its opposite, cultural forces have to reflect upon the effectiveness of the forms or modes of subversion and detect the self-censorship in popular cultural productions that keep an ironic stance when it comes to their political context or commitment. The meeting tackled questions such as: Are cultural forces merely seen as knaves that constantly and ironically comment on social antagonisms, turning serious political events into cynical jokes, contributing to a 'healthy' process of collective catharsis? Does it suffice to stage the complicity between the dominant order and its inherent transgression? Or do we have to obey the 'command to enjoy' and assume the so-called internal transgression without constraint, being 'consciously insensitive' to the small, unwritten rules that are always introduced to domesticate the enjoyment? The meeting examined aesthetic procedures in a search of an avant-garde use of popular media that can deal effectively with acts of transgression.

## RESEARCH PROJECTS

### AVANT-GARDE THE SPECTRE OF THE AVANT-GARDE

Presentations were given by: BAVO: *When Society Commands You to Subvert*; Lorenzo Chiesa: *Feigning Madness: Lars von Trier with Lacan*; Alexei Monroe (Communication and Image Studies, University of Kent, GB): *Full Spectrum Provocation: The Retrogarde Cultural Strategies of Neue Slowenische Kunst*; Aarnoud Rommens (researcher in the Theory department): *Dirty War Comics, Camouflage and Counter-Censorship: Advertisement and Product Placement in 'Buscavidas'*. Respondent was Zafer Aracagök.

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### AVANT-GARDE, POPULAR MEDIA AND CENSORSHIP

RESEARCH PROJECTS

AIR, ART, ARCHITECTURE

BREATH-TAKING  
AIR, ART, ARCHITECTURE



# Breath-taking

air, art, architecture

## RESEARCH PROJECTS

### AIR, ART, ARCHITECTURE

*Breath-Taking. Air, Art, Architecture* was initiated and developed by Monika Bakke (researcher Theory department). The project consists of three elements: a series of lectures that took place from 25 May until 15 June, an anthology entitled *Going Aerial. Air, Art, Architecture* (forthcoming in spring 2006) and a website with a database (summer 2006).

The lectures dealt with the concept of air (the ephemeral and unique mixture of gases) and that of breath (an individualized form of exchange between subject and environment).

On 25 May François Perrin (architect, Art Center College of Design, FR/US) presented the lecture *The Geometry of Climate*, in which he described several projects that he realized in Los Angeles in recent years: *Air Architecture*, *Solar Envelope*, *Weather Garden*, and *Climate 1*. The design of each project is a direct response to the specific climatic conditions of their location. Indeed, the climate is one of the main conditions that shaped the city of LA as it is today, attracting people from all over the country and the world in their flight from difficult or hostile weather conditions and inviting them to reinvent themselves. Particular attention was given to *Air Architecture*, the exhibition design that created an air conditioning system for the house, using such instruments as a 'misting' system, fans and shading structures controlled by a computer.

In answer to the question *What Makes People Construct Buildings?*, Peter Sloterdijk (professor of philosophy and aesthetics at the Hochschule für Gestaltung, Karlsruhe, DE) discussed the relation between building and time in his lecture on 31 May. In Sloterdijk's opinion, the main task of architecture is not only to interpret human life defined by the experience of boredom, but also to create containers of boredom in the form of buildings. Keeping in mind that space-shaping is co-existent with human existence, in order to understand what architects do, Sloterdijk proposed to 'go back into the original situation of the savannah' to look for proto-architecture and picture how human beings managed their existence when architecture did not yet exist. It was only in the monastery, place of divine boredom, that a concept of building was conceived along with the idea that 'one person and one room should always be brought together in such a way that the individual becomes the kernel of the cell he is located in'. Heidegger described the most contemporary type of boredom as a great absence of a driving conviction. We may have interests, games, inclinations, but no convictions, which means that we have no real job. Such deep joblessness is reflected in modern architecture and modern culture; the stadium, for instance, is the perfect equation between boredom and entertainment.

On 2 June, in *Recycling of Air*, Michael Rakowitz (artist, Maryland Institute College of Art Baltimore, US) spoke about his works, which use specific qualities of air – such as temperature and fragrance. He focused on the following projects: *parasite*, which proposes the appropriation of the exterior

### BREATH-TAKING AIR, ART, ARCHITECTURE

ventilation systems on existing architecture as a means of providing temporary shelter for homeless people; *Rise*, where the central oven duct of the Fei Dar Bakery was extended through the rooftop of the bakery, up 125 feet, and into the ninth floor gallery space filling it, with the aroma of Chinese pastries as they were baked; *Climate Control*, an apparatus consisting of ductwork and fans, incorporating the existing interior heating system of the building and the outdoor winter temperature in order to lower the temperature of a gallery space.

Annick Bureau (new media art critic and researcher, FR) talked about weightlessness or freedom from gravity in her presentation *Art and Weightlessness. Everything Considered Equal, What if We Cancel the Effects Of Gravity?* of 10 June. Bureau stated that weightlessness shapes human perception on a physical, intellectual-conceptual and emotional level. We have expanded the world to include the orbit of the space station and we inhabit this environment with our culture and imagination. This new environment produces a new sensitivity and mindset. Artworks are present in this space and so far about forty artists or groups of artists have been working on projects related to micro-gravity. The artworks are constructed specifically for this environment; they closely relate to its properties and possibilities, explore its potentialities and reflect on life conditions as they present themselves in micro-gravity. These projects also inform the audience 'on the ground' about something it hasn't experienced. Works of this kind push against and open up the boundaries of their own genre.

George Halkias's (Oriental Institute, Oxford, GB) lecture *Breathing to Enlighten: Buddhist Theories and Representations* on 15 June offered an analysis of breathing and its relation to spiritual principles, inspiring sacred practices across various religious domains, but especially in Buddhist thinking. Training one's breathing technique helps to dispel the 'discursive mind' and conscious breathing also serves as an entry to the tantric subtle body, which is experienced as flows and intensities located on the skin's surface. Essential to a number of esoteric Buddhist meditations in Tibet is the concept that the mind, in its perception, is trained to ride the breath of three contiguous planes of experience: the surrounding environment, the physical body and the subtle body. The different experiences and appraisals of breath advanced in India and in Indo-Tibetan Buddhism can be integrated into a perfectly consistent system, where the experience of breathing primarily signifies a meeting with ultimate reality.

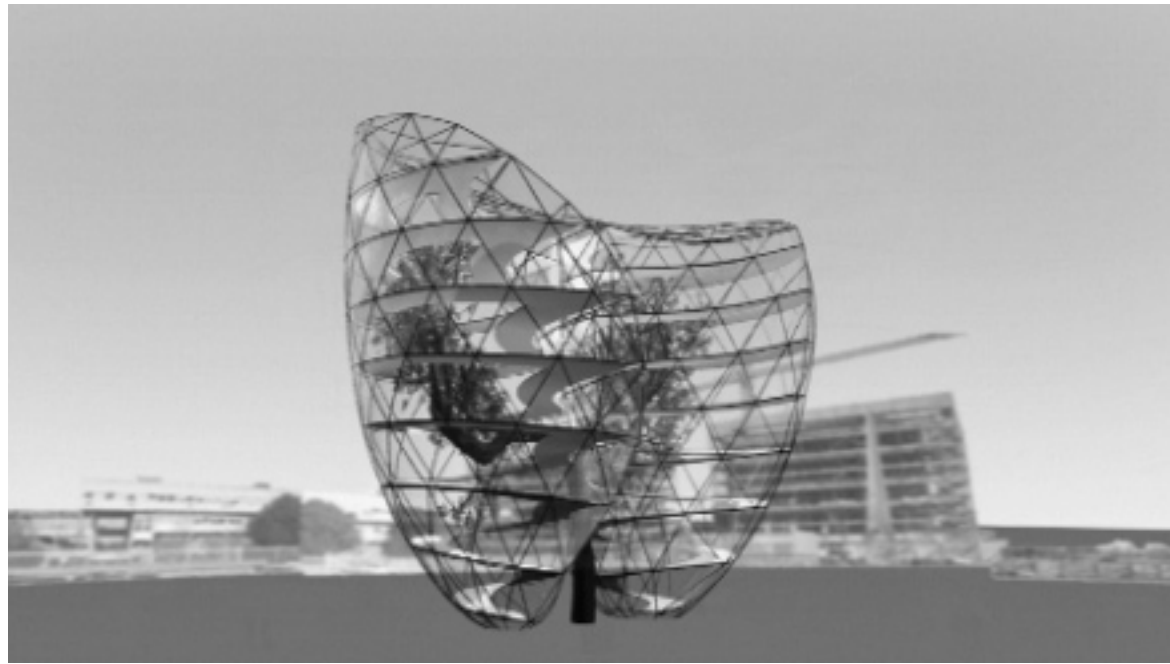
On 9 December Alphonso Lingis (philosopher, writer and translator, US) gave his lecture *Animism and Fetishism*. Lingis's areas of specialization include phenomenology, existentialism, modern philosophy and ethics, excesses of eros and culture, French existential theories, abuses and dangerous emotions.

BREATH-TAKING.JANVANEYCK.NL

RESEARCH PROJECTS

AIR, ART, ARCHITECTURE

BREATH-TAKING  
AIR, ART, ARCHITECTURE

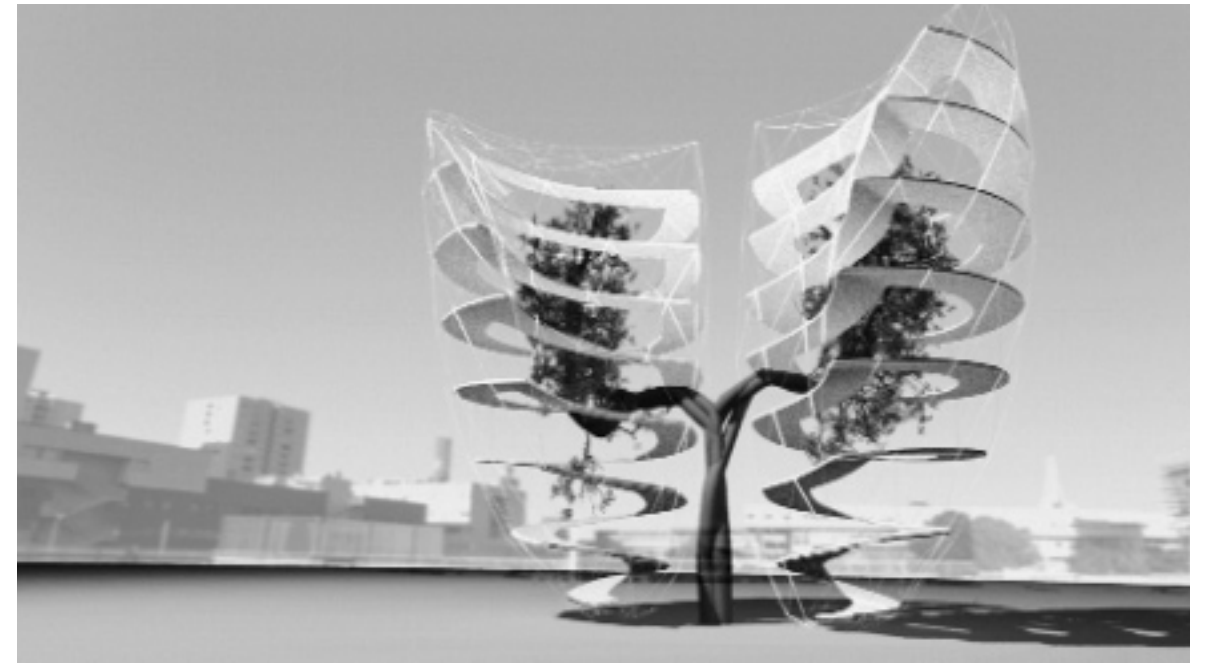


In Going Aerial, Monika Bakke

RESEARCH PROJECTS

AIR, ART, ARCHITECTURE

BREATH-TAKING  
AIR, ART, ARCHITECTURE



In Going Aerial, Monika Bakke

RESEARCH PROJECTS

THE CITY

AUTHORING THE CITY

LEND ME YOUR DREAM/LEND ME YOUR FANTASY

VISUALIZING THE VISUAL

TRICHTLINNBURG, AN URBAN AFFAIR





# RADICALE DEMOCRATIE

nodiging debat *Radicale democratie: sociaal engagement en de ontwikkeling van de stad*

INVITATION RADICALE DEMOCRATIE

nodigen u van harte uit voor het derde debat in

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POSTER TRICHTLINBURG

Welkom / Tere tulemast / Willkommen

an art project in public space,  
a discursive project;  
a network project between the Salzburger Kunstverein,  
the Jan van Eyck Academie in Maastricht and the Center for  
Contemporary Arts Estonia in Tallinn;  
thrilling, entertaining, intelligent, sophisticated, complex  
Hildegund Amann, art historian, director of the  
Kunstverein Salzburg, 7 December 2003

Trichtlinburg has been set up  
months at the Jan van Eyck Academie

...revolving around some keywords (the city as brand, as a touristic  
site, as a site of instrumentalizing cultural production). Because of its  
inherent observing and investigative quality, it seems best to speak  
of a working group.  
Finrich Sachs, artist, advising researcher at the Jan van Eyck Academie,  
Maastricht, 30 November 2003

Trichtlinburg is a conversation

professional professionals based in the European cities  
Tallinn

We want to live in an attractive but safe, natural but controlled, rich but easily  
accessible, cheap but guaranteed quality, authentic but comfortable world.  
That's how we shape the world and in one point we do not realize that we have  
remodelled our environment totally. We favour tourism that becomes a holy  
object and we are ready to merge it undoubtedly, unconditionally and self-  
sacrificingly and give elegantly green light to real estate speculations. Codes,  
atmospheres and faces of towns become semi-alike in different countries; it  
doesn't matter whether you are in Salzburg, Prague, Tallinn, Maastricht or in  
any other town with historical city centre. City centres are products in the  
hands of mass tourism that likes to turn them into theme parks. Mass tourism  
has become a global field of industry.  
Is this what we really want? Do we actually see the consequences of such  
policy? Is there a possibility to interfere the process? What alternatives do we  
have? Similar city space problems in three towns - Maastricht, Salzburg and  
Tallinn - have brought us together to raise questions, investigate the area and  
take actions for drawing citizens and officials attention to the danger that step-  
by-step is conquering us.  
Mervi Pedaste, programme coordinator, Center for Contemporary Arts Estonia,  
Tallinn, 28 November 2003

settings show striking similarities.

has always had its hybrid elements and  
easy entrance in a country predominated  
local students, others home for  
Dutch, German, Belgian and  
shopping-centre and arguments to  
real place to live. The everyday urbanity  
of the Maastricht research project, the  
right belongs to whom?  
It should be heterogeneous, involving  
diverse, defined by traditions, innovations.  
It will be of interest how these identities  
city such as architecture, legal regulations,  
POSTER TRICHTLINBURG  
at the Jan van Eyck Academie,

encouraging  
can question

The Maastricht pedestrian zones  
because there doesn't seem to be  
ghosts. They are scary, because all  
banned from them. How could such  
transformed into haunted spaces?  
Ute Graham, artist, radio producer, at  
the Jan van Eyck Academie, Maastricht,  
17 December 2003

They do this  
positioning  
cities, and a  
public art ar

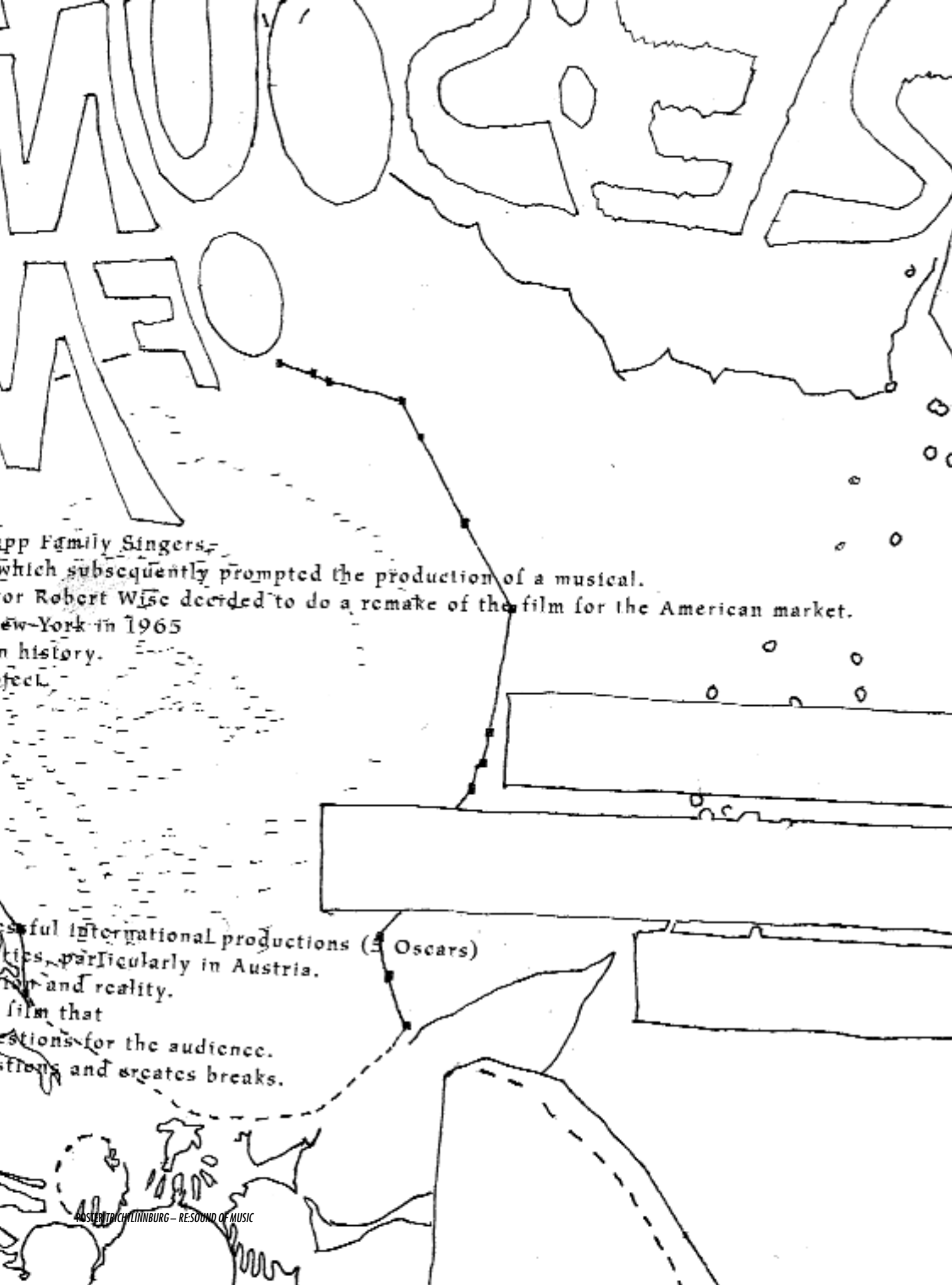


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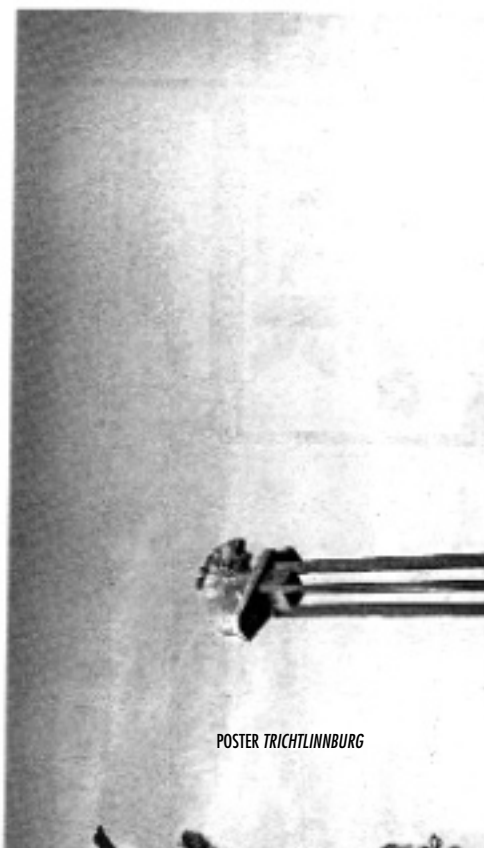
During the  
advising res  
basis, for a  
its participa  
professional  
perspective



pp Family Singers,  
 which subsequently prompted the production of a musical.  
 or Robert Wise decided to do a remake of the film for the American market.  
 ew-York in 1965  
 n history.  
 feel.

successful international productions (3 Oscars)  
 ties, particularly in Austria.  
 and reality.  
 film that  
 estions for the audience.  
 tions and creates breaks.

POSTER TRICHLINBURG - RESOUND OF MUSIC



POSTER TRICHLINBURG

# Trichtinnon



May 15 - May 20  
May 27 - June 5

DE  
KULIN  
STADT

## MAASTRICHT DECTOR-DUPUY

publicatie - personen in opdracht van de gemeente Maastricht  
impacted by this publication / is a guide to the city  
guide - media publication

## TRICHTLINBURG

ad / an urban affair

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ondition  
the garden  
ie du tour

tion

# Screening | Live Mix | DJ/VJ-Lounge



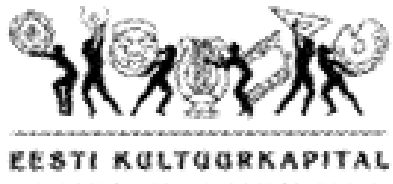
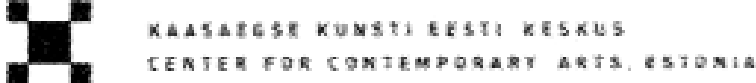
fürstbruderhof

BUNDESKANZLERAMT KUNST



Kultur 2000

Jan van Eyck Akademie



SalzburgerKunstverein provincie limburg



gold extra, hellbrunnerstrasse 3, 5020 salzburg, austria  
project coordinator: juergen lichtmannegger aka eljot  
office@goldextra.com, goldextra.com  
design 04/05: eljot@subnet.at, eljot.goldextra.com



COVER TRICHTLINBURG

*Authoring the City* is an umbrella research project about urban space as a communication platform and a communication device covering collective research projects and individual trajectories on specific urban themes. The project is pre-eminently multi-disciplinary in nature, involving the departments of Fine Art, Design and Theory.

*Authoring the City* stimulates alternative and experimental research into the themes of the city and its communication. Starting point is the assumption that the city not only features long-term communication through architectural and urban interventions, but also short-term, non-official and informal communication: flyers, posters and billboards, graffiti, festivals, art in public spaces and guided tours. The research project concerns the design of communication as well as the social, political, historic and technological aspects of communication about, in and by the city.

Collective projects deal or dealt with 19<sup>th</sup>-century topographical photography (*Citygraphy*), the city as a stage trying to balance urban preservation and urban development (*Trichtlinnburg*), the cultural identity and communication of the Belgian city of Louvain (*Micropolis*), the experimental design of a visual identity for the mini-state Sealand (*Meta Haven: Sealand Identity Project*) and reading, writing and mapping the environment of the Congo river in Brazzaville and Kinshasa (*Visualizing the Visual*).

Individual projects deal with cryptographic spaces and haunted places (Min Choi), the creation of a new urban layer that voices the city's in/visible flows (Tamara Maletic & Dan Michaelson), determinants of a communication during public festivities (Zuzana Lapitková), mapping conspiratorial spaces (Tina Clausmeyer) and Third Way Urbanism (BAVO).

#### *Authoring the City at the ABKM*

In collaboration with the Academy of Fine Art in Maastricht, the Jan van Eyck organised a series of lectures in May and June.

On 12 May Filiep Tacq (advising researcher Design department, BE), introduced the 'umbrella' project *Authoring the City* and gave an account of a project he undertook in the spring of 2002. Tacq travelled to Dakar find out more about the decorations on its buses, known as *cars rapides*; these are decorated using traditional design techniques that are disappearing through the gradual rise of computer techniques. In Dakar Tacq met painter Moussa Tine, who in the early 1970s designed a new font and decoration system – with the characteristic red shadow underneath each letter – still found on the local city buses, taxis and billboards. The font has become a concept in its own right: it works as a logo that can easily be adapted to all circumstances.

Hinrich Sachs (advising researcher Fine Art department, DE) presented the *Trichtlinnburg* project, which attempted to penetrate into the urban fabric of the city of Maastricht. During the ten-day manifestation the city of Maastricht became a stage for cultural projects and interventions. Through the

projects inhabitants and tourists could gain a greater awareness of their roles and positioning in the cultural settings of the city and its public space.

On 19 May Min Choi (researcher Design department, KR) gave the lecture *A Field Guide to Cryptographic Space, Pathological Space, and Other Haunted Locales in the City*, in which he dug into 'uncanny' or 'unhomely' spatial experiences. Choi studied the role of graphic design in shaping, mediating, and representing experiences of the kind. The sentiment of the uncanny – ranging from vague feelings of fear, anxiety, suspicion and alienation to more extreme forms of phobia – is experienced in such banal urban spaces as dark and damp basements, elevators, parking lots, shopping malls and motorways. It has been an important subject of exploration in aesthetic practices and discourses, from Joy Division's music to Anthony Vidler's architectural writings and Anthony Dunne and Fiona Raby's product design proposals. Choi meant to explore this subject through the practice of graphic design, setting up a convincing 'conspiracy theory' that could provide a useful model for critical discourse and practice – somewhat similar to Salvador Dalí's Paranoid Critical Method.

In his lecture *Defining the Place By Naming It*, presented on 9 June, graphic designer Kasper Andreasen (researcher Design department, DK) traced his research trajectory at the Jan van Eyck, which started with *Micropolis* (September 2003 – April 2004), a research project on the cultural identity and communication of the Belgian city of Louvain. Andreasen visited the archives of Louvain and studied the city's cultural history by looking at its cartographic depictions. When the *Micropolis* project came to an end, Andreasen, spurred on by his fascination for maps, continued his research into map-making and the conceptualizing of space, focusing on language and drawing, two essential elements in map producing.

On 26 May Aglaia Konrad (advising researcher Fine Art department, AT/BE) and Geoffrey Garrison (researcher Fine Art department, US) presented *Desert Cities*. In the late 1970s president Sadat of Egypt had sixteen strategically planned cities built around Cairo to relieve the overpopulated megalopolis. Unaware of their background Aglaia Konrad visited four of these 'new' residential cities in 1992. The images she took during this visit show empty, standardized, serially manufactured building sites of potential living space. Twelve years later, Konrad returned to the cities – as part of a larger research project – and compared their state with the construction sites she documented earlier. Collaborating with an interdisciplinary group of researchers with architectural, urbanist, sociological and image-based interests, these particular instances of Egyptian urbanist modernism were investigated and related them to the historical, cultural and geo-political specificities of other cities also constructed from scratch, such as Brasilia (BR), Celebration (US) and Milton Keynes (GB).

THE CITY



Desert Cities, Aglaia Konrad

AUTHORING THE CITY



Cars rapides, Dakar, Filip Tacq

THE CITY

In *The Subversive Core of Urban Communication Management*, presented on 2 June, BAVO (researchers Theory department, BE) delved into current urban management and planning processes and their entailing communication devices and strategies. They presented a critique of three different modes: the strategy of the 'blind spot', the enclave and the event. These strategies counter the normalising effects of the dominant neo-liberal application of the communication discourse on the city, by emphasizing the 'non-representable' status of subcultures at the borderlines of communicability: prostitutes, illegal refugees, gypsies.

On 16 June Wim Cuyvers (advising researcher Design department, BE) elaborated on the project *Visualizing the Visual. Reading, Writing and Mapping the Environment of the Congo River at Brazzaville-Kinshasa*, which he initiated and coordinated. Cuyvers' earlier research in various Western cities and regions such as Belgrade, Brussels, New York, Paris, Sarajevo and Tirana has shown that Western cities can be 'read' even without very much prior knowledge. Adopting the gaze of the needy, Cuyvers took and retook 'walks' through these cities and recorded and mapped them. The research project *Visualizing the Visual* investigated whether this 'gaze' can be applied to cities that belong to non-Western cultures. If this holds true, this would mean that we can really communicate through (public) space, that (public) space could be considered a (universal) means of communication, a language in its own right. The research project *Visualizing the Visual* focused on two cities along the Congo: Brazzaville and Kinshasa.

*Authoring the City – Website*

This year saw the 'birth' of the *Authoring the City* website designed by Annelys de Vet (advising researcher Design department, NL). This site covers all events that have taken place in the framework of *Authoring the City*. Articles, descriptions of individual and collective projects, authors' biographies and a list of works to be consulted make up an extensive platform on multi-disciplinary topics related to urban communication and identity. The weblog creates a dynamic virtual environment for everyone who is 'authoring the city'.

LEND ME YOUR DREAM/LEND ME YOUR FANTASY

As part of *Super! 1st Triennial for Fine Art, Fashion and Design* in Hasselt (BE), the Jan van Eyck Academie and the Academy of Fine Art Maastricht organised *Lend Me Your dream/Lend Me Your Fantasy*, three debates about the city as a platform for cultural involvement in a post-ideological age.

Today the belief no longer prevails that urban culture engenders emancipation and democracy; it is rather thought that urban society breeds disintegration and violence. In a series of debates BAVO gathered artists, architects, theoreticians and politicians who took a stance against the idea that urban life is doomed. The debates focused on the issue of the post-ideological era and the extent to which it can bring about revolution.

AUTHORING THE CITY

LEND ME YOUR DREAM/LEND ME YOUR FANTASY

*City Management*

The first debate on city management assessed alternative urban forms of organisation set up to include marginalized groups of people. Central to the debate was the question whether this tolerance towards formerly excluded groups positively affects the city or whether it is a perverse way of keeping social antagonisms under control.

Benda Hofmeyr (researcher Theory department) considered the tense relationship between city management and art; a textbook example being the art project AVL-Ville that was part of Rotterdam Cultural Capital 2002. Jan van der Borg (regional economist, NL) presented the results of his comparative study on the impact of culture on economical development in ten European cities. He advised on policy matters that would intensify and stimulate the relationship between creativity and economy.

Pieter Breek and Bas van der Geijn (social geographers, Stichting De Vrije Ruimte, NL) weighed the social aspects in the current debate on urban management and the creative city. They considered the influence of the real estate sector on the *policy of sanctuary*.

Gideon Boie (researcher Theory department) considered the position of the city manager and his attitude towards traditional town planning. He also addressed the practice of authorities allowing certain (illegal) activities to take place.

*Cultural Enterprise*

The second debate, on cultural enterprise, focused on cultural actions that seek to establish a balance between the economic interests of clients, on the one hand, and a personal ethical responsibility, on the other. Four architects entered into a discussion and voiced idiosyncratic and controversial opinions.

According to Jasper Jägers (UCX Architecten, NL), architects should concern themselves with social and spatial issues and take the lead in social debates. Jägers was laureate of the competition to design a brothel for the 'Queens of the night' in Rotterdam.

Roemer van Toorn (Berlage Instituut, NL) argued that the fascination that architects currently display for conservative building programmes does not seem to match the agendas of social movements and partners. Van Toorn coined the term 'fresh conservatism'.

Wim Cuyvers (advising researcher Design) posited that the architect's only possible engagement is to do away with his instrumental task, to give up on building and to 'read' the city by adopting the gaze of the needy and subaltern. Cuyvers analyzed how junks, gays, Roma gypsies and street urchins deal with public space. BAVO argued in favour of an architectural praxis that identifies with popular, ideological elements from post-industrial culture, in order to undermine them.

*Radical Democracy*

The third debate, on radical democracy, considered different strategies which abuse existing communication channels and networks for their own progressive ends.

Jos Geysels (politician, Groen!, BE) argued that politics should borrow tactics from multinational businesses and establish them through parliamentary and democratic channels.

Saskia Poldervaart (social scientist, NL) stressed the importance of autonomous sanctuaries to fight the increasing flow of multinational money into the city. For years Poldervaart actively participated in and did research into squatters' communities and other alternative living communities. Fine artist Ives Maes argued that irony can be used to counterbalance the false consciousness of the new global elite as expressed in their hypersensitive and ethical concern with life. Aiming at making a 100% ethically correct artwork, he made an entirely 'bio-degradable' refugee camp.

BAVO posited that progressive forces should concentrate on the 'subaltern' of democratic society.

## TRICHTLINNBURG. AN URBAN AFFAIR

*Trichtlinnbург. An Urban Affair* was a collaborative research project on contemporary urban dynamics and politics and its consequences for artists, designers, architects and art institutions. The Jan van Eyck Academie, the Salzburger Kunstverein (AT) and the Centre for Contemporary Arts Tallinn (EE) organised manifestations in the three cities. The project culminated in a publication.

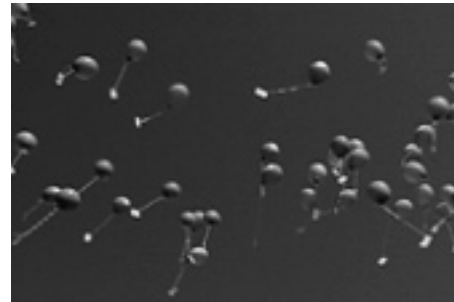
The cities of Maastricht, Tallinn and Salzburg are popular destinations for city tourism due to their 'intact' historical city centres. The three cities, in which strict regulatory measures apply when it comes to preserving historical buildings, try to strike a balance between city preservation and city development, between cultural heritage and mass tourism, between economic interests and the urban world of living. Their attitudes towards restoration has resulted in the inner cities having been transformed into 'theme parks', attracting shopping, fashion and food chains as well as real estate agents.

The project *Trichtlinnbург* addressed the status and importance of public space through a series of artistic, cultural and theoretical events. *Trichtlinnbург* in Maastricht was a ten-day manifestation with communicative and performative art projects. These intended to analyse urban dynamics and politics and to incite the participant to take an unaccustomed look at the urban cultural landscape.

*Trichtlinnbург Maastricht – Projects*

For their project *Artisan limited productions* Stadtraum.org – Markus Ambach and Andrea Knobloch – were running a mobile souvenir market stall. They produced and sold hand-made clay reproductions of sculptures in the public space of Maastricht.

On the occasion of the opening event of *Trichtlinnburg* the *Bolloon Happyning* project, initiated by Marthe Van Dessel (researcher Design department), launched balloons that carried messages.



*Bolloon Happyning*, Marthe van Dessel

*The City Piece* was a large and flat sculptural object doubling the existing surface area of the Vrijthof and transforming it into a stage. The 'sculpture' invited passers-by and visitors crossing the square to become conscious performers in their own right.

*Colourfield Parking* was a collaboration project between Ron Bernstein and Institute for Driving Experience ID Drives LIGNA (DE). It triggered an unusual parking experience in its users, who became part of an art work as their cars were grouped in the car park according to colour. Participants were also offered a gift in the shape of a CD containing songs with special references to colour, plus a dialogue with a kind of instruction, enabling the listener to experience their own car as well as traffic in general in a different light. The instructions were like a training, referring humorously to existing navigation systems.



*Colourfield Parking*, Ron Bernstein and Ligna

The French artists' duo Dector Dupuy (Michel Dector and Michel Dupuy) organised a guided city tour for locals, tourists and the artistic crowd, in which they treated the town's historical heritage and the illegal or unusual signs in the same way. They looked for graphic traces in public space, signs expressing individual voices of protest and non-belonging. They also

tried to link the ordinary and the grand, the forbidden and the most protected and cherished.

With *Deformed Hoarding* Nils Norman (artist, GB) analysed the urban situation at and around the Vrijthof. The huge hoarding, depicting existing buildings and infrastructure around the square, resembled hoardings put up at construction sites. However, its sheer size and its funny captions – Supercreative Core, Obsolete Street, Bohemian Sector – contain a hint of mockery at urban strategies.

Various films were screened, which breathed the atmosphere of the metropolis, including *Berlin. Die Sinfonie der Grosstadt* by Walther Ruttmann, *Roma* by Federico Fellini, *Mundo Grúa* by Pablo Trapero and *Brazil* by Terry Gilliam.

Two debates were organised on the tension between urban conservation and development in a historical city like Maastricht. The debate on urban development was held with Hans Mommaas (sociologist, Tilburg University, NL), Christoph Schäfer (member of the Hamburg activists' initiative Park Fiction, DE) and Daniël van der Velden (graphic designer and advising researcher at the Jan van Eyck Academie, NL). The debate on urban conservation brought together Gerard Rooijackers (University of Amsterdam, Meertens Instituut, NL) and Nicole Maurer (Maurer United Architects, NL).

In their slide presentation *The Image Is the Actor or: The Perfect Asymmetry of Before and After* Ralph Bauer (researcher Design department 2003-2004) and Christine Lemke (researcher Fine Art department 2003-2004) visited the city of Maastricht through its images. They took the audience on an imaginary tour round Maastricht, showing an accidental collection of photographs from local newspapers advertisements and the tourist guide *Maastricht eigenwijs*. These images formed the basis of a narration with an 'outsider's view'; their annotations – analytical, pseudo-scientific and commercial – were factions, a blend of fact and fiction.



Jeanne van Eyck

Zuzana Lapitková (researcher Design department) was invited by the Maastricht Reuzengilde (Giants' Guild) to choreograph the event of the giants' visit to *Trichtlinnburg*. Five giants – each with their own characteristics – paraded through the city

heading for the Vrijthof. On this festive occasion, the newly created giant *Jeanne van Eyck* gave the giants a hearty welcome and took part in a festive 'ceremony of naturalisation' conducted by mayor Leers: she was entered in the Maastricht city register.

The Salzburger artists' collective Gold Extra invited video and sound artists from Maastricht, Salzburg and Tallinn and presented *Love City*, an experimental DJ/VJ show that transformed the bandstand at the Vrijthof into a virtual, utopian city through image (screening) and sound (live remix). Paul Devens and Alexa Meyerman, participating Maastricht artists, called their contribution 'a rhythmic journey based on the concept of urban movement'.



*Love City*, Gold Extra

For the film *If I Lived Here* Sanja Ivekovic (artist, HR) invited visiting tourists, city residents and professional picture producers to wander through the city and make recordings. She then created a 'reading', using both the footage she received and her choice of historical takes. The Maastricht contributions were gathered and co-ordinated by Gam Bodenhausen (researcher Fine Art department 2001-2002, NL).

For his project *Precious Cargo* Will Kwan (researcher Fine Art department) approached and recorded market vendors and queried them concerning the status and impact of their profession. The recordings were made into a video postcard and projected on a screen in the pick-up body of a van during market days in Maastricht, Tallinn and Salzburg.

Jean-Marc Huitorel (writer and curator, FR) lectured on *Art in the Public Space: to Add or to Take Away?* and gave some proposals for furtive monuments, clandestine or passing interventions by artists, such as the throwing of a snowball against a wall. The ensuing debate with the inhabitants of the Vrijthof was moderated by Math Verberkt.

Nikolaus Gansterer (researcher Fine Art department) made a trailer of the well-known Hollywood motion picture *The Sound of Music: Re:Sound of Music. Part 1 The Trailer*. Images of the original film location in Salzburg, which is a tourist attraction, were alternated with images of an English lady who is teaching an Austrian man the famous film soundtrack. Gansterer's adaptation toyed with the concept of contemporary city branding.

## THE CITY

For *Trichtlinburg Regional Specialty – Eat for Free!* Geoffrey Garrison (researcher Fine Art department) created a dish selected from traditional recipes and made with ingredients from Maastricht, Salzburg and Tallinn: succulent pork roast served with turnips in a creamy caraway sauce, potato salad and fresh dandelion leaves. It was added to the regular menu of restaurant De Perroen at the Vrijthof.

Marthe Van Dessel contributed under the label bolwerk International ([www.00000.be/international](http://www.00000.be/international)), for this occasion functioning as a travelling collective and art(istic) company. With her work *Vaneyck Residence*, cultural nomad and nomadic artist Van Dessel queried the use of art and culture for city marketing ends by contemplating tourism and considering it as an art project. In her project *Tourist operator* she addressed the modes of contact and exchange with the public in formal/festive/leisure/informal communication. She took up residence in a bunga(S)low, in a church-cum-place-for-sleeping-the-night for cyclists and finally set up a 'bivasquat'-cum-summer camp in the garden of the Jan van Eyck.



*Vaneyck Residence*, Marthe Van Dessel

*Trichtlinburg – Publication*

The full-colour book publication *Trichtlinburg. An Urban Affair* rounded off the project. Authors and photographers observed, researched and documented the three cities and contributed to the biased and subjective receptions of *Trichtlinburg*. The book further contains inside perspectives on Tallinn, Maastricht and Salzburg, presented in various text formats emphasising the local spectrum of perceptions and effects as well as an index of all *Trichtlinburg* events.

Editors of the book – with texts in Dutch, English, Estonian and German – were Hildegund Amanshauser, Mare Pedanik and Hinrich Sachs. Authors of the texts were Michael Hauffen (artist and writer, DE), Andres Kurg (Estonian Academy of Arts Tallinn, EE) and Dieter Lesage (philosopher, BE). The photographs were by Helmut & Johanna Kandl (DE) and Bertien van Manen (NL) and Marijke Cobbenhagen and Chantal Hendriksen did the design.

The book was launched at Marres, Maastricht, with presentations by Hinrich Sachs and Andres Kurg and in the Stedelijk

TRICHTLINBURG  
VISUALIZING THE VISUAL

Museum CS op 11 in Amsterdam, with presentations by Simon Sheikh (critic and writer, DK) and Hinrich Sachs.

## VISUALIZING THE VISUAL

The researchers of the *Visualizing the Visual* project attempted to 'read' and map two cities in the Congo area: Brazzaville and Kinshasa. These cities are coping with post-war conditions and allow for inventories of war damage, inflicted on buildings or building infrastructure, to be drawn up. Kinshasa and Brazzaville are regarded as each other's mirror images – the Congo river being the dividing or mirroring line. The team members took walks, did research into dead-end streets and into public space in general. They read public space as: the space of transgression; places where dirt and slurry accumulate; space that is not privatized; the place of the vulnerable; the places where colonial architecture is located; the places where Western institutions are situated.



*Visualizing the Visual*



*Visualizing the Visual*



*Visualizing the Visual*

## THE CITY

With six researchers from the Design department, Kristien Van den Brande (BE), Tina Clausmeyer (DE), Kobe Matthys (BE), Sabine Müller (DE), Dirk Pauwels (BE) and Andreas Quednau (DE), with backgrounds in architecture, urbanism, theory, visual arts and design, initiator and project coordinator Wim Cuyvers (advising researcher Design department) undertook two visits to the Congo region: from 27 January until 17 February the team visited Kinshasa and from 8 until 28 May it walked the streets of Brazzaville. One researcher, Sebastien Maniglier (FR), organised and hosted a website forum ([www.bra-kin.fr.to](http://www.bra-kin.fr.to)). Two-day team meetings were held every two weeks and external experts were reported to on a two-monthly basis.

*Cities: Is What You See What You Are?*

On 24 and 25 March the *Visualizing the Visual* team presented their research items after having visited Kinshasa. Topics that were tackled included: places in Kinshasa where street urchins roam; life at the cemeteries of Gombe and Kintambo and the former cemetery of Kasa Vubu; effects of customary and Western laws and their interference on city life; sites of diamond trade and United Nations and MONUC stations; informal trade and mobile telephony in Kinshasa and their impact on urban structure and infrastructure; instances of traffic regulation such as roundabouts; Belgian social and modernist housing 'experiments'.

In her lecture *The Cold-Blooded Love Affair or in Search of New Post-Colonial Networks* Tina Clausmeyer presented visual and textual materials that she collected and recorded. She investigated diamond trading and its visible sites in Kinshasa and the roles of the UN and MONUC, both having a peace-keeping mission in the Democratic Republic of the Congo.

Kristien Van den Brande's presentation *Cemeteries in Kinshasa* described 'life' in three cemeteries in Kinshasa: Gombe, Kasa-Vubu and Kintambo. In Gombe, a graveyard situated in the city centre, only rich people are buried, which sharply contrasts with the 'street children' who live among the tombstones. The cemetery of Kasa-Vubu is no longer used as a graveyard; at present it is a dump, a garden, a shortcut, a dwelling place for 'street children' (who are not always children) and prostitutes. The third cemetery in Kintambo is totally overgrown, but still in use. Its southern border is formed by the river and here the graveyard is gradually eroding.

Dirk Pauwels studied social housing experiments in Kinshasa and spoke about borders he saw, protocols he underwent, scales he tried to measure, processes of claiming and reclaiming space and *planified* habitats. He showed designs and re-designs of OCA-housing, the colonial attempt to embed modernistic architecture and a modern way of life in Leopoldstad during the fifties.

Kobe Matthys studied the effects of customary and 'Western' laws and tried to find out about the stories that made people

## VISUALIZING THE VISUAL

write 'This parcel is not for sale' on walls forming the partitions of plots of land.

Starting point of SMAQ's (Sabine Müller & Andreas Quednau) research into *Map-Archiving and Map-Making for Brakin* was the impossibility to find extensive maps of the cities. They collected, then 'assembled' several maps into one map that serves as a medium to allow different projects and aspects of the city to communicate with each other. Their project *The Cut Tomato Tin* studied the practices of recycling and re-portioning prevalent in Kinshasa's economy – practices that give the (originally colonial) concept of a city as an abundant source of manpower and production a twist.

Wim Cuyvers has been 'reading' by trusting what he sees and feels, by recognizing his own needs. In *Reading Kinshasa through its Roundabouts, Instances of Traffic Regulation* he considered the roundabout in Kinshasa, archetypal urban element and rare remnant of the urban road system. Near these roundabouts many and various signs – such as advertisements for communication companies – are displayed that enable to understand and 'read' the city's driving forces. Cuyvers also reread Heidegger's *Wohnen, Bauen, Denken* and formulated a critique on it through *Gagarine et nous* by Levinas and *La part maudite* by Bataille, a book he literally found in the streets in Kinshasa.

Furthermore, a number of external experts were invited to give presentations on related themes. Filip De Boeck (professor of Anthropology, Louvain, BE) has conducted extensive field research in both rural and urban communities in the Democratic Republic of the Congo (the former Zaire) since 1987. His current theoretical interests include local subjectivities of crisis, post-colonial memory, youth and the politics of culture, and the transformation of private and public space in the urban context in Africa. Jan Masschelein (educational theorist and professor at the Faculty of Psychology and Educational Sciences, University of Louvain, BE) visited Kinshasa with a group of students during the same period as did the team of *Visualizing the Visual*. Their research mainly concerned street children in Kinshasa. Koen Van Synghel (architect and critic, BE) and Filip De Boeck conducted and recorded several video interviews in Kinshasa in 2004. Both Van Synghel and De Boeck acted as curators of the exhibition in the Belgian pavilion at the 9<sup>th</sup> *International Architecture Biennale of Venice* (2004) where they showed photographic and video work by Marie-Françoise Plissart. The exhibition *Kinshasa, 'The Imaginary City'* won the Golden Lion Award.

RESEARCH PROJECTS

FILM & TELEVISION

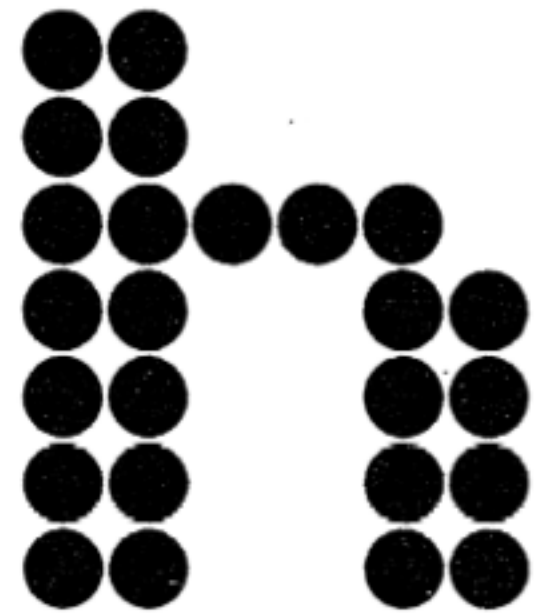
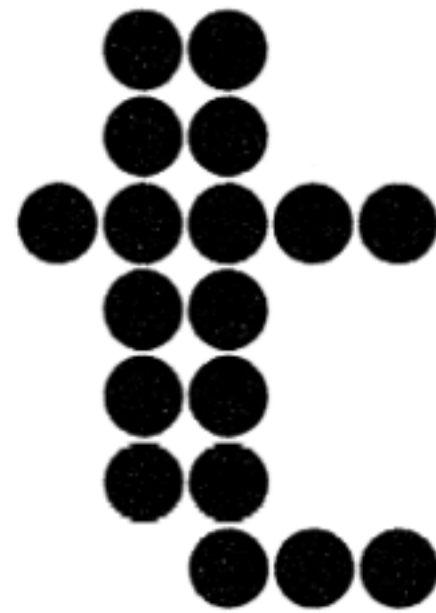
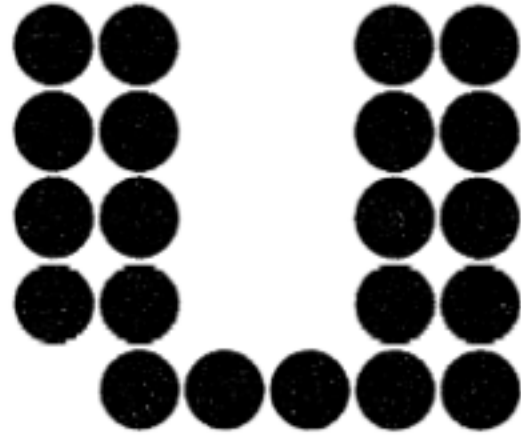
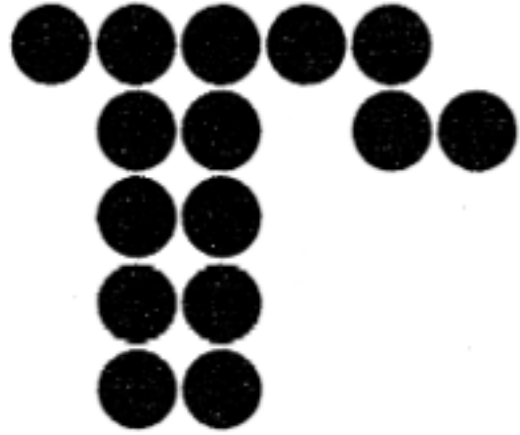
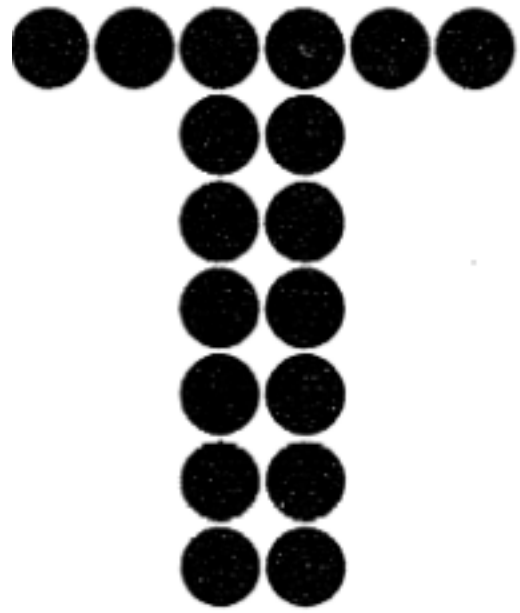
THE OUT

DESIGNING TRUTH

FILM AND BIOPOLITICS

THE SCHEME OF THE VEIL

ON THE TELEVISION WORK OF JEF CORNELIS



# Film and Biopolitics

Conference

# DEWITTERAAF

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## Jef Cornelis

Wanneer Lucio Fontana en de overige spatialisten op 17 mei 1952 in Milaan hun manifest 'via' maar ook 'over' televisie publiceren, bestaat de Belgische televisie nog niet. De eerste zenddag van de Vlaamse televisie komt pas een jaar later, op 31 oktober 1953, met de historische verspreking van omroepster Irène Beval: "Goedenavond, dames en heren, hier de proefuitzendingen van de Belgische televisie. We beginnen ons Panorama met programma, de week in beeld" – het mooiste bewijs dat televisie in die dagen 100% live was.

Televisie was live en opwindend – vandaar ook de naïeve euforie van de spatialisten. Hier te lande werd die euforie echter niet door iedereen gedeeld. De "intellectuelen" hielden zich blijkbaar afzijdig, en Bert Leysen, de eerste directeur van de Vlaamse uitzendingen van de Belgische televisie, kwam woorden tekort om hen het nieuwe medium aan te praten: "Men heeft de t.v. een 'nieuwe gruwel' en een 'middel tot vervlakking' genoemd. [...] Het wantrouwen tegenover de t.v. is bij de intellectuelen vrij algemeen." Maar Leysen denkt ook positief en wil de intellectuelen voor de televisie winnen. Televisie brengt in die jaren veel informatie en ontspanning, maar ook hoogculturele programma's. Ontroerend is Leysens lyrische omarming van het boek: "De televisie staat het boek niet naar het leven! [...] Wij geloven dat de televisie ook van onschatbare waarde kan zijn, als medium tussen de mens die schrijft en de mens die leest." Het is dus niet onbegrijpelijk dat een intellectueel zoals Jef Cornelis zich omstreeks 1960 bij de BRT meldt, dat hij in mei 1963 in dienst wordt genomen en dat hij onmiddellijk een belangrijke opdracht krijgt – de film over het Kasteel van Alden Biesen (1964), de eerste van drie films over Vlaamse kastelen en abdijen. Het is het begin van een indrukwekkend oeuvre dat meer dan 200 titels omvat, en dat

## Lucio Fontana

### Manifest van de Spatiale Beweging via Televisie

Wij spatialen zenden, voor het eerst ooit, via de televisie onze nieuwe kunstvormen uit, die gebaseerd zijn op het concept ruimte, beschouwd uit een dubbel oogpunt:

het eerste is dat van de ruimten die vroeger als mysterieus werden beschouwd en thans bekend en onderzocht zijn, en die wij dus als plastische materie gebruiken;

het tweede is dat van de nog onbekende ruimten van de kosmos, die wij willen benaderen als elementen van intuïtie en mysterie, elementen die typisch zijn voor de kunst als divinatie.

## RESEARCH PROJECTS

### FILM & TELEVISION

### THE CUT DESIGNING TRUTH FILM AND BIOPOLITICS

#### THE CUT

*The Cut* is a twenty-minute video made by Geoffrey Garrison (researcher Fine Art department), which condenses his research on the history of the John Huston film *Freud the Secret Passion* (1961), starring Montgomery Clift, Larry Parks and Susannah York. *Freud the Secret Passion* is a little-known biographical film presenting the discovery of psychoanalysis as a kind of detective story. The screenplay was based on a long, complex scenario written by Jean-Paul Sartre and subsequently rewritten by a series of Hollywood screenwriters. Working through the layers of material left out, erased, forgotten and repressed, another narrative emerges – a narrative that deals with the traces of Freud within the popular imagination, with fiction, memory, and history, and with the unavoidable complexities of translation and communication. This is the narrative that Garrison used as a basis for his screenplay for *the Cut*.

The video presents six scenes in which four actors act out fragments of the film's history and the history of the major protagonists: an FBI agent interrogates John Huston about his relationship to communism, Marilyn Monroe complains of sleeplessness and the disappointments of her marriage, Montgomery Clift argues with John Huston about the portrayal of Sigmund Freud, John Huston confronts a movie producer about the editing of his film, a priest criticizes Huston's plans for a film on Freud, and Elizabeth Taylor comforts Clift as he descends into a pit of self-doubt and substance abuse.

While a classical film narrative usually unfolds along a linear path, focusing on the deeds of a few primary protagonists and moving towards the resolution of a conflict, the screenplay at the basis of *The Cut* followed strands of narrative going in multiple directions; they encompass the stories of many characters while simultaneously focusing on the gaps in the dominant narrative.

#### DESIGNING TRUTH

*Designing Truth*, a thirty-minute film produced by Hinrich Sachs (advising researcher Fine Art department), presents a colourful and surprising portrait of the Swiss molecular biologist and software designer Ansgar Philippsen, an authority in the field of bio-molecular visualization. Since 1998 Philippsen has been developing the DINO software ([www.dino3d.org](http://www.dino3d.org)), which generates realistic 3D images of molecules, invisible to the human eye, in real-time mode.

In his interview with Philippsen, Hinrich Sachs examines the creation and interpretation of scientific images in structural biology as well as the impact on general knowledge about the body and nature.

*Designing Truth* is part of a series of 'portraits' that Sachs has realised since 1998 in different presentation formats (installation, audio piece, printed matter). While all portrayed individuals are professionally involved with the creation of images – although none of them as artists – the series investi-

gates the role and power of pictures in contemporary society in all its ranges. In-dept conversations between the artist and his interviewee furthermore blur the line of author and protagonist. With projects like this Sachs examines how biography, memory and culture are constructed.

*Designing Truth* was commissioned by Casco and co-produced with the Jan van Eyck Academie. The film was realized with the financial support of the Jan van Eyck Academie, the City Council of Utrecht, the Mondriaan Foundation and the Institut für Auslandsbeziehungen.

#### FILM AND BIOPOLITICS

*Film and Biopolitics*, a research project set up by Sabeth Buchmann, Helmut Draxler and Stephan Geene (advising researchers Theory department), considers film and life in its purely biological as well as in its creatively qualified form. It tackles questions such as: Does film participate in the paradigm of life? What life is that? And is film then reproductive, even simulative, or productive? How does reception take place? How do we know that the traits of a film are symptoms of anything else but themselves? Do we derive film-theory from film or film-theory from theory or from political positions? Is film a bio-product?

The project investigates the rhetorics of the notion of life in its constitutive impact on most of the art and film categories of the 20<sup>th</sup> century, using a theoretical-historical approach. It aims at re-evaluating the avant-garde paradigm of transgression, that is to say, the belief that overcoming the institutional and esthetical-ideological barriers between art and life would entail a fundamental attack on the premises of capitalism and bourgeois society. The avant-garde notion of life along the lines of bio-political categories is discussed with reference to Giorgio Agamben, Michel Foucault and Donna Haraway.

On 14 March Helmut Draxler presented the paper *The Aesthetic Road to Victory: Sharing Education*, in which he argued that the expanding economics of empathy and compassion are important in helping people who are affected by disasters. However, Draxler also stated that the marketing of empathy and compassion often reproduces stereotypes concerning the relations between ethnic or racial codes and codes of wealth and power. Therefore, global charity activities, especially in the enlightened version 'to help 'them' help themselves', can easily be considered as a contemporary form of the philanthropic, educational and colonial regimes of the 19<sup>th</sup> century, described by Foucault and others.

#### *The Ghostly Social Aspects of Cinema*

The conference *The Ghostly Social Aspects of Cinema* (14 - 16 April) considered post-classical and post-avant-garde film work from a bio-political viewpoint. This approach queries the conceptions of life and death as a-historical moments of the human condition and connects them to



Still from *The Cut*, Geoffrey Garrison



Still from *The Cut*, Geoffrey Garrison



Sex is Comedy



Still from Trouble Everyday



Still from Trouble Everyday



Trouble Everyday

modern and contemporary economical and social modes of production. The questions raised at the conference concerned issues of history and representation: What histories can or cannot be narrated? How is history itself shaped by narration? In representing the non-representable – the holocaust or nuclear strikes – the issue no longer seems to be about authentic or false representations of past reality, but how history has become the battlefield of representations, constituting present symbolic, economic and political realities.

In his presentation *Among Other Things: Cinema's Vitalism of Whatever-Beings* Drehli Robnik (lecturer, film critic, DJ, edutainer, AT) drew on the entanglement of a messianic philosophy of history and social analysis in Siegfried Kracauer's phenomenology of mediated mass culture and the cinema in particular. He approached Kracauer's concepts via their implied resonances in writings by Agamben and Deleuze, and analysed excerpts of films by Rossellini, Farocki and the Farrelly Brothers.

Katja Diefenbach (lecturer and writer, b-books Berlin, DE) remarked on the differences between Marx and Foucault in her presentation *Ghostly Value-Form*. She discussed why it is more interesting to start thinking about power as a relation between forces than as a form, considered what life would be all about when bio-power prevails and commented on why we love the melodramatic affect in moving pictures.

In his intervention *From Postmodern to Postmortem Cinema: Zero-Degrees of Affect and Agency*, Thomas Elsässer (University of Amsterdam, NL) argued that commercial cinema is all about the themes of life and death and, lately, also about afterlife, living in memories, survival and parallel lives. Elsässer's hypothesis is that trauma fills a void that is the result of a lack of references and the loss of historical awareness. This lack is counterbalanced in popular culture and media by a mass of information of biographical nature, memoirs and testimonies.

Tanja Widmann (Academy of Fine Arts Vienna, AT) presented the paper *How Life Invades Work (as Emotion)* that took dis-identificatory practices as a point of departure. Dis-identificatory practices potentially displace the spectator from identifying with the illusionary fictional worlds offered in art, literature and film and could be seen in direct opposition to the avant-gardist claim to overcome the distance of the viewer through immediacy, transgression and shock. Dis-identification as a practice to regain the self as a site of resistance has shown to be an impossible trajectory. But through the intertwining of dis-identificatory practices and the supposedly contradicting effect of affect, the critical approach has shifted to a new practice of questioning the production of reality.

Eric de Bruyn (University of Groningen, NL) presented *A Cinematic Politics of Translation: Lawrence Weiner's First and Second Quarter*. If cinema can be said to function as a bio-political paradigm of everyday life – a hypothesis that stands in need of greater historical specification – then it is

worth asking why cinema came back to haunt advanced artistic practices during the period of the sixties and seventies. Cinema no longer serves as a progressivist model of the avant-garde. Classical cinema had already relinquished its control of the public sphere to more diversified forms of mass communication.

Clemens Krümmel (editor of *Texte zur Kunst*, translator, freelance curator, DE) presented the paper *'I Sow for all Winds.'* *Motifs of Bios, Movement and Fertility in Imamura's Cinema of Chaos*, in which he commented on the use of biological metaphor in some of Shohei Imamura's middle and late works. The consequences of his identification of sexuality and chaos as the driving forces of an unintelligible history were discussed as possible solutions to a traumatized post-nuclear society and its prohibitive structures.

In *The Biopolitical Aesthetic. Is There a Culture to 'Life and Nothing But'* Bert Rebhandl (freelance journalist and writer, DE) presented observations on recent films from Iran, PR China, France and Argentina, using the German film *Gespenster (Ghosts)* as reference. When Fredric Jameson proposed a 'geopolitical aesthetic' in 1992, he was hinting at a 'totality' of the global condition being mirrored in the paranoid subject. Totality today comes with different labels: empire, bio-power, governmentality.

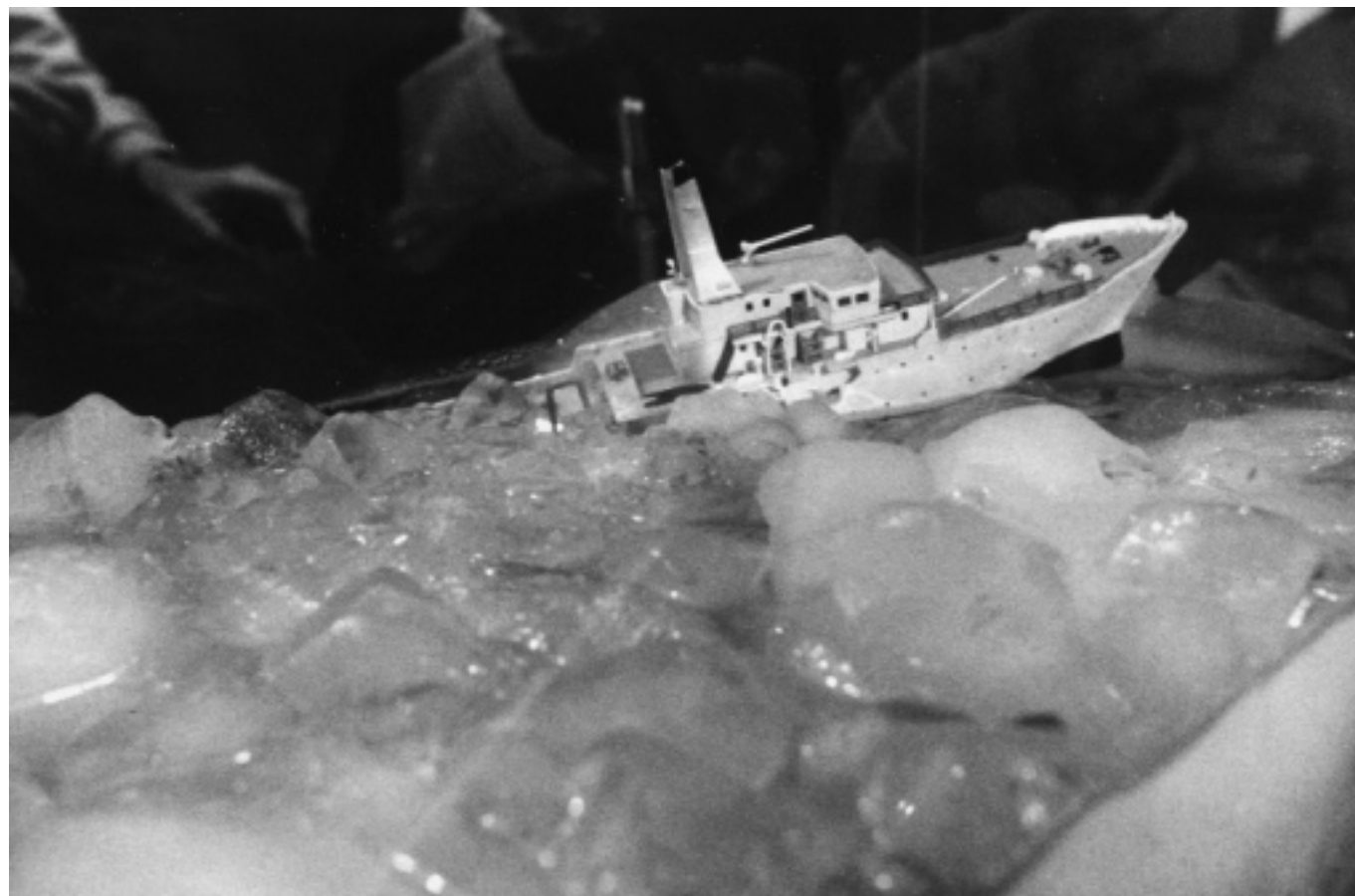
BIOPOLITICS.JANVANEYCK.NL

#### THE SCHEME OF THE VEIL

*The Scheme of the Veil* is a research project initiated and coordinated by Eva Meyer (advising researcher Theory department, DE). In her seminars, Meyer argued that to think the veil means to take it as a document of the past, yet only to the extent that it implicates new possibilities. In exerting a pressure that is equally material as it is immaterial on the phenomena of live, on the senses, on the sexual, on hate and love, on power and opposition.

Within this framework Stéphanie Benzaquen (researcher Theory department) commented on the film *Ararat* by Atom Egoyan. The release of *Ararat* in May 2002 generated a wave of comments ranging from praise to disapproval – some discarded the film as propaganda work. Beyond communal positions, most reactions centred on the idea that Atom Egoyan had realised the first film dealing with the Armenian genocide (1915). Statements of the kind raise several questions, mainly related to the representational choices the filmmaker had to make, both on conceptual and formal levels. By focusing on the notions of transmission and denial, central issues in the work of Atom Egoyan, the lecture attempted to apprehend *Ararat* within the Armenian context and investigated its relation to cultural representation of genocides and mass murders.

Ils Huygens (researcher Theory department) gave an analysis of the film *Shadows* by John Cassavetes. Cassavetes encouraged his actors to use life experiences and personal

Still from *Ijsbreker*Still from *Ijsbreker*Still from *Ijsbreker*

feelings in playing out their roles. Rather than 'pretend', he urged his actors to create an overlap between their real life and their characters' lives in the film. Whereas cinema traditionally breaks down scenes into small units, Cassavetes preferred long takes in real-time, giving the actors space and time to develop and transform their gestures, movements and expressions. The resulting film consists mainly of unstructured shifts in mood and feeling and sudden outburst of emotion; representation of racial and social identity is thus made ambiguous. Huygens showed how meaning and identity in *Shadows* are never a question of unity and stability, but are constantly coming into being through the actor's gestures, speech and actions. In relying on the unpredictability of performance, Cassavetes wanted to get closer to the experience of daily life.

Another screening that took place was that of *Anguish* by Bigas Luna, with IIs Hygens commenting on the film. She posited that the cinematic screen is often hiding things from the viewer, but it can make itself disappear completely, bringing the viewer inside his world. What happens when the screen becomes permeable on both sides, making the world of the screen blend with that of the viewer? That is the premise of the Spanish horror film with its surreal characters and hypnotizing subliminal imagery.

Other films that were screened included *I Can't Sleep* by Claire Denis, *Return* by Sylvia de Swaan and *Nostalgia* (*Garod*) by Frounze Dovlatian.

#### ON THE TELEVISION WORK OF JEF CORNELIS

With the project *On the Television Work of Jef Cornelis* Koen Brams (director Jan van Eyck Academie) initiated research into the television work of Flemish filmmaker Jef Cornelis. Cornelis worked as executor, director and scriptwriter for the Flemish public broadcasting company (currently VRT) and accomplished an impressive body of work. The research involves the idiosyncratic stylistic properties of his works, the unique documentary value of his films on fine art, architecture and literature as well as the films' exceptional production conditions. Prior to this project, no research was carried out into Cornelis' work, which is symptomatic of a general discursive neglect of the medium of television.

Beside television maker Jef Cornelis was an active participant in the international art scene. From the sixties on he was involved in various art initiatives (such as the alternative art space A379089, with Kasper König, Panamarenko, James Lee Byars, Marcel Broodthaers, et al.). In the nineties he cooperated on a thorough rethinking of the purchase, artist and museum politics of the Flemish government as a member of the Committee of Fine Arts of the Flemish Community. Precisely because of his active participation in the art scene in Belgian and outside it, Cornelis has found the right 'ins' to realise his television works. Lectures and screenings were held and discussions on the problems of the representation of art on television, a pre-eminent 'public medium'.

#### *Ijsbreker*

On 23 February Jack Post (University of Maastricht, NL) and Stephan Geene (advising researcher Theory department) presented the episode of the television programme *Ijsbreker* on the Belgian artist Panamarenko. At prime time on 19 January 1983, *Ijsbreker* (*Icebreaker*), a television programme on culture, was launched on the Belgian public broadcasting network. *Ijsbreker* called itself ambitious and adventurous and promised to do away with ready-made opinions and formats and be revolutionary instead. It presented live television on culture, which 'happened' in three places at once. The guests, all in different locations, were connected through telephone lines, radio-beam links and the like. The episode in question showed the central guest, Panamarenko – at home in Antwerp with his mother – communicating and crossing swords with the prominent and erudite professor Charles Hirsch, speaking from a video room in Brussels, and with Georges Adé and professor Herman Roelants, who are in Malines. The participants could not see each other and there was no moderator to guide or intervene.

#### *Lili Dujourie*

On 4 April Belgian fine artists Lili Dujourie and Jacques Charlier were invited to discuss their work, on the occasion of the screening of the television film *Lili Dujourie* (1990), made by Jef Cornelis as a tribute to the artist. The discussion further touched upon art in the 1970s and the art gallery MLT, which was run by Fernand Spillemaeckers, artist and late husband of Lili Dujourie.

Jacques Charlier (1939, BE) calls himself a 'wholesaler in Belgian humour of all categories'. His main themes are the socio-cultural and economic issues in art and the art world. He uses a range of media including painting and sculpture and photography, film, video, words, caricatures and comic strips. He opposes conformism and any authority that imposes an aesthetic form. Charlier has a penchant for 'Belgian' themes; with irony and humour he juxtaposes pictures of 'icons' from popular culture (Helmut Lotti), sports (Kim Clijsters) and religion (Cardinal Danneels) and transcends the boundaries between genres while focusing on the power of the expressive image.

Lili Dujourie's (1941, BE) oeuvre includes sculpture, photographs, projections, and drawings. Her works breathe a sense of the pensive and evoke a domain of thought and feeling verging on the inexpressible and ineffable and partaking of both the visible and the invisible, the available and the secreted, the overt and the covert. Dujourie's subtle and recursive works have been fuelled by literature, poetry and film.

#### *Landschap van kerken*

On 11 July Dirk Pültau (editor-in-chief of *De Witte Raaf*, BE) gave a lecture on the film *Landschap van kerken* (*Landscape of Churches*). He talked about whether or not the music in



Still from *Little Sparta, et in Arcadia Ego. A Portrait of Ian Hamilton Finlay*

that film is at one with its content. In 1987 Geert Bekaert (architect and critic, BE) published the book *Landschap van kerken*, in which he describes some twenty churches in Flanders and Brussels. In 1989 Cornelis and Bekaert turned the book into a television film; the script was Bekaert's. The 30-minute film shows a series of eight churches. The film was first screened as a silent film, with Bekaert reciting the text live. Later on, Bekaert's voice was recorded and a soundtrack added by musicologist Serge Dorny. The latter chose musical fragments from the romantic-symphonic repertoire and excerpts from modern compositions by Igor Stravinsky and Luigi Dallapiccola. Cornelis once claimed that he considers a film finished when the montage and stills editing is done. To him, the finished product is a 'mute' film in the strictest sense. Geert Bekaert's text and Serge Dorny's soundtrack are autonomous 'works' in their own right.

*Little Sparta, et in Arcadia Ego. A Portrait of Ian Hamilton Finlay*  
On the same day, Helmut Draxler (advising researcher Theory department, DE) gave an introduction to and interpretation of *Little Sparta, et in Arcadia Ego. A Portrait of Ian Hamilton Finlay* (1988). Ian Hamilton Finlay (1925, GB) is a poet, writer, conceptual artist and sculptor. Finlay became known for his *concrete poetry*, where the layout of the words contributes to the overall artistic form. He went on to carve some of his poems into stone sculptures, which he set alongside Greco-Roman classical architectural fragments in the natural surroundings of his garden in Scotland, known as *Little Sparta*.

Finlay is best known for the transformation of his Lanark farmhouse: he turned his estate into a miniature 'republic' of symbolic sculptures, temples, and conceptual artistic pieces. Finlay's use of imagery and language associated with warfare and Nazi iconography triggered frowns and outrage from the public and critics. What degree of irony does Finlay actually apply? This ambiguity in the work of Finlay fascinated both Jef Cornelis and screenwriter Chris Dercon. When, in 1987, Catherine Millet accused the artist of an unhealthy fascination with Nazi iconography in the French magazine *Art Press*, an assignment for the French Ministry of Culture on the occasion of the anniversary of the French Revolution was suspended. The opening images and the soundtrack of the film immediately evoke the atmosphere of a Hitchcock thriller. Finlay guides the camera team around in his temple and his winter garden, which looks drab and dreary. Dercon voices his desperation in an interview, when Finlay fumes at the questions about his alleged sympathies and ideas with regards to the Third Empire. The film was finished several weeks later, but due to threats by Finlay, who had taken legal action in France by that time, the VRT never broadcast it.

[WWW.DEWITTERAAE.BE](http://WWW.DEWITTERAAE.BE)

RESEARCH PROJECTS

GAME DESIGN

INNOVATIVE GAME DESIGN

## INNOVATIVE GAME DESIGN SYMPOSIUM

18 February 2005  
Jan van Eyck Academie  
Maastricht, NL

Use your mouse to point at something and then press arrow up ↑ to zoom in or arrow down ↓ to zoom out. Click and drag to pan.

### INTRODUCTION

Innovative Game Design



### SPEAKERS

Celia Pearce (USA)



Chris Crawford (USA)



Henk van Zeijts (NL)



Ian Bogost (USA)



Marnix de Nijs (NL)



Michaël Samyn &  
Auriea Harvey (BE)



### INFO

Programme



Tickets & Registration



Location



More info



Credits



### ORGANISERS

Jan van Eyck Academie



Maastricht (NL)

Universiteit Maastricht



Maastricht (NL)

NLJD (NL)



# Innovative G

These days, much research is carried out in the field of computer games. The symposium entitled "Innovative Game Design" centrally features this research into computer games as it is being conducted in different areas. Some of the research done aims at establishing a theoretical understanding of digital games, other research is more artistically oriented, while yet other research has a commercial orientation. By bringing together people from these different backgrounds (academic, artistic, commercial) at this symposium, we want to explore how these different forms of research can learn and benefit from each other and how they can trigger innovative game design.

The symposium is organized within the framework of the NWO (the Dutch Organization for scientific Research) research programme Transformations in Art and Culture by the researchers of the project Transformations in Perception and Participation: Digital Games in collaboration with the Jan van Eyck Academie, post-academic institute for research and production, in Maastricht, and will take place at the Jan van Eyck Academie on 18 February 2005.

Speakers will be Chris Crawford (USA), Celia Pearce (USA), Michaël Samyn and Auriea Harvey (BE), Ian Bogost (USA), Henk van Zeijts (NL) and Marnix de Nijs (NL).

## RESEARCH PROJECTS

### GAME DESIGN



*Innovative Game Design*, 8

On 18 February the Jan van Eyck Academie hosted the *Innovative Game Design* symposium. The symposium was held in the framework of the NWO research programme *Transformations in Art and Culture* and was organised by Michaël Samyn and Auriea Harvey (researchers Design department 2002-2004, BE), in close collaboration with project researchers of *Transformations in Perception and Participation: Digital Games* of the Faculty of Arts and Culture, Maastricht University. An international party of researchers was invited to discuss different aspects of computer game design practice, taking various lines of approach. Core issues were whether and how game design can be mutually instructive for researchers from academia, the artistic field and commercial industry; how research methods can be cross-fertilizing; and how they can generate innovative game design.

Celia Pearce (game designer, artist, researcher and author of *The Interactive Book: a Guide to the Interactive Revolution*, GB) gave a presentation, entitled *Playing Ethnography: Cyberethnography as Performance and Game*. Pearce presented her research avatar Artemesia through the social virtual world 'There'. In this presentation, they discussed a methodology for conducting cyber-ethnography in massive multi-player online games, being developed as part of a PhD dissertation at the SmartLab Centre in London.

Chris Crawford (game designer, former head of Atari's Games Research Group, author, lecturer, editor of *The Journal of Computer Game Design*, US) gave a lecture entitled *Bridging the Two Cultures Chasm*, about the communication gap between 'techies' and 'artsies'. Crawford was advocating the unification of these antipathetic cultures, by establishing a clean division of labour. He argued that developmental environments could be created, whereby techies would forego artistic activities, and artsies would be relieved of the most tedious mechanical tasks while allowing them to express themselves in a technically simplified manner.

Henk van Zeijts (head of the Creative Learning department, Waag Society, NL) talked about *creative learning*. At the Waag Society, designated Centre of Expertise on Cultural Education and ICT, he investigates the possibilities of new media in cultural education. The centre works with primary and secondary schools, Cultuurnetwerk Nederland, Imagine IC and several museums. Waag Society believes that new media can stimulate learning by challenging those who acquire knowledge or gain information to express themselves creatively. In this way, 'ownership of content' is stimulated, rather than consumer behaviour. By stimulating 'ownership' we generate motivated learning. Such creative digital learning environment should incorporate youth culture and provide youngsters with a platform to help shape their identity and share their views.

In his lecture *At This Very Moment: Representations of Events in Video Games*, Ian Bogost (game designer, academic game

### INNOVATIVE GAME DESIGN

researcher, co-editor *Water Cooler Games* and educational publisher, US) suggested – following LaCapra and Badiou – that contrary to public opinion, *JFK Reloaded* and other games about traumatic historical moments (in particular 9/11) offer the creation of new, potentially transformative understandings of the world in general by giving new perspectives on the uniqueness of a specific event and that event's broader impact on the improvement of the world at large.

In his presentation *Physical Engagement in the Virtual Representation of a City*, Marnix de Nijs (artist, NL) introduced two of his interactive installations, *Panoramic Acceleration* and *Run Motherfucker Run*, in which the visual representation of the city plays an important role. Both physical interfaces are not only designed to entice the public but also to determine the images perceived and the course of navigation through the virtual world set before it.

*In Spite of Wishing and Wanting: Developing a Game Inside and Outside the Game Industry* was the title of the presentation given by Michaël Samyn and Auriea Harvey (artists, designers of hypermedia projects, BE). They argued that the game industry is the last place you want to be as a creative person when you wish to make something you care about. They outlined their research and infiltration into the international game development scene and revealed what the scene hides about the ways in which today's games are conceived, designed, published and distributed. They also talked about games magazines set against the reality of doing business, about what is in it for the designer of an original game and how sometimes beauty and creativity can slip through the cracks.

GAMES.JANVANEYCK.NL

RESEARCH PROJECTS

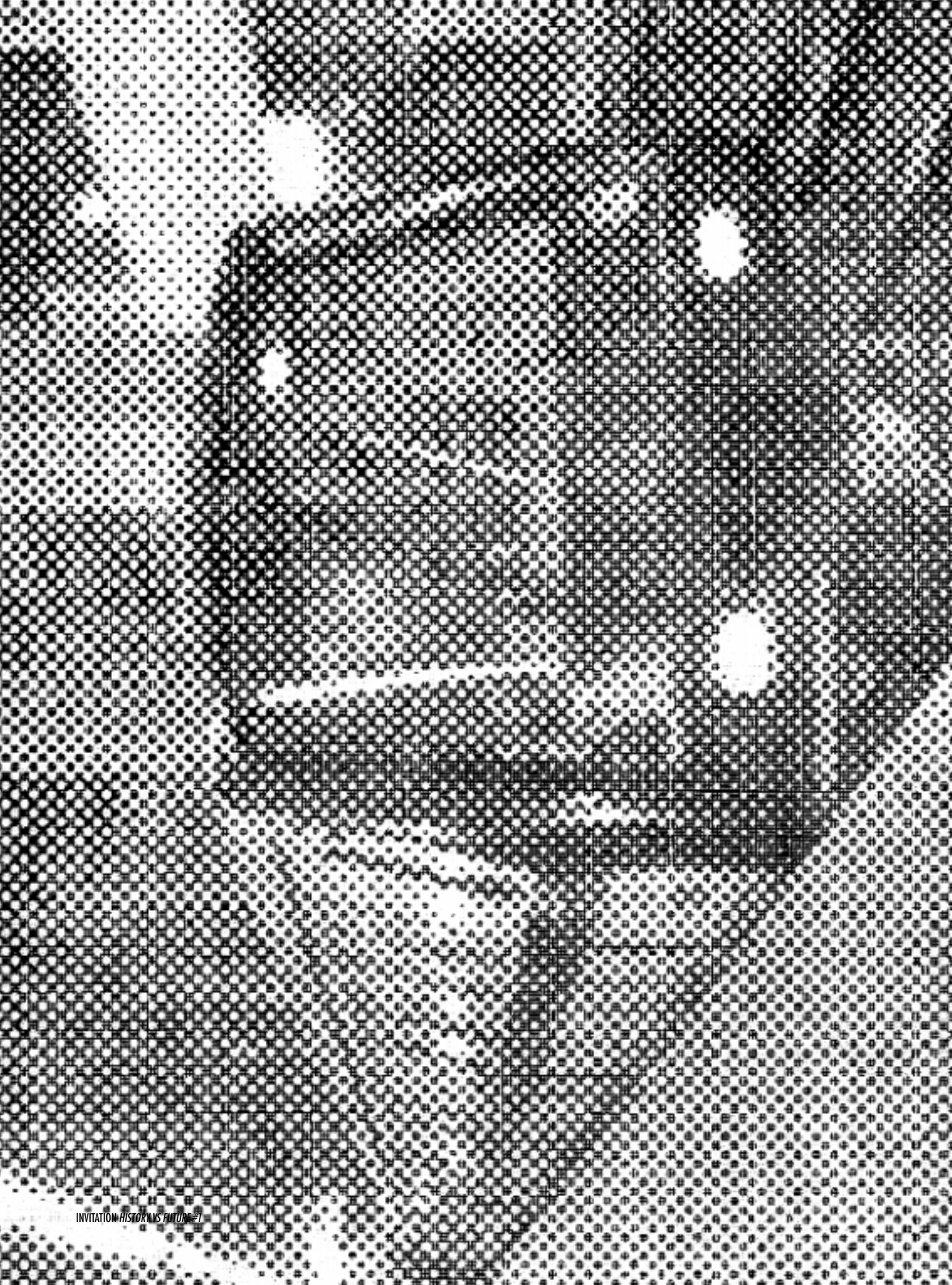
IDENTITY

HISTORY VS. FUTURE

LOGO PARC

META HAVEN: SEALAND IDENTITY PROJECT

THE PHYSICAL JAN VAN EYCK



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# 28 January 2005

The Physical Jon van Eyck

POSTER THE PHYSICAL JON VAN EYCK

Paul Elinson

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## RESEARCH PROJECTS

### IDENTITY

#### HISTORY VS. FUTURE

*History vs. Future* is a series of lectures organised by Vinca Kruk (researcher Design department). Surfing the Internet via image browser Beholder Vinca Kruk happened upon a stamp that was probably issued in the late 1970s and depicted the *Palast der Republik*, house of the DDR parliament and a cultural centre. This bronze block of modernism was the pride of Erich Honecker, leader of the German Democratic Republic. On further browsing she found images of cups with the 'exclusive' P.R. logos, plates, ice cream glasses and the like. It seems that the *Palast der Republik* itself was a P.R. tool, serving as Proportional Representation of the DDR state.

Kruk decided to dig deeper into the matter of Proportional Representation and buildings that were once logos of power, such as the monstrous palace built by Rumanian dictator Nicolae Ceausescu in Bucharest.



*History vs. Future*, p.r. tools

### HISTORY VS. FUTURE LOGO PARC

The lectures fit into the framework of Vinca Kruk's research into history in general, the 'fictionalisation' of history, the role of the historian, historical periodization and web archaeology in specific. The Internet opens up new possibilities for history, and archive.org shows that even supposedly non-hierarchical structures, such as websites, can be archived and recalled. To the historian, fiction comes in at the end of the process, in the product of manipulation and analyses: the historian, too, is a designer.

In *History vs. Future #1* Vinca Kruk elaborated on research done on identity design and history in Bucharest, Berlin and Maastricht and presented ideas on oblivion and design and the concept of defunct symbolism.

In *History vs. Future #2* Femke Snelling (NL) gave a presentation on her working methods and interests in relation to forms of historical narration. Snelling has a background in graphic design and is currently involved in various collaborative projects: Renee Turner, Riek Sijbring and Snelling form De Geuzen, an art and design collective for multi-visual research. Using leitmotifs such as reparation, curriculum vitae and history writing history, she presented a collection of projects and ideas, speculating on how representation shapes histories and vice versa.

*History vs. Future #3* presented visual proposals and prototypes for the identity of Nicolae Ceausescu's Palace of Parliament in Bucharest. In her first lecture, *History vs. Future #1*, Vinca Kruk unfolded her theoretical insight in the contemporary use and misuse of former totalitarian architecture and its position within the current construction of national identity. In this third presentation she displayed visual material and discussed this in relation to the first presentation.

In his presentation *History vs. Future #4* Wim Crowwel (graphic designer, NL) reflected on his own work, which is currently being re-appropriated; he also discussed the issue of 'history' in graphic design. Since the 1950s Wim Crowwel, one of the founding members of Total Design, has designed posters, alphabets, exhibitions, catalogues and information systems. Total Design was the first design studio in the Netherlands to approach design in the widest sense – working for institutional, cultural and non-profit organizations. Crowwel's ideas on functionalism and aesthetics became prime instances of modernism in Dutch graphic design.

#### LOGO PARC.

##### CHALLENGING THE AESTHETICS OF ECONOMY

*Logo Parc* is a design research project for public space. Its main focus of interest is the Zuidas (South Axis) in Amsterdam, a prestigious area of high-rise offices, residential and cultural facilities on both sides of the A10 motorway. The Zuidas is considered a new typology of city, dedicated to the symbolic representation of economy, information, knowledge and mobility. Here, the role of design is pivotal as it constitutes the cultural face of these phenomena.

## RESEARCH PROJECTS

### IDENTITY

Logo Parc is driven by a critical interest in the representation of power and economy; both to deconstruct it, and to create it. As a machine for comments, ideas and visions for the Zuidas, the project aims to fuel discussion as well as trigger actual design issues, operating freely in an area in between architectural, spatial and communication design.

The Logo Parc research outcomes will inform not only the perception of the Zuidas but also how the field – design in a very wide sense – deals with the subject matter at hand.

The team, headed by Daniël van der Velden (advising researcher Design department), works together in a series of design workshops, inviting guests to the academy, and working intensively in both Maastricht and Amsterdam. On a regular basis, the Logo Parc results are presented both within the academic community and in a larger public context.

On 16 November Logo Parc ‘kicked off’ with an opening symposium at the Gerrit Rietveld Academie in Amsterdam. An array of prominent architects, architectural historians,

### LOGO PARC

#### META HAVEN. SEALAND IDENTITY PROJECT

designers and theorists lined up to discuss the state of affairs in Logo Parc and beyond. Presentations were given by Kamiel Klaasse (architect and founding partner of NL Architects, NL), Friedrich von Borries (author of *Who's Afraid of Nike-Town? Nike-Urbanism, Branding and the City of Tomorrow*, a compelling book on Nikes situationist branding strategies, DE), Gerard Hadders (graphic designer, founding member of Hard Werken, designer/educator at St. Joost Academy, NL), Wouter Vanstiphout (architectural historian with Crimson, co-founder of Wimby Hoogvliet, NL), Roemer van Toorn (architect, photographer, essayist, coined the term ‘fresh conservatism’, NL), Daniël van der Velden (graphic designer, writer, advising researcher Design department, NL). The presentations were concluded by a forum discussion chaired by Jouke Kleerebezem (artist, writer, designer, cultural developer, advising researcher Design department, NL).

Logo Parc is a joint project of Jan van Eyck Academie, Lectoraat Kunst en Publieke Ruimte, Gerrit Rietveld Academie, Amsterdam University and Premsula Dutch Design Foundation.

#### META HAVEN. SEALAND IDENTITY PROJECT

Meta Haven is a research project on design, politics and nation branding. Its main focus is designing an identity for the Principality of Sealand, located on a former war platform in the North Sea hosting the world's first ‘data haven’, or lawless information vault. The work of Meta Haven – its name derived from ‘data haven’ – stands for a return to politics in Dutch design and seeks to develop discourses and visual approaches related to both resistance and power. Central to its approach is that conflict and contradiction are essential elements in today's complicated political and media landscape. In order to effectively think about identity, these contradictions need to be exposed rather than reduced to a single, clear result. Meta Haven – its design and research practice based on cultural, historical and political references – combines design and research and produces visual works, essays, proposals and models.

The Meta Haven team consists of Tina Clausmeyer, Vinca Kruk, Adriaan Mellegers (researchers in the Design Department); Daniël van der Velden (advising researcher Design department) is coordinator. Setting up the website, Meta Haven collaborated with Maurits de Bruijn (web designer and programmer, NL).

The website, launched in August, is conceived as an ‘arch’ of three web windows, surrounding an empty centre through which the user looks at his own desk top. The arch is uploaded with a ‘rainfall’ of visual projects moving over the screen and functions as a developing visual narrative. The site contains an expanding array of different models, proposals, drafts and ideas, including proposals for ‘stealth’ and ‘logo’-based approaches to identity.

WWW.METAHAVEN.NET



Presentation Logo Parc

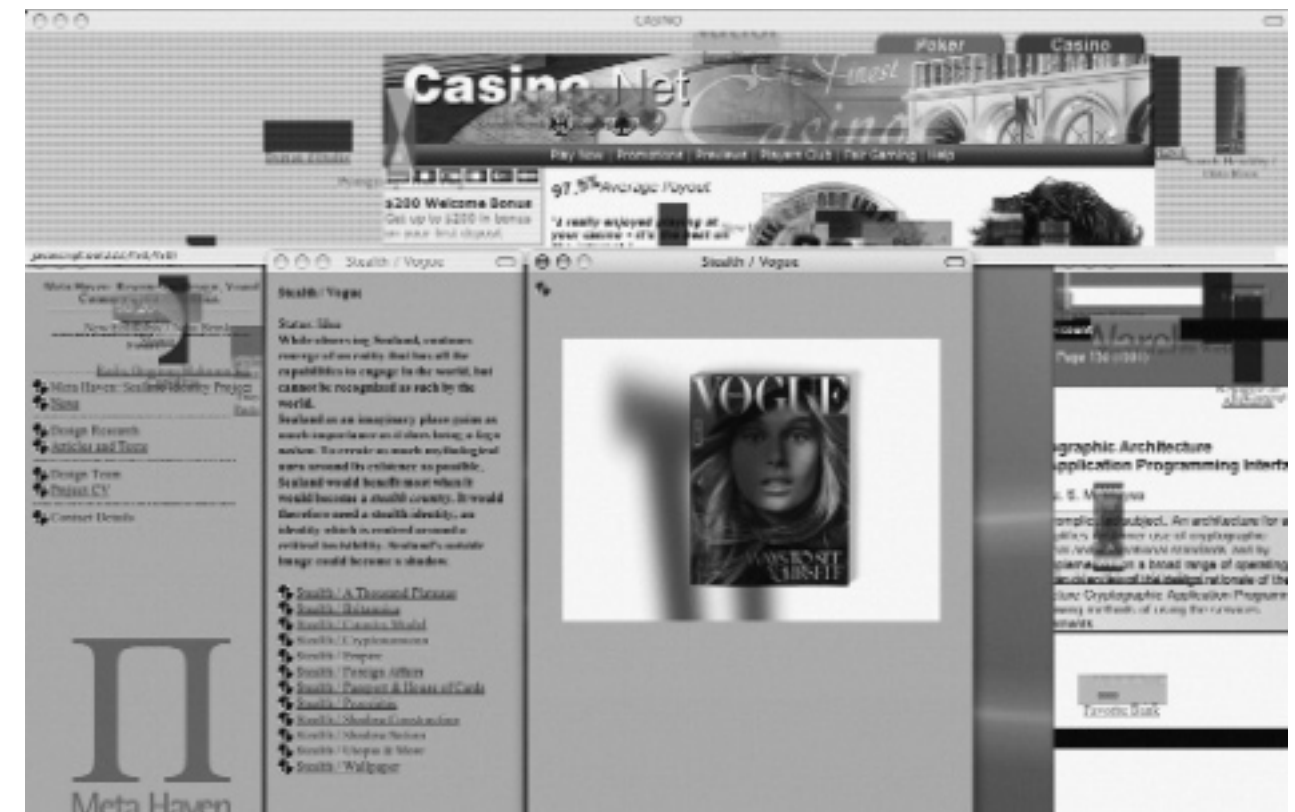


Presentation Logo Parc

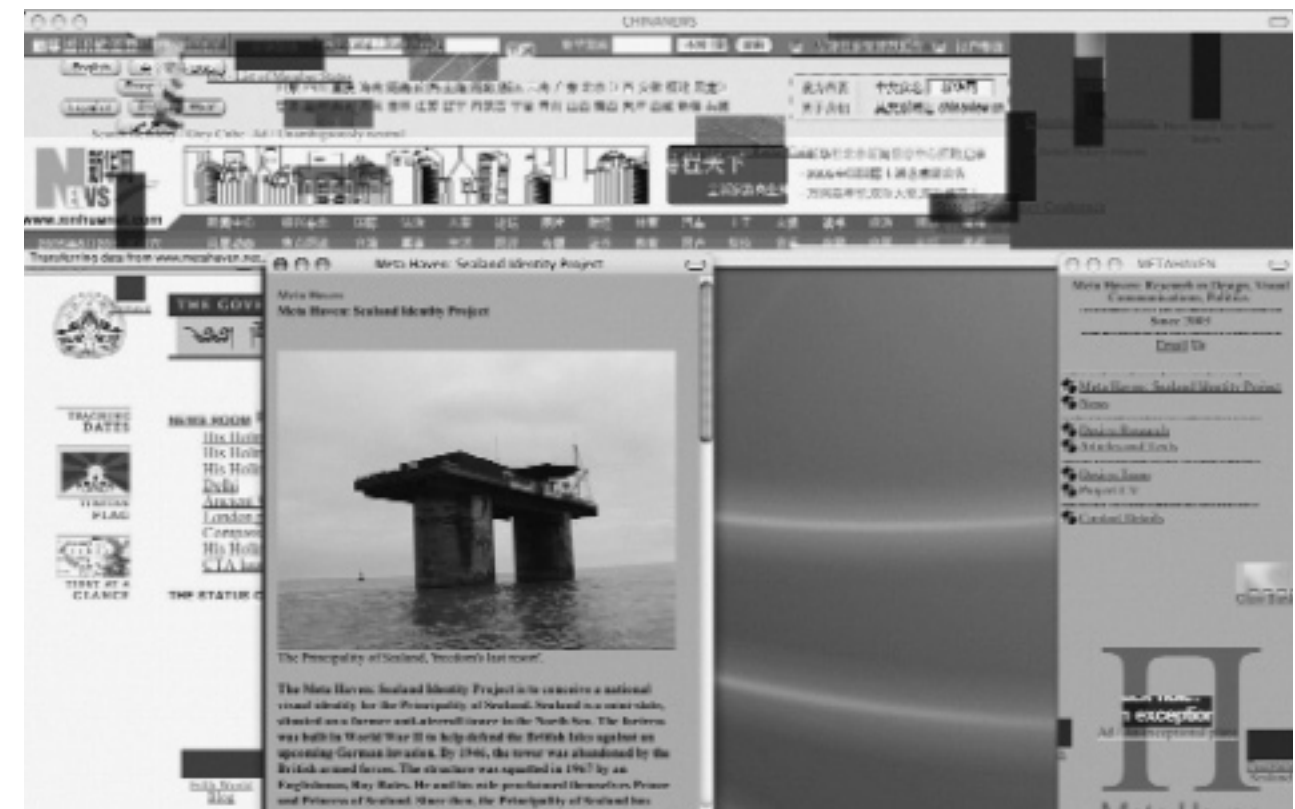
## RESEARCH PROJECTS

### IDENTITY

### META HAVEN. SEALAND IDENTITY PROJECT



www.metahaven.net



www.metahaven.net



The Physical Jan van Eyck , glass façade

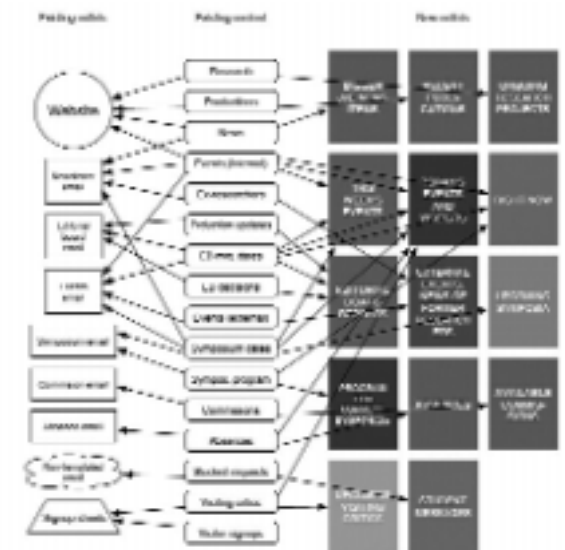
### THE PHYSICAL JAN VAN EYCK

*The Physical Jan van Eyck* is a design research project that intends to represent the identity of the Jan van Eyck Academie. In January design researchers Min Choi & Sulki Choi ((KR) and Tamara Maletic & Dan Michaelson (US) were commissioned to come up with ideas to promote the physical presence of the academy in the urban landscape of Maastricht. Overall aim was to establish a link between the institute, its direct environment and the city – in other words: between *intra muros* and *extra muros* – and thus increase the academy's radius of communication. The Jan van Eyck also commissioned the design of a new 'house' or 'corporate' style. The proposals – the implementation of which is still to be discussed – comprised a three-part plan: an external glass façade, flat computer screens for providing internal information and a computer programme.

The glass façade or gate in front of the existing entrance – open and inviting architecture – can be used to bill Jan van Eyck posters and flyers. The exhibited printed matter will inform of the activities that take place behind the façade. Posters and flyers can be billed at random, in a pattern or text structure. At the back of the building, a glass board bearing the name of the academy will attract the attention of people who approach the building from other directions than the main entrance. The transparent and flexible nature of this alternative 'sign' is mirrored in the internal signposting: glass posts containing static information serve as bearers of printed matter – flyers, personal texts, images – to be inserted at will.

The second proposal is to attach three flat-screen monitors to the pillar in the hallway containing information about long- and short-term research projects, autonomous activities by researchers, design briefings, the weekly programme activities, studio visits, presence / absence of staff. They would be real-time announcement boards that, given the changing information, exude a sense of dynamism. The information can be easily and efficiently updated from a database.

A computer programme functioning as an announcement board would state which researchers are at work in the building and indicates who is on-line. The programme, a welcoming gift for new researchers, would be installed on the computers in the workshops and the library.



The Physical Jan van Eyck , announcement board

RESEARCH PROJECTS

PSYCHOANALYSIS

CIRCLE FOR LACANIAN  
IDEOLOGY CRITIQUE (CLIC)

A COMMUNITY OF SCOUNDRELS

POLITICS AND JOUISSANCE

PSYCHOANALYSIS, URBAN THEORY  
AND THE CITY OF LATE-CAPITALISM

**CLIC**

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**Jan van Eyck**



**Circle for**

**Lacanian**

**Ideology Critique**

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POSTER A COMMUNITY OF SCOUNDRELS

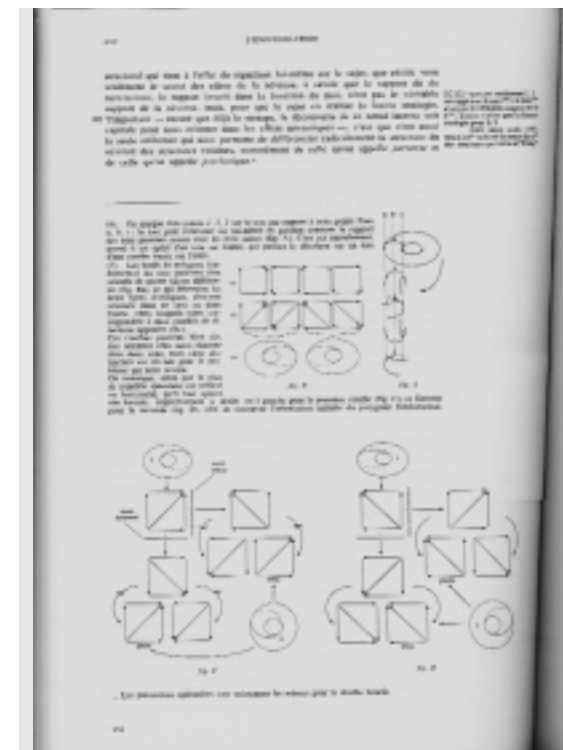
*Workshop*  
psychoanalysis  
urban theory  
and the city

HOANA THEORY AND THE CITY OF LATE CAPITALISM

RESEARCH PROJECTS

PSYCHOANALYSIS

CIRCLE FOR LACANIAN IDEOLOGY CRITIQUE (CLIC)



Circle for Lacanian Ideology Critique

CIRCLE FOR LACANIAN IDEOLOGY CRITIQUE (CLiC)  
The *Circle for Lacanian Ideology Critique* (CLiC) gathers researchers who do not consider Lacanian theory a dogmatic, closed system, but rather see it as an open set of tools that enable them to critically look at/on current (post)modern culture. CLiC intends to activate the psychoanalytical and especially Lacanian background of many current philosophers and critics such as Žižek, Badiou, Rancière, Laclau, Mouffe, Jameson, Zupancic, Agamben, Negri, Derrida and Nancy. Insight into the Lacanian background of these theories is indispensable to discover the very core of their critical potentialities. That is why reading of and research into the Lacanian text – Lacan’s seminars are the core of his thought – is one of CLiC’s main objectives.

CLiC is a platform for both researchers in the Theory department at the Jan van Eyck Academie and researchers outside of the Academie. Its objective is to stimulate studies in Lacanian ideology critique, to organize seminars and colloquia, and to set up publications.

Alenka Zupancic (Centre for Scientific Research of the Slovenian Academy of Arts, SI) gave the lecture *Enjoyment Ex Machina*. In his reading of Aristophanes’ myth of the divided creatures, meant to explain the ‘sexuated’ nature of human beings, Lacan highlights another division: the one between the sex organs and the rest of the body. This allows for a reading of ‘enjoyment’ as that what remains alien and functions as an object-like surplus to the human subject.

Nina Power (University of Warwick, GB) presented *Kicking against the Pricks: Badiou and Beckett*. According to Badiou, Samuel Beckett is not the thinker of the absurdity of existence and its ensuing despair, but the author of works in which one can find the basic characteristics of the human subject provoked and enthused by an event.

In his paper *Lacan and Topology* Antonello Sciacchitano (psychiatrist and psychoanalyst, IT) argued that the place of topology in Lacan’s work remains obscure and its relevance debated. Sciacchitano argued that Lacan introduced topology as a didactic means and in order to secure the transmission of psychoanalytic theory.

In *On Literature and Love* Justin Clemens (writer, University of Melbourne, AU) gave a reading of Wordsworth’s poem *A Slumber Did My Spirit Seal* and showed how both poetry and love deal with a cut – understood as an infinite break into a finite order.

Alberto Toscano (Goldsmiths College, GB) presented the paper *The Function of Humanity: A Critical Commentary on Alain Badiou’s ‘What is Love?’* In Badiou’s dealing with love as a truth procedure he takes up Lacan’s ideas about the two sexes and the non-relationship between them. At the same time it is argued that since there are two sexes, humanity itself is one.

CLIC.JANVANEYCK.NL

Still from *Dogville*

A COMMUNITY OF SCOUNDRELS. THE 'GIFT' IN MODERN SOCIETY THROUGH LARS VON TRIER'S *DOGVILLE*. A *Community of Scoundrels* was a two-day international conference in Nijmegen taking von Trier's film *Dogville* as a starting point to reflect upon the question whether the notion of the 'gift' is able to shed a critical light on the impasses of our contemporary freedom-based society. This was done from a range of disciplines such as political theory, critical thought, philosophy, theology, social sciences, psychoanalysis and communication theory.

Modern community is supposed to be a free society, based upon mutual respect for each other's individual freedom. At least, this is what we commonly believe since the emergence of modernity; since the French Revolution we organize society on that basis. Yet, does this idea of freedom not repress a deeper and more problematic (and even violent) level? Did Thomas Hobbes not detect anxiety and violence at the foundation of free society? Did medieval Christianity not consider society to be based upon a divine gift, transferred onto a feudal gift-relation among humans? These questions form the background of Lars von Trier's *Dogville*. In that film, a small free community experiences how wonderful it is to give hospitality to someone who is a gift of grace to that community. What begins as an idyll of freedom, gift and grace, nonetheless ends up in the catastrophe of a real holocaust. As if through the gift the *Dogville* community has to discover both its truth and the impossibility to deal with that truth.

In his introductory lecture, Marc De Kesel (advising researcher Theory department) talked about *The Village and Its She-Dog* in which he argued that the object of longing that *Dogville* makes anchorage in is by definition situated outside of *Dogville*. That thing that makes the village long, of which it lives, is a mercy, a Grace; it is not divine mercy that assumes a supernatural and supreme subject, but an uncontrollable grace/mercy that assumes an exciting but incomprehensible 'something'. That 'something' is a figment of the imagination that the village creates and yet it is situated outside of the village. It is that which makes *Dogville* a community, by merely longing for it, not by possessing it. If *Dogville* appropriates that 'something', it would become its victim. If the village appropriates the reason of its longing, it ceases to exist.

Raymond Corbey (Leiden University, NL) presented the paper *Hobbesian 'Warre' and the Maussian Gift: Evolutionary versus Culturalist Perspectives*. Most current research on reciprocity and exchange takes place within perspectives that are not easily reconcilable, because they have conflicting philosophical/theoretical presuppositions, tied up with divergent disciplinary identities. Two extremes are constituted by culturalist approaches on the one hand and evolutionary (biological, game theoretical) ones on the other hand, with 'Malinowskian' (functionalist) viewpoints somewhere halfway that spectrum. On top of that, there is a widespread preconception in current research, which holds exchange to be the overcoming of

an underlying or preceding state of – Hobbesian and/or Darwinian – conflict.

In *What Is the Gift of Grace?* Lorenzo Chiesa (researcher Theory department) posited that in Lars von Trier's *Dogville* there are two main reasons why something goes wrong at the level of the gift-exchange: first, the gift of the fugitive named Grace – the gift of Grace – stops being reciprocated at a certain point. The gift, and the symbolic order it sustains, is nothing but reciprocation. Second, the unconditional way in which Grace offers herself to *Dogville* is *per se* dangerous: the pure gift soon turns into a poison, a dis-grace. However, isn't it the case that Grace's final violence is precisely that which avoids the imminent threat of an apocalypse, which is what happens when the unilateral Christian gift, pure grace, is detached from the circuit of dialectical gift-exchange? Consequently, shouldn't violence of the kind be clearly distinguished from apocalyptic revenge? In stark contrast to some readings of von Trier's film, Chiesa was inclined to suggest that the final massacre is precisely that which stops the perverse bio-political economy of 'the time that times takes to finish' – the definition of Messianic time according to Agamben – and that, for this very reason, it should not be regarded as an apocalypse. Grace's violent act should not be seen as an 'arrogant' Armageddon; it is not arrogance – one of the key notions of *Dogville* – that causes the final carnage: quite the contrary, the carnage is the unavoidable product of the overcoming, on Grace's part, of perverse Christian arrogance, whose more familiar name is 'forgiveness'.

In his lecture *The Politics of Gift Giving: Friendship and Hostility in the Exchange of Social Good* Dany Nobus (Brunel University, GB/BE) drew simultaneously on Freud's *Civilization and Its Discontents*, Lacan's 'structuralist' conception of the field of language in psychoanalysis, and Derrida's interpretation of Mauss's seminal essay *The Gift*. He explored the politics of gift giving along five distinct dimensions: the object of the gift; the act of giving; the giver and the recipient; gift giving within symbolic systems of exchange; the significance of gift giving for discursive transformation. This exploration generated three propositions: firstly, Nobus suggested that in the process of gift-giving, the importance of the object is inversely proportional to the importance of the act of giving; secondly, he stated that, although there is no such thing as a free gift, the expectation that the recipient produce a counter-gift can never be met, since perfect reciprocity is impossible. Finally, it was proposed that gift giving has the power to destabilise and reorganise structures of power, the more so as the gift giver is an outsider.

In *Gifts Desire to be Seen. A Reflection on the Place of Altruistic and Agonistic Gifts in Contemporary Society* Toon Vandavelde (University of Louvain, BE) argued that gift and counter-gift can be understood via economical models which give an account of both tendencies towards balance and imbalance.

## RESEARCH PROJECTS

### PSYCHOANALYSIS

Aafke Komter (University of Utrecht, NL) posited in *The Gift does not Exist. About the Variety of Gift Giving* that two conclusions can be drawn from the work of classical anthropologists and ethnologists such as Malinowski, Mauss, Lévi-Strauss: firstly, a universal principle of reciprocity is underlying gift-giving and secondly, gift-giving is based on a variety of motives – there is no uniformity in the gift. In modern discussions about the gift the idea of the universality of the rule of reciprocity seems to prevail over the notion that gifts are varied and can embody different intentions and motives. Gifts can take the form of *potlatch*, where power and prestige are the dominant motives, but many acts of gift-giving are meant to maintain and fortify social ties. According to Komter, there are basically four broad categories of motives to give: more or less ‘pure’ altruism, power-related motives, equality-oriented motives, and predominantly self-interested motives.

Apart from the abovementioned presentations, Erik Vogt (Trinity College, US) presented the paper *On Gift, Freedom and Violence in Sartrean Community* and Marin Terpstra (Radboud University Nijmegen, NL) lectured on *Cult in Modern Political Order. Or: from Dogville to Godville*.

### POLITICS AND JOUISSANCE

Lorenzo Chiesa and Oliver Feltham (researchers Theory department) organize a series of workshops on the theme of politics and *jouissance* in philosophy and psychoanalytical theory that takes place from December 2005 until May 2006.

In 1972 Jacques Lacan laid down a challenge to philosophy: to think *jouissance*. The philosophers who have most clearly taken up this challenge have done so in the order of love and politics: Jean-Luc Nancy, Slavoj Žižek and Alain Badiou. This project will primarily be a question of politics. Yet, the question remains whether contemporary philosophers have taken on board the full significance of Lacan’s exploration of *jouissance*. In Seminar XVII, Lacan states that one of the non-eliminable presuppositions of politics is that all discourses deal with *jouissance*. Psychoanalysis qua science of the unconscious is thus related to the field of the political, insofar as we acknowledge that it deals with *jouissance*. Starting off from the premise that the discourse of the capitalist is ‘a particular determination’ of the discourse of the master, this project aims at exploring two fundamental questions: What kind of economy of *jouissance* does the discourse of the capitalist impose? How does Lacanian psychoanalysis help us think philosophically its demise?

The first presentations in this series dealt with politics and *jouissance* through science. Antonello Sciacchitano (psychoanalyst and mathematician, IT) presented the lecture *Who Enjoys in Democracy?* on mathematics of sexuation and mathematics of politics and Johan Schokker (researcher Theory department) presented *Scientific Practices, the Letter and Ontological Politics*. Respondents were Lorenzo Chiesa and Oliver Feltham.

### POLITICS AND JOUISSANCE PSYCHOANALYSIS, URBAN THEORY AND THE CITY OF LATE-CAPITALISM

The series is made possible with the support of the Jan van Eyck Academie and the American University of Paris.

### PSYCHOANALYSIS, URBAN THEORY AND THE CITY OF LATE-CAPITALISM

*Psychoanalysis, Urban Theory and the City of Late-Capitalism* was a three-day international workshop organised by BAVO & Lorenzo Chiesa (researchers Theory department), in collaboration with the Academy of Fine Arts Maastricht and the Jan van Eyck Academie as part of *Super! First Triennial of Fine Arts, Fashion and Design*. It gathered a number of experts from the fields of Marxist urban theory, radical political philosophy and Lacanian psychoanalysis, who delivered papers on topics relevant for our understanding of what some have called ‘the post-metropolitan condition’. They analysed post-urban developments and formulated new forms of resistance.

Urban culture is no longer thought to be the most effective motor for democratization and emancipation. While Marx and his descendents dreamt of ‘the urban’ as something that might foster universal solidarity and radical social change, today’s metropolitan areas are often considered places of disintegration, segregation and violence. For Freud the metropolitan way of life made possible the hysterical subjectivity with which psychoanalysis begins; today, in an environment in which individuals and communities have withdrawn into a solipsism that is nurtured by the isolating gadgets of technology, subjectivity seems to be evaporating into a general sense of autism.

### Identifying the Urban Unconscious

On 19 November presentations focused on the construct of the city of late-capitalism. What are its basic procedures? How do they secure the city’s normal functioning? Or inversely, how is the city kept in a permanent ‘state of emergency’?

Of special interest were studies of Marxist-oriented urban theorists and Lacan-inspired psychoanalysts that lay bare how the city of late-capitalism increasingly depends on psychosocial processes to generate the necessary increase in ‘return value’ or to secure control over its subjects. There’s the production of geographies of fear, the stimulation of an economy of all-pervasive transgression, the explosive ‘inmixing’ of race and class tensions, the virtualization of the everyday – phenomena which unveil the ‘urban unconscious’ of today’s metropolis.

### Conceiving of an Urban Act

Central to the interventions on 19 November was the issue of agency within the late-capitalist urban situation. The participants debated on which spatial tactics discussed in day one are most adequate and effective to tackle the late-capitalist mechanisms and what consequences can be drawn with regard to the subject position of the urban designer, activist or analyst.

## RESEARCH PROJECTS

### PSYCHOANALYSIS

Both urban theory and psychoanalysis indicate that the managers of the late-capitalist city indulge in self-undermining ‘hysterical’ activities and use urban guerrilla tactics as ultimate marketing tool to get at their opponents. It is worthwhile to consider what can be true urban-political acts and what the contours are of an urban-analytic act that reveals the truth of a situation and opens up a space for different urban organization.

### Psychoanalysis in the City

The third day of the conference on 20 November focused on psychoanalysis in the city. There is no doubt that psychoanalysis is a historical product of the capitalist city. Suffice it to recall how Freud’s early observations of Little Hans’s phobia took place against an urban background of warehouses, loading docks, railings and carts. The discovery and evolution of the ‘talking cure’ is inextricably linked to the specific socio-political conditions of fin-de-siècle Vienna and the later rise of twentieth century *cosmopolis*. In more recent times, Jacques Lacan himself elaborated his theory of discourses in concomitance with and in relation to the urban uprising of May 1968.

The current debate concerning the interplay between psychoanalysis and the capitalist city seems to revolve around two fundamental sets of questions. The first concerns the precise location of the ‘urban unconscious’ in today’s metropolis. The second set of questions concerns the precise socio-political role of psychoanalysis in the city of late-capitalism.

The workshop tackled these issues by gathering specialists working in many different fields, from psychoanalytical theory and practice to sociology and philosophy. Psychoanalysis as an agency for urban-political action forecloses in different ways vital questions such as: should we not prevent the discourse of the analyst from being re-inscribed into the discourses of the master, university and hysteric? Is there a specific politics of psychoanalysis that stems directly from the discourse of the analyst? Should such a political agency ultimately establish a polis of analysts by means of a psychoanalytical avant-garde collective? Conversely, can a psychoanalysis-based form of architecture and town planning work and what are the political implications of this?

In his paper *Crime Does Pay! How Architecture and Town Planning are Powered by Crime* Michael Zinganel (architect, art historian, artist, curator, theoretician, AT) argued that crime pays – not always for the ‘criminal’ or the unfortunate victim, but certainly for ‘society’. Because, according to Marx, the criminal not only produces the crime itself, but also the preventive measures against crime: the police, the penal code, the judicial system and the prison. The anxiety generated by real or imagined crime is not only portrayed in numerous aesthetic forms of expression, like crime novels and police movies, it also produced preventive structural, architectural and town-planning measures. Crime seems to be

### PSYCHOANALYSIS, URBAN THEORY AND THE CITY OF LATE-CAPITALISM

constantly ‘reinvented’ by those with a vested interest in anxiety: the police, politicians, planners, the building materials, security and insurance industries, but also artists, authors, and academics.

In *Fantasy Wears Boots, Desire is Violent, Invention is Organised*. *Metropolitan Insurrection and Psychoanalytic Categories*, Alberto Toscano (Goldsmiths College, GB) investigated the resonance of psychoanalytic categories in debates on the urban strategies of the Italian extra-parliamentary Left. He specifically explored the directives to ‘take over the city’ (*Lotta Continua*) and to construct or rather re-appropriate ‘red bases’ (*Potere Operaio*). Toscano queried the role of the language of ‘desire’ in these ephemeral and opaque political moments. Moreover, he studied how the critique of the politics of desire prepared the ground for a surge of interest in Lacanian psychoanalysis.

Yannis Stavrakakis (political scientist and theorist, GR/GB) presented *Re-Acting to Žižek’s Act/Re-Enacting the Act: Real and Symbolic Dimensions in Psychoanalysis and Politics*. Žižek’s work has been instrumental in launching a whole field of Lacan-inspired political theory. His recent writings are structured around a conceptualization of the act modelled on Lacan’s concept of the Real and put forward as the kernel for ethico-political praxis in our age. Stavrakakis articulated a critical reading of Žižek’s version of the act and hypothesized that, in Žižek, the complex Lacanian negotiation between negative and positive is ultimately disavowed or downplayed and replaced by a positive politics of the event/act as miracle. He re-articulated the status of the act which links Lacan’s insights on the act (as operating on both the real and the symbolic level) with a radical democratic project founded on the possibility of continuously re-enacting the act.

Edward Soja (professor of Urban and Regional Planning, UCLA, and Centennial Professor of Sociology at the London School of Economics, US/GB) presented *Urban Psychasthenia. A Spatioanalysis*. Rather than focusing on psychoanalysis, Soja has been concerned with spatio-analysis, a term suggested by Henri Lefebvre to describe those who see the world through assertively spatial lenses. Soja explored the concept of urban psychasthenia, a disturbance between the self and surrounding urban spaces, which leads us to camouflage ourselves into the environment. He further examined the precession of hyper-reality in the urban arena (such as the ecology of fear, gated communities and cyber cities) on a national and global scale.

In his presentation *Is Psychoanalysis a Metropolitan Science? Some Reflections on Freud and the City*, Aaron Schuster (researcher Theory department) explored the question of the relationship between philosophy, psychoanalysis and the city and sketched three basic portraits of urban life in accordance with what he takes to be its main treatments in twentieth century thought: the modern city as a place of traumatic shock or over-stimulation (Simmel, Benjamin); the polis as a public

space permitting presence against the background of a fundamental absence (Heidegger), and urban existence as a drama of self-presentation and self-styling (Sennett).

André Nusselder (researcher Theory department) presented his paper *Psychic City Walls*, in which he considered the city as an 'extension' of the psychic barriers that identify the self. The city determines how we define ourselves, what we consider as 'self' and 'other', through such concepts as the neighbourhood, the gang, gated communities, one city versus another city, the matrix of cyberspace superimposed above the material city. Such an approach of the city (or 'cities') as a 'psychological cocoon' questions its ideal function as a cosmopolitan medium for social interaction and communication, as a liberating medium of continuously changing and new self-formations. Especially the 'informational city of postmodernism', which is increasingly designed and accessible from behind the computer screen, seems to boost man's condition of screening himself off, and lead to an increasingly self-enclosed individual that only *imagines*, by means of his (technological) interfaces with the world, to be cosmopolitan.

In *For What it's Worth. On the Meaning of Money in Psychoanalytic Economy* Dany Nobus (Brunel University, GB/BE) argued that money has always been a thorny issue for psychoanalysis. Insofar as psychoanalysts have contributed extensively to an understanding of the psychic significance of money, they have not been able to come up with a solid conceptual framework for grasping the status and circulation of money (fees, payment, costs) within their own clinical practice. This has prompted cynics to argue that psychoanalysis is actually worse than capitalism, since it validates an economic system in which people have to pay for the work they are being told to do (whereas in capitalism labourers at least receive some form of recompense for selling their labour). Is it possible to formulate stringent psychoanalytic criteria for determining the cost of psychoanalytic labour? Nobus argued that the difficulty of placing a price on what is being generated in and through psychoanalysis stems from the impossible task of assessing the value of a process that is neither accumulative nor sacrificial, but geared towards recognition of the intrinsic limit of psychic economic control.

In her intervention *The City at the End of History, or the Eternal City of the Unconscious* Juliet Flower MacCannell (professor emeritus of Comparative Literature at the University of California, Irvine, US) explored the psychical aftermath of late-capitalism's strenuous reformation of the city, which supplants the democratic urban model in favour of 'tourist cities' or cities organised primarily by flows of capital. She explored what psychoanalysis has to tell us about the post-modern condition of the city – the city 'at the end of history', the city re-eternalized – or about civilization and its discontents for the post-democratic urban subject.

In his paper *Something Inevitable in Racism. A Lacanian Perspective on Cosmo-Political Identity, Hatred and*

*Democracy* Marc De Kesel (advising researcher Theory department) related the current increase in racist behaviour to the broader issue of human identity by detecting hatred as a characteristic of all identity, even of the most pacifist and anti-racial. While racism may be in its own right avoidable, what is fundamentally unavoidable is the 'identity hatred' that we find at the very heart of racism. In his Lacanian analysis, De Kesel showed that in order to combat racism its 'identity hatred' should be openly acknowledged and affirmed, which is what parliamentary democracy is commonly held to do. Only when an attitude of discussion and debate prevails, can the hatred bred by our identity find a truly humane expression.

In *'Mettre un peu de honte dans la sauce'. Third Way Cultural Activism, the Discourse of the Analyst, and the City of Late-capitalism*, BAVO argued that recent cultural activism dealing with socio-spatial symptoms typical of global capitalism – the erosion of the public space, the marginalization of social classes, the violent exclusion of illegal residents – shows a common denominator: the logical form of a 'Third Way'. Every instance of activism intends to deconstruct, mediate, reconcile or overcome typical oppositions, such as high versus applied art, esthetical autonomy versus heteronomy or the cultural actor as a critical outsider versus a collaborator. Rather than offering possibilities of cultural resistance, this search for a 'Third Way' boils down to a mere 'domestication' of a more fundamental connection between cultural activism and politics.

PSYCHOANALYSIS-URBAN THEORY.JANVANEYCK.NL

RESEARCH PROJECTS

PUBLISHING

BOOK MARK

CAMOUFLAGE COMICS. DIRTY WAR IMAGES

HOW THEY MET THEMSELVES

INTERLUDE. THE READERS'S TRACES

RESEARCH AS AUTHORSHIP

THE DRAWINGS

THE TOMORROW BOOK. NAVIGATING TO,  
WITHIN AND BEYOND THE BOOK

THE XEROX BOOK

THINKTANK

UBISORIBE

WHEN THE STORY FINISHES LIGHT  
SADNESS GRASPS ME



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stack of 99 numbered yellow  
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UITNODIGING

## WELCOME TO FUSEDSPACE DATABASE STROOM DEN HAAG

### Lezing

Woensdag 14 september 2005, 20.00 uur

Toegang gratis, reserveren verplicht  
T. 070 3658985 / E. info@stroom.nl

**Sprekers:** Jouke Kleerebezem, Thomas Lommée,  
Joes Koppers/Susann Lekås

**Jouke Kleerebezem** (beeldend kunstenaar/publicist, St. Germain de Bois) was in 1995 initiator van *Silicon Rally*, de eerste Stroom-presentatie over de toen nieuwe openbare ruimte, die van het internet. Ook bij de opvolger *InfoArcadia* - over de vormgeving van informatie - was hij nauw betrokken en bij Fusedspace is hij als jurylid gevraagd. Jouke Kleerebezem zal zijn betrokkenheid bij dit onderwerp toelichten, gerelateerd aan zijn persoonlijke ontwikkeling als kunstenaar en publicist.  
[www.nqpaofu.com](http://www.nqpaofu.com)

**Thomas Lommée** (ontwerper, Brussel) werd voor Fusedspace genomineerd met zijn project *Money Talks* dat hij in eerste instantie ontwikkelde voor het Designlab Siemens O2. Hij zal zijn project toelichten vanuit zijn interesse in het ontrafelen en hercombineren van sociale weefsels en infrastructurele netwerken. Thomas Lommée zal daarnaast ingaan op zijn huidige praktijk waaronder zijn betrokkenheid bij de Dynamic City Foundation in Peking van de Nederlandse architect Neville Mars.  
[www.infrastructures.net](http://www.infrastructures.net) [www.dynamiccity.org](http://www.dynamiccity.org)

**Joes Koppers/Susann Lekås** (ontwerper/beeldend kunstenaar, Amsterdam) kregen de tweede prijs van de Fusedspace-jury voor *OPTIONALTIME*. Dit voorstel kent verschillende versies waarbij projecties de lineaire en fictieve werkelijkheid door elkaar laten lopen. Volgend jaar zullen Koppers/Lekås *OPTIONALTIME* in de openbare ruimte van Almere installeren. Zij zullen aan de hand van hun praktijk toelichten hoe een idcc tot realisatie komt: van droom naar daad.  
[www.usemedia.com](http://www.usemedia.com) [www.optionaltime.com](http://www.optionaltime.com)

De tentoonstelling *Welcome to Fusedspace Database* is nog bij *Stroom Den Haag* te zien tot en met 9 oktober 2005 (woensdag t/m zondag 12-17 uur).

### Symposium *The Matching Link*

Woensdag 28 september 2005, 10.00-18.00 uur

Entree 5 euro inclusief lunch, reserveren verplicht, deelname beperkt.  
T. 070 3658985 / E. info@stroom.nl  
Voertaal Engels

Georganiseerd door de Jan van Eyck Academie, Design Department, Maastricht

**Sprekers:** Roland Haring, Team Science Fiction, Andrea Zapp, Jouke Kleerebezem

Tijdens dit symposium zal de link worden gelegd tussen datanetwerken en de dagelijkse werkelijkheid. Sprekers geven vanuit hun eigen praktijk inzicht in de sociale en artistieke mogelijkheden om de openbare ruimte met gebruikmaking van informatie- en communicatietechnologie 'op te waarderen', en tussen private en publieke belangen te bemiddelen.

**Roland Haring**, key researcher for creative engineering aan het Ars Electronica Futurelab (Linz).

**Giles Lane**, co-director en oprichter van Proboscis (Londen).

**Team Science Fiction:** ontwerpers Tamara Maletic, Dan Michaelson, Sulki Choi, Min Choi (Luik, Maastricht, Seoul).

**Andrea Zapp**, media kunstenaar, senior lecturer aan Manchester Metropolitan University (Manchester).

**Jouke Kleerebezem**, kunstenaar, advising researcher aan Jan van Eyck Academie Design Department (Maastricht). Hij is tevens moderator van het symposium.

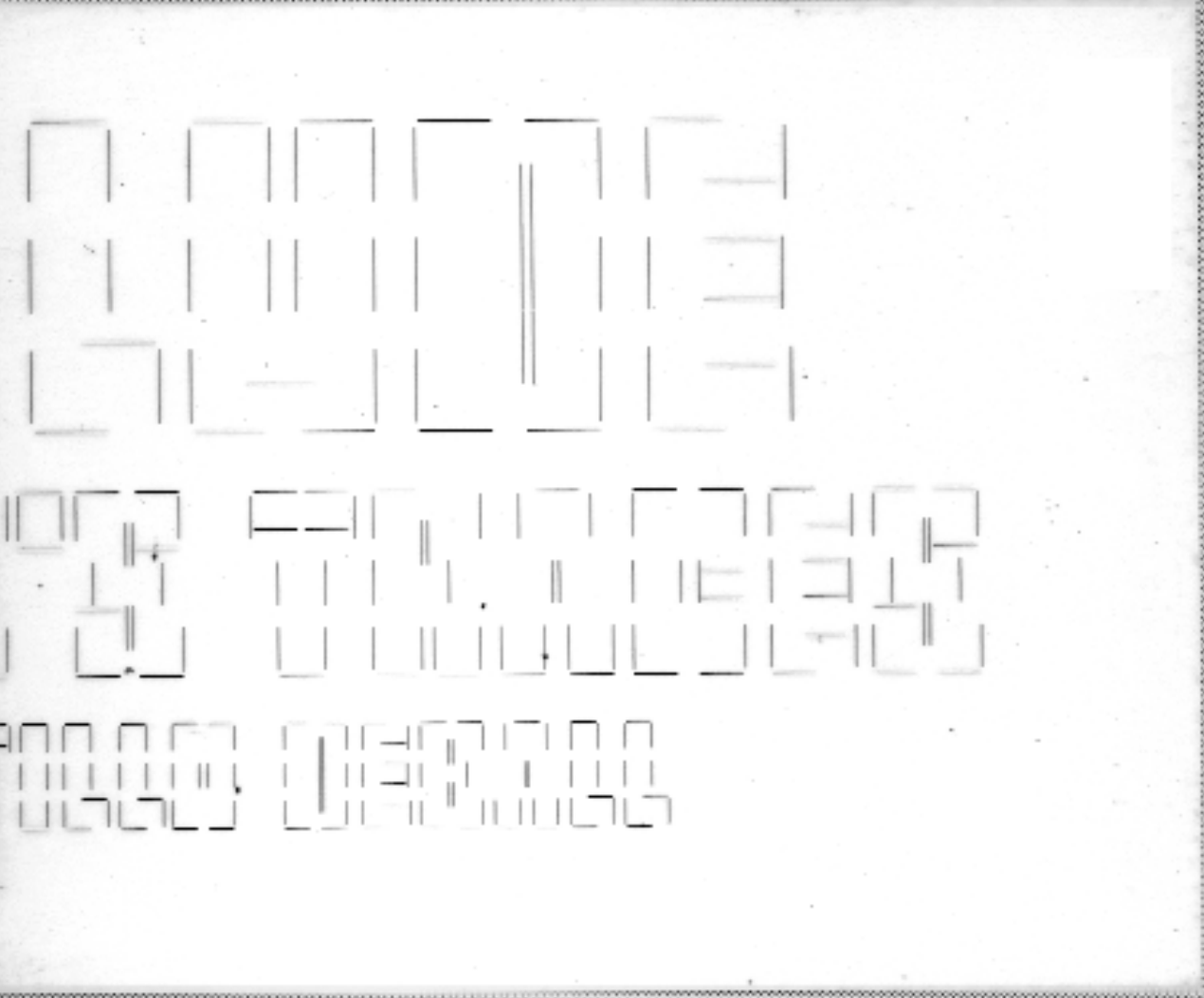
*Volledig symposiumprogramma zie achterzijde van deze uitnodiging (in het Engels).*

Stroom Den Haag  
Hogewal 1-9  
2514 HA Den Haag  
T. 070 3658985  
info@stroom.nl  
www.stroom.nl

# Draw a map.

'Let there be a path, let there be a future  
allow the passage from one to the other  
would unmark them the more, the more

... ..


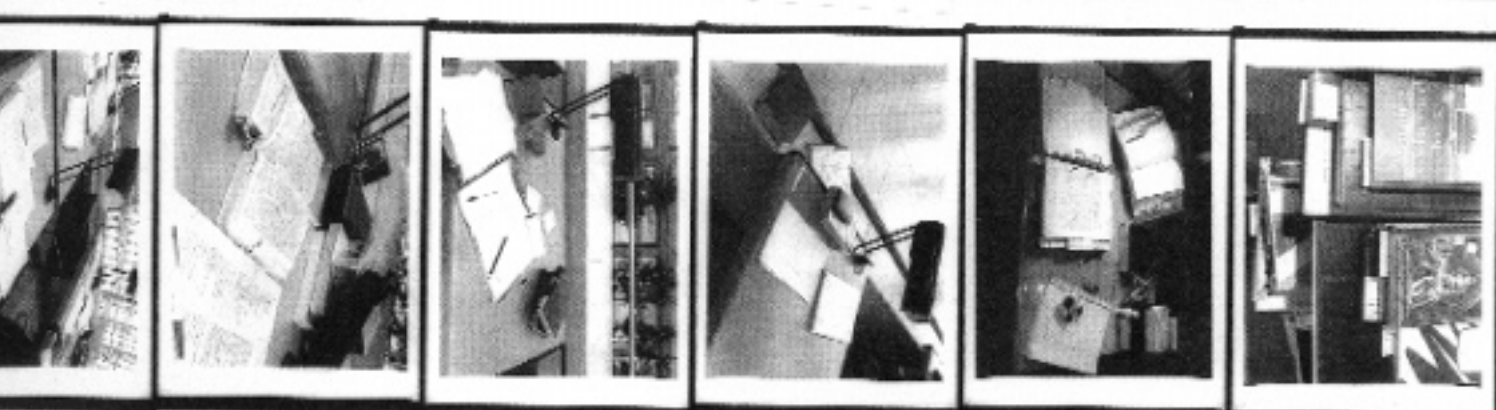




...the past must be Invented  
, the future Must be revised  
doing both makes what  
the present is discovery  
Never stops

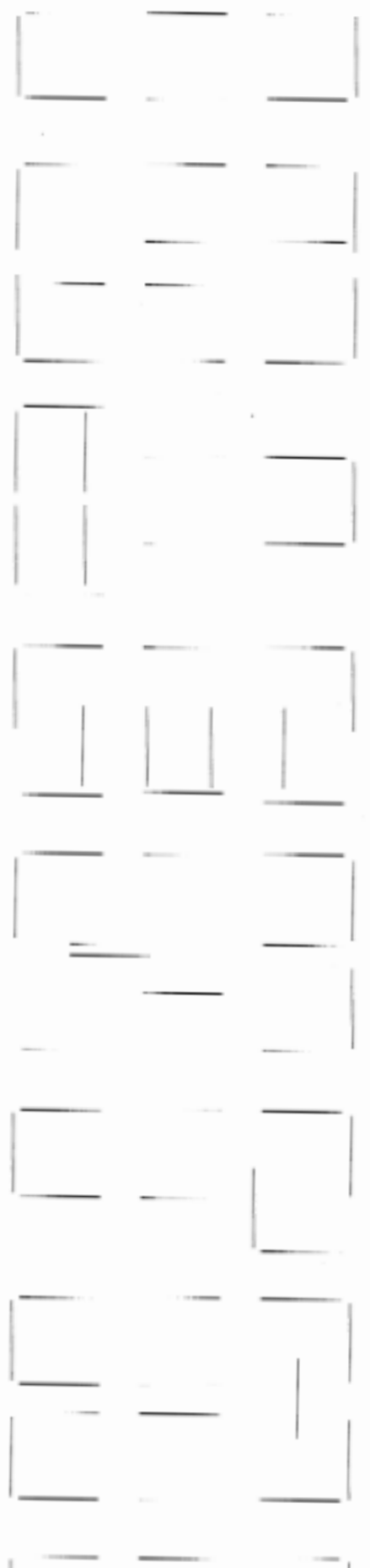
Sonderbare Harmonie

... in the atomistischen System.

pieces they displace this experience as a point of origin for subsequent that implies a deficit or a gap. Traces of an original experience of these traces work as an opening up occupying an intermediary; they become unresolved texts; hints to be disclosed. The discovery of paper used to separate the pages in the book; a note; a train tick-

erence of reading come together. moment the database structure of the force to enter a new time out of it. Thus inter-quent narratives around it. These inter-





WHEN THE STORY FINISHES LIGHT SADNESS GRASPS ME.

DORIS LASCH & URSULA PONN

WHEN  
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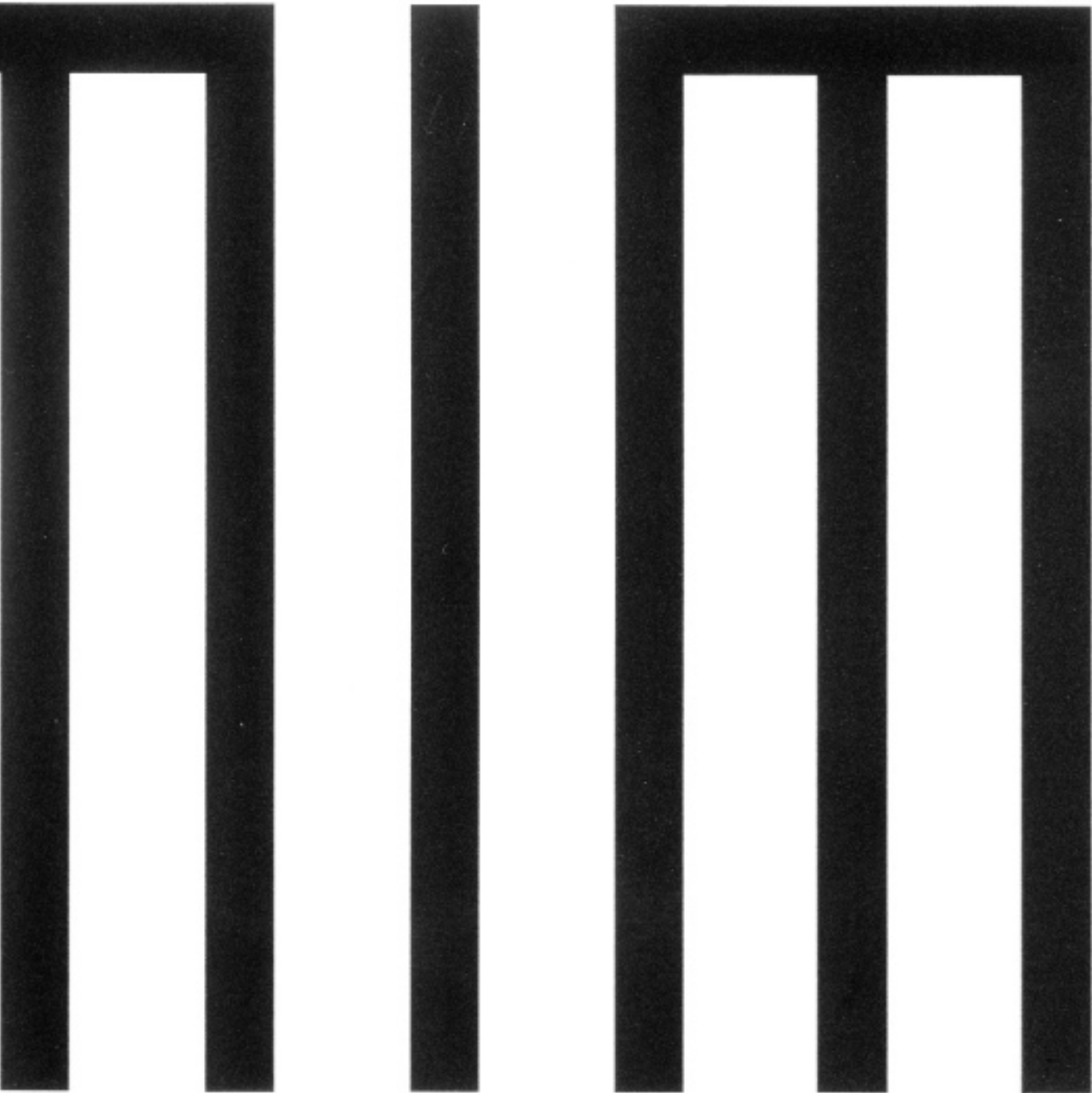
TO BE CONTINUED AS AND WHEN.

A BOOK BY DORIS LASCH & URSULA PONN.

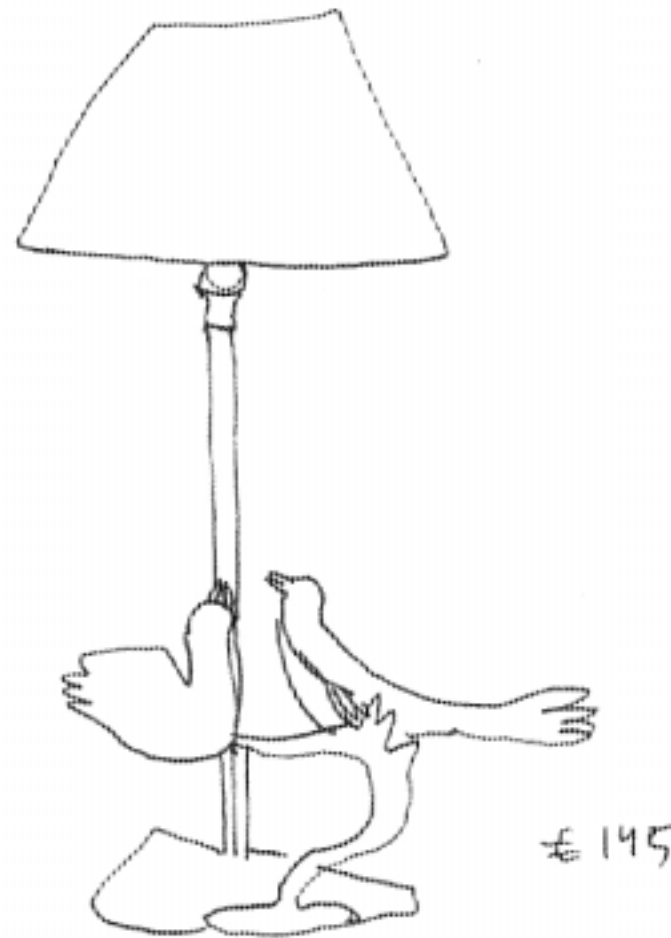
WITH CONTRIBUTIONS BY  
JOHANNES PORSCH, CHRISTINE LEMKE  
& FILIP LUYCKX.

MAASTRICHT, MUNICH, BRUSSELS, BERLIN,  
VIENNA & OTHER PLACES.

2005.



**THE DRAWINGS**  
by Alevtina Kakhidze



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had modernized the Argentine secret service after having fled to Argentina following Germany's defeat in WW II. So-called "subversives" were arrested in broad daylight and taken to secret detention centers where they were tortured. Victims were then thrown alive out of airplanes into the  
However, there was humble public resistance coming from the and of the Plaza de Mayo. These grass-roots movements demanded authorities to account for what had happened to their vanished children, grandchildren, friends and family. Recently, it has been uncovered that detained pregnant women gave birth in prison, only to have their to childless military families.

**World Cup and Falklands Invasion**

In 1978, Argentina hosted and won the World Cup Football. The tournament was actually a bolster support and distract the attention of the international community from

Also playing on the nationalist sentiment, the Argentine military invaded the British-controlled Falkland Islands in 1982. However, it was quickly defeated by the British, who retook the islands. The loss of the war led to the resignation of Galtieri on June 17 of the same year and a third (and last) junta was placed in power under a new president, Reynaldo Bignone. The occupation of the Falklands accelerated the end of the junta rule.

See also: Johan Cruyff, Falklands War

**Remembering Commission and pardons**

The junta relinquished power in 1983. After democratic elections, incoming president Raúl Alfonsín created a truth commission to collect evidence about the Dirty War crimes. The gruesome details, recorded in the shocked the world. Videla was among the generals convicted of human rights crimes, including "disappearances", torture, murders and kidnappings. Among these "disappeared" was nearly the entire family of the now legendary



## RESEARCH PROJECTS

### PUBLISHING

#### BOOKMARK.

*A SELECTION OF CENTRAL EUROPEAN TYPOGRAPHY*  
From 16 December 2004 until 11 February 2005, the exhibition *Bookmark* showed a selection of Central European typography. In the library of the Jan van Eyck Academie a set of 50 bookmarks was installed directly on book shelves. Each bookmark represented one typeface, showing one large individual character, the alphabet set in the respective typeface, and information about the designer and the typeface itself.

The exhibition was coordinated by Johanna Balusikova (researcher Design department 1999-2001, SK). The main exhibition was held in Museum Meermanno in The Hague, while the sub-exhibition was simultaneously shown at several libraries of art academies in the Netherlands.



*Bookmark*, Johanna Balusikova

#### CAMOUFLAGE COMICS

On 19 May, the website *Camouflage Comics* was officially launched at the Academy of Fine Arts Maastricht, NL. Ingrid Stojnic (Rekall Design, with Bert Balcaen, designers of the

### BOOKMARK CAMOUFLAGE COMICS

site) and Aarnoud Rommens (researcher Theory Department) presented the audience with background information on the project and the website.

*Camouflage Comics* aims at producing reflections – both in the form of written and visual material – on the interplay between art, dictatorship and human rights in general and the legacy of the Argentine ‘dirty war’ (1976-83) in particular, with a focus on comics. The site *Camouflage Comics: Dirty War Images* is a discursive memorial, drawing on the utopian potential of memory, opening up new associations and interpretations via the visual (and written) traces left by the artists. There are roughly two sections in *Camouflage Comics*. First, there are the custom-made comics and illustrations made by graphic artists and script writers. These new works are pictorial articulations of what it means to be living in Argentina today, a country still haunted by the spectre of the *Proceso*, the Argentine dictatorship. Secondly, *Camouflage Comics* contains essays concentrating on cartoons and comics published during the dictatorship, or during the time of transition from military rule to democracy. These analyses also shed light on the new comics. Indeed, the two parallel timelines continuously intersect, urging us to interpret the ‘new’ in light of the ‘old’ – and vice versa.

[WWW.CAMOUFLAGECOMICS.COM](http://WWW.CAMOUFLAGECOMICS.COM)



*Camouflage Comics*, Aarnoud Rommens

## HOW THEY MET THEMSELVES

Christine Lemke's (researcher Fine Art department 2003-2004) artist's book interrelates text and found imagery. Departing from the 19th century motive of the *Doppelgänger* as pictured in the pre-raphaelite painting *How They Met Themselves* by Dante Gabriel Rossetti, her texts trace a 'Self' or a pattern of a 'Self' which is not fixed, but which evolves along the textual structure in a rather searching movement. It is a 'Self' which confuses its inner and outer space. It mixes up sensory experiences with visuals, commercials with memories, friends with actors and romantic self-experiences with expanded wellness-environments. A 'Self' which can only find itself in the reflecting gaze of the others or in its own visual representations.

## INTERLUDE. THE READER'S TRACES

*Interlude. The Reader's Traces*, an artist's book by Mariana Castillo Deball (researcher Fine Art department 2002-2003, MX), was launched at the Stedelijk Museum CS in Amsterdam on 21 April. The book was the outcome of her research project at the Jan van Eyck. For the occasion of the launch, Paul Elliman (artist, GB), Ian Monk (poet, translator, GB), Steve Rushton (writer, film maker, researcher Theory department 2001-2002, GB), K. Schippers (auteur, NL) (gave their comments on the book, in the presence of Mariana Castillo Deball and the designer of the book, Manuel Räder (researcher Design department 2001-2002, DE).



*Interlude. The Reader's Traces*, Mariana Castillo Deball

Mariana Castillo Deball did research in Berlin, New York and Paris into the way the public uses libraries and their books. She documented the behaviour of the public in these reading and study places in a photo report. The images reveal how readers mark out space by arranging books, pens and laptops on the tables, how readers fall asleep over their books, et cetera. The photographs also expose traces readers left behind in books: a small piece of paper to find

## HOW THEY MET THEMSELVES

## INTERLUDE

## RESEARCH AS AUTHORSHIP

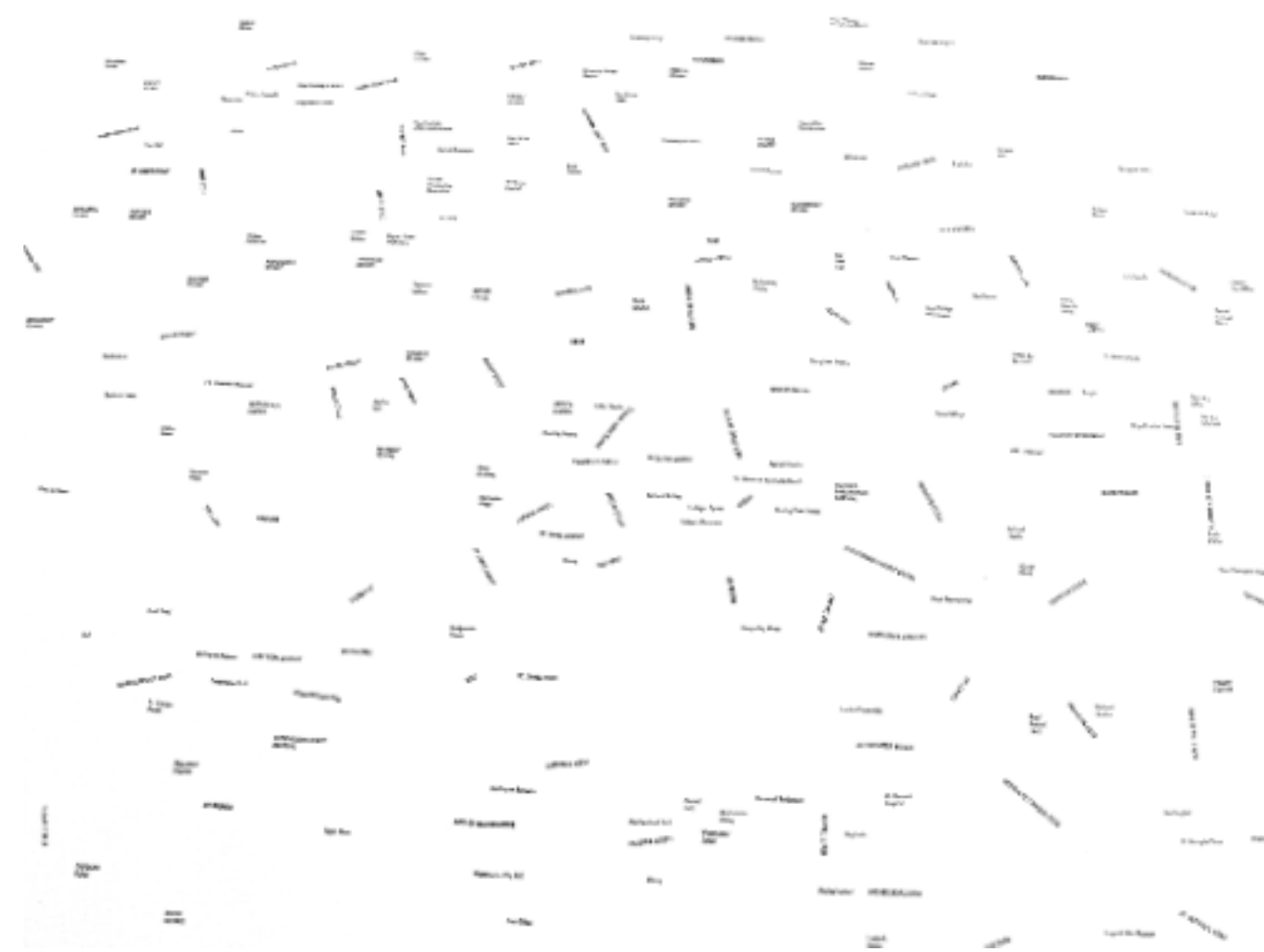
a page again, a note in the margin, perhaps a coffee stain. This is why Castillo Deball invited various artists, designers and theoreticians to produce their own 'traces': a textual or visual contribution, which were added to the library books as appendices. The members of staff themselves determined the strategy for distribution of the pages: in a specific department of the library, in a certain selection of books, on a certain page of a book, ... Mariana Castillo Deball photographed these traces, produced and left behind on purpose, and recorded them on microfilm, together with the photo report on the behaviour of the library users. The microfilms, in turn, were left behind in the microfilm databases of the libraries. The artist's book *Interlude. The Reader's Traces* brings together the photo reports and the photographs of the microfilms with the actual pages added in the library books. For the project to come full circle, the book itself now has to be included in the collections of the libraries that were researched.

## RESEARCH AS AUTHORSHIP

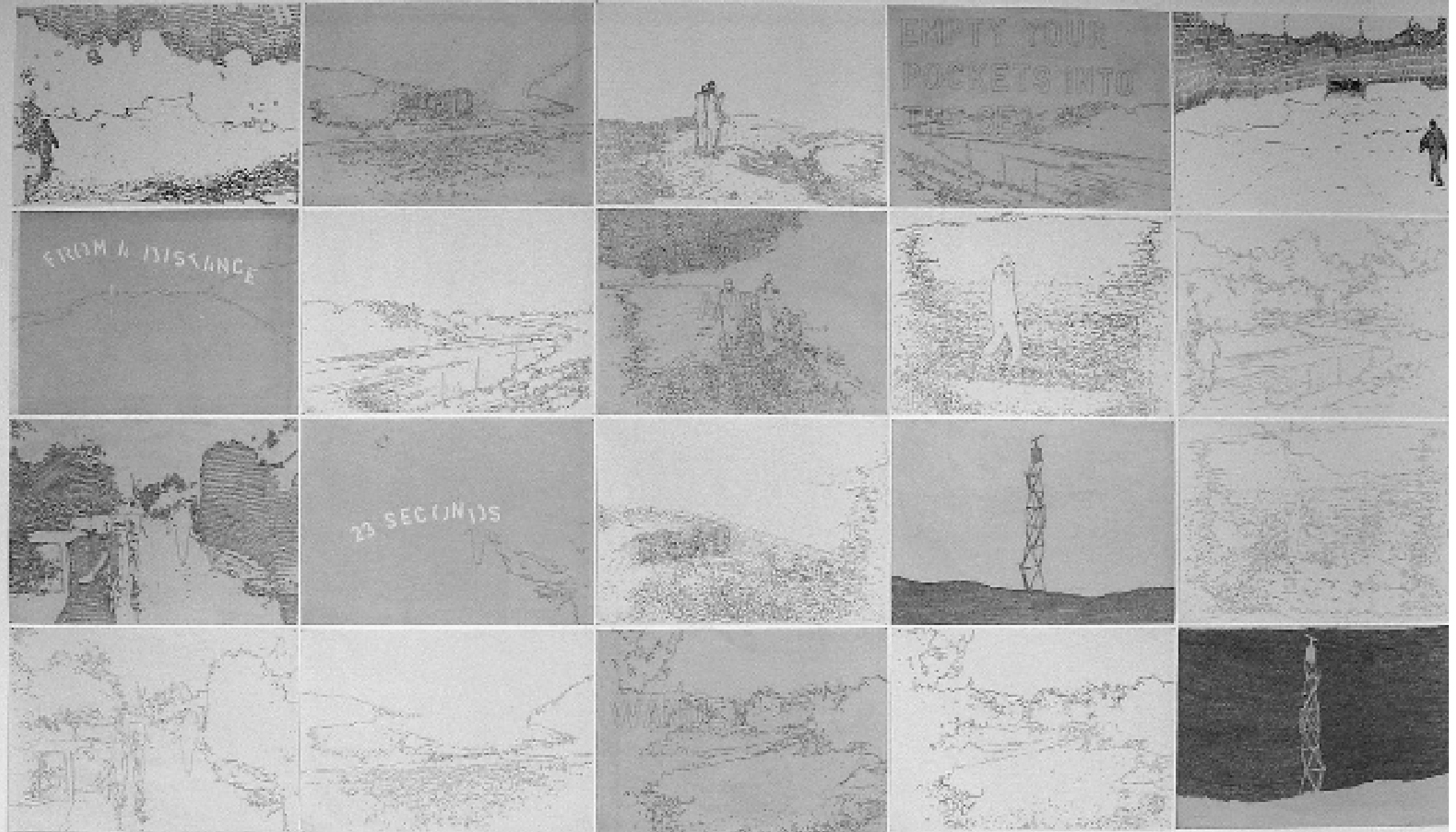
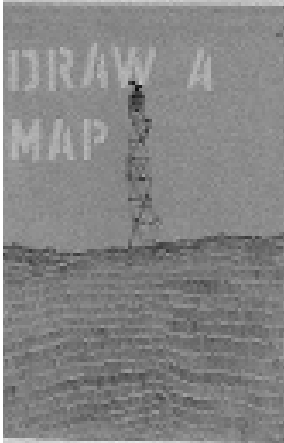
Kasper Andreasen (researcher Design department) organised a series of lectures, studio visits and workshops around the topic of the authorship of spatial and 'placial' representation. These took place at the Jan van Eyck, on 17 March; 6-7 April; 20 May. Since 2003 he had been comparing and analyzing different aspects of historical, urban and autonomous maps: forms of representation, the notion of place, the ways meaning is structured. According to Andreasen, cartography and drawing not only act as a way of mapping what is physically present, but they also act as a form of reworking mental spaces, or the experience of places and spaces we inhabit. This conclusion is one of the points of departure of Andreasen's work on paper.

Andreasen's first guest, Will Holder (independent designer, NL/GB) is predominantly interested in how knowledge is shared, or put simply, the act of publishing. He has taken to reading out loud in public or asking others to read or recite as acts of three-dimensional publishing. Thus, on 17 March, Holder presented his statement *An Attempt to Evolve*, which is an ongoing lecture or public reading, whereby the end result is an accumulated self-portrait over a long period of time. This (initial) episode of *An Attempt to Evolve* considers language, or correct wording and naming, being at the root of any healthy design decision in terms of evolution and survival.

On 6-7 April Willem Oorebeek (artist, printmaker, NL) visited the Jan van Eyck, to answer questions like 'To what extent do interests and needs of your own influence your practice as an independent printmaker?' 'How important is an ephemeral vocabulary in your work and how do the notions of time and space occur?' Oorebeek presented himself by giving a lecture introducing himself and his work. He talked about his particular interest in collecting images and how these were dealt with within the context of the printing mechanism. With this in mind, a one-day printing workshop



*Research as Authorship*, Kasper Andreasen



was organised in order to generate critical thinking about the manual printing mechanism: participants could investigate two procedures of image-making through the simple use of a photocopier. The material used was a collection of newspaper cut-outs of places and spaces. The collection was inventoried by name and newspaper into individual piles of images. The participants discussed two methods to develop procedures for printing the piles of images: on the one hand, the objective presentation of a pile of images and, on the other, the subjective choice for one specific image and its relevance to the rest. The workshop finished with a wall paste-up in the gallery space presenting the results of the workshop.

On 20 May Christoph Fink (artist, BE) presented his *Introduction to the Atlas of Movements as an Interlude to the 'Résistance' Series*. Fink's work mainly focuses on the journeys he makes all over the world. His work, which he calls an *Atlas of Movements*, comprises maps and also notes, tables, calculations, photos, sculptures and sound recordings. His creations are based on his own subjective experiences, which define his world-view. These journeys – on foot, by bicycle, car, train or aeroplane – are not just a means of reaching a particular place, but are in fact more important than the destination itself. Fink addressed queries into his own interests and needs influencing his practice as a walking artist, and talked about the method he invented for the direct translation and representation of your walks in printed matter.

Finally, *Draw a Map* was the title of an exhibition showing drawings, prints and books made by Kasper Andreasen. The exhibition was held at the Jan van Eyck Academie from 29 June to 16 July. It showcased his research on how a drawn line can represent a space on a map, in relation to the use of language. It was shown that each spatial representation is a subjective document, a personal interpretation of a specific location at a given time. Thus, he has made a map of London, on which only the street names, here and there made visible in words, remind one of a traditional map. The lines normally indicating streets have been replaced by a different kind of line: a drawing of an architectural environment in Alexandra Palace. *Today's Escape Route* shows how the boundaries of the line can generate new images, thoughts and ideas – the mapmaker as author of space.

#### THE DRAWINGS

'If you really want it: don't buy it, turn it into lines.' That must have been one of the motives for Alevtina Kakhidze (researcher Fine Art department) to make several black and white drawings of luxury commodities and their prices, as Norman Bryson clearly points out in his essay *I Don't Need It/I Want It*. One of the activities to prepare the societies of the former Eastern block for their engagement in Western social and cultural systems, he states, is shopping. This Western consumerist culture is exactly what Alevtina Kakhidze critically researched in her exhibition at the Glaspaleis in Heerlen

#### RESEARCH AS AUTHORSHIP THE DRAWINGS THE TOMORROW BOOK

(summer 2005) and now in her series of cards, *The Drawings*. 'If advertising is the dominant visual language of commerce, Kakhidze's drawings involve the subtle undermining of that language, a playful emptying out of its lines of force.' Kakhidze's criticism not only takes place on the level of the drawing, but also by approaching the shop as a gallery, as a venue that carefully exhibits its precious goods. It is 'a 'minor' resistance, perhaps, that Alevtina Kakhidze's drawings turn against the process of becoming a normal, that is to say, normalized, Western consumer.



Glaspaleis Heerlen, Alevtina Kakhidze

#### THE TOMORROW BOOK.

##### NAVIGATING TO, WITHIN AND BEYOND THE BOOK

In the current debate on the book a defensive stance is often taken, since it is argued that the very existence of the book as a medium is threatened. It is said that new technological media are displacing the book, book craft is deteriorating due to a lack of specialist expertise and the massive, and that worldwide distribution of bestsellers hinders the publication of less commercial texts.

The research project *The Tomorrow Book. Navigating to, within and beyond the Book* is not taking such a negative approach. Convinced of the fact that the book will always exist, the project members of *The Tomorrow Book* centre on the future of the book. The book, after all, has a physical reality and functionality that is irreplaceable in education, science and the public domain. *The Tomorrow Book* therefore focuses attention on the book as a material object. It takes a multi-disciplinary approach and highlights aspects such as editing, typography, book design, publishing and distribution.

The overall theme of *The Tomorrow Book* is navigation. The term navigation is not merely used in the field of non-material new media; it can also be applied to the material book. The very term navigation refers to the book, to the ways in which books are made available, appeal to the reader and are subsequently purchased or borrowed. Structuring of information and different systems of distribution partly determine navigation towards the book. Navigation within the book can purposively be done through particular references (the index, notes, page numbers, illustrations) or through personal associations. Historical developments in book production and



*The Tomorrow Book*

## PUBLISHING

reader attitudes influence this type of navigation. Navigation outside of the book, then, relates to the state of the book and its content once it is published, distributed and read. In short, navigation refers to the ways that lead towards the book, the 'signposting' within the book and the ways in which the book establishes relationships with the world outside of the book.

In January, a publicity campaign was set up to recruit researchers for the project *The Tomorrow Book*. The subsequent selection procedure took place in April and May of 2005. The selection committee assessing the project proposals comprised Lars Müller (designer, publisher, CH), Just van Rossum & Erik Blokland (type designers, LettError, NL), Jouke Kleerebezem (artist, editor), Filiep Tacq (designer), Astrid Vorstermans (editor, publisher, NL) and Daniël van der Velden (designer). Three researchers were recruited: Sarah Infanger, Joël Vermot and Richard Vijgen.

On 13 and 14 September the research project *The Tomorrow Book* started with a meeting of its researchers (Sarah Infanger, Joël Vermot and Richard Vijgen) and advising researchers (Daniël van der Velden, Jouke Kleerebezem and Filiep Tacq). Together with special guests Lars Müller and Will Holder, they advanced some theses on the book, reflected on the possible direction of the research into the future of the book and formulated a working method.

Thus, Jouke Kleerebezem's statement *Ubibook-Mark-up* expounded his views that a new medium – a 'tomorrow book' – can only be invented in our time and age, if we benchmark it by answering two essential questions: where and when can it be produced, accessed, stored, shared and deleted or updated. This in view of the fact that any medium of our time is both container and content, supporting any imaginable piece of information, in text, image, possibly sound, anytime, any place. Where the text is, is the medium. Where the medium is, is the information-driven consumer.

He further clarified that these Tomorrow Containers and Tomorrow Content, in order to enhance Tomorrow Literacy or to cater for Tomorrow Leisure, should be open to multiple edits, random access, real time streaming and/or on demand delivery, peer supported production, recommendation and distribution.

Filiep Tacq elaborated on *The Uncanny Strategies of the (Art)Book. From Rubens to Ed Ruscha*. The outside of a book, especially the cover, has something to 'say' which goes beyond the actual content of the book. Publishers or artists want to convey a specific meaning with the design of their books. As such, design is used as a strategic instrument to add to the content of the book.

Swiss publisher Lars Müller stressed the three-dimensional aspects of the book in relationship to electronic and digital media: *Building Books into the Digital World*.

Designer Will Holder considered language at the source of design and publishing. In his statement *An Attempt to Evolve* he presented 99 remarks on speculative fiction, allegories,

THE TOMORROW BOOK  
THE XEROX BOOK

repetitive practice, instructions, insistence, audience and poetry as a means for structuring a social environment.

Daniël van der Velden stated that *Books Become Buildings*: the exploitation of its physical size, weight and material features made the book into a means to occupy space. These 'former coffee table books' share a tendency to become coffee tables themselves. They might no longer be seen as maxi-books, but rather as furniture. Books are no longer meant to be read or even opened. Books are no longer in the public domain, but private property competing with clothes, cars and design.

After the September meeting, the newly recruited researchers on the project were set a first task in the context of *The Tomorrow Book*: to make a design for the book produced by the *Visualising the Visual* team, entitled *Brakin 2005*.

In December there was a second, closed, project meeting, at which advising researchers Daniël van der Velden and Filiep Tacq sat down with researchers Sarah Infanger, Joël Vermot and Richard Vijgen in order to take a close look at the project proposals of the new researchers and to critique and fine-tune them. Thus, Vijgen's project wishes to explore the non-physical space of the book, with experiments around authorship, crossing the borders of the book and rethinking the organisation of the library. Vermot will study how the future of the book takes place in the pertinent adaptation of its specific elements in an accelerating communication world and how the role of graphic designers can evolve, between the book and digitalisation, authors and readers, structure and narrativity.

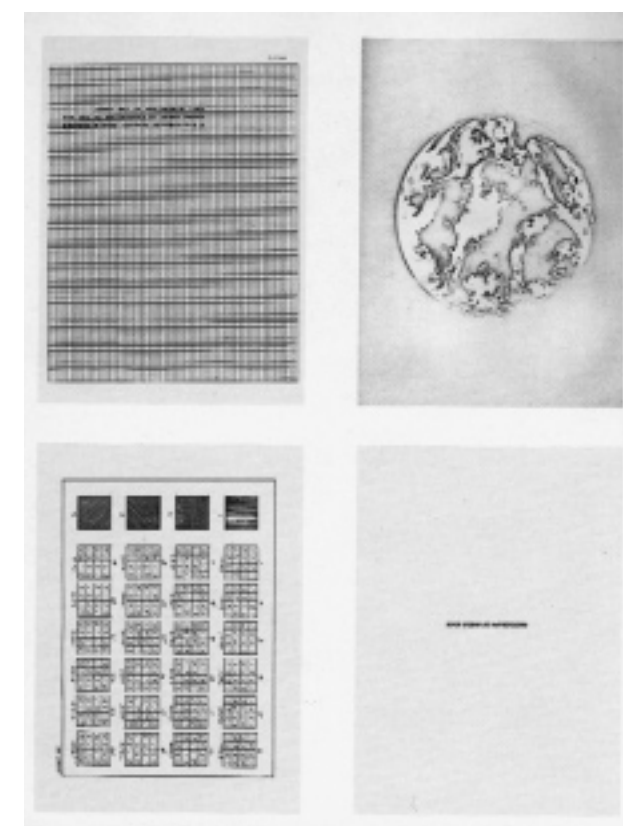
Sarah Infanger intends to investigate how materiality and book structure can influence our perception and how it becomes part of (self-)reflective navigation. Will Holder and Lars Müller, Inga Zimprich (researcher in the Fine Art department) and Koen Brams (director) were also present at this round-table discussion.

*The Tomorrow Book* is a project in cooperation with Charles Nypels Foundation and supported by the Province of Limburg. [WWW.CHARLESNYPELS.NL/TOMORROW.HTML](http://WWW.CHARLESNYPELS.NL/TOMORROW.HTML)

## THE XEROX BOOK (1968)

On 21 November Seth Siegelau (artist, US), Jack Wendler (co-founder *Art Monthly*, US) and John Murphy (advising researcher Fine Art department) engaged in a conversation on art and the politics of publicity, on formats and strategies of exhibition and distribution, on art, advertising and sign value. Siegelau organised the group show *The Xerox Book* in December 1968, in which he pioneered a new exhibition format and a novel strategy of distribution. Siegelau used advertising and mass media to make the art available universally, freed from the confines of museums and galleries. The publicity surrounding a show of conceptual art was defined by Siegelau as 'primary information' about the works; low quality technology was to be employed to achieve mass distribution of the art.

## PUBLISHING

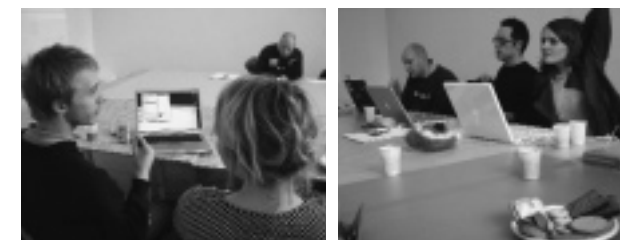


The Xerox Book

## THINKTANK

The *Thinktank* is a proposal for a groupware, an online collaborative environment, which offers practitioners from the artistic, social and political field online spaces for group-work, initiated by Inga Zimprich (researcher Design, 2005-2007).

On 28-31 August *Thinktank* presented its first conceptual proposal at REX media art space in Belgrade together with Milica Gudovic, who spoke about the WITT project, a transnational women's initiative that teaches women the usage of ICT as a strategic tool.



Thinktank, Inga Zimprich

THE XEROX BOOK  
THINKTANK  
UBISORIBE

On 15 November, there was a presentation by *Thinktank's* first invited guest: *m7red*, an urban resource network based in Buenos Aires, AR. Run by Mauricio Corbalán and Pio Torroja, *m7red* has completed projects in Argentina as well as in the United States, Brazil, Germany, the Netherlands and Austria. Instead of designing buildings, they build forums that bring together both experts and non-experts to discuss the most pressing political and urban topics: from total economic collapse to healthcare in a post-welfare state.

## UBISORIBE

The *UbiScribe* project was started up in 2004 and focuses on new modes of on-line and off-line publishing, in which networked information and communication support the conception, production and distribution of original publishing formats in any media. In an additional programme, *UbiScribe* investigates so-called 'content management systems' for their application in artistic production.

The research project and online publication platform *UbiScribe* sets out to investigate authoring and publishing in the age of personalization. Personal computers and communication devices, personal preferences and personal(ised) publishing define our communication today. Embedded in our communication networks, ubiquitous writing and publishing is a reality, as can be witnessed in the existence of multitudinous multimedial and multidisciplinary chronicles (weblogs or blogs, vlogs, photologs, et cetera).

Besides stimulating research on personal publishing, *UbiScribe* supports and hosts network publications which by their nature and execution use the possibilities of the Internet/web optimally. These network publications are emphatically different from publications which could exist on CD/DVD or in print. *UbiScribe* publications are open structures which exist on and off the network, and which occur in a great diversity. *UbiScribe* offers possibilities to present the various forms of network publications more specifically and to search for more extreme positions. The platform hosts not only the presentation of publication projects, but also the evaluation of and reflection on the possibilities and impossibilities of network publications.

## Welcome to Fusedspace Database

The *Welcome to Fusedspace Database* exhibition, at Stroom Art and Architecture in The Hague (NL), ran from 27 August to 9 October and was designed by four researchers from the Design department: Tamara Maletic, Dan Michaelson, Sulki Choi and Min Choi – here united as Team Science Fiction. The exhibition was the follow-up of the 2004 internet competition *Fusedspace*, in which people worldwide had been invited to submit ideas online for innovative applications of information and communication technology in the public domain. The 'call for submissions' resulted in 307 entries from 38 different countries. *UbiScribe's* Jouke Kleerebezem

was one of the competition's (final) jury members. The 'Scifi Team' built three cone-shaped pavilions, each containing a database terminal holding information on all 307 Fused-space proposals. In the design process for the exhibition they again re-edited the database, adding a complete new set of handles, keywords and categories, which supported the final access to the projects by thematic trajectories. On the outside, the exhibition consisted of six information walls covered with cityscape murals: images, text and barcodes – which could be read with palmtop computers – containing additional information. Using a barcode scanner or a database, visitors could follow several trails and find their own engagements with the many ideas raised by the competition's proposals. They could listen to summaries, read any author's texts in his or her own words, read the jury statements and see each proposal's original images.

#### The Matching Link

At the one-day symposium *The Matching Link*, held on 28 September to celebrate the *Welcome to Fusedspace Database* installation, moderator Jouke Kleerebezem (advising researcher Design department) invited speakers to reflect on and present projects which enhance public space by means of communication media, showing how the flow of information today has merged almost seamlessly with the flow of goods, traffic, people – where virtuality has become deeply embedded in our daily lives, in other words, where computing has become ubiquitous. *The Matching Link* looked into the information media which help us 'author our (own and each other's) environment': access and navigate its physical and/or information realities, contribute to them, shape and change their experience, organise ourselves in and through such 'spaces', and other issues relevant to everyday information manipulation.

Andrea Zapp (media artist, senior lecturer at Manchester Metropolitan University, Manchester, GB) presented *Narrative Networked Environments as Imaginary Spaces of Being*, a publication about how we experience digital networking and the Internet not only as leading platforms for artistic ideas, but as extending far beyond their political and social neighbourhoods, infiltrating nearly every sector of our everyday lives. This publication examines models of public installations and theatrical spaces that are linked to the Internet with the aim to integrate the viewer into the artwork. The book also serves as a central illustration and case study of the specific discourse on narratives and of a more universal cultural debate on media art.

In his lecture *Digital Graffiti in Urban Space*, Roland Haring (key researcher at Ars Electronica Futurelab, Linz, AT) demonstrated how digital graffiti could be used in urban space. In the future, cell phone users will be able to leave messages anywhere in the form of what might be termed electronic post-its. They will be able to post virtual messages referring

to a specific location wherever they are needed. A mobile phone with camera function and a very few add-on devices are sufficient to make the messages visible not just in written form but also in a photo of the vicinity. The virtual messages are cleverly superimposed on the real world (augmented reality (AR)). The user can take a picture of the surroundings with a mobile phone camera. The digital graffiti is then superimposed on the camera photo.

In his contribution *Urban Tapestries: Public Authoring, Place and Mobility*, Giles Lane (artist and founder of Proboscis, GB) discussed his progress on social tapestries. *Urban Tapestries* is an experimental software platform for knowledge mapping and sharing – it aims to enable people to become authors of the environment around them: public authoring. It combines mobile and internet technologies with geographic information systems to allow people to build relationships between places and to associate stories, information, pictures, sounds and videos with them.

On behalf of Team Science Fiction Dan Michaelson explained the design of the exhibition *Welcome to Fusedspace Database*.

A second *Ubiscribe* meeting took place on 4 November 2005. Guests Mathew Fuller (GB) of the Media Design Research programme at the Piet Zwart Institute, Wilfried Houjebek (writer and psycho-geographer, NL) of socialfiction.org and Simon Worthington (GB), director of *Mute* magazine and *metamute.org* gave their comments on the project proposals of *Ubiscribe* researchers Sandra Fauconnier (V2 Art and Media Technology, BE), Arie Altena (editor *Mediamatic Magazine*, NL) and Inga Zimprich (researcher Fine Art department, DE), who had invited them for an introduction into their research areas and for a peer review. Both Fauconnier and Altena are to start their research in January 2006, respectively about participatory media and cross-platform authorship, and personal publishing. Inga Zimprich's project *Thinktank* – about the development of software facilitating collaboration on social-artistic project management – runs from 2005-2006.

*UbiScribe* is funded by the Province of Limburg and the Mondriaan Foundation.

[WWW.UBISCRIBE.NET](http://WWW.UBISCRIBE.NET), [WWW.UBISCRIBE.NET/THEMATCHINGLINK/](http://WWW.UBISCRIBE.NET/THEMATCHINGLINK/)

#### WHEN THE STORY FINISHES LIGHT SADNESS GRASPS ME

Having realised photographic work and cinematic installations during their stay at the Jan van Eyck, Doris Lasch and Ursula Ponn (researchers Fine Art department 2003-2004, DE) subsequently made the artists' book *When the Story Finishes Light Sadness Grasps Me*. The book shows a wide range of photographs, film and video stills of installations and interiors in an almost filmic transference from image to image; these images are interspersed with poetic texts, which – although conceived as autonomous texts – may yet serve as bridges of meaning, symbolic links to the images in the book.



*When the Story Finishes Light Sadness Grasps Me*

*When the Story Finishes Light Sadness Grasps Me* is a journey of images, seeking symbolic access to our minds, without our being immediately able to grasp their significance. This network of images examines the experience and representation of space. It also addresses the private and public context in which art can be found: the studio and the museum, the place of creation and presentation, while at the same time, people and events are kept out of the picture, out of the space. Doris Lasch and Ursula Ponn reveal how the meaning of art depends on its context, a context which is simultaneously influenced by the book itself. The book contains a closing statement by Belgian curator Filip Luyckx, who writes: 'As the imaginary journey metastasises across different media, the strict division between mental and three-dimensional images breaks down. Perhaps the real interiors are no more than points of recognition whose task is to churn up our minds, so that the subconscious layers are exposed to the surface.' The publication was launched on 14 December in Etablissement d'en face projects in Brussels.

RESEARCH PROJECTS

THEORY, MUSIC AND NOISE

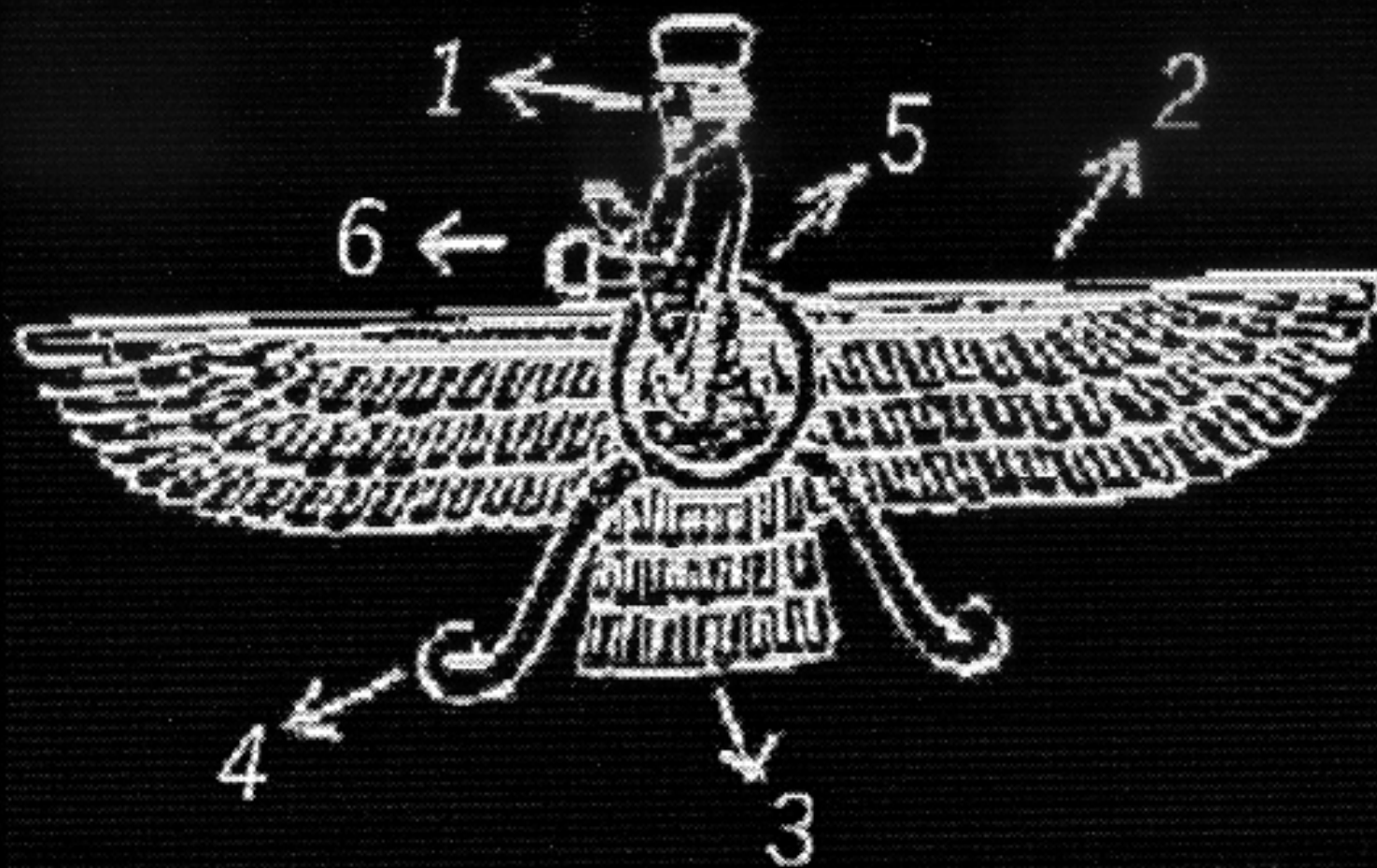
GILLES DELEUZE. THE PASSAGE FROM  
NOISE TO VOICE

RESONANCE, MIMESIS, NOISE AND REFRAIN

SONGS FOR A NEIGHBOUR



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# LECTURES ON DELEUZE

## Resonance, Mimesis, Noise and Refrain

Zafer Aracagök will present the following lectures in the auditorium at the Jan van Eyck Academie,  
Academieplein 1, Maastricht:

March 23rd Wednesday; 10:30 - 12:00

ON RHYTHM, RESONANCE AND DISTORTION

Related texts:

Lacoue-Labarthe, P., "Obliteration," "Apocryphal Nietzsche," The Subject of Philosophy, University of Minnesota Press, Minneapolis: 1993.

Agamben, G. The Man without Content, Stanford University Press, Stanford, California: 1999.

GILLES DELEUZE.  
THE PASSAGE FROM NOISE TO VOICE

On 9 September the conference *Gilles Deleuze. The Passage from Noise to Voice*, organised by Zafer Aracagök (researcher Theory department), was held at the Jan van Eyck Academie. The conference on Deleuze was an invitation to consider a specific 'passage from noise to voice' in *The Twenty-Sixth Series of Language of The Logic of Sense*, with the intention of opening up Deleuzian philosophy to various ways of deterritorialisations from different viewpoints, including those of Leibniz, Kant, Hegel, Nietzsche, Lacan, Derrida, and quantum theory.

After Aracagök's introduction of the subject of conference, Arkady Plotnitsky (Purdue University, US) presented his essay *Chaomologies: Chaos and Thought in Gilles Deleuze and Félix Guattari's 'What is Philosophy?'*, with *Quantum Field Theory*. This paper explored the conjunction(s) between Gilles Deleuze's concept of the virtual, ranging from his earlier works to *What is Philosophy?* and modern mathematics and physics, including chaos theory and quantum field theory. While the essay offered a comprehensive discussion of the relationships between the workings of the virtual in Deleuze and modern mathematics and science, its core argument addressed the relationships between the idea of virtual particle formation, introduced by Paul Dirac as part of his discovery of antimatter, arguably the most radical idea of 20<sup>th</sup> century physics, and Deleuze and Guattari's equally radical concept of chaos in *What is Philosophy?*.

Marc Rölli (University of Darmstadt, DE) addressed the topic of *Pragmatism and Structuralism in the Thought of Gilles Deleuze*. Rölli argued that the passage from (undifferentiated) roar to (articulated) speech is based on the structuralism Deleuze had developed in *Difference and Repetition* (1968). Given the criticism of structuralism in the name of pragmatic thought in the philosopher's later works (particularly *A Thousand Plateaus* (1980)), Rölli showed how Foucault's theory of productive power relations, developed in the 1970s, motivated Deleuze to locate and theorize the pragmatic dimension not only in the order of speech but also in the order of language itself. Rölli pursued the question of how the relationship between pragmatism and structuralism in Deleuze's writings on language can be characterized as a whole.

Rosi Braidotti (University of Utrecht, NL) gave a lecture entitled *The Politics of Becoming, or: Self-Styling as Resistance*. Braidotti focused on the theory of becoming in Deleuze's philosophy, from a materialist perspective. The paper raised the question of which ethical affects can best sustain the effort to engage in political, cultural, personal resistance – not only in the critical mode expressed by the cultures of opposition, but also in the affirmative mode of creation of new alternatives. The key idea was that of 'sustainable ethics'.

In his contribution *Passing. The Voice*, Mahmut Mutman (Bilkent University, Ankara, TR) labored with the question

GILLES DELEUZE. THE PASSAGE FROM  
NOISE TO VOICE

whether the passage from noise to voice ever takes place. Although that which is heard should belong to the Other, religious discourse invented the voice of the Other beyond the self – even though it may be (heard) 'inside' the self. Mutman argued that Levinas' insistence on the dispossession of the self by the voice of the other makes it difficult to think of the voice as uttering a sentence, if anything is uttered at all. Islam, too, begins with the voice of the other: the command 'Recite!', given to Muhammad by the angel Gabriel. In his reciting, the two voices are unified: the voice of Allah the addressor (the other voice of Muhammad) and Muhammad the addressee as recognized by the witnesses. The unicity of Allah and of the Arabic language marks and consolidates the difference of Islamic imaginary. While recitation is circular, hermeneutic and dialogical on the institutional level, where it works as a power relationship between the imam and the student in the Qur'an course, it is at the same time always re-citing, therefore dividing and abysmal, a flow of sounds, silences and cries, which remains heterogeneous to the former level. The noise of lost writing keeps haunting and encrypting the sacred word, like an invisible passage or slip-page from the voice to the noise. The recitation manual is designed to control this invisible passage in order to stop the haunting, to regulate and shape the haunted voice. In his lecture, Mutman argued that the opening opened as the voice or the noise remains open, beyond the word and beyond the faith, and in this opening, on the other side of its unicity, Islamic sign remains enigmatic and on the move. 'Readability' becomes the paradoxical imperative of this other, unreadable, cryptic or lost sign.

In her lecture *La Ritournelle: des Oiseaux et des Hommes*, Manola Antonioli (author, theoretician, FR) explained how in *What is Philosophy?*, Gilles Deleuze and Félix Guattari define philosophy as the art of forming, inventing concepts – concepts being entities of multiplicity, consisting of various components which define them. Antonioli focused on the concept of the *Ritournelle*, or Refrain, comprising territorial, geophysical, aesthetic and political components and a Nature philosophy which is in dialogue with the achievements of biology and ethology. In particular, Antonioli highlighted the musical and the political dimensions of the concept of the Refrain, as well as the zones of neighbourhood and the limits of indiscernability between those two components.

In his presentation *The Sense of Logic. Lacanian Questions to Gilles Deleuze's 'Theory on Language' in Logique du sens*, Marc De Kesel (advising researcher Theory department) aimed to focus on the fundamental differences between the Deleuzian and the Lacanian theories of language in order to question the ontological suppositions in Deleuzian 'structuralism'. He explained how this question is decisive for that other huge question of 20<sup>th</sup> century philosophy, which is the question of the subject. The conference was supported by the Province of Limburg.



Resonance, Mimesis, Noise and Refrain, Zafer Aracagök

#### RESONANCE, MIMESIS, NOISE AND REFRAIN

Zafer Aracagök presented a series of lectures on the philosophy of Gilles Deleuze. Within a framework based on specific texts, each lecture addressed problematical issues such as mimesis, resonance, noise and refrain in the work of the philosopher. The lectures, in that sense, offered a scrutinisation of the Deleuzian thought through a deconstructionist filter which did not aim to destroy, but rather, to preserve the 'problematic' as a problem.

On 23 March, in his lecture *On Rhythm, Resonance and Distortion*, Zafer Aracagök discussed Agamben's approach to the question of rhythm in Hölderlin, as well as his reading of Nietzsche's *The Birth of Tragedy* in order to emphasize the Heideggerian steps he makes in his concern for truth. Aracagök also pointed to a widespread understanding of rhythm, resonance and distortion in philosophy in general, by referring to two different introductions of Nietzsche to his *The Birth of Tragedy*, and Derrida's *Tympan*, in *Margins of Philosophy*.

On 27 April, in the lecture *Decalcomania, Mapping and Mimesis*, an approach was developed to the problem of mimesis in Deleuze's (and Guattari's) works from the viewpoint of their concepts the 'rhizome', 'the plane of immanence', and 'the image of thought'. If the importance of these terms in their texts can be considered as setting up a barrier against the return of the transcendental, Aracagök argued that the resurgence of binarisms and contradictions, although partially resolved with their certain way of positing the plane of immanence, cannot hide the return of the transcendental, because of their privileging of one term over the other in a binary system, which points to their uncritically maintained position with respect to mimesis. In that sense, do Deleuze (and Guattari), because of a certain insistence on leaving metaphysics behind, attempt to theorise the untheorisable, that is, the immediate, and therefore, fall victim to the problems of what Nietzsche once called, 'active forgetting'?

On 10 May, the lecture *Noise on Noise*, offered an analysis of Schopenhauer's and Nietzsche's responses to noise – stressing that in whatever Nietzsche borrows from Schopenhauer, he introduces some certain sense of 'noise'. This is a move which can be traced both in Nietzsche's philosophy of 'noise,' and also in the two philosophers' approaches to the question whether noise can be experienced, or theorised as such. In this sense, it is a question which is closely related to the problem of the immediate in Schopenhauer and Nietzsche. For example, when Nietzsche borrows Schopenhauer's theory of music and elaborates upon it in *The Birth of Tragedy*, he is very careful not to fall into Hegelian moves – which Schopenhauer reverts – by means of a certain sense of resonance, and noise. Can artwork be the immediate itself, or can it only point to this impossibility of theorising the immediate as such?

On 24 May, in *Refraining from the Refrain*, Aracagök presented the idea that if the 'resonance' between Deleuze and Nietzsche can be used as a key to elucidate the function of 'noise' in the work of these philosophers, one possible way of such an attempt requires an understanding of how Deleuze and Guattari determine the relationships between chaos, milieus and the refrain. Especially in *A Thousand Plateaus*, when Deleuze and Guattari handle the Wolfman's case, they say that it was 'a call of multiplicity' which was neglected by Freud. As Deleuze puts it, if the passage from noise to voice is possible as long as the deterritorialisation of the rhythm is required towards the (de)constitution of the subject as a multiplicity, why should, as they put it, 'the sound makes us want to die'? Is it sound or noise that 'makes us want to die'? Noise, as Nietzsche explains it, is a form of intoxication, which knows no such distinctions between the formed and the unformed. Is it possible to trace a sense of 'distortion' in Deleuze and Guattari's understanding of distortion, dissonance, and noise when one pricks up one's ears to the ways Nietzsche talks about noise (*ge-rausch*) and intoxication (*rausch*)? As far as following Nietzsche is concerned, can one theorise the immediate without yielding to noise?

#### SONGS FOR A NEIGHBOUR

On 27 January Zafer Aracagök and Victoria Carolan (researcher Fine Art department 2003-2004) gave a performance at the Jan van Eyck, where they explored the question whether every practice of listening first and foremost requires being a neighbour to oneself, and also running the risk of listening with the ears of a neighbour? Referring to Nietzsche's thought about 'ears', Derrida discusses that one listens always with the ear of the other, that is, with a borrowed ear, since listening requires in the first place an ability to hear, or a capacity of listening to what one is telling to himself/herself. Unavoidably, one becomes a neighbour to oneself due to the shifting positions of teller and listener.

The performance intended to create a special experience of 'listening to a neighbour making music', where the boundaries between the music-maker and the listener were blurred, and the act of listening was brought closer to the experience of the music-maker – who cannot hear the music he is making, because he himself is first and foremost in the position of a neighbour to what he is making.

RESEARCH PROJECTS

VISUAL CULTURE

ART'S BIRTHDAY 2005: PERMANENT CREATION

CHARDIN AND THE TEXT OF STILL LIFE

DREAMING IN THE PLURAL

JAPANESE CURATORS VISIT THE JAN VAN EYCK

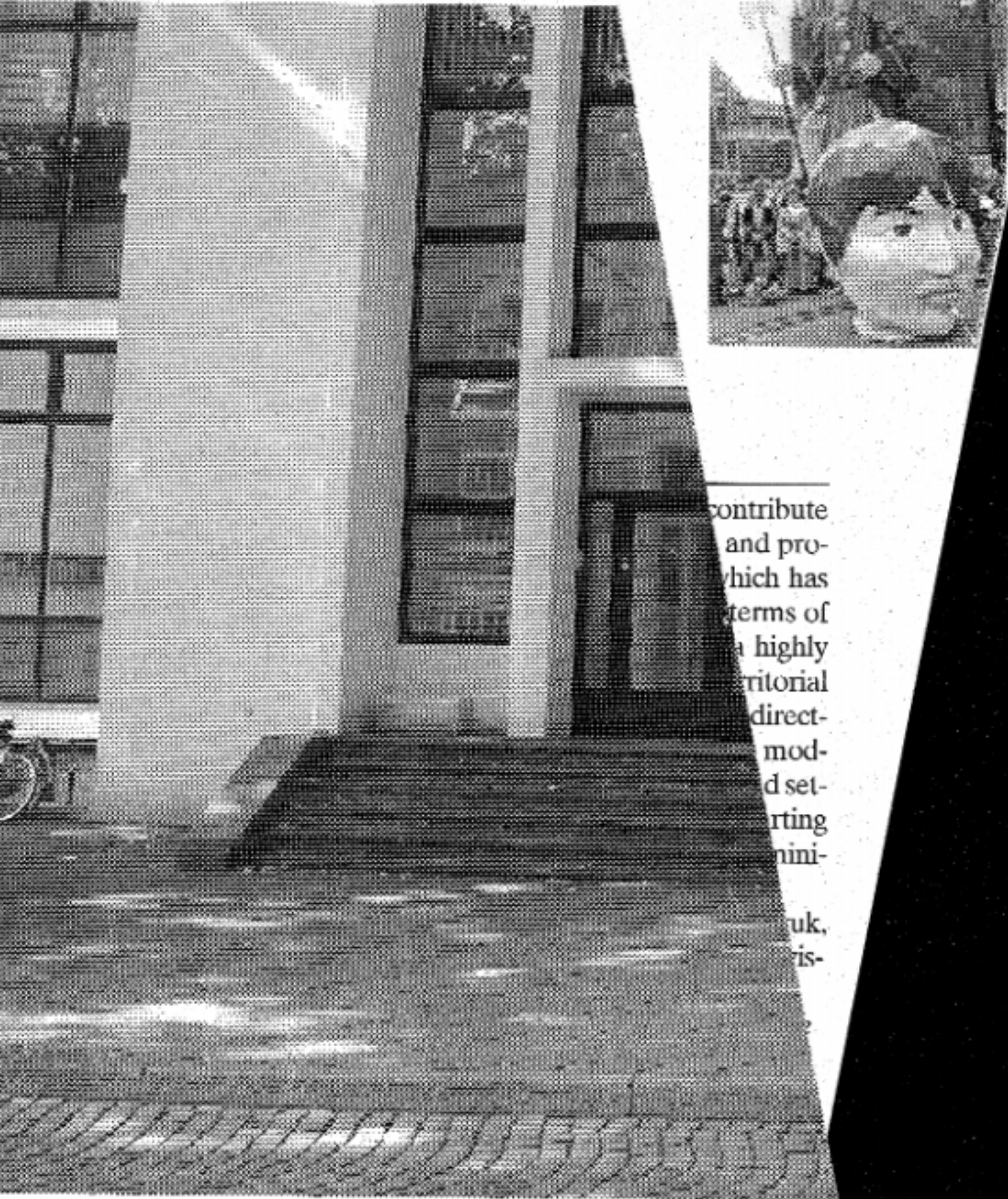
MOTION PATH

SERENDIPITY

STEPPING OUT

THE PRACTICE OF DRAWING

VISIBILITY



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#### LIBRARY

The library will present an overview of publications made by advising researchers and researchers since 2000. (Advising) researchers can produce publications if they wish to do so; in which case the Jan van Eyck takes care of the publishing and distribution.

#### EXHIBITION GALLERY SPACE

The following Fine art researchers present their work: Geoffrey Garrison, *The cut* (2005); Will Kwan, *Canaries* (2005); Lene Markusen, *Sketch* (for *Mennesket*); Charlotte Moth, *Balloon*



16.00 — 16.20

**STEPHANIE BENZAQUEN**

*Cultural representations of genocide and mass murder*  
presentation

16.20 — 16.40

**LENE MARKUSEN**

*Grad*  
film screening

16.40 — 17.00

break

17.00 — 17.20

**ZUZANA LAPITKOVÁ**

*Jeanne van Eyck*  
presentation

17.20 — 17.40

**STEFANIE SEIBOLD**

*I am not half the man I used to be*  
performance in video workshop

17.40 — 18.40

Tour through the building

Library

presentation publications and  
printed matter (open till 19.00)

**GEOFFREY GARRISON**

*The cut*  
open studio 132

**YOLANDE HARRIS**

*Orbiting*  
open studio 219

## Jean

**ZUZANA LAPITKOVÁ**

Lapitková presc

18.40

drinks



## RESEARCH PROJECTS

### VISUAL CULTURE

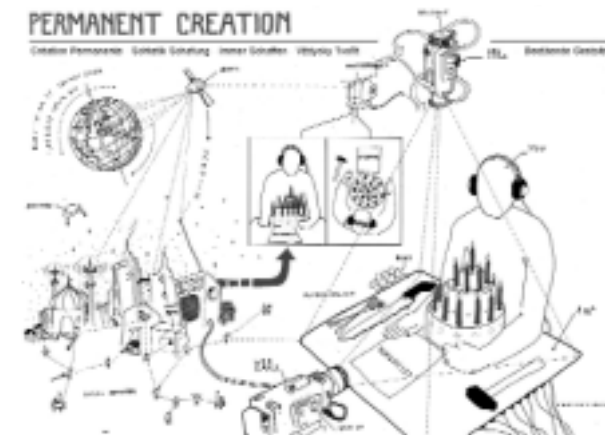
#### ART'S BIRTHDAY 2005: PERMANENT CREATION

On 17 January Nikolaus Gansterer (researcher Fine Art department) invited Jan van Eyck researchers to take part in the global *Art's Birthday* celebrations and contribute to the 'acting instructions pool', which served as scores for micro-performances during the evening.

In 2005, art is 1,000,042 years old – at least, it is according to Robert Filliou, French Fluxus artist, who claimed back in 1963 that art was born 1 million years earlier on 17 January. Filliou posited that the birth of art was marked by a rather banal incident: someone dropped a dry sponge into a bucket of water. Filliou suggested to celebrate art's birthday on 17 January and to make this day a public holiday.

In recent years, countless artists around the globe have related to this idea and organised parties to celebrate *Art's Birthday* and exchange birthday presents, which often take the form of telematic events via snail mail, telephone, numerous radio channels, and later also via the Internet.

This year's *Art's Birthday* motto was *Permanent Creation*. The celebrations turned into a networked project with partner links around the world, including Baden-Baden, Berlin, Budapest, London, Maastricht, Madrid, Melbourne, Moscow, Prague, Stockholm, Tokyo and Vancouver.



Permanent Creation

#### CHARDIN AND THE TEXT OF STILL LIFE

On 25 March Norman Bryson's (advising researcher Theory department) seminar addressed *Chardin and the Text of Still Life*. Historically, still life was always at the bottom of the hierarchy of the genres. Still life has never seen much of a critical literature, which leaves unanswered many of the fundamental questions concerning this type of image: What does still life do? What is it for? What is its range of cultural, affective, poetic effects? Rather than tackle the whole history of still life painting, Bryson focused on the case of Chardin.

#### ART'S BIRTHDAY 2005

#### DREAMING IN THE PLURAL

#### JAPANESE CURATORS VISIT THE JAN VAN EYCK

#### DREAMING IN THE PLURAL

On 29 November Jan Verwoert (critic, DE) gave the lecture *Dreaming in the Plural: Calling up Ghosts and Sharing Secrets. On Artistic Modes of Collective Address*, in which he introduced and discussed various contemporary artistic methods of working through the rhetoric of collectivity. Verwoert tried to find models for art practices that invoke collectivity without necessarily imagining specific communities. He wondered whether there could be methods and rhetorical modes of address by which contemporary critical art practices can speak and dream in the plural. He considered alternative modes of public address, more secretive forms of communicating collectivity, such as the innuendo, the moment of sharing a secret.

#### JAPANESE CURATORS VISIT THE JAN VAN EYCK

On 24 September Japanese curators visited the Jan van Eyck. On that occasion Fine Art researchers present their latest work in the gallery space: Geoffrey Garrison, *The Cut*; Will Kwan, *Canaries*; Lene Markusen, *Sketch (for Mennesket)*; Charlotte Moth, *Balloon Party*; Falke Pisano, *Plan for a Lecture on the Development of a Situation*; Inga Zimprich, installation.

Stéphanie Benzaquen (researcher Theory department) gave the presentation *Cultural Representations of Genocide and Mass Murder*, in which she focused on representation of genocide and mass killings in cinema, documentary films, exhibitions and so on. Benzaquen documents, visualizes and contextualizes representations of incidents of mass violence in culture, realms of memory, news media, academic essays, trials and humanitarian interventions.

Geoffrey Garrison showed the preparations, the build-up and working process of the film *The Cut*; Garrison wrote a screenplay based on the film *Freud the Secret Passion* (1961).

Lene Markusen presented her film *Grad* that deals with the (Soviet) past and its remembrance in contemporary Russian society. An *ekskurszavoda*, a traditional soviet guide, introduces the viewer to the main characters: a lady who, when young, went to Moscow in 1958 to make her dreams come true; three men who earn a living by posing as historical figures; an old woman and her adult daughter who are particularly determined by the past. The re-construction of the Soviet past generates different and contradictory points of view. In this non-linear story time and space out of sync.

Stefanie Seibold (researcher Fine Art department) organised the performance *I Am Not Half the Man I Used to Be*. Making use of the 'documentary' elements of the film classic *The Killing of Sister George*, the performance dealt with certain aspects of the gaze and considered how hierarchical positioning is developed, leading to the construction of the 'other'. Tara Casey was the performer.

Zuzana Lapitková (researcher Theory department) gave an introduction to *Jeanne van Eyck*, a public event she organised in the inner city of Maastricht. Jeanne van Eyck, the giant of

## RESEARCH PROJECTS

### VISUAL CULTURE

the academy, was publicly introduced within the framework of the art manifestation *Trichtlinburg*. The project was a result of Lapitková's theoretical research on public events and festivals.

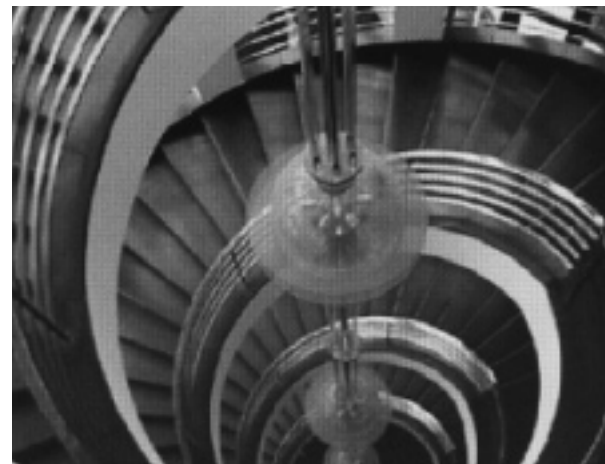
Yolande Harris (researcher Theory department) showed an installation with video, sound and light sensors. Through the use of balance, disorientation through light and sound, *Orbiting* presents navigations in physical virtual surroundings.

Design research team *Meta Haven: Sealand Identity Project*, which concerns itself with national and territorial identity, iconography, politics and history, had open studio. Rather than intervening directly in the practical realization of graphic design, *Meta Haven* creates models and possible futures for design. In their approach, writing essays and setting up conferences has been as important as designing actual proposals. ([WWW.METAHAVEN.NET](http://WWW.METAHAVEN.NET))

The library presented an overview of publications made by (advising) researchers since 2000. Moreover, the library also had a selection of recent printed matter on show – posters, flyers, booklets – that was designed by researchers of the Design department.

### MOTION PATH

On 6 September Graham Ellard and Stephen Johnstone (artists, GB) gave the lecture *Motion Path. Architecture and the Moving Image*, in which they presented their video installations that combine architecture and cinema. Their current project *Motion Path* is concerned with the inter-relationships between the structure and dynamics of architectural space and the moving image – in particular their common emphasis on framing and movement, the mobile point of view, parallax and the changing relationships between vistas, voids, solids and apertures.



*Motion Path*

### JAPANESE CURATORS VISIT THE JAN VAN EYCK MOTION PATH SERENDIPITY STEPPING OUT

#### SERENDIPITY

On 10 May Jeppe Hein (fine artist, DK) presented his sculptures and environmental installations, containing all the characteristics of the productions of interactive situations, which actively involve the visitors' own space experience. Hein creates an interaction between work, observer and space and intends to trigger emotional rather than theoretical access to the pieces. His work is at odds with the phenomenological interpretations of minimalism, in which the viewer interacts only abstractly with the work. Hein delights in apparently serendipitous events, suspends common sense laws of cause and effect and conjures scenarios in which, responding to the viewer's presence, seemingly sentient behaviour is coaxed from inanimate objects.



*Serendipity*

#### STEPPING OUT. AN INVITATION TO DO SOMETHING NEW

From 28 November until 12 December the exhibition *Stepping Out. An Invitation To Do Something New* presented work by researchers Armando Andrade Tudela, Kasper Andreasen, Nikolaus Gansterer, Geoffrey Garrison, Paul Hendrikse, Yolande Harris with Bert Bongers, Alevtina Kakhidze, Johanna Kirsch, Vinca Kruk, Lene Markusen, Adriaan Mellegers, Charlotte Moth, Falke Pisano, Stefanie Seibold, Saliou Traoré and Inga Zimprich. *Stepping Out* was not a conventionally curated exhibition, in the sense that no individual, or group of curators had been given the task of selecting, placing or creating a thematic in which to develop relativity for the works within this exhibition. Instead, the ideology of the Jan van Eyck as an institutional container demanded a different approach, whereby the generation of research and production provided a common ground within the space of the gallery space.

## RESEARCH PROJECTS

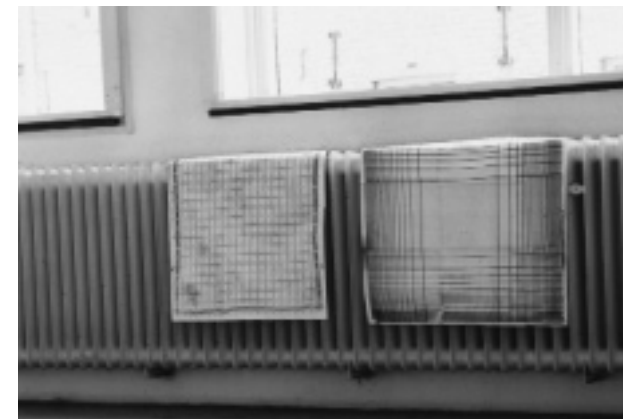
### VISUAL CULTURE



*This is Planet Earth*, Adriaan Mellegers



*Casa poporului – scenarios for a dialogue*, Vinca Kruk



*Dish-cloths*, Paul Hendrikse

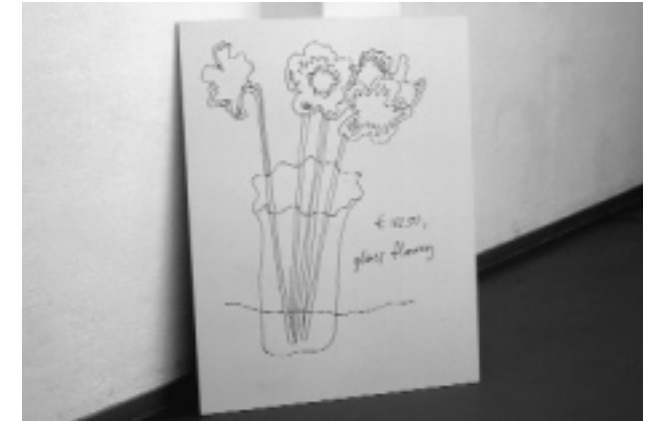


*When you eat you are the king*, Tina Clausmeyer

### STEPPING OUT



*A4 Magazine*, Inga Zimprich



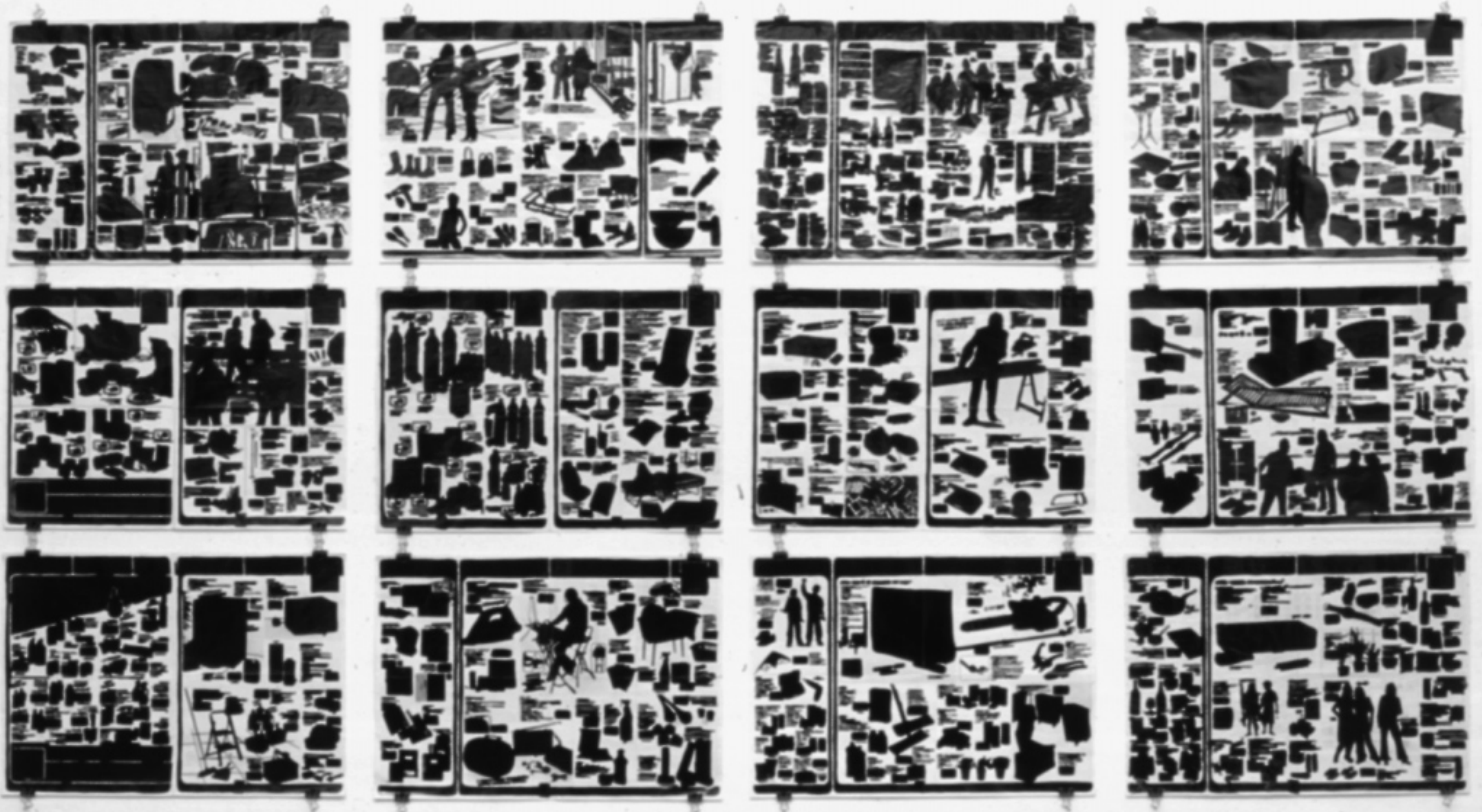
*Be not afraid to break those flowers*, Alevtina Kakhidze

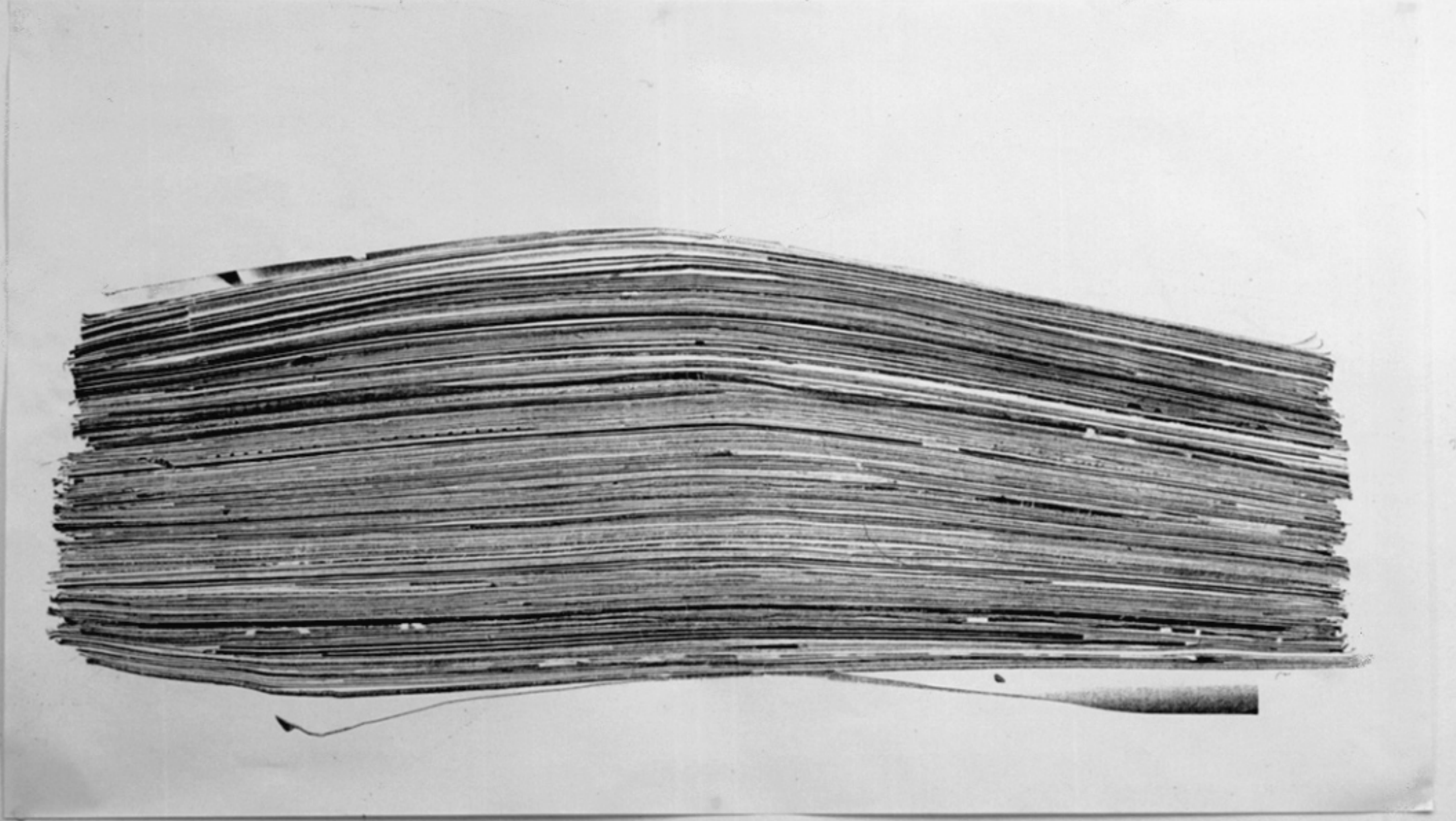


*Prototype for Travelogue*, Charlotte Moth



*Stepping Out*, Overview







Stepping Out, overview

## THE PRACTICE OF DRAWING

On 11 February Norman Bryson (advising researcher Theory department) held his seminar *The Practice of Drawing*. It focused on the fact that there has never been a tradition of commentary or aesthetic inquiry into the practice of drawing, as there has with history painting, or landscape, or portraiture. Moreover, academies of fine art have, for the most part, long since dropped drawing from their curriculum of instruction. Precisely in the era of its demise, or at least its undervaluation, drawing deserves theoretical reflection. It has the reputation of being the medium closest to artistic thought or inspiration, and the closest to perception. Does this claim have any substance? What other claims might be made?

## VISIBILITY

On 24 March Kathleen Rahn (art historian and curator at the Kunstverein für die Rheinlande und Westfalen in Düsseldorf, DE) elaborated on several projects and exhibitions that she realized. She also raised questions concerning art institutions and museums versus independent projects and artists' spaces.

On 8 March Hans Scheirl (freelance filmmaker, performer and artist, AT) gave a presentation and satirical performance: *The Earth Is Pregnant With Art. The Creation Myth*. A member of a London-based group Cyborg, consisting of progressive 'trans-gendered' men, he has a deep interest in transformation. In his film *Dandy Dust* (1998) a split personality cyborg of fluid gender zooms through time to fight against a genealogical obsessed super-mother. Inspired by Hong Kong and Japanese live-action comic strips, splatter movies, queer underground, feminist and Viennese *Aktionism*, *Dandy Dust* is a transgender noise/splatter/scifi/horror/comics feature film. In his lecture Hans Scheirl presented paintings, installations and films, addressing such themes as language games, performance as central modus, perversion as creative potential beyond gender fixation, the dynamics between bodies, body-parts, body-extensions and waste-products as metaphor for becoming cyborg.

In a lecture and screening on 28 November Cherry Smyth (critic, curator, poet, IR) explored how artists are examining questions of sexual and racial identity through video. Smyth argued that strategies of visibility, explicitness and explanation have been replaced by a probing, subtle and indirect approach. Artists discussed included Phil Collins, Mark Raidpere, Steve McQueen, Grace Ndiritu, Ann Course and Vanda Playford.





## CURRICULA VITAE

### ADVISING RESEARCHERS

KOEN BRAMS  
1964, Belgium

Projects  
*On the Television Work of Jef Cornelis.*

#### Publications

- De mythologisering van de Belgische kunst of hoe de Vlaamse kunst Belgisch werd... In: *De Witte Raaf*, 113 (suppl.), pp. 1-12.
- Een gesprek met Guillaume Bijl, deel 2. In: *De Witte Raaf*, 113, pp. 9-15.
- Le Double Secret – het dubbele geheim. Interview met Jef Cornelis over 'The Music Box', 'Les Vacances de Monsieur Mag.', Een Weekend met Meneer Magritte (Zaterdag en Zondag). In: *De Witte Raaf*, 118, pp. 23-24.

#### Moderating

- *On the Television Work of Jef Cornelis.* (September-December). Maastricht, NL: Jan van Eyck Academie.
- *Lili Dujourie* (1990). (4 April). With Jacques Charlier, Lili Dujourie, John Murphy & Dirk Pültau. Maastricht, NL: Jan van Eyck Academie.

ORLA BARRY  
1969, Ireland

Orla Barry centres her practice on language, written and spoken. Her work is strongly poetic and lyrical. Barry was born in Ireland, and the rhythm of her phraseology, the pictorial and narrative vernacular on which she draws, somehow evokes her homeland's topography, climate and literary heritage.

Much of Barry's photographic, video, performance, text and sound installation work searches for the place where myth, memory and a robust and sensual physical reality intersect. Barry invents a fiction of multiple 'I's, which enrich our understanding of the unfixed, multiple nature of identity. Barry's use of female personae makes her feminism subtle, witty and pleasantly underhand.

#### Exhibitions

- *Portable Stones.* (25 November 2005 - 29 January 2006). London, GB: Camden Arts Centre.
- ...*Mixing with the Sound of a Fountain.* (10 September - 9 October). Amsterdam, NL: W139.
- *Chemins.* (25 August - 25 September). Liège, BE: Galerie Nadja Vilenne.
- *Encontro com Arte.* (20 - 23 June). Sao Paolo, BR. (Exh. Cat).
- *Brussels South Airport.* (20 May - 30 June). Vienna, AT: Galerie Krinzinger. (Exh. Cat).
- *Portable Stones.* (5 February - 24 April). Ghent, BE: Stedelijk Museum voor Actuele Kunst (S.M.A.K.).
- *Landscapes.* Porto, PT: Gallery Brando-Graca.

#### Films/video's

- *Portable Stones.* Video, colour, sound, 62'. Brussels, BE: Argos.

#### Screenings

- *Portable Stones.* In: *Argosfestival: Belgian Focus.* (14 - 21 October). Brussels, BE: Argos.
- *Wideawake.* In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Publications

- *Amicalement vôtre.* Tourcoing, FR: Musée des Beaux-Arts.
- Severin Dünser (Ed.). *Brussels South Airport.* Vienna, AT: Krinzinger Projekte.
- David Barro & Paulo Reis (Eds.). *Razão e Sensibilidade.* In: *Encontro com Arte 2005.* Sao Paulo, PT.
- *Portable Stones.* Ghent, BE: Stedelijk Museum voor Actuele Kunst (S.M.A.K.).

#### Reviews

- Bruce Haines. Orla Barry, *Portable Stones.* In: *Kunst nu.* February, pp. 20-25.

### FINE ART DEPARTMENT

AGLAIA KONRAD  
1960, Austria

Aglaia Konrad travels to big cities and numerous urban agglomerations in order to, roughly speaking, research the contemporary urban. Using photography and video she focuses on the endless variety of urban time, its structural growth, character and living order. The archive she has built up throughout the years has become a source for installations and publications.

The presentation level covers Konrad's interest in space (exhibition space) in relation to the outside. Using windows, entrances or any openness she formulates a type of 'montage'. These are attempts, temporary stills, preferably not to be fixed. With her publications Konrad tries to question the role of the (representational) printed form.

#### Exhibitions

- *First Shenzhen Biennial of Urbanism and Architecture.* (December 2005 - March 2006). Shenzhen, CN.
- *Iconocity.* (13 October - 18 December). Antwerp, BE: DeSingel.
- *14ème Festival international des artistes de rue de Vevey.* (25 - 27 August). Vevey, CH.
- *Avenirs de villes/Future for cities.* In: *Nancy 2005. Le temps des Lumières.* (7 May - 22 August). Nancy, FR: Site Alstom.
- *Her City.* (29 April - 18 June). Cologne, DE: Frehrking Wiesehöfer.

#### Publications

- *Amicalement vôtre.* Tourcoing, FR: Musée des Beaux-Arts.
- *Iconocity.* Antwerp, BE: DeSingel; Cologne, DE: Walther König.
- Le journal de l'exposition 'Avenirs de villes/Future for cities'. In: *Nancy 2005. Le temps des lumières.* Nancy, FR: Alstom.

#### Reviews

- Dries Vande Velde. Aglaia Konrad. *Iconocity.* In: *De Witte Raaf*, 118, p. 31.

JOHN MURPHY  
1945, Great Britain

John Murphy's work of the last decennium is a mediation on what might be the work of an exhibition. An exhibition as an itinerary, but an itinerary as Gilles Deleuze says in his *Abécédaire* whichs tends towards encounter. An encounter with the other.

For John Murphy an exhibition is the special place of intervals. A place where works of art placed side by side may start to compose their own history. A place of endless returnings of repeated new beginnings, where works of art become unstable, unfixed, forever filled with new readings and unstable meanings.

#### Exhibitions

- *John Murphy. Up or Down, It's All the Same: in Gent or Venice.* (8 October - 20 November). Ghent, BE: Het Kabinet.
- ... *Mirror.* (1 - 22 April). Edinburgh, GB: Sleeper (Reiach & Hall).
- *Cantos.* (15 January - 10 April). Luxembourg, LU: Casino Luxembourg, Forum d'art contemporain.

#### Reviews

- Joe Norman. (25 November). From Scrapbooks to Star Music. Winter at the Ikon Gallery. [review]. *24 Hour Museum*. Published on: <[http://www.24hourmuseum.org.uk/exh\\_gfx\\_en/ART25003.html](http://www.24hourmuseum.org.uk/exh_gfx_en/ART25003.html)>

#### Lectures/presentations

- *Lili Dujourie (1990).* (4 April). With Koen Brams, Jacques Charlier, Lili Dujourie & Dirk Pültau. Maastricht, NL: Jan van Eyck Academie.
- And Things Throw Light on Things. In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Discussions/debates

- *The Xerox Book (1968).* (21 November). With Seth Siegelaub, Jack Wendler. Maastricht, NL: Jan van Eyck Academie.
- *[Untitled].* (24 October). With Jonathan Watkins. Maastricht, NL: Jan van Eyck Academie.

HINRICH SACHS  
1962, Germany

Hinrich Sachs is artist and writer. Critically reflecting upon communicative and cultural frameworks, he focuses on testing, elaborating, choreographing and transferring cultural material, in other words: its forms and formats. Since 1999 he has worked as an artist both within and outside the art-world context, working with, amongst others, architects, exhibition designers and publishers.

#### Projects

- *Trichtlinburg.*

#### Curated projects and events

- *Favourite Videos (from the Collection of the Kunstmuseum and Others)* (14 December). Basel, CH: Museum für Gegenwartskunst.
- *Trichtlinburg Maastricht. An Urban Affair.* (27 May - 5 June). In the public space of Maastricht. Maastricht, NL: Jan van Eyck Academie.

#### Tentoonstellingen

- *Wer Visionen hat soll zum Arzt gehen. 25 Jahre GAK.* (20 November - 4 December). Bremen, DE: Gesellschaft für Aktuelle Aktuelle Kunst (GAK).
- *BMW (Black Market Worlds). The 9<sup>th</sup> Baltic Triennial of International Art.* (23 September - 20 November). London, GB: Institute of Contemporary Art (ICA); Vilnius, LT: Contemporary Art Centre (CAC). (Exh. Cat).
- *33,5 Baltic Triennial.* (1 - 2 October). London, GB: Institute of Contemporary Art (ICA).
- *Very Early Pictures.* (6 September - 30 October). Glenside, US: Arcadia University Art Gallery.
- *Very Early Pictures.* (26 May - 23 July). Los Angeles, US: Luckman Fine Art Complex, California State University.
- *Can Buildings Curate?* (29 April - 27 May). With Barnaby Drabble. London, GB: The AA School of ArchitectureAA Gallery.
- *Fuera de la Orbita [Out of Orbit].* In: *International Conference of Independent Art Spaces (E.i.E.i).* (25 March - 25 April). With Planet 22. Valparaíso, CL.
- *The Need to Document.* (19 March - 1 May). Organised by Halle für Kunst, Kunsthau Baselland & Tranzit. Muttentz/Basel, CH: Kunsthau Baselland.

#### Films/video's

- *Designing Truth.* (Video, colour, sound, 30 min.). Commissioned and produced by CASCO, co-produced by the Jan van Eyck Academie.

#### Screenings

- *Designing Truth.* (15 December). Organised by Simon Starling. Frankfurt Main, DE: Städelschule.

- *Designing Truth.* (13 December). Followed by a round-table discussion with Ansgar Philippsen & Inge Hinterwaldner. Basel, CH: Kunsthalle.
- *Designing Truth.* (24 November). Rotterdam, NL: Piet Zwart Instituut.
- *Designing Truth.* (13 September). With Ansgar Philippsen. Maastricht, NL: Jan van Eyck Academie.
- *Designing Truth.* (14 May). With Ansgar Philippsen. Utrecht, NL: CASCO.

#### Publications

- The BMW book. In: *The black box.* Vilnius, LT: Contemporary Art Centre (CAC).
- Hinrich Sachs (Ed.). *Trichtlinburg. An urban affair.* With Hildegund Amanshauser & Mare Pedanik. Maastricht, NL: Jan van Eyck Academie.
- [Untitled]. In: *The Need to Document,* pp. 233-236. Zürich, CH: JRP/Ringier, Kunsthau Baselland, Halle für Kunst.
- Holiday from the Self. In: *Looking, encountering, staging,* pp. 83-94. Frankfurt am Main, DE: Revolver; Rotterdam, NL: Piet Zwart Instituut.
- In the Studio: Claudia and Julia Müller in conversation with Hinrich Sachs. In: *Looking, encountering, staging,* pp. 61-67. Frankfurt am Main, DE: Revolver; Rotterdam, NL: Piet Zwart Instituut.
- Kami, Cookie-monster, Bert und Ernie (all together now). In: *Relocated Identities. Part II.* Amsterdam, NL: Public Space With A Roof (PSWAR).

#### Reviews

- Helga Meister. (15 October). *Weltkulturerbe auf dem Ceci-Hof. Westdeutsche Zeitung.*
- Els Fiers. *Trichtlinburg Maastricht. An Urban Affair.* In: *Metropolis M,* 4, p. 88.
- Nadja Lutz. (19 March). *Felder zwischen Fiktion und Realität. Basellandschaftliche Zeitung.*
- Karen Gerig. (23 March). *Die Famile als Kartonbox. Basler Zeitung Kulturmagazin.*
- Ina Maenhout (11 March). *Pause auf der Osterinsel. Rheinische Post.*

#### Lectures/presentations/events

- *Trichtlinburg. An Urban Affair.* Book launch. (8 December). With Simon Sheik. Amsterdam, NL: Stedelijk Museum.
- *Trichtlinburg. An Urban Affair.* Book launch. (7 December). With Andres Kurg. Maastricht, NL: Marres.
- *Bildmonopole [Image Monopolies].* (2 December). In: *Private Investigations.* With a screening of the film *Designing Truth.* Innsbruck, AT: Künstlerhaus Büchsenhausen.
- *Reisen als Metaphor der Produktionsbedingungen?* (22 November). Hamburg, DE: BLAU, Zimmer für Kunst und andere.
- *Die Zukunft der Baskischen 'Euskara' Schriften*

- *ist weiterhin offen. Über Typographie, Stadtentwicklung und Speculation.* (16 November). Düsseldorf, DE: stadtraum.org.
- *Gala Night of the Cannibals.* (11 November). In: *BMW. The 9<sup>th</sup> Baltic Triennial of International Art.* With Jochen Schmith. Vilnius, LT: Contemporary Art Centre (CAC).
- *Kami, Cookie-monster, Bert und Ernie (all together now).* (25 June). In: *Relocated Identities II.* Amsterdam, NL: Public Space With A Roof (PSWAR).
- *Kultur besitzen. Aktuelle kulturelle Produktion und der Transfer kulturellen Erbes.* (21 May) In: *10 International Design Conference TYPO Berlin 2005.* Organised by fontshop. Berlin, DE: Haus der Kulturen der Welt.
- *Trichtlinburg.* (12 May). In: *Authoring the City at ABKM.* Organised by Academie Beeldende Kunsten Maastricht & Jan van Eyck Academie. Maastricht, NL: Academie Beeldende Kunsten.
- *Abidjan. Ein Arbeitsbericht.* (19 January) In: *Kulturaustausch. Komplikationen mit dem Fremden,* Interdisziplinäre Ringvorlesung. Luzern, CH: Hochschule für Gestaltung und Kunst
- *Multiplicity # 4. Hinrich Sachs & Ansgar Philippsen.* (16 January). With Ansgar Philippsen. Utrecht, NL: CASCO.
- *Untitled (All my Curly Friends).* In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

ARMANDO ANDRADE TUDELA  
01.01.2004 – 31.12.2005  
1975, Peru

In his work Armando Andrade Tudela traces moves of displacement in discourses on history, architecture and vernacular paraphernalia. He studies how signs and symbols can be less than fixed and static and reconfigures values and meanings, thus creating means to comprehend our immediate landscape and historical background. His work is about dialogue and exchange, about strategies to replace and displace unfamiliar information for 'real' databases and about alternative ways of keeping information in transit and motion.

#### Exhibitions

- *Untitled Excerpts.* (16 December 2005 - 9 January 2006). Liège, BE: Galerie Nadja Vilenne. (Exh. Cat.)
- *Torino Triennale Tremusei. T1, the Pantagruel Syndrome.* (11 November 2005 - 19 March 2006). Torino, IT. (Exh. Cat.)
- *All My Friends Are Vampires.* (29 November 2005 - 7 January 2006). With Claudia de Cleen. Maastricht, NL: Traders Pop Gallery.
- *Farsites. Urban Crisis and Domestic Symptoms in Recent Contemporary Art.* In: *inSite\_05.* (27 August - 13 November). San Diego, US: San Diego Museum of Art; Tijuana, MX: Centro Cultural Tijuana.
- *Tropical Abstraction.* (10 July - 21 August). Amsterdam, NL: Stedelijk Museum CS.

#### Publications

- *Tropical Abstraction.* In: *Nieuwsbrief Stedelijk Museum Buro Amsterdam,* p. 87.

#### Reviews

- Roos Gortzak. Armando Andrade Tudela. [review]. In: *Metropolis M,* 3, pp. 76 & 85.
- Mark Godfrey. *Image Structure.* In: *Artforum, February 2005,* pp. 146-153.

#### Lectures/presentations

- *[Untitled].* (11 May). Maastricht, NL: Jan van Eyck Academie.
- LIMA Group. In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.
- *Transa at Closing Time.* In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

PEGGY BUTH  
01.01.2004 – 31.12.2005  
1969, Germany

Peggy Buth works with different media, transforming various forms and relating them again to each other. She is interested in the developing 'body'- the relationship between equality and value within a construct or a production. The objects that thus develop can be described within an ever-changing and transforming order. This working method produces a kind of 'contra-story' that repeats a fixed structure or evokes a different order.

#### Exhibitions

- *Untitled Excerpts.* (16 December 2005 - 9 January 2006). Liège, BE: Galerie Nadja Vilenne. (Exh. Cat.)
- *Freezer.* (29 November 2005 - 14 January 2006). London, GB: Archeus Galerie.
- *Peggy Buth & Dirk Scheidt.* (3 - 24 September). Berlin, DE: Galerie Amerika.
- *Peggy Buth & Carina Randsløv.* (26 August - 24 September). Leipzig, DE: ASPN Galerie.
- *A1.* (19 March - 9 April). Berlin, DE: Galerie Amerika.

#### Lectures/presentations

- *Shifting the Red Carpet.* In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

NIKOLAUS GANSTERER  
01.01.2005 – 31.12.2006  
1974, Austria

The processes of translation and allocation continuously occur in our brain when we compose thoughts and receive information. Thus, the act of remembering and forgetting is a constant part of the construction of our self-identity. In his work Gansterer explores these phenomena of translation and transfer. He considers antonyms such as analogue-digital, inside-outside, image-reality, script-language of central importance. As means of artistic expression he uses drawings, installations and sound-works that function as models and maps of reality. Focusing on the research and reconstruction of processes within cultural communication and social networks, Gansterer explores forms of visualisations and the way the diagrammatic view is developed and used in contemporary science and theory. He adheres to the idea that we lack models that correlate with the complex world we live in. Such a model could derive its coordinates from concepts such as time, memory and microclimates. Science, much like contemporary art, expands continuously into areas of high immateriality; Gansterer studies the correlation between things and looks for the point of overlap, where both science and contemporary art move into ontology.

#### Exhibitions

- *Stepping Out. An Invitation to Do Something New.* (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.
- *Architecture of Interaction.* (4 - 11 November). Amsterdam, NL: De Veenvloer.
- *Architecture of Interaction.* (31 October - 3 November) London, GB: Chisenhale Gallery.
- *For and From. An Exhibition of Drawings by 50 Artists.* (29 October - 4 December). Folkestone, GB: Metropole Galleries.
- *Zero Bending.* (11 - 29 October). With the Institut für transakustische Forschung. Ljubljana, SI: P74 Gallery.
- *Profiler.* (6 October - 26 November). Vienna, AT: Kunst Raum NOE.
- *Ways In / Ways Out.* (30 September - 5 November 2005). Horn, AT: Kunstverein Horn.
- *Skylab5.* (23 September 2005 - 12 March 2006). Vienna, AT: ZOOM.
- *Lebt und arbeitet in Wien II.* (14 May - 4 September). Vienna, AT: Kunsthalle.
- *Spaciously. Wszystko zalezy od punktu widzenia [Alles hängt vom Standpunkt ab / It All Depends on Where You Stand].* (21 March - 20 April). Warsaw, PL: Austrian Cultural Forum.
- *Update.* (27 January - 3 April). Vienna, AT: Künstlerhaus Wien.

#### Actions/performances

- 88. (17 December). With Katharina Klement & Josef Novotny. Vienna, AT: Echoraum.
- Translecture. In: *Lebt und arbeitet in Wien II.* (9 June). Vienna, AT: Kunsthalle.

- *Moving Patterns: Electronic Music and Beyond.* (23 - 27 April). (Sound) performance, New York, US: Austrian Cultural Forum.
- The Importance of Abstraction is Relative. (10 May). In: *Paradox.* With Falke Pisano, Utrecht, NL: Expodium.
- Superrouter II. (4 March). In: *Generator 24.* With the Institut für transakustische Forschung. Vienna, AT: Konzerthaus Wien.
- Translecture. In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Broadcasts

- Dots and Lines. In: *Cut and Splice.* (13 May - 11 June). Organised by BBC Radio 3 & Sonic Arts Network. London, GB: Barbican.
- *Art's Birthday 2005: Permanent Creation.* (16 January). With the Institut für transakustische Forschung. Vienna, AT: Ö1Kunstradio.

#### Concerts

- *The Vegetable Orchestra.* (23 - 25 December). Shanghai, CN: The Shanghai Theatre Centre.
- The Vegetable Orchestra. (27 & 28 October) In: *RomaEuropafestival,* Rome, IT: Teatro Palladium.
- The Vegetable Orchestra. (3 September). In: *Fresh and Wild Festival Fringe.* Bristol, GB: The Victoria Rooms.
- The Vegetable Orchestra. (16 June). In: *Sonar Festival.* Barcelona, ES: Escenario Hall.
- *The Vegetable Orchestra.* (23 April). Moscow, RU: DOM Art Centre.
- *The Vegetable Orchestra: Belgiumtour.* (31 March - 6 April). With concerts in Lokeren, Maaseik, Leopoldsburg, Bierbeek, Kortrijk and Roeselare.
- Kontrapunkte IV. (26 March). In: *Osterfestspiele Salzburg 2005.* With the Vegetable Orchestra. Salzburg, CH.
- The Vegetable Orchestra. (9 March). In: *Al Bustan festival.* Beirut, LB: Crystal Garden.

#### Festivals/events

- Re: Sound of Music – Part 1 (2005). In: *Trichtlinburg Maastricht. An Urban Affair* (27 May - 5 June). Maastricht, NL: Jan van Eyck Academie.
- Jan van Eyck Academie Film Programme. In: *Kunsttour 2005.* (21 - 22 May). Maastricht, NL: Lumière Cinema.

#### Multimedia

- *Architecture of Interaction.* Published on: 31 March on [www.architectureofinteraction.net/](http://www.architectureofinteraction.net/)

#### Design

- *Art's Birthday 2005: Permanent Creation.* ((post)cards).
- *Cut and Splice.* (poster).
- 8. (DVD/booklet).

#### Lectures/presentations

- *Lecture.* (30 November). Maastricht, NL: Jan van Eyck Academie.

GEOFFREY GARRISON  
01.01.2004 – 31.12.2005  
1978, United States

Starting from the film *Freud: The Secret Passion* based on the life of Sigmund Freud, Garrison worked through the layers of material left out, erased, forgotten and repressed, in order to find a narrative that deals with fiction, memory, and history, and with the unavoidable complexities of translation and communication. He wrote the script *The Cut* and turned it into a short film.

#### Exhibitions

- *Untitled Excerpts.* (16 December 2005 - 9 January 2006). Liège, BE: Galerie Nadja Vilenne. (Exh. Cat.)
- *Stepping Out. An Invitation to Do Something New.* (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.
- New Work by Fine Art Researchers. In: *Japanese Curators Visit the Jan van Eyck.* (24 September). Maastricht, NL: Jan van Eyck Academie.

#### Actions/performances

- Lecture. In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Festivals/events

- Trichtlinburg Regional Specialty. In: *Trichtlinburg Maastricht. An Urban Affair.* (27 May - 5 June). Maastricht, NL: Jan van Eyck Academie.

#### Seminars/workshops

- Co-respondent in *The Spectre of the Avant-Garde. Avant-Garde, Film and Propaganda.* (15 March). Maastricht, NL: Jan van Eyck Academie.

NATASCHA HAGENBEEK  
01.01.2004 – 31.12.2005  
1970, the Netherlands

Natascha Hagenbeek's research project is about a search for authenticity, investigating codes and behaviour and exploring freedom in identity. She has different ongoing lines of work running at the same time that she turns into an archive; this archive forms the basis to start up projects that can grow into performances and/or productions. At the moment, the lines are connected to people she calls collaborators. With Chris she does research into edible plants and nature in general, with Simon she investigates perfume and image in general, Pim did research into geometry and related science and with Rachne she shares an interest in life in nature and prehistory/archeology.

#### Exhibitions

- *Untitled Excerpts.* (16 December 2005 - 9 January 2006). Liège, BE: Galerie Nadja Vilenne. (Exh. Cat.)
- Op TV. In: *OpTrek.* (3 July - 31 December). The Hague, NL.

#### Actions/performances

- The Daily Invisible. (23 September). In: *Black Market Worlds. The 9<sup>th</sup> Baltic Triennial of International Art.* Vilnius, LT: Contemporary Art Centre (CAC).

#### Publications

- The BMW Book. In: *The Black Box.* Vilnius, LT: Contemporary Art Centre (CAC).
- Contribution to *Thisisnotparis. A Fashion Reader.* Part of the fashion biennial 'Are Clothes Modern?'. Arnhem, NL.

#### Lectures/presentations

- Let Me Entertain You, In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

PAUL HENDRIKSE  
01.01.2005 – 31.12.2006  
1977, the Netherlands

A starting point in Paul Hendrikse's work is the notion of escape, the escape from systems, order or codes in both society and mind. Hendrikse at times stages or creates conditions to evoke an 'event'. Many of his works are 'moments in-between', which are not necessarily important or noticeable moments. By giving these moments a less than ordinary context, he creates different readings of time and event; the moment becomes meaningful through its received emphasis. Hendrikse's artworks are proposals that allow to move beyond systems; they undermine common ideas, create larger contexts and openings.

#### Exhibitions

- *Stepping Out. An Invitation to Do Something New.* (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.
- *Soundscape.* In: *Klapstuk 12.* (20 October - 25 November). Louvain, BE: Stuk expozaal.

#### Actions/performances

- Blind Date. In: *Stuk.* (20 October - 25 November). With Martin Nachbar. Louvain, BE: Stuk expozaal.

#### Screenings

- '17:21-17:49'. (17 September). In: *International Exhibitionist.* (colour, 5 min., 2002). London, GB: Curzon Soho.
- *Dust/birds, Warpzone & 17:21 - 17:49.* In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Festivals/events

- Jan van Eyck Academie Film Programme. In: *Kunsttour 2005.* (21 - 22 May). Maastricht, NL: Lumière Cinema.

#### Lectures/presentations

- *On Resonance.* (17 November). The Hague, NL: Koninklijke Academie voor Beeldende Kunsten (KABK).
- Vehicle. In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Reviews

- Jeroen Laureyns. (5 November). Kunst met lichtste materiaal. [review of *One by One (part 1)*]. In: *De Tijd.*
- Luk Lambrecht. (5 November). Stilleven met neonlamp. [review of *One by One (part 1)*]. In: *De Morgen.*
- Anne-Marie Poels. (27 October). Freespace neemt Antwerpse musea in. [review of Freespace NICC.]. In: *De Tijd.*
- Luk Lambrecht. Freespace NICC, Antwerp, BE. In: *De Morgen.*

WILLEM VAN DER HULST  
01.01.2005 – 31.08.2005  
1976, the Netherlands

During his research period Willem van der Hulst studied and attempted to simplify the paradoxes at the heart of contemporary society in which freedom, choice and individuality feature prominently. How do we deal with moral questions and the weakness of the individual? What's left when something is reduced to its simplicity?

LINA ISSA  
01.03.2003 – 28.02.2005  
1981, Lebanon

Lina Issa has been working on ‘movement research’, joining different workshops in dance, performance skills and movement techniques. Issa studied a wide range of performances and theories on movement, choreography, notation and dance. In doing so, several interesting and challenging questions and directions came to the fore, which she explores in *Report on Body*, an open weekly lab at the Jan van Eyck Academie that involves moving into action, finding inspiration, negotiating community and exploring modes of collaboration. It investigates the intimacy of moving, examining the experience of proximity and distance while moving within the body and also examining the experience of the body in relatedness, practicing the integration of inner and outer focus, training the awareness of perception while moving or witnessing movement.

Exhibitions  
• *How to Send a Message.* (26 November - 11 December). Organised by Piet Zwart Instituut. Rotterdam, NL: Het Wilde Weten.

Actions/performances  
• *Still Still in the City. Explorations Behind Closed Eyes.* (2 & 10 December). Organised by Piet Zwart Institute. Rotterdam, NL: Different Public Spaces, Rotterdam, NL.

Lectures/presentations  
• *Report on Body.* In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.  
• *Shifting Identities: Anecdotes.* (29 August). In: *Buro 4 Emigree.* Organised by Dimitri Nieuwenhuizen & Paul Gofferjé. Utrecht, NL: Hogeschool Utrecht, Design department.

Seminars/workshops  
• *The Intimacy of Moving: Workshop.* (15-17 August). Beirut, LB: Lebanese American University.  
• *Report on Body: Workshop/lab.* (28 April). Organised by Piet Zwart Institute. Rotterdam, NL: Tent.

ALEVTINA KAKHIDZE  
01.01.2004 – 31.12.2005  
1973, Ukraine

Alevtina Kakhidze tries to take the viewer into her own ‘living word’, using gallery spaces, objects, video and different media. Through these, she communicates her beliefs, fantasies and worries. She draws in the viewer, compelling him to reflect on his own traumas and passions. Since she moved to the Netherlands she has been fascinated by fashion in all its forms and the mass of ‘beautiful’ objects available. This is a complex subject, particularly in relation to her Ukrainian background. She is interested in this highly industrialized commercialism and consumerism and wonders how financial confidence and disposability affects the individual. She also examines the related subject of envy and rapture/capture of the object.

Exhibitions  
• *Untitled Excerpts.* (16 December 2005 - 9 January 2006). Liège, BE: Galerie Nadja Vilenne. (Exh. Cat.).  
• *Stepping Out. An Invitation to Do Something New.* (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.  
• *For and From. An Exhibition of Drawings by 50 Artists.* (29 October - 4 December). Folkestone, GB: Metropole Galleries.  
• *I Don’t Need It/I Want It.* (8 July - 16 August). Heerlen, NL: Glaspaais.  
• *Come, My Beloved, and Dine With Me.* In: *Continental Breakfast / Kontinentalni zajtrk Ljubljana, Memory (W)hole.* (5 - 25 September). Ljubljana, SI: Castle of Ljubljana.  
• *Borshch, video art z Urainy.* (2 September - 2 October). Bialystok, PL: Galeria Arsenal.  
• *Wlasnosc Prywatna [Private Property].* (1 - 19 April). Warsaw, PL: Wizytujaca Galeria. (Exh. Cat).

Works of art  
• *I Can Be a Girl with Blue Eyes.* Two video pieces for an installation. With Christine Lemke (camera). Maastricht, NL: Jan van Eyck Academie.  
• *The Drawings.* Maastricht, NL: Jan van Eyck Academie.

Films/video’s  
• *Through the Tolmachev’s Eyes.* Maastricht, NL: Jan van Eyck Academie.

Festivals/events  
• Jan van Eyck Academie Film Programme. In: *Kunstfour 2005.* (21 - 22 May). Maastricht, NL: Lumière Cinema.

Publications  
• *Wlasnosc Prywatna [Private property].* Warsaw, PL: Wizytujaca Galeria. (Exh. Cat.).

Lectures/presentations  
• *Work-in-progress.* In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

JOHANNA KIRSCH  
01.01.2004 – 31.12.2005  
1980, Austria

Johanna Kirsch’s artistic venture explores and rearranges medial realities. She analyses and reworks concepts such as autonomy, freedom, and identity and studies the dynamics and flexibility of the borders that define these concepts. She samples, restructures, inverts, magnifies and minimizes. She then uses the fragments created to generate a medial reality by painting, drawing, video, animation, performance and installation. She made a spaceship, which, beyond serving to provide a setting, becomes a flight simulator; it is a ‘practice field’, an object of visualization for alternative/fictional models of a future. Little handbooks define her radius of action and herself as an artist. As a whole, you could say that her work deals with self-portraits in the broadest sense and discovering possibilities for creating workable strategies for self-definition and self-determination, and checking the validity of such strategies.

Exhibitions  
• *Untitled Excerpts.* (16 December 2005 - 9 January 2006). Liège, BE: Galerie Nadja Vilenne. (Exh. Cat.)  
• *Intermittent Territory for Alienated Figures.* (10 December 2005 - 9 January 2006). With Ben Cottrell, Humberto Ducque, Katrin Plavcak, Nancy Radloff & Esther Stocker. New York, US: Outrageous Look.  
• *I Want My Fucking Adventure.* (3 - 18 December). Antwerp, BE: F18, Hoger Instituut voor Schone Kunsten (HISK).  
• *Stepping Out. An Invitation to Do Something New.* (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.  
• *You See What I Want.* (11 - 26 March). Vienna, AT: Praxis.

Screenings  
• *Kurzfilme: Werke junger österreichischer FilmemacherInnen.* (3 July). In: *Poolbar Festival.* Feldkirch, AT: Poolbar.  
• *Me, the Big Bad Wolf and the Radical Sense of Freedom.* (24 April). In: *European Media Art Festival (EMAF).* Osnabrück, DE: Lagerhalle.  
• *Me, the Big Bad Wolf and the Radical Sense of Freedom.* In: *Diagonale.* (14 - 20 March). Graz, AT.  
• *Me, the Big Bad Wolf and the Radical Sense of Freedom.* (30 January). Zürich, CH: Bevor Kaputt.

Festivals/events  
• Jan van Eyck Academie Film Programme. In: *Kunstfour 2005.* (21 - 22 May). Maastricht, NL: Lumière Cinema

Lectures/presentations  
• [Untitled]. In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

WILL KWAN  
01.01.2005 – 31.12.2006  
1978, Canada

*Canaries* is a body of research and studio work that draws from contemporary theories of military economy and the war machine. The work of war theorists offers a useful alternative reading of social organization, human endeavour, and world order, by tracking the role of military and political influence on the evolution of infrastructures, technologies, and institutions that are now deeply embedded in daily civilian experience. Kwan is interested in the ability of this discourse to establish both material and affective relationships between the personal and the geopolitical. Within this broad sphere of inquiry, *Canaries* begins with a study of the ‘assets’ of a trans-national bank founded by the British in Hong Kong in 1865, shortly after the Opium Wars. The identity, architectonics, and operations of the bank become conceptual and sculptural templates that Kwan appropriates and reconfigures to comment on the relationship between corporate trans-nationalism and the overseas transfer of culture and communities.

Exhibitions  
• *Day Labor.* (30 October 2005 - 9 January 2006). New York, US: P.S.1 Contemporary Art Center.  
• *New Work by Fine Art Researchers.* In: *Japanese Curators Visit the Jan van Eyck.* (24 September). Maastricht, NL: Jan van Eyck Academie.  
• *Negotiating Us, Here, Now.* In: *Situation Leeds: Contemporary Artists and the Public Realm.* (13 - 29 May). Leeds, GB: Artist House.

Films/video’s  
• *Markt Installation.* (Video, colour, sound, 11 min.)

Festivals/events  
• *Trichtlinburg Maastricht. An Urban Affair.* (27 May - 5 June). Maastricht, NL: Jan van Eyck Academie.

Lectures/presentations  
• *Presentation.* (31 August). Maastricht, NL: Jan van Eyck Academie.  
• [Untitled]. In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

LUCIA MACARI  
01.03.2003 – 28.02.2005  
1974, Moldavia

After years of having concentrated mainly on visual arts, Marcari investigates other forms of art as well, searching for a particular way of synthesizing, combining and mixing them in parallel. Her love of music, literature, cinematography and theatre has made them fields of unlimited experiment. In collaboration with composer and musician Dima Riba, she initiated *Kinematix* – the name refers to their method of playfully imbuing objects, images, sounds and ideas with motion and dynamics. *Macari’s* most recent project is *Hip Hop on Bones* – a complex work based on a true story that she lived in her native country. *Hip hop on Bones* is a hip hop operetta in three volumes, presenting three main protagonists, each showing their individual take on the same ‘adventure’.

Exhibitions  
• *Music for the Artists, or You Can’t Curate Music, You Have to Adore It!* (18 November - 18 December). With *Kinematix.* Amsterdam, NL: De Veemvloer.  
• *The Mystery of New Art.* (27 May - 4 June). Amsterdam, NL: The Sandberg Instituut.  
• *Artdialog.* (17 March - 28 April). Magdeburg, DE: MDR Broadcasting Centre.  
• *Artdialog. Show of Young Moldovan Contemporary Art.* (16 January - 12 March). Dresden, DE: Der Neuer Sächsischer Kunstverein.

Actions/performances  
• *Hip Hop on Bones.* (6 December). In: *Music for the Artists, or You Can’t Curate Music, You Have to Adore It!* Met *Kinematix.* Amsterdam, NL: De Veemvloer.  
• *Hip Hop on Bones.* (19 March). In: *Festival Cement.* Maastricht, NL: Nightlive.

Broadcasts  
• *Aquq Art Sound Broadcast.* In: *Art Basel Miami Beach.* (1 - 4 December). With *Kinematix.* Miami Beach, US.

Festivals/events  
• *Moskow Diskow.* (9 September). In: *Russian Nights on Stubnitz! Cultural Experience from the Black Sea to the Baltic.* With Dimitri Riba. Amsterdam, NL.

Lectures/presentations  
• [Untitled]. In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

LENE MARKUSEN  
01.01.2005 – 31.12.2006  
1973, Denmark

The methodological approach of Lene Markusen's film project *Mennesket* diverges from conventional filmmaking, the 'craftsman-ship approach' that focuses on technical aspects. Markusen considers this approach insufficient, because different working steps are less than integrated and the strict time management imposed leaves little or no space for thorough revision, either of the screenplay or of the film material already being shot. Markusen's work is very much inspired by Ronald Barthes' thoughts on photography: a photograph is always a reproduction of something that at a certain point in time had a real existence; this makes the viewer hold the illusion that the photograph contains a certain degree of 'truth'. What the viewer sees on a photograph is reality in a past stage. Yet, at the same time, this illustrated past has a present existence. Shooting a present 'reality' means responding to contemporary time that has already become the past. This leads to a special dramaturgy: the fragments of time are the building blocks for constructing an imagination of present and reality. Markusen is interested in the relations between the past and the present as well as in those between 'reality' and imagination; she does not tell straight stories.

#### Exhibitions

- *Stepping Out. An Invitation to Do Something New.* (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.
- New Work by Fine Art Researchers. In: *Japanese Curators visit the Jan van Eyck.* (24 september). Maastricht, NL: Jan van Eyck Academie.
- *Expanding Video.* (19 - 21 May). With Emanuel Geisser, Volko Kamensky, Eva Könnemann, Frank Lüsing, Alexander Rischer & Deborah Schamoni. Berlin, DE: Galerie Olaf Stüber.
- *Expanding Video.* (29 June - 7 August). With Emanuel Geisser, Volko Kamensky, Eva Könnemann, Frank Lüsing, Alexander Rischer & Deborah Schamoni. Berlin, DE: Galerie Olaf Stüber.
- *17. Bundeswettbewerb. Kunststudentinnen und Kunststudenten stellen aus.* (24 February - 28 March). Bonn, DE.
- *Pick up and Mix 2005.* (18 - 25 February). Hamburg, DE.

#### Screenings

- Grad & Skizze (zu *Mennesket*). In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Broadcasts

- *FreeUtvResearch: TV TV.* (22 - 24 November). With Christoff Rauch & Monika Wucher. Copenhagen, DK: Copenhagen Free University.

#### Festivals/events

- Jan van Eyck Academie Film Programme. In: *Kunsttour 2005.* (21 - 22 May). Maastricht, NL: Lumière Cinema.

#### Publications

- *Expanding Video.* Berlin, DE: Galerie Olaf Stüber.

#### Lectures/presentations

- *Four Seconds of a Film.* (17 March). Slide show. Maastricht, NL: Jan van Eyck Academie.

#### Prizes/awards

- *17. Bundeswettbewerb.* Berlin, DE: Bundesministerium für Bildung und Forschung (BMBF).

CHARLOTTE MOTH  
01.01.2005 – 31.12.2006  
1978, Great Britain

For a number of years Charlotte Moth has been building a collection of photographs, which is both active research and resolved work. This collection as visual vocabulary functions as a methodological kind of matrix, where continuous growth and omissions establish a culture for the collection of found forms, architectural structures and environments, situated predominantly within modernist seaside spaces/leisure locations. These reveal varying forms of mimicry and doubling, connected to actual phenomenological experiences of time and place. The photographs have an analogue core; they are imprints that exist as forms of doubles, split from their original. They enable areas of inquiry to develop where photography as a genre itself uncovers the notion of 'possibility'. Moth's practice outside of the photograph collection considers spaces themselves as sites within which to install site-specific or context-specific works. These works are dependant upon certain conditions in which they can come into being; developing and researching these conditions is an important part of this methodology, which is linked to a chain of material questions exploring notions of layering, methods of removal. These processed considerations lead to the creation of falsifications, within staged real-time events, and resulting documentation.

#### Organised events

- *Stepping Out. An Invitation to Do Something New.* (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.

#### Exhibitions

- *Sphere. New Works.* Liverpool, GB: MuseumMAN.
- *For and From. An Exhibition of Drawings by 50 Artists.* (29 October - 4 December). Folkestone, GB: Metropole Galleries.
- *Sculpture at Canterbury. A Gathering of New Forms Here.* (7 October - 19 November). Canterbury, GB: Herbert Read gallery.
- New Work by Fine Art Researchers. In: *Japanese Curators Visit the Jan van Eyck* (24 September). Maastricht, NL: Jan van Eyck Academie.
- *Les merveilles du monde.* (26 June - 16 October). Organised by Musée des Beaux Arts & Plate-Forme. Dunkerque, FR: Lieu d'Art et Action Contemporaine (LAAC).
- *Insula Ovinium.* (1 - 31 May). London, GB: Hogarth House.

#### Works of art

- *Bird Islands.* [Commissioned work]. Dunkerque, FR: Lieu d'Art et Action Contemporaine (LAAC).

#### Films/video's

- *Balloon Party Liverpool, England 2005.* Colour, no sound, 10 min.

#### Festivals/events

- Jan van Eyck Academie Film Programme. In: *Kunsttour 2005.* (21 - 22 May). Maastricht, NL: Lumière Cinema.

#### Publications

- Adam Chodzko (Ed.). *Artracks.* London, GB: Material.
- Jane Lee. *White Window. Shared Work: Travail Partagé.* Dunkerque, FR: La Plateforme.

#### Lectures/presentations

- *[Untitled].* (9 March). Maastricht, NL: Jan van Eyck Academie.
- Between Travel, Method and Research. In: *Opening Week 2005.* (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.
- Travelogue 1999 – Present. In: *Opening Week 2005.* Slide projection. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### FALKE PISANO

01.01.2005 – 31.12.2006  
1978, the Netherlands

Falke Pisano is interested in the possibilities of constructing and solving problems in a speculative field of language. She would love to be a sculptor, so her research currently focuses on abstract sculptures. Through examining reasons for and methods of creating abstract sculptures she hopes to get a clearer view of sculptural practice. Questions she tackles include: What decisions are made in the creation of abstract sculptures? What are these decisions based on? How does this affect the meaning of the work? How does abstraction manifest itself in the world when created by the hands and minds of man? How does the maker perceive this process of 'coming into being'? What do we draw from and attach to an object? How do we communicate encounters?

#### Exhibitions

- *Stepping Out. An Invitation to Do Something New.* (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.
- *For and From. An Exhibition of Drawings by 50 Artists.* (29 October - 4 December). Folkestone, GB: Metropole Galleries.
- New Work by Fine Art Researchers. In: *Japanese Curators Visit the Jan van Eyck.* (24 september). Maastricht, NL: Jan van Eyck Academie.
- If I Can't Dance, I Don't Want to Be Part of Your Revolution. In: *Festival aan de Werf.* (19 - 28 May). Organised by Festival a/d Werf & Theaterfestival Boulevard. Utrecht, NL.

#### Publications

- Concrete abstracties. In: *Metropolis M,* 5, pp. 72-75.

#### Lectures/performances/presentations

- *Concrete Abstractions.* Eindhoven, NL: University of Technology (TU/e).
- Een avond vol verwaalde beelden en geluiden. (2 December). In: *Lost & Found.* Amsterdam, NL: Theatrum Anatomicum, De Waag.
- Concrete Abstractions. (25 May). In: *If I Can't Dance, I Don't Want to Be Part of Your Revolution.* Utrecht, NL: Festival a/d Werf.
- The Importance of Abstraction is Relative. (10 May). In: *Paradox.* With Nikolaus Gansterer. Utrecht, NL: Expodium.
- On Abstraction and Evil. In: *Lost & Found over tekens, symbolen, betekenissen, codes en complottheorieën, over het creëren van alternatieve, parallelle en paranoïde verhalen over de werkelijkheid.* (25 March). Amsterdam, NL: De Waag.
- *[Untitled].* (9 March). Maastricht, NL: Jan van Eyck Academie.
- Aspects of Thought: towards Thinking as Action. In: *Opening Week 2005.* (10 - 14

January). Maastricht, NL: Jan van Eyck Academie.

#### Discussions/debates

- *Me in Front of (5).* (5 October). With Stefaan Dheedene, Reinaart Vanhoe & Freek Wambacq. 's-Hertogenbosch, NL: Artis.

STEFANIE SEIBOLD  
01.01.2004 – 31.12.2005  
1967, Germany

*It isn't what I do, but how I do it. It isn't what I say, but how I say it and how I look when I do it and say it.* (Mae West's definition of performance). By exploring the means and possibilities of performance – both live and recorded on videotape – Stefanie Seibold creates alternative spaces that allow for a narration of different identities. Her work mainly deals with issues of identity, especially of sexual and gender identities and other feminist and post-feminist issues. She works on a theoretical level, but frequently uses various alternative identities as vehicles for probing other areas, such as certain aspects of the art and media worlds. She adopts a variety of artistic techniques and employs methods of imitation, often juxtaposing contradictory elements to create non-linear, contingent statements. These techniques are also meant to question obsolete notions of hierarchical forms of organization and other prevailing power structures through which the notion of otherness is constructed. She works on an installation called *Suffragette City / City of Women* that contains performance-videos, sounds, drawings that can be used as a stage-set for live performances.

#### Exhibitions

- *K-Market*. (16 December). Brussels, BE: Galeries Ravenstein.
- *Untitled Excerpts*. (16 December 2005 - 9 January 2006). Liège, BE: Galerie Nadja Vilenne. (Exh. Cat.)
- *Stepping Out. An Invitation to Do Something New*. (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.
- If I Can't Dance, I Don't Want to Be Part of Your Revolution. In: *Festival aan de Werf*. (19 - 28 May). Organised by Festival a/d Werf & Theaterfestival Boulevard. Utrecht, NL.
- *You See What I Want*. (11 - 26 March). Vienna, AT: Praxis.

#### Actions/performances

- *In meiner Badewanne bin ich Kapitän!* (6 June). Vienna, AT. An action of Marlene Haring, with Julia Wayne, Publikum, Mahony and Cheek.
- I'm Not Half the Man I Used to Be. (23 May). In: *If I Can't Dance, I Don't Want to Be Part of Your Revolution*. Utrecht, NL: Festival a/d Werf.

#### Screenings

- *City of Women*. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Festivals/events

- *OPblaasPOP*. Performance festival. (September). Ghent, BE.
- Jan van Eyck Academie Film Programme. In: *Kunsttour 2005*. (21 - 22 May). Maastricht, NL: Lumière Cinema.
- *Festival Cement*. (16 - 20 March). Maastricht, NL.

#### Lectures/presentations

- I Am Not Half the Man I Used to Be. In: *Fact and Fiction*. (10 - 14 October). Nijmegen, NL: Radboud University.
- Come into My Room (of Embarrassments). With Tanja Widmann. (May). In: *City of Women*. Organised by Vereinigung Bildender Künstlerinnen Österreichs (VBKÖ). Vienna, AT.
- LIMA Group. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.
- Suffragette City. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

SALIOU TRAORÉ  
01.01.2004 – 31.12.2005  
1965, Burkina Faso

Saliou Traoré's research project *Finding your way around the block* is a kind of anthropological study of the people of the Netherlands. Traoré takes photographs of elements blocking the public space and documents how people find their way around these obstacles. With his work he wants to relate and react to social and political issues both in his home environment and in the places he visits. He works with different media, including photography and video.

#### Exhibitions

- *Stepping Out. An Invitation to Do Something New*. (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.
- *La carte d'art correspondance*. (25 February - 6 March). Ouagadougou, BF: Production Centre Informatique.
- *The Zoo of Space. Let Me Be Your Dictionary*. Exhibition during *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Films/videos

- *Women's Day in Ouagadougou Djandjoba*. 14'00, colour, sound. Maastricht, NL: Jan van Eyck Academie.

#### Festivals/events

- Jan van Eyck Academie Film Programme. In: *Kunsttour 2005*. (21 - 22 May). Maastricht, NL.

#### Lectures/presentations

- *[Untitled]*. (8 June). Maastricht, NL: Jan van Eyck Academie.
- Présentation du siteweb des artistes plasticiens à Burkina Faso. (1 March). In: *Cours d'internet 2005*. Organised by African Colours, La Carte d'Art Correspondance (CAC) & Stichting Doen. Ouagadougou, BF: SLP Centre Informatique.

FRANCISCO VALDES  
01.03.2003 – 02.28.2005  
1968, Chile

Francisco Valdes studied the influence of the global economic system on reproductive technologies. Flow and disembeddedness are key concepts. He linked disparate specialisms through networks and flows of people, images, goods and ideas. Sources were Latin American domestic videos and films and popular 'consumer' images such as ads of global corporations and brands.

#### Exhibitions

- *Art Basel Miami Beach*. (1 - 4 December). Miami, US: Miami Beach Convention Centre.
- *Fantasmatic*. (1 - 18 September). Buenos Aires, AR: Centro Cultural Borges.
- Expanded Painting and Acción Directa. (26 May - 15 September). In: *Prague Biennale 2*. Prague, CZ: Karlin Hall.
- *Strangely Familiar*. (21 February - 5 March). In cooperation with D magazine (D is for Drawing). Bolzano, IT: AR/GE Kunst.

#### Lectures/presentations

- LIMA Group. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.
- Reformulating the Fictional Character of Reproductive Technologies. In: *Opening Week 2005*. (10 - 14 January). Organised by Jan van Eyck Academie.

INGA ZIMPRICH  
01.01.2005 – 31.12.2006  
1979, Germany

Open source software and licenses, such as the GNU public license, have brought about major changes in our understanding of ownership, collaboration and production. Alternatives to personal ownership and copyrights have developed on legal bases. In her research project *Thinktank Research on Collaborative and Artistic Practices and Open Source Programming* Zimprich investigates the parallels between open source programming and social and artistic collaborative practices. Part of the research will be to bring artists, thinkers and concept makers together with open source programmers ('We are the artists – we make the code', a programmer claimed at an open software conference) in order to create a first *Thinktank*, a web-based structure that facilitates self-organization, administration of collaborative projects and networking amongst autonomous initiatives. What can evolve from this might become a tool to strengthen local and informal networks and will offer technological solutions to non-commercial and artistic production.

#### Projects

- *UbiScribe*.
- *Thinktank*.

#### Exhibitions

- *Stepping Out. An Invitation to Do Something New*. (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.
- New Work by Fine Art Researchers. In: *Japanese Curators Visit the Jan van Eyck*. (24 september). Maastricht, NL: Jan van Eyck Academie.
- LAB & archive. (28 August). *Thinktank*. Belgrade, CS: Rex.

#### Curated events

- *Relocated Identities. Part II: Relocating Products and People*. (19 June - 10 July). Amsterdam, NL: Public Space With A Roof (PSWAR).
- *Reforms*. (13 - 22 May). With Kristina Kersa. Amsterdam, NL: Public Space With A Roof (PSWAR).
- *Around Vondel Lake*. (17 April - 1 May). With Harmen de Hoop, Tobias Löffler, Bernd Trasberger & Anne de Vries. Amsterdam, NL: Public Space With A Roof (PSWAR).

#### Organised events

- *M7red*. (15 November). In: *Thinktank Research and Development Project*. With Mauricio Corbalán, Pio Torroja. Maastricht, NL: Jan van Eyck Academie.

#### Publications

- *Public Space With A Roof. A Dependant Space in Amsterdam*. In: *Gray* (special issue: Sovereignty), #1.

#### Editorials

- *Relocated Identities. Part II: Relocating Products and People*. Amsterdam, NL: Public Space With A Roof (PSWAR).

#### Reviews

- Maxine Kopsa. *Public Space With a Roof*. In: *Metropolis M*, 3, pp. 103-4.

#### Lectures/presentations

- Thinktank. *Open Source as Social Practice*. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.
- EAN 13 Daycode. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.
- *Lairesse Buurt Archief*. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Seminars/workshops

- *Crystalpunk Workshop for Soft Architecture*. (13 November). Thinktank. Utrecht, NL: Impakt.

#### Websites

- *Thinktank*. <<http://www.thinktank.con-gress.net>>

WIM CUYVERS  
1958, Belgium

In his recent work architect Wim Cuyvers is mainly 'reading the city'. In cities such as New York, Sarajevo, Belgrade, Paris and Tirana he analyzed 'public space': space where anyone can do anything at any given moment, space that is non-private and thus economically uninteresting. The weak and the vulnerable – junkies, gypsies, the homeless people – occupy this public space, which is the space of exclusion. Taking walks through the cities, Cuyvers draws up inventories and planning schemes. Cuyvers is coordinator and advising researcher for the project *Visualizing the Visual. Reading, Writing and Mapping the Environment of the Congo River at Brazzaville-Kinshasa*. The *Visualizing* team visited the cities of Kinshasa and Brazzaville and experienced that the world the Western artist and intellectual is confronted with reduces the cultural schedules and schemes and turns them into ridiculous, senseless dreams. How to survive in a world that cannot be conceptualized without falling back on acquired knowledge, craft, literature, references and concepts? As a member of the Charles Nypels working group Cuyvers is also involved in the research project *Authoring the City*.

#### Projects

- *Authoring the City*.
- *Visualizing the Visual*.

#### Exhibitions

- *Van België naar nergens [From Belgium to Nowhere]*. (16 January - 23 April). The Hague, NL: Stroom. (Exh. Cat).

#### Publications

- *Tekst over tekst [Text on Text]*. With Inge Braeckman & Lily van Ginneken. The Hague, NL: Stroom; Lier, BE: Voorkamer.

#### Lectures/presentations

- *Brakin*. (14 December). With Kristien Van den Brande, Tina Clausmeyer, Kobe Matthys, Sabine Müller, Dirk Pauwels & Andreas Quednau. Maastricht, NL: Jan van Eyck Academie.
- *Doodlopende straten en ronde punten [Dead End Streets and Roundabouts]*. (10 October). Leerstoel Charles Vermeesch 2005. Ghent, BE: University of Ghent.
- *BroKin*. (30 June - 1 July). With Kristien Van den Brande, Tina Clausmeyer, Kobe Matthys, Sabine Müller, Dirk Pauwels & Andreas Quednau. Maastricht, NL: Jan van Eyck Academie.
- *Visualizing the Visual. Reading, Writing and Mapping the Environment of the River Congo at Brazzaville-Kinshasa*. (16 June). In: *Authoring the City at ABKM*. Organised by Academie Beeldende Kunsten Maastricht & Jan van Eyck Academie. Maastricht, NL: Academie Beeldende Kunsten.

- *Cities: Is What You See What You Are?* In: *Authoring the City*. (24 - 25 March). With Kristien Van den Brande, Tina Clausmeyer, Kobe Matthys, Sabine Müller & Andreas Quednau, Dirk Pauwels, Filip de Boeck, Jan Masschelein, Koen Van Synghel, Jochen Becker. Maastricht, NL: Jan van Eyck Academie.
- Congo-Brazzaville Team. In: *Opening Week 2005*. (10 - 14 January). With Kristien Van den Brande, Tina Clausmeyer, Kobe Matthys, Sabine Müller, Dirk Pauwels & Andreas Quednau. Maastricht, NL: Jan van Eyck Academie.

#### Discussions/debates

- Cultureel ondernemerschap. Architectuur en engagement. With Gideon Boie, Jasper Jägers, Matthias Pauwels & Roemer van Toorn. (14 oktober). In: *Lend Me Your Dream/Lend Me Your Fantasy*. Organised by Academie Beeldende Kunsten Maastricht, Super! First Triennial of Fine Arts, Fashion and Design & Jan van Eyck Academie. Maastricht, NL: Academie Beeldende Kunsten.

JOUKE KLEEREBEZEM  
1953, the Netherlands

Jouke Kleerebezem's work since 1993 is based on presentations and publications in text and image that come about through a variety of venues, most notably networked media. Personal publishing is an important part of this body of work and he sees the decisive conditions for experimental cultural production in the coming decades met in the young public/private realm of the Internet and World Wide Web. His main project consists of three websites that have been set up over the years 1998–2000. Their portal is at nqpaofu.com, *Notes Quotes Provocations and Other Fair Use*, containing a web log by the same name and two other publications: *Innovation and Design for Information Empowerment idie.net* and the *Le Moulin du Merle dotcom estate lemoulindumerle.com*. At the Jan van Eyck Academie Kleerebezem is developing multiple publishing projects and platforms that speculate on the possibilities of the general content abundance in, and partially thanks to, today's communication media market, all the while weighing the answerability of an editing competence which is both respectful of and critical towards how our information and knowledge is produced, processed and distributed.

#### Projects

- *Authoring the City*.
- *The Tomorrow Book*.
- *UbiScribe*.

#### Exhibitions

- *Molenkraam*. (10 December 2005 - 22 January 2006). Ghent, BE: Het Kabinet.
- *Ensemble!* (25 June - 28 August). Antwerp, BE: Museum van Hedendaagse Kunst Antwerpen (MUHKA).

#### Publications

- Eigenaar; bewoner; huisbezorger. In: *De Witte Raaf, 116*, pp. 4-5.
- Ik publiceer dus ik besta. In: *Metropolis M, 3*, pp. 108-114.
- Het postmonumentale beeld. Over de duurzame zichtbaarheid in de netwerksamenleving. In: *Open* (special issue:(On)zichtbaarheid), 8, pp. 34-47.
- Ubi lector, ibi liber. Het boek van morgen. In: *Metropolis M, 6*, p. 71.
- *Vraag & aanbod*. Published at the occasion of 'Molenkraam' installation. Ghent, BE: Het Kabinet.
- *Offre & demande*. Published at the occasion of Molenkraam installation. Ghent, BE: Het Kabinet.

#### Lectures/presentations

- *Ubiscribe Presentation*. (4 November). With Arie Altena, Sandra Fauconnier, Matthew Fuller, Wilfried Houjebek & Simon Worthington. Maastricht, NL: Jan van Eyck Academie.

- Welcome to Fusedspace Database. (14 September). In: *Kunst in de openbare ruimte*. With Joes Koppers, Susann Lekås & Tom Lommée. The Hague, NL: Stroom.
- *Ubibook Mark-Up*. (13 September). Maastricht, NL: Jan van Eyck Academie.
- Out of Print, Out of Mind. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Symposia/congresses

- *Intermediale reflecties. Over artistieke conceptualiteit en kwaliteit in hedendaagse kunstpraktijken*. (30 September). Organised by Dutch Aesthetics Federation (DAF). Rotterdam, NL: Museum Boijmans van Beuningen.
- *The Matching Link*. (28 September). With Roland Haring, Gilles Lane, Team Science Fiction & Andrea Zapp. Organised by Jan van Eyck Academie. The Hague, NL: Stroom.

#### Moderating

- *Logo Parc*. (16 November). Organised by Lectoraat Kunst en Publieke Ruimte, Jan van Eyck Academie & Prensela Foundation. Amsterdam, NL: Gerrit Rietveld Academie.

FILIEP TACQ  
1959, Belgium

Filiep Tacq is initiator and artistic advisor of the research project *The Tomorrow Book*. Within this framework and within the scope of his independent practice as a graphic designer, he focuses on different views on books by artists, architects, curators, writers, designers, editors and historians. He intends to re-question 'the Book' and test the limits and potential of today's book. In doing so, the Book is not only treated as a carrier of text and image, but also as a medium, with its own rules and habits. Various devices used in books, such as capitals, italics, subscript, but also margins, footnotes, index, running heads, French title and the like will be examined as materials for a more complete and subversive way of using the medium.

#### Projects

- *Authoring the City*.
- *The Tomorrow Book*.

#### Curated events

- *Jouke Kleerebezem. Molenkraam* (10 December 2005 - 22 January 2006). Ghent, BE: Het Kabinet.
- *John Murphy. Up or Down, it's All the Same: in Gent or Venice*. (8 October - 20 November). Ghent, BE: Het Kabinet.
- *Marc Goethals. Covers*. (15 April). Ghent, BE: Het Kabinet.
- *Michel Lorand. Camera Obscura*. (18 February - 3 April). Ghent, BE: Het Kabinet.

#### Lectures/presentations

- The Future Book. In: *Verbindingen/Junctions 9*. (24 - 28 November). With Sarah Infanger, Joël Vermot & Richard Vijgen. Liège, BE: Het museum voor openbaar vervoer/Le musée des transports en commun.
- *The Uncanny Strategies of the (Art)Book. From Rubens to Ed Ruscha*. (13 September). Maastricht, NL: Jan van Eyck Academie.
- A Study in the Decoration and Use of Typography on the Public Buses or 'Car Rapides' in Dakar. (12 May). In *Authoring the City at ABKM*. Organised by Academie Beeldende Kunsten Maastricht & Jan van Eyck Academie. Maastricht, NL: Academie Beeldende Kunsten.
- *On Books*. Genk, BE: Media en Design Academie; Antwerp, BE: St-Lucas.

DANIËL VAN DER VELDEN  
1971, the Netherlands

Daniël van der Velden, graphic designer and writer, lives and works in Amsterdam and collaborates with Maureen Mooren in a design office that was set up in 1998. His work takes an innovative and experimental position in contemporary design, linking it to other disciplines such as architecture, while taking writing and editing as essential parameters. As advising researcher at the Jan van Eyck Academie, Daniël initiated the *Meta Haven: Sealand Identity Project*, proposing a corporate identity for Europe's smallest nation state, the Principality of Sealand. Subsequently, he co-founded the design research project *Meta Haven* with researchers Tina Clausmeyer, Vinca Kruk and Adriaan Mellegers. *Meta Haven* is involved in research into (corporate) identity, design and politics.

#### Projects

- *Logo Parc*.
- *Meta Haven: Sealand Identity Project*.
- *The Tomorrow Book*.

#### Exhibitions

- Now and again. De toekomst ligt in het archief. In: *Utrecht Manifest*. (21 - 30 October). Utrecht, NL: CASCO.
- *The European Design Show*. (June - September). London, GB: Design Museum.
- Dutch Resource. In: *Festival international de l'affiche et des arts graphiques*. (23 May - 26 June). Chaumont, FR: Le Garage. (Exh. Cat).

#### Publications

- Theory Rocks. Beeldcultuur hunkert naar reflectie. In: *Metropolis M, 1*, pp. 24 - 37.

#### Lectures/presentations

- Werkplaats Typografie presente Dutch resource. Exercices de collaboration. (8 October). In: *Festival de Chaumont*. Paris, FR: Galerie Anatome.
- Questions & Answers. (10 May). In: *Insights 2005: Design and...* Minneapolis, US: Walker Art Center.
- White Flag. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Symposia/congresses

- *Logo Parc*. (16 November). Organised by het Lectoraat Kunst en Publieke Ruimte, Jan van Eyck Academie & Prensela Foundation. Amsterdam, NL: Gerrit Rietveld Academie.
- Avant-Garde, Popular Media and Censorship. (13 April). With Zafer Aracagök, Gideon Boie, Benda Hofmeyr, Alexei Monroe, Matthias Pauwels, Aarnoud Rommens. In: *The Spectre of the Avant-Garde*. Maastricht, NL: Jan van Eyck Academie.

## Discussions/debates

- *Printing Matters. Kiosk XII, Modes of Multiplication*. With Shumon Basar, Christoph Keller, Hans-Ulrich Obrist & Anthony Vidler. Rotterdam, NL: Witte de With.
- *Grafische vormgeving in de hedendaagse maatschappij*. (2 December). With Paul Boudens, Gert Staal. Brussels, BE: De Beursschouwburg.
- De legitimiteit van vormgeving. (22 September). In: *Utrecht Manifest*. With Adriaan Beukers, Mirjam Huffstadt, Jan Konings, Wouter Vanstiphout. Utrecht, NL: Louis Hartloper Complex.

## ANNELYS DE VET

1974, the Netherlands

Annelys de Vet is an Amsterdam-based graphic designer. Her work tends towards 'graphic journalism'; it investigates and develops ideas on society and culture and transforms those into graphs, stories and other media. The designs reveal and comment on the context in which each work exists: always conscious of the role of the maker, often taking autobiography as a point of departure.

## Exhibitions

- *Halte Verlangen*. (17 December 2005 - 22 January 2006). Amsterdam, NL: W139.
- *Nieuwe symbolen voor Nederland*. (24 September - 27 November). With Ahmed Aynan, Alex van de Beld, Peter Delpeut, Jos de Putter, Marjolein Rothman. Middelburg, NL: De Vleeshal.
- Catalysts! The Cultural Force of Communication Design. In: *ExperimentaDesign 2005*. (16 September - 27 November). Lisbon, PT: Centro Cultural de Belém.
- *Value for Money, Droog Design during Salone del Mobile*. (13 - 17 April). Milan, IT: Galleria Postart.

## Design

- Rutger Wolfson (Ed.). *Nieuwe symbolen voor Nederland*. (book). Amsterdam, NL: Valiz.
- [www.janvaneyck.nl/authoringthecity](http://www.janvaneyck.nl/authoringthecity) (website)

## Publications

- *Subjectieve Atlas van Nederland*. (book), Annelys de Vet (red.) Amsterdam, NL: BIS Publishers
- La mer à boire. In: *Items*, 5, p. 69.
- Stevijn van Heusden. De overheid als voorbeeld: een illusie? In: *Vormberichten, December*, pp. 8-10.
- Tegen stellingen. In: *Items*, 4, p. 63.

## Lectures/presentations

- *View on Whatever*. (5 November). Live magazine with students of the Design Academy Eindhoven during the 'Museumnacht'. Amsterdam, NL: W139.
- *Subjectieve Atlas van Nederland*. (29 September). Book launch and performances with students of the Design Academie. Eindhoven, NL: Design Academie.
- Subjective Atlas. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

## KASPER ANDREASEN

01.06.2004 – 30.06.2005  
1979, Denmark

Kasper Andreassen focuses on map-making and the idea of conceptualizing space, on the structure of printed matter and on paper as a medium. He set up a series of short-term projects that deal with the act of documenting different experiences of space through essays, photography, diagrams and maps.

Since representation of space is a kind of personal documentation and interpretation of one's own whereabouts in location and time, all the images, signs, marks, notations we take in and catalyze through our position in space give meaning to the sensual/visual world around us.

Maps, for instance, offer a structure for conceptualizing 3D space. Their effectiveness comes from transferring information from the past to the present through editing, correction and distortion. Therefore a 'map' is a representation of a space in time. What exactly is the transformation which information undergoes once it is transferred to a map? Why is the mapping process such a flexible medium of communication and how does it turn into authorship? How does the meaning of the information change to 'content' in different maps?

## Organised events

- *Research as Authorship. I Am Here, When I Am Not There*. (17 March - 20 May).
- Two lectures and one workshop. Maastricht, NL: Jan van Eyck Academie.

## Exhibitions

- *Amsterdam 2.0*. (22 December 2005 - 29 January 2006). With Tine Melzer, Maurice Nio, Paul Perry & Joke Robaard. Amsterdam, NL: Mediamatic.
- *Untitled Excerpts* (16 December 2005 - 9 January 2006). Liège, BE: Galerie Nadja Vilenne. (Exh. Cat.)
- *2005 Final Editions & Artist's Books*. (15 December). With Johan Deumens. Amsterdam, NL: Wetering Galerie.
- *Stepping Out. An Invitation to Do Something New*. (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.
- *For and From. An Exhibition of Drawings by 50 Artists*. (29 October - 4 December). Folkestone, GB: Metropole Galleries.
- *Start: a Group Show*. (3 September - 8 October). With Nadine Amelang, Andre Avelas, Laurenz Brunner, Yumi Choi, Marta Jurkiewicz, Elke Roelant, Marieke Schoonderbeek & Marianne Viero. Amsterdam, NL: Galerie Fons Welters.
- *Draw a Map. Exhibition of Drawings, Prints and Books*. (29 June - 15 July). Maastricht, NL: Jan van Eyck Academie.
- *Printing Matters*. In: *Kiosk XII: Modes of Multiplication*. (2 - 17 April). With Christoph Keller, L.A.T. & PrintROOM. Rotterdam, NL: Witte de With.

## Design

- *Jan van Eyck Publicaties/Jan van Eyck Publications*. (booklet/brochure). With Ralph Bauer. Maastricht, NL: Jan van Eyck Academie.
- *Untitled Excerpts*. (booklet & invitation). Maastricht, NL: Jan van Eyck Academie, Liège, BE: Galerie Nadja Vilenne.

## Lectures/presentations

- *Defining the Place by Naming It*. (9 June). In: *Authoring the City at ABKM*. Organised by Academie Beeldende Kunsten Maastricht & Jan van Eyck Academie. Maastricht, NL: Academie Beeldende Kunsten.
- *Drawing the Landscape by Looking at the Map*. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

## RALPH BAUER

01.01.2003 – 28.02.2005  
1968, Germany

Or: How do cows pronounce 'y' in German? Oder: Wie pronuncieren die Kühe 'y' in Belgischen? Ou: Comment les vaches prononcent-elles 'y' en esperanto?

This project is an attempt to approach the discrepancy of signs as a form, their acoustic expression and their meaning. A fictive sign system, related to the classical alphabet, is allocated stories and situations in a pseudo-scientific way. Different actors – man, cows, a cloud, a red cabbage, signs and letters and their sound – are in a permanent process of communication. The stories are about the explaining, ordering and recording of language, about the power of misunderstanding and chance, and about the game of sense and nonsense.

## Design

- Christine Lemke. *How They Met Themselves*. (book). Brussels, BE: Lebeer Hossmann.
- *Jan van Eyck Publicaties/Jan van Eyck Publications*. (booklet/brochure). With Kasper Andreassen. Maastricht, NL: Jan van Eyck Academie.
- Johannes Porsch. *Ottokar Uhl*. (book). Salzburg, AT: Anton Pustet.

## Lectures/presentations

- *The Image Is the Actor or, the Perfect Asymmetry of Before and After*. With Christine Lemke. (29 May - 1 June). In: *Trichtlinburg Maastricht. An Urban Affair*. Maastricht, NL: Theater aan het Vrijthof.
- LIMA Group. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.
- *The Title of the Lecture is >*. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

KRISTIEN VAN DEN BRANDE  
28.12.2004 – 31.12.2005  
1981, Belgium

Kristien Van den Brande was a member of the *Visualizing the Visual* team and took walks in Brazzaville and Kinshasa in an attempt to ‘read’ their urban public space. The public space is a meeting place where man appears pure and vulnerable, stripped of his civil mask. The dialogue that is established then is fair and without interference of civil, moral or social power. Public space is a tragical space where man is forced to deal with the tragical dimension of life.

#### Projects

- *Visualizing the Visual*.

#### Lectures/presentations

- *Brakin*. (14 December). With Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Sabine Müller, Dirk Pauwels & Andreas Quednau. Maastricht, NL: Jan van Eyck Academie.
- *Brakin*. (30 June - 1 July). With Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Sabine Müller, Dirk Pauwels & Andreas Quednau. Maastricht, NL: Jan van Eyck Academie.
- *Cities: Is What You See What You Are?* In: *Authoring the City*. (24 - 25 March). With Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Sabine Müller & Andreas Quednau, Dirk Pauwels, Filip de Boeck, Jan Masschelein, Koen Van Syngel, Jochen Becker Maastricht, NL: Jan van Eyck Academie.
- *Congo-Brazzaville Team*. In: *Opening Week 2005*. (10 - 14 January). With Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Sabine Müller, Dirk Pauwels & Andreas Quednau. Maastricht, NL: Jan van Eyck Academie.

MIN CHOI  
01.09.2003 – 31.08.2005  
1971, Korea

Min Choi’s undertakes research into ‘uncanny’ or ‘unhomely’ spatial experiences, and particularly the role of graphic design in shaping, mediating, and representing those experiences. The sentiment of the uncanny, which ranges from feelings of fear, anxiety, suspicion and alienation to the more extreme forms of phobia, has been reportedly experienced in such banal urban spaces as dark and damp basements, high-speed elevators, ghostly parking lots, spectacular shopping malls and sublime motorways. It has been an important subject of exploration in aesthetic practices and discourses, from Joy Division’s music to Anthony Vidler’s architectural writings and Anthony Dunne and Fiona Raby’s product design proposals. However, graphic design has been a notable exception, and Choi’s research attempts to fill this void. The research Choi undertakes aims to construct a convincing ‘conspiracy theory’ regarding the uncanny locales in and around Maastricht, by means of writing and design. Conspiracy theory will explain this and when used carefully could provide a useful model for critical discourse and practice. Choi intends to set up a paranoid theory about the world, ‘collect’ evidences and sometimes even ‘forge’ them. Then the theory becomes a pseudo-reality, affecting the perception of the world itself.

SULKI CHOI  
01.09.2003 – 31.08.2005  
1977, Korea

Sulki Choi is working on an anthology of writings, which will investigate the complex aspects of ‘information design’ – the design of charts, graphs, diagrams, and maps. Traditionally, information design has enjoyed a certain ethical privilege as a discipline of ‘truth’ and transparent rationality, as opposed to the more persuasive and emotionally exploitative fields of advertising and other promotional designs. Choi queries the very ethical premise of information design by investigating diverse ways in which information graphics in the ‘real world’ operate: not only to objectively communicate information, but also to persuade audience as a rhetorical device; to tell stories as an editorial tool; to confirm existing cultural hegemonies as an authoritative representation; and to invoke associations as a graphic style.

SULKI & MIN CHOI

#### Projects

- *The Physical Jan van Eyck*.

#### Exhibitions

- *Paralleles Leben [Parallel life]*. (5 October - 4 December). Frankfurt am Main, DE: Frankfurter Kunstverein.

#### Design

- *Breath-Taking. Air, Art, Architecture*. (website & brochure). Maastricht, NL: Jan van Eyck Academie.
- *Modafe 2005. Modern Dance Festival*. (identity & promotional materials). Seoul, KR.
- Macky McCleary & Jennifer Silbert (Eds.). *Perspecta 36. Juxtapositions*. (book). Cambridge MA, London: MIT Press.
- *D.T.1.* (magazine). Seoul, KR: Sizirak.
- *Welcome to Fusedspace Database*. (exhibition). With Tamara Maletic & Dan Michaelson. The Hague, NL: Stroom.
- *Gilles Deleuze. The Passage from Noise to Voice*. (website & brochure). Maastricht, NL: Jan van Eyck Academie.
- *Fast Forward. Photographic Message from Korea*. (catalogue). Frankfurt am Main, DE: Fotografie Forum International.
- *1/4. Orientätie*. (magazine). Beetsterzwaag, NL: Kunsthuis Syb.
- *Report (Not Announcement)*. (website). Utrecht, NL: BAK / New York, US: E-flux.

#### Editorials

- *D.T.1.* (magazine). Seoul, KR: Sizirak.

#### Lectures/presentations

- *Welcome to Fusedspace Database*. (28 September). In: *The Matching Link*. The Hague, NL: Stroom.
- (Min Choi) *Cryptographic Spaces*. (19 May) In: *Authoring the City at ABKM*. Organised by Academie Beeldende Kunsten Maastricht & Jan van Eyck Academie. Maastricht, NL: Academie Beeldende Kunsten Maastricht.
- *First public presentation of the ‘Physical Jan van Eyck’*. (12 May). With Tamara Maletic & Dan Michaelson. Maastricht, NL: Jan van Eyck Academie.
- *The pragmatics of the diagram*. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.
- *The Physical Jan van Eyck*. In: *Opening Week 2005*. (10 - 14 January). With Tamara Maletic & Dan Michaelson. Maastricht, NL: Jan van Eyck Academie.
- *Sulki & Min 2000–2005*. In: *IdN Design Edge Conference*. (11 November). Singapore, SG: SUNTEC.

#### Symposia/congresses

- *The Matching Link*. (28 September). Organised by Jan van Eyck Academie. The Hague, NL: Stroom.
- *IdN Design Edge Conference*. (11 November). Singapore, SG: SUNTEC.

TINA CLAUSMEYER  
01.05.2004 – 30.04.2005  
1978, Germany

In her research project *Mapping Conspiratorial Spaces. Visualization of Stasi surveillance patterns from 1980 - 89 in the former GDR. Erfurt as Model City*, Tina Clausmeyer intends to investigate what has become of the unofficial meeting places known as KW’s (*Konspirative Wohnungen*), the conspiratorial meeting places of the Stasi, the secret service of the former German Democratic Republic. The project sets out to locate and analyze a decade’s worth of visual evidence of Stasi operative surveillance methods. It documents the 500 secret meeting places listed in a copy of a lost Stasi file, discovered at the Central Archive for the Records of the State Security Service of the former GDR in Berlin (2004). Adapted to 21st century technology, research methods and results will be translated to the Internet architecture of the www. The research aims to reveal the inconceivable and diverse secret service surveillance GDR architecture that allowed to set up the fanatic and gruesome control apparatus. The resulting counter-cartography of contemporary and original material intends to display how the Stasi used an entire city to communicate to its various collaborators through a network of secret locations. The database will connect memory and former conspiratorial architecture to specific locations, street names, house numbers or entire city maps of the city as it is today. Published on-line, this cartography will give testimony to its former invisible visible control apparatus and its distribution and operation of the KW’s.

#### Projects

- *Mapping Conspiratorial Spaces. Visualization of Stasi’s Secret Meeting Places from 1980-89 in the Former GDR. Erfurt as Model City*.
- *Meta Haven: Sealand Identity Project* (see *Meta Haven Project CV* for more details).
- *Visualizing the Visual*.

#### Lectures/presentations

- *Brakin*. (14 December). With Kristien Van den Brande, Wim Cuyvers, Kobe Matthys, Sabine Müller & Andreas Quednau, Dirk Pauwels. Maastricht, NL: Jan van Eyck Academie.
- *Brakin*. (30 June - 1 July). With Kristien Van den Brande, Wim Cuyvers, Kobe Matthys, Sabine Müller & Andreas Quednau, Dirk Pauwels & Liévin Chirhal Wirwa. Maastricht, NL: Jan van Eyck Academie.
- *Cities: Is What You See What You Are?* In: *Authoring the City*. (24 - 25 March). With Kristien Van den Brande, Wim Cuyvers, Kobe Matthys, Sabine Müller & Andreas Quednau, Dirk Pauwels, Filip de Boeck, Jan Masschelein, Koen Van Syngel, Jochen Becker Maastricht, NL: Jan van Eyck Academie.
- *Brakin*. In: *Opening Week 2005*. (10 - 14 January). With Kristien Van den Brande,

Wim Cuyvers, Kobe Matthys, Sabine Müller & Andreas Quednau, Dirk Pauwels. Maastricht, NL: Jan van Eyck Academie.

- *P.S. I Love You*. In: *Opening Week 2005*. (10 - 14 January). With Vinca Kruk, Adriaan Mellegers & Daniël van der Velden. Maastricht, NL: Jan van Eyck Academie.

#### Exhibitions

- *Stepping Out. An Invitation to Do Something New*. (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie

MARIJKE COBBENHAGEN &  
CHANTAL HENDRIKSEN  
01.06.2005 – 31.08.2005  
1978, the Netherlands

Marijke Cobbenhagen, together with  
Chantal Hendriksen, designed the publication  
*Trichtlinburg. An Urban Affair*.

MARTHE VAN DESSEL  
01.09.2004 – 30.06.2005  
1976, Belgium

As a media sociograph Van Dessel uses graphic associative language to analyze and comment on a wide range of facts/topicalities. In doing so, the audience becomes an explicit participant in a game of absurd logic and context-linked neologisms. This axiom is the source of inspiration for Van Dessel's thinking and design work. As member of bolwerK she co-produces installations in public space, work shops, vj performances, events, et cetera. It gives her the anonymous freedom to put theories into practice. BolwerK is a varying collective which ties together image, sound, text, content and form – the five 'basic elements'. It functions as a platform for making and showing various hyper-medial creations, focusing on the (inter)human, among other things. BolwerK interrational investigates realistic utopias within the territory of *Trichtlinburg*. Or how 'experience design' is increasingly determining her vision of urban development.

#### Projects

- *Trichtlinburg*.

#### Design

- *bolwerK Interrational* (website and event). Maastricht, NL: Jan van Eyck Academie. Published on: <<http://www.ooooo.be/interrational>>.
- Lies Declerck (Ed.). *Contour 2005*. (book, brochure and website), (co-lab) Sfumato (Kurt Cornelis). Mechelen, BE: Contour, biënnale voor videokunst. Published on: <<http://www.mechelen.be/contour>>.
- *Cyberfeminism Reloaded*. (website). With Nicolas Malevé. Brussels, BE: Constantvzw. Published on: <<http://www.constantvzw.com/cyberf>>.
- *Facelifters – Manual Labour: platformarium voor interface onderzoek*. (leaflet/poster and website). With Sfumato (Kurt Cornelis) & Lies Declerck. Genk, BE: Tor & Maastricht, NL: Intro in situ. Published on: <http://www.facelifters.net>>.
- Michel Dector & Michel Dupuy, *Maastricht Dector – Dupuy*. (brochure). Maastricht, NL: Jan van Eyck Academie.
- Annick Bijmens (Ed.). *Nicc, Zelfpromotie van de Kunstenaar en Professionalisering*. Antwerp, BE: New International Cultural Centre (NICC).
- Johanna Kirsch. *Schrik.info* (website). Maastricht, NL: Jan van Eyck Academie. <<http://www.schrik.info>>
- Sophie Burm (Ed.). *Smakers. Jongeren en cultuur 2004*. (book). (co-lab) Sfumato (Kurt Cornelis). Brussels, BE: Afdeling Jeugd en Sport, CJP.
- *The Ghostly Social Aspects of Cinema*. (invite and website). Maastricht, NL: Jan van Eyck Academie. Published on: <<http://www.janvaneyck.nl/biopolitics>>.

- *Trichtlinburg. An Urban Affair*. (brochure). Maastricht, NL: Jan van Eyck Academie.

#### Festivals/events

- *POLYPOLY: Parker Sister Real Estate Trading Game*. (26 - 29 October). In cooperation with FEMCITY & Stad in vrouwenhanden. Mechelen, BE.
- Vaneyck Residence. In: *Trichtlinburg Maastricht. An Urban Affair*. (27 May - 5 June). Maastricht, NL: Jan van Eyck Academie.

#### Performances

- *Your Host for Tonight*. (Radio Forest project initiated by Stijn Schiffeleers & Amy Franceschini). Neerpelt, BE: Klankenbos.
- *Trailer31 Vegetal Sensor-Embodiment*. (13 August). With Johannes Taelman. Maison Radieuse, Nantes, FR: Placard Festival.
- *No Quality but Quantity!* (19 August). With Simon Halsberghe, Kirsten Lemaire, Winke Hossfeld & BoemtjakTV. Hasselt, BE: Pukkelpop.
- *Axaxaxas mlö. Library of Babel*. (11 December). With COMBO 01 (Bas Wiegers, Gijs Kramers, Saartje Van Camp, Sanne van Delft, Lies Declerck & Floriaan Ganzevoort). Amsterdam, NL: Kanaal 10.
- *bolwerK featuring Clever Gretel* (4 March). With Stefanie Seibold, Lies Declerck & Sophie Burm. Hasselt, BE: Female Exploration.

#### Workshops

- Cinéketje. In: *Cimatics International Platform & Festival of Live Visual Arts & Vjing*. With Lies Declerck & Ingrid Stojnic (10 October). Brussels, BE: Cinema Nova.

#### Lectures/presentations

- *Mediasociography*. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.
- *Mediasociography*. (March) Antwerp, BE: Sint Lucas, Karel De Grote Hogeschool.
- *Temporal Nomadic Prolongation?* (14 December). Maastricht, NL: Jan van Eyck Academie.

#### Reviews

- Els Fiers. *Tricht-Linnburg Maastricht*. In: *Metropolis M*, 4, p. 88.
- Caroline Goossens. *Frisse wind in Antwerpen*. In: *Items*, 5, p.73

SARAH INFANGER  
01.09.2005 – 31.08.2006  
1978, Switzerland

Sarah Infanger researches the book as a material object. She also looks at conscious and sub-conscious ways of reading, reading attitudes, objective and subjective perceptions of content. Infanger, moreover, studies the relationship between the book and its content. Form experiments, experiments between content and the tangible object are an essential part of her research. How does the material and content aspect influence our perception? How do form and content direct our (self)reflective way of navigating?

#### Projects

- *The Tomorrow Book*.

#### Design

- Programme brochure 2006. With Harrison. Maastricht, NL: Jan van Eyck Academie.

#### Lectures/presentations

- *The Future Book*. In: *Verbindingen/Jonctions 9*. (24 - 28 November). With Filiep Taca, Joël Vermot & Richard Vijgen. Liège, BE: Het museum voor openbaar vervoer/ Le musée des transports en commun.

VINCA KRUK  
01.11.2003 – 31.10.2005  
1980, the Netherlands

Vinca Kruk aims to develop a historical approach to identity design. Her research will mainly focus on three issues. First of all, she wants to design a visual identity for three companies or organizations that no longer exist. Secondly, she intends to examine the questions of how historical characteristics, such as describing or referring to something of the past, can become a form of symbolism re-appearing through contemporary design, and what such design strategy would mean in the context of this paradoxical 're-design of the past'. Finally, she investigates whether it is possible – as in architecture – to create design that lacks its usual purpose, but rather functions as a model and exists merely in the sense of being a prototype, reflecting on a new role for history in contemporary design.

#### Projects

- *Meta Haven: Sealand Identity Project*.
- *Re-Designing the Past*. (visual proposals and prototypes for Ceausescu's palace and the VOC).

#### Exhibitions

- *Stepping Out. An Invitation to Do Something New*. (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.

#### Design

- *History vs. Future*. (invitations for a lecture series). Maastricht, NL: Jan van Eyck Academie
- *Museum in éMotion?* (book on CD-ROM). With Adriaan Mellegers. Maastricht, NL: Jan van Eyck Academie; Sittard, NL: Museum Het Domein; Ghent, BE: A&S/books, Ghent University.
- 'T-shirts'. (series of t-shirts for the Jan van Eyck Academie). With Adriaan Mellegers. Maastricht, NL: Jan van Eyck Academie.
- *Recruitment Campaign 2005*. (poster and advertisements). With Adriaan Mellegers. Maastricht, NL: Jan van Eyck Academie.
- *Trichtlinburg*. (poster, brochure & advertisements). With Adriaan Mellegers. Maastricht, NL: Jan van Eyck Academie; Tallinn, EE: Center for contemporary arts, Estonia; Salzburg, AT: Salzburger Kunstverein.

#### Publications

- Gebouw als logo. In: *Metropolis M*, 5, pp. 27-34.

#### Lecture series

- *History vs. Future*. With Femke Snelling & Wim Crouwel. Maastricht, NL: Jan van Eyck Academie.

#### Lectures/presentations

- *Defunct Symbolism: First Draft*. (14 December). In: *End of Year Activity*. Maastricht, NL: Jan van Eyck Academie.

- *Two Scenario's for a Dialogue. History vs. Future #3*. (17 October). Maastricht, NL: Jan van Eyck Academie.
- *History vs. Future #1*. (9 September). Maastricht, NL: Jan van Eyck Academie.
- *Re-Designing the Past*. In: *Opening Week 2005*. (10-14 January). Maastricht, NL: Jan van Eyck Academie.

ZUZANA LAPITKOVÁ  
01.01.2004 – 31.12.2005  
1974, Slovakia

When we think of the various forms of communication manifesting themselves in cities we cannot omit public festivities. They have been typical of urban events since the Middle Ages. At the time of absolutism, festivities represented deliberately harmonized *Gesamtkunstwerke*, combining theatre, fine arts, and music to impress all the audience's senses. A primary function of such a work of art – the result of team-work by humanists, designers and artists – was to create an illusion of a perfect world and to persuade citizens that it was real. The main objective of Lapitková research project is to imitate a public festivity in its role of a communication medium as it has developed to the present form. In doing so, the project intends to inspire public interest in self-reflection. To make people understand themselves as an influencing society and as a society being influenced. Deriving from a practice of festivities, the project should involve artists, designers and theorists in a common work, which would result in an outdoor exhibition – a performance in the style of a public festivity.

Projects  
• *Trichtlinnburg*.

Actions/performances  
• *Closing Maaspromenade*. (2 June). Maastricht, NL.

Festivals/events  
• *Reuzenoptocht met Jeanne van Eyck*. (12 June). Maastricht, NL.  
• Jeanne van Eyck. In: *Trichtlinnburg Maastricht. An Urban Affair*. (27 May - 5 June). Maastricht, NL: Jan van Eyck Academie.

Lectures/presentations  
• Het evenement. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.  
• Jeanne van Eyck. In: *Japanese Curators Visit the Jan van Eyck*. (24 September). Maastricht, NL: Jan van Eyck Academie.  
• *Closing Maaspromenade*. (14 December). Maastricht, NL: Jan van Eyck Academie

TAMARA MALETIC & DAN MICHAELSON  
01.06.04 – 31.10.2005  
TAMARA MALETIC, 1970, Yugoslavia  
DAN MICHAELSON, 1974, United States

Maletic and Michaelson are designing and installing a set of 'weathervanes', devices embedded in the urban fabric, which report visually on local conditions (pedestrian movements, infrastructural changes, and other winds). They could help support or shift the tactical choices city users make all the time. Their research is toward the creation of new layers of the city, embedded in the city, giving voice to the city's in/visible flows. A related goal is to develop economical methods for network-based or data-driven typographic systems in the public sphere.

Projects  
• *The Physical Jan van Eyck*.  
• *Weathervanes*.

Design  
• *Welcome to Fusedspace Database*. (28 August - 9 September). With Sulki & Min Choi. The Hague, NL: Stroom.

Lectures/presentations  
• *Weathervanes, Presentation 01*. (14 September). Maastricht, NL: Jan van Eyck Academie.  
• *First Public Presentation of the 'The Physical Jan van Eyck'*. (12 May). With Sulki & Min Choi. Maastricht, NL: Jan van Eyck Academie.  
• *Weathervanes, Presentation 02*. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.  
• *The Physical Jan van Eyck*. In: *Opening Week 2005*. (10 - 14 January). With Sulki & Min Choi. Maastricht, NL: Jan van Eyck Academie.

Symposia/congresses  
• *Welcome to Fusedspace Database*. In: *The Matching Link*. (28 september). With Roland Haring, Jouke Kleerebezem, Gilles Lane, Sulki & Min Choi, Andrea Zapp. Organised by Jan van Eyck Academie. The Hague, NL: Stroom.

SÉBASTIEN MANIGLIER  
28.12.2004 – 28.06.2005  
1977, France

Sébastien Maniglier was part of the *Visualizing the Visual* team. He set up and hosted a forum.

Projects  
• *Visualizing the Visual*.

KOBE MATTHYS  
28.12.2004 – 28.06.2005  
1970, Belgium

Africa's contemporary judicial organization is drawn up of various collective customs dating from the period prior to the European colonization of Africa on the one hand and European written laws that were introduced through colonization in the mid-19<sup>th</sup> century on the other hand. Many countries maintain a dual legal system, including the Congo. Land use was also subjected to a double system of property rights. Apart from traditional practices and 'customs' a 'European' system was in use for the white settlers enabling them to establish their plantations through application to the central state. All vacant land was declared to be the property of the colonial state. The right to use land was thus assigned or allocated by the government through the Department of Land Affairs, Environment, Nature Conservation and Tourism. Land was expropriated for settler-owned concessions and compensation was paid to the customary leaders (*mwami*). Kobe Matthys took walks in Kinshasa and Brazzaville and tried to find out about the stories attached to the sentence: 'This parcel is not for sale' that he found painted on walls.

Projects  
• *Visualizing the Visual*.

Lectures/presentations  
• *Brakin*. (14 December). With Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Sabine Müller & Andreas Quednau, Dirk Pauwels. Maastricht, NL: Jan van Eyck Academie.  
• *Brakin*. (30 June - 1 July). With Kristien Van den Brande, Tina Clausmeyer, Kobe Matthys, Sabine Müller, Dirk Pauwels & Andreas Quednau. Maastricht, NL: Jan van Eyck Academie.  
• *Cities: Is What You See What You Are?* In: *Authoring the City*. (24 - 25 March). With Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Sabine Müller & Andreas Quednau, Dirk Pauwels, Filip de Boeck, Jan Masschelein, Koen Van Synghele, Jochen Becker Maastricht, NL: Jan van Eyck Academie.  
• Congo-Brazzaville Team. In: *Opening Week 2005*. (10 - 14 January). With Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Sabine Müller, Dirk Pauwels & Andreas Quednau. Maastricht, NL: Jan van Eyck Academie.

ADRIAAN MELLEGER  
01.11.2003 – 31.10.2005  
1975, the Netherlands

Adriaan Mellegers aims to develop a working method that focuses on making visual statements; creating forms of symbolism that reflect contemporary culture, with an emphasis on the way we experience information through the Internet. The world of information culture surrounds us with façades and so-called realities. How do we deal with this constant flow of information, what position should we take? How do narratives and constructions become part of our lives? How should we act when confronted with stories and phenomena which take on a life of their own? Is it still possible to communicate in a meaningful way? The role of designers can be that they make use of these narratives and constructions, while at the same time being able to question the motives of these structures. Graphic design is a means to view and comment on situations. In *Special Effects* (working title) Mellegers realizes a body of work that reflects ideas about the different layers of information we are subjected to.

Projects  
• *Meta Haven: Sealand Identity Project*.

Exhibitions  
• *Stepping Out. An Invitation to Do Something New*. (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.

Design  
• *Het bezoek. Jaarverslag 2004/The Visit. Annual Report 2004*. (institutional publication). Maastricht, NL: Jan van Eyck Academie.  
• Debate Cultureel ondernemerschap: architectuur en engagement. In: *Lend Me Your Dream/Lend Me Your Fantasy*. (invite). Maastricht, NL: Jan van Eyck Academie, Academie Beeldende Kunsten.  
• Debate Radicale democratie. (invite). In: *Lend Me Your Dream/Lend Me Your Fantasy*. Maastricht, NL: Jan van Eyck Academie, Academie Beeldende Kunsten.  
• *Museum in èMotion?* (digital publication, CD-ROM). With Vinca Kruk. Maastricht, NL: Jan van Eyck Academie; Sittard, NL: Museum Het Domein; Ghent, BE: A&S/books, Universiteit Gent.  
• *Recruitment Campaign 2005*. (advertisements and posters). With Vinca Kruk. Maastricht, NL: Jan van Eyck Academie.  
• *Trichtlinnburg*. (booklet/brochure). With Vinca Kruk. Maastricht, NL: Jan van Eyck Academie.  
• *Wiels, centrum voor hedendaagse kunst*. (visual identity, proposal for logo, poster, programme, folder and website). With Vinca Kruk. Brussels, BE.

Lectures/presentations  
• [Untitled]. In: *End of Year Activity*. (14 December). Maastricht, NL: Jan van Eyck Academie.  
• *Special Effects*. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

META HAVEN: SEALAND IDENTITY PROJECT  
With Tina Clausmeyer, Vinca Kruk, Adriaan  
Mellegers & Daniël van der Velden

#### Publications

- The Discovery of the Fifth World. In: *Sarai Reader* (special issue: *Bare Acts*), 05.
- ImagiNation. *Open*, 8.
- ImagiNation. With Daniël van der Velden. In: *Idea Magazine* (special issue: *Design Liberated*), 53 (309).
- Shadow Nation. In: *HTV De Ulsberg*, 61, p. 10.

#### Lectures/presentations

- Stealth Nation/Ghost Prison. Project on Disappearance. (April). In: *Radio Days*. Amsterdam, NL: De Appel
- P.S. I Love You. In: *Opening Week 2005*. (10-14 January). Maastricht, NL: Jan van Eyck Academie.

DIRK PAUWELS  
28.12.2004 – 31.12.2005  
1969, Belgium

Dirk Pauwels' research focuses on the history of utopias, a history that becomes especially clear in modernity. The moderns, philosophers and urbanists alike, believe that it is possible to create an ideal place, a place that can be as small as a room or as big as a society. This belief culminated in the designs of 20<sup>th</sup> century modernism and is nowadays, often literally, ruined. We think and work in the shambles of former endeavours to create utopias.

To spot, read and rewrite some traces of modern(istic) endeavours in Kinshasa/Brazzaville will be his contribution to the project *Visualizing the Visual*. What is left of the architecture of the OCA (1952-1960), the colonial attempt to implant modernism (and modernity) in the Congo? Does the current absence of planology in the Congo deserve labels such as 'pre-modern' and 'proto-urbanistic', 'neo-tribalistic' or 'neo-rural'? How to establish a communication between our strategies of understanding and claiming space on the one hand and theirs on the other? And what to think of the quest for (micro-)utopias in the maquettes of Kinois artists such as Bodys Isek Kingelez and Pume Bylex?

#### Projects

- *Visualizing the Visual*.

#### Editorials

- *Victoria Magazine*, 05.

#### Lectures/presentations

- *Brakin*. (14 December). With Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Sabine Müller & Andreas Quednau. Maastricht, NL: Jan van Eyck Academie.
- *Brakin*. (30 June - 1 July). With Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Sabine Müller & Andreas Quednau. Maastricht, NL: Jan van Eyck Academie.
- Cities: Is What You See What You Are? In: *Authoring the City*. (24 - 25 March). With Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Sabine Müller & Andreas Quednau, Filip de Boeck, Jan Masschelein, Koen Van Syngel, Jochen Becker Maastricht, NL: Jan van Eyck Academie.
- Congo-Brazzaville Team. In: *Opening Week 2005*. (10-14 January). With Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Sabine Müller & Andreas Quednau. Maastricht, NL: Jan van Eyck Academie.

SMAQ  
SABINE MÜLLER, 1969, Germany  
28.12.2004 – 31.12.2005  
ANDREAS QUEDNAU, 1967, Germany  
28.12.2004 – 30.06.2005

Within the project *Visualizing the Visual* Sabine Müller & Andreas Quednau study logics of production of space as 'cartographers'. The undertaking unfolds from the non-representational spaces of the two cities along the Congo river. Neglected from one side, but appropriated and domesticated from another, they could be revealed as opportunity-bearing gaps, as failures of one system that allow other systems to act. To meet this intersectional notion of space a double perspective of mapping is required: from within and from a distance. Diagrams and possibly animations ought to trace the transgressive practices of the 'user', the actions, fluctuations and tastes of the very locality. At the same time these need to be framed within global or regional dependencies to localize the international (UN), colonialist and ethnic fields of the cities. Questions to tackle are: Where do these spaces emerge geographically? Could transgressive spaces be described as ruptures or overlays of zones of power and influences from outside? Both cartographic views are interrelated and inform each other. From the planning discipline's tradition they seem to be irreconcilable; yet, these changing points of entry echo the necessity to meet the asymmetry emerging from the exterritorial nature of influences shaping living environments and the continuing territoriality of life.

#### Projects

- *Visualizing the Visual*.

#### Lectures/presentations

- *Brakin*. (14 December). With Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Dirk Pauwels. Maastricht, NL: Jan van Eyck Academie.
- *Brakin*. (30 June - 1 July). With Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Dirk Pauwels. Maastricht, NL: Jan van Eyck Academie.
- Cities: Is What You See What You Are? In: *Authoring the City*. (24 - 25 March). With Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Dirk Pauwels, Filip de Boeck, Jan Masschelein, Koen Van Syngel, Jochen Becker. Maastricht, NL: Jan van Eyck Academie.
- Congo-Brazzaville Team. In: *Opening Week 2005*. (10-14 January). With Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Dirk Pauwels. Maastricht, NL: Jan van Eyck Academie.

INGRID STOJNIC  
01.09.2003 – 31.08.2005  
1976, Croatia

With designer Bert Balcaen, Ingrid is developing a web dictionary for the Chinese language. Currently, several of these online dictionaries exist, but most of them have a very limited user interface: an input field and a search button, which give access to the list of words matching your criteria. The consequence is that language appears to be nothing more than a list of isolated words. In contrast, the dictionary they want to design is one that offers its users a more contextualized view of a language: an integration of search functions and tools for browsing around in a semantic network. In short, their research deals with organizing and classifying data, visualizing words in their context and developing an adequate, intuitive and user friendly interface.

#### Exhibitions

- *Camouflage Comics*. In: *PROGMe*. (19 September). San Paulo, BR.

#### Lectures/presentations

- *Web 2.0*. (13 December). Maastricht, NL: Jan van Eyck Academie.
- *RadMap – Where is my Dictionary?*. In: *Opening Week 2005*. (13-14 January). Maastricht, NL: Jan van Eyck Academie.

#### Films/video's

- *Drama* (video clip). DVD, 3 min., colour. With Zafer Aracagök.

#### Screenings

- *Drama* (video clip). Shanghai, CN: Room with a View Gallery.

#### Prizes/awards

- *4th Gangart Awards 2005*. For: *Camouflage Comics*.
- *Memefest Award 2005*. For: *Camouflage Comics*. First prize best web and interactive site.

#### Seminars/workshops

- *Cinéketje*, In: *Cimatics International Platform & Festival of Live Visual Arts & Vjing*. (10 October). With Lies Declerck & Marthe van Dessel. Brussels, BE: Cinema Nova.

#### Design

- *Camouflage Comics*. (website). With with Bert Balcaen & Aarnoud Rommens. Jan van Eyck Academy, NL. Published on: <<http://www.camouflagecomics.com>>.
- *Trichtlinburg*. (website). With Bert Balcaen. Maastricht, NL: Jan van Eyck Academy. Published on: <<http://www/tricht-linnburg.org>>.
- *Game Design Symposium*. (website). With Bert Balcaen. Maastricht, NL: Jan van Eyck Academy. Published on: <<http://www.janvaneyck.nl/games>>.

TONI URODA  
01.11.2003 – 31.10.2005  
1975, Croatia

Toni Uroda's research concerns the relationship between typography and Croatian orthography. This involves articulating the characteristics of the Croatian language that are relevant for typography, that is, indicating particular orthographic features such as word length, frequent letter combinations, punctuation and capitalization rules, which determine the criteria for choosing a suitable typeface when setting Croatian texts or for designing new typefaces intended primarily for the Croatian language.

The research also focuses on the current manuals in which the orthographic norm is prescribed. There are currently two different orthographic manuals available, each written by a different team of leading Croatian linguists. Both manuals in fact follow the same basic underlying principle (phonemic) and differ only in minor details concerning orthographic rules, and somewhat in methodology and terminology. The essential difference is more ideological and political rather than strictly linguistic.

#### Design

- *A Community of Scoundrels*. (poster and programme for the conference). Maastricht, NL: Jan van Eyck Academie, Nijmegen, NL: Radboud University.
- *Extra City, Centre for Contemporary Art*. (visual identity). Antwerp, BE: Extra City, Centre for Contemporary Art.
- *Los Entropicos*. (poster).
- *Pablo Pijnappel: Andrew and Felicitas*. (poster and catalogue). Antwerp, BE: Extra City, Centre for Contemporary Art.
- *Zagrebacko kazalište mladih*. (visual identity).

#### Lectures/presentations

- *Problems in Croatian Orthography. A Typographic Investigation*. In: *Opening Week 2005*. (10-14 January). Maastricht, NL: Jan van Eyck Academie.

JOËL VERMOT / HARRISSON  
01.09.2005 – 31.08.2006  
1972, France

As in architecture, the book has a role to play in history. It is a container, a means and a tool. Its form, codes and practice make it a constitutive part of mankind. Having said that, its position today has dramatically changed, partly due to economy, mainly to the digital revolution. The future of the book takes place in the pertinent adaptation of its specific elements in an accelerating communication world.

The politics of graphic design present an interesting case. If the typographic workroom was the laboratory of the fragmentation and repartition of the work (as with weaving workshops, premises of industrialization), the last 25 years of technical revolution have suddenly concentrated many professions into one (conception, creation of pictures, lay-out). Quite paradoxically, the graphic designer handles many crafts at once, while also being a specialist. The graphic designer is the vector between authors' ideas and their Zion. Moreover, he often makes the economic choices in the production of the printed object. He thus bears a grave responsibility in the publishing production line, and finally, in its politic. How can the graphic designer role evolve, between the book and digitalization, authors and readers, structure and narrativity?

#### Projects

- *The Tomorrow Book*.

#### Design

- *Programme brochure 2006*. With Sarah Infanger. Maastricht, NL: Jan van Eyck Academie.

#### Lectures/presentations

- *The Future Book*. In: *Verbindingen/Jonctions 9*. (24-28 november). With Sarah Infanger, Filiep Tacq & Richard Vijgen. Liège, BE: Het museum voor openbaar vervoer/Le musée des transports en commun.

RICHARD VIJGEN  
01.09.2005 – 31.08.2006  
1982, the Netherlands

In the past decade attempts have been made to make the information stored in books available on the Internet – some proprietary, some open source. Even though some of these attempts have been very successful, they usually conform to the old idea of the library in digital form. As long as these works are being stored online, and printed for reading, the concept is simply an evolutionary process in production and distribution, most likely to be taken advantage of by the bookmaking industry in the form of ‘print on demand’. Vijgen’s research focuses on the new paradigm of the non-physical book existing in a uniform database environment. The absence of physical limitations and the uniformity of the structure in which the book exists, opens up new ways of thinking about the book. The book no longer starts at the first page, and ends at the last, it can be a collection of quotes, pages or chapters from different books in the library. Like a DJ mixes records, readers or lecturers can recompose text by making connections or by sampling books. The uniform structure allows us to add data to the book, making it more valuable the longer it exists. Readers may leave traces in a book. In this scenario the ‘entity’ shifts from the book to the library and beyond, challenging our cultural perception of the book. It allows us to navigate to the book using the content of the book itself. The open source Project Gutenberg ([www.gutenberg.org](http://www.gutenberg.org)) will be a test-case in applying such a scenario. The goal is to develop an online software project that will use the project Gutenberg database to challenge our perception of the book.

#### Projects

- *The Tomorrow Book*.

#### Lezingen/presentaties

- The Future Book. In: *Verbindingen/Jonctions 9*. (24 - 28 November). Met Sarah Infanger, Filip Tacq, Joël Vermot (Harrisson). Liège, BE: Het museum voor openbaar vervoer/Le musée des transports en commun.

NORMAN BRYSON  
1949, Great Britain

Norman Bryson’s current concern in research is with areas of visual culture that tend to be overlooked or ignored in art history and art criticism. Many sessions of his present cycle of seminars at the Jan van Eyck address visual culture in Japan: Meiji Western-style painting, Yukio Mishima and photography, the photo-tableaux of Yasumasa Morimura. Other seminars are concerned with types of representation that are rarely given theoretical attention, such as Still Life and drawing. His aim is to help researchers develop tools for visual and cultural analysis, drawing on a wide range of disciplines and debates, including semiotics, cultural studies, psychoanalysis, queer theory, and literary criticism.

#### Publications

- Review of: Art since 1900: Modernism, Antimodernism, Postmodernism. In: *Frieze*, 92, pp. 110-115.

#### Seminars/workshops

- *Degas and the Movement-Image*. (28 November). Maastricht, NL: Jan van Eyck Academie.
- *[Untitled]*. (13 September). Maastricht, NL: Jan van Eyck Academie.
- *Taking Over the Archive: Portrait Photography from August Sander to Nan Goldin*. (21 June). Maastricht, NL: Jan van Eyck Academie.
- *Chardin and the Text of Still Life*. (25 March). Maastricht, NL: Jan van Eyck Academie.
- *The Practice of Drawing*. (11 February). Maastricht, NL: Jan van Eyck Academie.

SABETH BUCHMANN  
1962, Germany

The *Film and Biopolitics* project takes a theoretical-historical approach and aims at investigating the rhetorics of the notion of life in its constitutive impact on most of the art and film categories of the 20<sup>th</sup> century, hence the question to what extent they participate in these forms of production and utilization of ‘pure’ and ‘qualified’ life. In a second step the intention is to show that this critique on avant-garde, with its positive references to elements of the genre cinema, has already become part of a ‘critical’ self-understanding of artists and film makers – while their theoretical and political importance has not yet been realized.

#### Projects

- *Film and Biopolitics*.

#### Organised events

- *The Ghostly Social Aspects of Cinema*. (14 - 16 April). Maastricht, NL: Jan van Eyck Academie.

#### Publications

- Von der Antropofagia zum Tropikalismus. In: Giorgio Ronna (Ed.). *Elke aus dem Moore*, pp. 71-80. Nürnberg, DE: Entre Pindorama.
- The Painting Which is Not One/ Die Malerei, die nicht eins ist. In: *Monika Baer*. [Exh. Cat]. Cologne, DE: Walther König.
- Das Begehren nach Begehren [The Desire to Desire]. In: Josephine Pryde. *Secessions* pp. 31-37. Frankfurt am Main, DE: Revolver.
- Blut hat es überall schon immer gegeben. In: *Texte zur Kunst*, 15 (57), pp. 132-134.
- Szenen einer Biennale. Spuren von Institutionskritik in Arbeiten von Tino Sehgal und de Rijke/de Rooij. In: *Texte zur Kunst*, 15 (59), pp. 54-63.

#### Editorials

- *Wenn sonst nichts klappt: Wiederholung. Wiederholen in Kunst, Popkultur, Film, Musik, Alltag, Theorie und Praxis*. In cooperation with students of the Hochschule für Bildende Künste. Hamburg, DE: Hochschule für Bildende Künste.

#### Lectures/presentations

- Kritik der Institutionen und/oder Institutionskritik? (Neu-)Betrachtung eines historischen Dilemmas. In: *Ist die Kunstkritik am Ende?* (29 October). Krems, AT: Donau-Universität Krems.
- About Conceptual Drawing. (October). In: *Raum. Orte der Kunst. Räume der Zeichnung*. Berlin, DE: Akademie der Kunst.
- About Software. Information Technology and its New Meaning for the Arts. (September). In: *Open Systems*. London, GB: Tate Modern.
- About Narration in the Work of Yvonne Rainer. (May). In: *Kulturen des Erzählens symposium*.

Vienna, AT: Museum Moderner Kunst Stiftung Ludwig (MUMOK).

- *About Avant-Garde Film*. (February). Basel, CH: Kunsthistorisches Institut der Universität Basel.
- Introduction. In: *The Ghostly Social Aspects of Cinema*. (14 - 16 April). With Helmut Draxler & Stephan Geene. Maastricht, NL: Jan van Eyck Academie.
- Soft Cars and Hardware Emotions. Visual Cars and Real Cars in Cinema. With Stephan Geene. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

HELMUT DRAXLER  
1956, Austria

Helmut Draxler collaborates with Sabeth Buchmann and Stephan Geene on the project *Film and Biopolitics*.

Projects  
• *Film and Biopolitics*.

Organised events  
• The Ghostly Social Aspects of Cinema. In: *Film and Biopolitics*. (14 - 16 April). Maastricht, NL: Jan van Eyck Academie.

Lectures/presentations  
• *Failing a Revolution*. (24 November). Lecture & screening. Maastricht, NL: Jan van Eyck Academie.  
• Die Arbeit des Schreibens. Selbstbestimmung und Ausverkauf im Film. (8 November). In: *Orte der Produktion*. Stuttgart, DE: Künstlerhaus Stuttgart.  
• *The Labor of Writing. The Author's Destiny in Hollywood*. (3 October). Maastricht, NL: Jan van Eyck Academie.  
• *On the Film 'Little Sparta, et in Arcadia Ego', a Portrait of Ian Hamilton Finlay*. (11 July). Maastricht, NL: Jan van Eyck Academie.  
• Introduction. In: *The Ghostly Social Aspects of Cinema*. (14 - 16 April). With Sabeth Buchmann & Stephan Geene. Maastricht, NL: Jan van Eyck Academie.  
• *The Aesthetic Road to Victory. Sharing Education*. (9 March). Maastricht, NL: Jan van Eyck Academie.

Discussions/debates  
• Helmut Draxler im Gespräch mit Fareed Armaly. (7 July). In: *Kunst & Migration*. Cologne, DE: Kölnischer Kunstverein.

STEPHAN GEENE  
1961, Germany

Stephan Geene collaborates with Sabeth Buchmann and Helmut Draxler on the project *Film and Biopolitics*.

Projects  
• *Film and Biopolitics*.

Organised events  
• The Ghostly Social Aspects of Cinema. In: *Film and Biopolitics*. (14 - 16 April). Maastricht, NL: Jan van Eyck Academie.

Publications  
• *(I) Like Your Life (More Than Mine)*. Maastricht, NL: Jan van Eyck Academie. Published on <<http://www.bbooks.de/jve/eyck-i-like-your-life.html>>

Lectures/presentations  
• *Failing a Revolution. Godard and Mieville in Post-Revolutionary Mozambique in 1978*. (24 November). Maastricht, NL: Jan van Eyck Academie.  
• *The Collective as a Tool of Production in Rainer Werner Fassbinder's Films and The politicized Zeitgeist of the 70s as a Tool of Production in Rainer Werner Fassbinder's Films*. (12 July). Lecture & screening. Maastricht, NL: Jan van Eyck Academie.  
• *Keiner ist böse, keiner ist gut. Videosplitter und Statements*. (30 May). Berlin, DE: b\_books.  
• Introduction. In: *The Ghostly Social Aspects of Cinema*. (14 - 16 April). With Sabeth Buchmann, Helmut Draxler. Maastricht, NL: Jan van Eyck Academie.  
• Soft Cars and Hardware Emotions. Visual Cars and Real Cars in Cinema. With Sabeth Buchmann. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

Seminars/workshops  
• *To Find some Animal in Man Seems Easy, But Does It Work the Other Way Round?* (23 February). Maastricht, NL: Jan van Eyck Academie.

MARC DE KESEL  
1957, Belgium

Main topic of De Kesel's research is the problematic status of modernity/post-modernity, and the question of (the notion of) the subject within that modernity. He publishes on contemporary continental philosophy, psychoanalysis, art theory: articles on Bataille, Derrida, Žižek, Certeau, Blanchot, Nancy, Lacan, and others. In 2003, together with Dominiek Hoens, Marc De Kesel set up *CLiC: Circle for Lacanian ideology Critique*. Marc De Kesel is affiliated with the Arteveldehogeschool Ghent (courses in social and political philosophy, philosophy of law, philosophy of culture), and with the Heyendaal Instituut (Radboud University Nijmegen, where his research is on 'theories of the gift').

Projects  
• *CLiC*.

Organised events  
• *A Community of Scoundrels. The 'Gift' in Modern Society through Lars von Trier's Dogville*. (18 - 19 May). Organised by Jan van Eyck Academie & Radboud University. Nijmegen, NL: Huize Heyendaal.

Publications  
• Act without Denial: Slavoj Žižek on Totalitarianism, Revolution and Political Act. In: *Studies in East European Thought*, 56, pp. 299-334.  
• Back. Text of a Videofilm by Dany Deprez. In: *HTV De IJsborg*, 60, p. 4.  
• Delphi revisited: over literatuur en psychoanalyse. In: J. Houppermans (Ed.). *Over de schreef, psychoanalyse & literatuur*. Amsterdam, NL: Dutch University Press, pp. 72-82.  
• Het onvermijdelijke in het racisme. In: Piet Decoster (Ed.). *Psychoanalyse en politiek*, pp. 55-82.  
• Je maakt geen ding, een ding maakt jou. Over Lacans notie van das Ding. In: Thierry De Duve. *Maak iets: Kleur/Blik/Ding*. Ghent, BE: Sint-Lucas Beeldende Kunst Gent.  
• Het onvermijdelijke in het racisme. In: Piet Decoster (Ed.). *Psychoanalyse & politiek*. Amsterdam, NL: Dutch University Press, pp. 51-82.  
• Praten uit het donker. Interview met Marc De Kesel door Jan Knops over sms- en chatcultuur bij jongeren. In: Marc De Kesel, Bram Bresseleers & Jan Knops (Eds.). *Sms- en chat-cultuur bij Jongeren*. Ghent, BE: Mens en Cultuur Uitgevers, pp. 73-92.  
• Religion as Critique, Critique as Religion. Some Reflections on the Monotheistic Weakness of Contemporary Criticism. In: *Umbr(a): A Journal of the Unconscious*, pp. 119-137.  
• Religion und/als Kritik. In: Marc De Kesel & Dominiek Hoens (Eds.). *Wieder Religion: Christentum im zeitgenössischen kritischen Denken (Lacan, Žižek, Badiou u.a.)*. Vienna, AT: Turia & Kant.  
• Slavoj Žižek. In: H. Achterhuis, J.Sperna Weiland, S. Temmema & J. De Visscher. *Denkers van nu*. Diemen, NL: Veen Magazines, pp. 440-452.  
• Een sociomaterieel psychè. In: Jos A.M. de Kroon

(Ed.). *Hoe wetenschappelijk is de psychiatrie?* Antwerp, BE: Garant, pp. 111-128.  
• Wie der Gott und Mensch sich paart: Hölderlin's theory of the sublime as read in his remarks on tragedy. In: Bart Vandabeele (Ed.). *Act of the Symposium 'Histories of the Sublime'*. Brussels, BE: Academie voor Wetenschap en Kunst, pp. 123-134.

Editorials  
• Religion als Kritik; Kritik als Religion: Die monotheistische Sackgasse moderner Kritik In: Dominiek Hoens & Marc De Kesel (Eds.). *Wieder Religion? Christentum im zeitgenössischen kritischen Denken*. Vienna, AT: Turia & Kant.

Lectures/presentations  
• Something Inevitable in Racism: A Lacanian Perspective on Cosmopolitical Identity, Hatred and Democracy. (18 November). In: *Identifying the Urban Unconscious*. Maastricht, NL: Jan van Eyck Academie.  
• Introduction to Lars von Trier's 'Dogville'. (5 October). In: *CIT.CIT. 2 Platform and Treasury*. Brussels, BE: Etablissement d'en face projects.  
• The Sense of Logic: Lacanian Questions to Gilles Deleuze's Theory on Language in 'Logique du Sens'. (9 September). In: *Gilles Deleuze. The Passage from Noise to Voice*. Maastricht, NL: Jan van Eyck Academie.  
• The Village and Its She-Dog: the Gift as Modernity's Political Problem in Lars von Trier's 'Dogville'. In: *A Community of Scoundrels*. (18 - 19 May). Nijmegen, NL: Huize Heyendaal.  
• Act Without Denial. Žižek on Totalitarianism, Revolution and Political Act. (16 March). In: *The Spectre of the Avant-Garde. Avant-Garde, Theory and Partiality*. Maastricht, NL: Jan van Eyck Academie.  
• Town with Dog: about Lars von Trier's 'Dogville'. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

Symposia/congresses  
• *Intermediale reflecties. Over artistieke conceptualiteit en kwaliteit in hedendaagse kunstpraktijken*. (30 September). Organised by Dutch Aesthetics Federation (DAF). Rotterdam, NL: Museum Boijmans van Beuningen.  
• *Gilles Deleuze: the Passage from Noise to Voice*. (9 September). With Manola Antonioli, Zafer Aracagök, Rosi Braidotti, Mahmut Mutman, Arkady Plotnitsky & Mark Roelli. Maastricht, NL: Jan van Eyck Academie.  
• *29th Annual IAPL Conference. Chiasmatic Encounters*. (2 - 6 June). Organised by International Association for Philosophy and Literature (IAPL). Helsinki, FI.

Seminars/workshops  
• *Reading Lacan. On Identification*. Maastricht, NL: Jan van Eyck Academie.  
• *On Love. A Concept to Analyse Current Cultural Discontent?* Maastricht, NL: Jan van Eyck Academie.

EVA MEYER  
1950, Germany

What does the veil know and what might it (not directly) tell us? This phrasing may sound like an odd personification, but Meyer would like the question, and the figure of speech, just to hang in our mind, like a motto, or an old tune. Against the backdrop of this tune, we can reexamine how we define knowledge and realize that the veil insists, knows that there is more to it than we can ever know about it. The first known references to veiling all refer to the veil's potential of invoking the wrong conclusions. It is this very potential which is embraced by storytelling but restricted by law – in order to contain female sexuality and to structure the social status imposed on women. Nowadays, we find ourselves confronted with an ideological split that instrumentalizes a cultural and religious artefact for its various reasons. But what has recently become synonymous with differences that have been presented to us repeatedly as unbridgeable and terrifying, has in fact been part of both Western and Eastern cultures for millennia, from aristocratic women of ancient Greece to contemporary brides and widows worldwide. It is the veil's ubiquity that seems to allow everyone to form an opinion about it, and it is its ambiguity that stops us short and imposes on us not the veil, but the omnipresence of absence, its potentiality.

Exhibitions  
• *Schweizer Krankheit + die Sehnsucht nach der Ferne*. (11 December 2005 - 5 February 2006). Dresden, DE: Kunsthaus.

Lectures/presentations  
• 'Shadows' by Cassavetes. (22 June). Lecture & screening. With IIs Huygens. In: *The Scheme of the Veil* Maastricht, NL: Jan van Eyck Academie.  
• 'Ararat' by Atom Egoyan. (23 May). Lecture & screening. With Stephanie Benzoquen. In: *The Scheme of the Veil*. Maastricht, NL: Jan van Eyck Academie.  
• The Scheme of the Veil. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

Screenings  
• *Flashforward*. (6 February). Rotterdam, NL: Witte de With.

Seminars/workshops  
• *The Scheme of the Veil*. Maastricht, NL: Jan van Eyck Academie.

ZAFER ARACAGÖK  
01.10.2004 – 30.09.2005  
1960, Turkey

After tracing the question of the immediate in Schopenhauer and Nietzsche, Zafer Aracagök intends to develop an approach to this problem in Deleuzian philosophy, along the following lines: Does the concept of 'resonance' in the philosophy of Deleuze, as used vis-à-vis the question of the immediate, function as it is supposed to function? Is Deleuze's reading of Nietzsche (and of Schopenhauer), especially in his *The Birth of Tragedy*, problematic because of a certain kind of resonance between Deleuze and Nietzsche? Can the untheorized concept of resonance in Deleuze be traced back to the way he privileges simulacra over models and copies? One might propose that Deleuze employs 'resonance' in order not to give way to the question of the first – so that his will be a philosophy of immanence, a philosophy which leaves behind 'representation' through a destruction of Platonism. The question is whether this act of privilege, despite pointing to an already-given-decision, enables Deleuze to erase the act of copying in the case of simulacra. Could the untheorized concept of resonance be the reason why the question of the first is unavoidably invited into the discussion? To what extent is it possible to follow Nietzsche without yielding to noise? Is it possible to theorize the immediate without theorizing it, that is to say, by merely pointing to it? Can the recognition of the immediate as the untheorizable throw light on 'a concept of event before the event', of which only the aftermath can be theorized?

Organised events  
• *Gilles Deleuze. The Passage from Noise to Voice*. Conference. (9 September). With Manola Antonioli, Rosi Braidotti, Marc De Kesel, Mahmut Mutman, Arkady Plotnitsky & Mark Roelli. Maastricht, NL: Jan van Eyck Academie.  
• *Resonance, Mimesis, Noise and Refrain*. Lecture series. Maastricht, NL: Jan van Eyck Academie.

Actions/performances  
• Divide by Zero. (21 September). In: *ctrl\_alt\_del 2005, the 9th International Istanbul Biennial*. (composed in collaboration with Yolande Harris). Istanbul, TR.

Lectures/presentations  
• Refraining from the Refrain. (24 September). In: *Resonance, Mimesis, Noise and Refrain*. Maastricht, NL: Jan van Eyck Academie.  
• Noise on Noise. (10 May). In: *Resonance, Mimesis, Noise and Refrain*. Maastricht, NL: Jan van Eyck Academie.  
• Decalomania, Mapping and Mimesis. (27 April). In: *Resonance, Mimesis, Noise and Refrain*. Maastricht, NL: Jan van Eyck Academie.

- On Rhythm, Resonance and Distortion. (23 March). In: *Resonance, Mimesis, Noise and Refrain*. Maastricht, NL: Jan van Eyck Academie.

## Conferences

- *A Seminar on Deleuze* (24 May). Utrecht, NL: The Netherlands Research School of Women Studies, Faculty of Arts, Utrecht University.
- Co-respondent in *The Spectre of the Avant-Garde. Avant-Garde, Popular Media and Censorship*. (13 April). With Gideon Boie, Lorenzo Chiesa, Alexei Monroe, Matthias Pauwels & Aarnoud Rommens. Maastricht, NL: Jan van Eyck Academie.
- Noise on Noise. In: *Sonic Interventions*. (29 - 31 March). Amsterdam, NL: Amsterdam School of Cultural Analysis.
- Co-respondent in *The Spectre of the Avant-Garde. Avant-Garde, Theory and Cultural Praxis*. (16 March). With Gideon Boie, Boris Buden, Oliver Feltham, Dominiek Hoens, Marc De Kesel, Matthias Pauwels & Aarnoud Rommens, Robrecht Vanderbeeken. Maastricht, NL: Jan van Eyck Academie.
- Refraining from the Refrain. *Deleuze, Guattari et le politique*. (14 - 15 January). Paris, FR: Université de Paris VIII-Vincennes.
- The Question of the Immediate: Resonance in the Philosophy of Gilles Deleuze. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

MONIKA BAKKE  
01.02.2004 – 31.01.2006  
1967, Poland

Monika Bakke set up the project *Breath-Taking. Air, Art, Architecture* that consists of three elements: a series of lectures, the anthology *Going Aerial* and a website with a database. The project took as central notion the concept of air, the ephemeral and unique mixture of gases, and that of breath, an individualized form of exchange between subject and environment. Air, necessary to exist, affects our bodies and the way we think and exist in the world. The anthology *Going Aerial*, which Monika Bakke edited, focuses on air-related art practices of recent years concerned with questions such as: How do we use air? What does air do? It draws attention to its functions, rather than to what it is. The book does not present an aerial view on the subject but rather an effort to look closely into coinciding individual attempts made by artists, architects and theoreticians to consider air as a material carrier, conductor, and catalyst necessary in the process of communication between a breathing organism and the environment as well as communication of data with the use of wireless technology.

## Publications

- Kobięca polityka przyjemności [Feminine Politics of Pleasure]. In: W. Burszta, M. Czubałaj, M. Rychlewski (Eds.). *Kontrkultura. Co nam zostało z tamtych lat* [CounterCulture. What is Left of those Years]. Wydawnictwo SWPS Academica.
- Re-kreacyjny charakter transkulturowej estetyki [Re-creational Character of Transcultural Aesthetics]. In: K. Wilkoszewska (Ed.). *Estetyka transkulturowa* [Transcultural Aesthetics]. Krakow, PL: Universitas.
- Zoo Pleasures, the Usual Suspects. In: *Relocated Identities. Part II*. Amsterdam, NL: Public Space With A Roof (PSWAR).

## Lecture series

- *Breath-Taking. Air, Art, Architecture*. With Annick Bureau, George Halkias, François Perrin, Michael Rakowitz & Peter Sloterdijk. Maastricht, NL: Jan van Eyck Academie.

## Lectures/presentations

- Zoo Pleasures. (25 June). In: *Relocated Identities II*. Amsterdam, NL: Public Space With A Roof (PSWAR).
- Ecstatic Mobility: Visual Representations of Bodies against Gravitropism. In: *Hawaii International Conference on Arts and Humanities*. (13 - 16 January). Honolulu, US.
- Zoo Pleasures, the Usual Suspects. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

BAVO (Gideon Boie & Matthias Pauwels)  
01.01.2004 – 31.12.2005  
GIDEON BOIE, 1975, Belgium  
MATTHIAS PAUWELS, 1975, Belgium

During the first year of their research period at the Jan van Eyck Academie BAVO wrote a book: *The Open City, or the Urban Logic of Post-Capitalism* in which they focus on a type of designer who manages to profile him/herself with increasing success in debates concerning the city. It is a figure who is very agitated by the recent popularity of extremist models regarding the city (gated communities, neighbourhood patrols, etc.), but who is also very sceptical about the multicultural city model, in which population groups withdraw behind 'walls of respect'. In relation to these extreme models the new type of designer profiles him/herself as crafting a 'third way', in which commitment to an open, tolerant and undivided city is 'blended' with a practical realization that openness also requires limitations. In other words, this type of planner unproblematically balances the ideal of an open city with pragmatic considerations like economic feasibility or political consensus. The thesis of their book is that this enlightened figure is the ideological complement of more abstract post-capitalist developments such as the 'European urban competition model' and 'the global village'. Through an analysis of several concrete 'third-way' solutions for the outcasts of the European metropolis – such as prostitutes, illegal immigrants or the inhabitants of problem areas – BAVO lays bare the contradictions of the ideological construct of the 'open city'.

## Projects

- *The Spectre of the Avant-Garde*.

## Organised events

- Psychoanalysis, Urban Theory and the City of Late-Capitalism. In: *Super! First Triennial of Fine Arts, Fashion and Design*. (18 - 20 November). With Lorenzo Chiesa. Organised by Academie Beeldende Kunsten Maastricht & Jan van Eyck Academie. Maastricht, NL: Jan van Eyck Academie.
- Lend Me Your Dream/Lend Me Your Fantasy. (16 September - 4 November). In: *Super! First Triennial of Fine Arts, Fashion and Design*. Organised by Academie Beeldende Kunsten Maastricht & Jan van Eyck Academie. Maastricht, NL: Academie Beeldende Kunsten.
- *The Spectre of the Avant-Garde* (12 - 13 April; 15 - 16 March). Maastricht, NL: Jan van Eyck Academie.

## Publications

- *God is a DeeJay: FAT in Berlage*. Published on: <<http://www.archined.nl>>.
- Wat een gordijn leek maar een muur bleek te zijn, kritische reconstructie van het symposium Collage Europa. In: *Architectura Murator*, 125.

- Enjoy the Right Not to Enjoy! In: *AS* (special issue: *Emotional Pictures*), 173, pp. 142-156.
- Het spookbeeld van de avant-garde. Hedendaagse heremingen van het programma van subversie in de culturele productie. In: *AS*, 176, pp. 4-23.
- The Spectre of the Avant-Garde. Contemporary Reassertions of the Programme of Subversion in Cultural Production. In: *AS*, 176, pp. 24-41.
- From Political Games to Absolute Architecture... and Back: the Architectural Avant-Garde Today. In: *AS* 176, pp. 42-61.
- Being Absolute Avant-Garde, Again! (9 March). In: *Cut Up*, 3 (10). Published on: 1 April on <<http://www.cut-up.com/news/detail.php?sid=365>>

## Lectures/presentations

- Introduction: Let the Scum Bury the Scum. (19 November). In: *Psychoanalysis, Urban Theory and the City of Late-Capitalism. Conceiving of an Urban Act*. Maastricht. Maastricht, NL: Jan van Eyck Academie.
- Introduction: the City of Late Capitalism and its Vicissitudes. (18 November). In: *Psychoanalysis, Urban Theory and the City of Late-Capitalism. Identifying the Urban Unconscious*. Maastricht, NL: Jan van Eyck Academie.
- 'Mettre un peu de honte dans la sauce': Third Way Cultural Activism, the Discourse of the Analyst, and the City of Late-Capitalism. (18 November). In: *Psychoanalysis, Urban Theory and the City of Late-Capitalism. Identifying the Urban Unconscious*. Maastricht, NL: Jan van Eyck Academie.
- Laat ons vastberaden de democratie redden binnen de Grote Verbouwing van de Nederlandse steden en binnen het Maastrichtse Model in het bijzonder. In: *Lend Me Your Dream/Lend Me Your Fantasy*. Organised by Academie Beeldende Kunsten Maastricht, Jan van Eyck Academie, Super! First Triennial of Fine Arts, Fashion and Design. Maastricht, NL: Academie Beeldende Kunsten.
- Voorbij het politiek economisch analfabetisme in het architecturaal verzet ten tijde van het globale kapitalisme. In: *Cultureel ondernemerschap. Architectuur en engagement* [Cultural Enterprise]. (14 October). In: *Lend Me Your Dream/Lend Me Your Fantasy. Cultureel ondernemerschap. Architectuur en engagement*. Organised by Academie Beeldende Kunsten Maastricht, Jan van Eyck Academie, Super! First Triennial of Fine Arts, Fashion and Design. Maastricht, NL: Academie Beeldende Kunsten.
- Veel gedoe rond de creatieve stad. (16 September). In: *Lend Me Your Dream/Lend Me Your Fantasy. Stadsmanagement*. Georganiseerd door Academie Beeldende Kunsten Maastricht, Jan van Eyck Academie, Super! First Triennial of Fine Arts, Fashion and Design. Maastricht, NL: Academie Beeldende Kunsten.

- It's About an Architectural Act that is Not Already Backed up by the Other, Stupid! (8 June). In: *International Design Seminar 2005*. Delft, NL: Faculty of Architecture, Delft University of Technology.
- The Subversive Core of Urban Communication Management. (2 June). In: *Authoring the City at ABKM*. Organised by Academie Beeldende Kunsten Maastricht & Jan van Eyck Academie. Maastricht, NL: Academie Beeldende Kunsten.
- It's about the Heterotopia as a Real Different Place, Stupid. In: *EAAE Colloquium: The Rise of the Heterotopia, Public Space and the Architecture of the Everyday in a Post-Civil Society*. (26 - 28 May). Organised by Katholieke Universiteit Leuven.
- When the Society Commands You to Subvert. (13 April). In: *The Spectre of the Avant-Garde. Avant-Garde, Popular Media and Censorship*. Maastricht, NL: Jan van Eyck Academie.
- From the Political Games to Pure Architecture... and Back! (12 April). In: *The Spectre of the Avant-Garde. Avant-Garde, Architecture and Responsibility*. Maastricht, NL: Jan van Eyck Academie.
- Utopian Avant-Garde or Critical Avant-Garde? Yes, Please! (16 March). In: *The Spectre of the Avant-Garde. Avant-Garde, Theory and Cultural Praxis*. Maastricht, NL: Jan van Eyck Academie.
- Why Social Constructivism in Film is Unavoidable Today. (15 March). In: *The Spectre of the Avant-Garde. Avant-Garde, Film and Propaganda*. Maastricht, NL: Jan van Eyck Academie.
- Why Today's Cultural Scene Hates to Love Michael Moore. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.
- The Heroic Realist, Dogville and the Perverse Core of the Dutch Cultural Third Way. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

## Discussions/debates

- *Integratiearchitectuur: United Colours of NL*. (6 October). Organised by ABC Architectuurcentrum Haarlem.

STÉPHANIE BENZAQUEN  
01.01.2005 – 31.12.2006  
1971, France

In her project *Cultural Representations of Genocide and Mass Murder* Benzaquen investigates representations of genocide and mass killing in culture, realms of memory, news media, academic essays, official actions (trial, humanitarian intervention). She documents, visualizes, and contextualizes mass violence incidents and reflects common issues as well as differences in order to generate a wider frame of comprehension. To re-establish the complexity of mass murder processes, she has to confront singular and multiple representations, canon and dissident views. It is the coexistence, juxtaposition and contradiction of these multiple representations which clarifies roles and shows responsibilities of persons, groups and powers before, during and after genocidal events. It is an on-going process that takes into account the dynamics of multi-originated, multi-layered, and multi-purposed representations. Benzaquen focuses on specific fields of representation such as cinema and documentary, museum, website, and association work.

## Exhibitions

- *Dispersion* (December). With Clarisse Hahn & Ecole Supérieure des Beaux Arts. Nîmes, FR: Contemporary Art Centre Carré d'Art.
- *Artists and Arms*. (2 - 15 November). Organised by M'ARS Centre for Contemporary Art, National Center for Contemporary Art (NCCA) Kaliningrad & National Center for Contemporary Art (NCCA) Moscow. Moscow, RU: M'ARS Centre for Contemporary Art.
- Beware! Politics! In: *Alytus Biennial. International Festival of Experimental Art*. (22 - 28 August). Alytus, LT.

## Publications

- On Dictators, Carnival, and Funny Animals. In: *Camouflage Comics*. Published on: <<http://www.camouflagecomics.com>>.
- Two Years. In: *Beware! Politics!* Alytus, LT.
- Istanbul, Tirana, Alytus, Peking, Vilnius, Lyon, Kaliningrad, Prague... In: *Daiile 2005/2*, LT.
- Samples. In: *Artists and Arms*. Kaliningrad, RU: National Center for Contemporary Art (NCCA), Moscow, RU: M'ARS Centre for Contemporary Arts.
- *Clear Positions. Some Thoughts on Israeli Artistic Engagement in the Second Intifada's Years*. Published on: <[http://getto.ru/anarb/b\\_17.html](http://getto.ru/anarb/b_17.html)>.

## Lectures/presentations

- Clear Positions. Some Thoughts on Israeli Artistic Engagement in the Second Intifada's Years (3 November). In: *Artist and Arms*. Organised by NCCA-Kaliningrad and the NCCA-Moscow. Moscow, RU: National Center for Contemporary Art (NCCA).

- *Return* (26 September). With Sylvia de Swaan. Maastricht, NL: Jan van Eyck Academie.
- *Images and Violence*. (May). Lecture and screening of video works. Organised by Ecole Supérieure des Beaux Arts. Nîmes, FR: Contemporary Art Centre Carré d'Art.
- 'Ararat' by Atom Egoyan. (23 May). Lecture & screening. In: *The Scheme of the Veil*. Maastricht, NL: Jan van Eyck Academie.
- Genocide and Mass Killing. Languages of Mediated Violence. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

LORENZO CHIESA  
01.01.2005 – 31.12.2006  
1976, Italy

The aim of Chiesa's proposed research is two-fold: to carry out a thorough analysis of Jacques Lacan's notion of the 'discourse of the capitalist' and to compare Lacan's fragmentary treatment of capitalism and its ideology with the more systematic Marxist and post-Marxist approaches offered by Louis Althusser and Alain Badiou. This detour through the work of more openly political thinkers should ultimately allow Chiesa to venture beyond the restricted domain of psychoanalytical theory in a critique of the hedonistic ideal of current capitalism. In this regard, by also taking into consideration contemporary 'mass-culture', he aims to investigate the manifold reasons which enable Lacan to suggest that, in our late-capitalistic era, the ideological imposition of happiness emerges as the most determining 'political factor' and, at the same time, necessarily entails the fact that 'everybody is identical to everyone else'. More generally, he aims to investigate the nature of the distinctive links between the capitalistic ideological imperative which, according to Lacan, enjoins us to enjoy and two other hegemonic imperatives of today's consumer society, namely those which order us to purchase and to learn or know. The overt outcome of these manifold combinations is the formation of the following contemporary social commandments related to everyday cultural phenomena: the imperative to enjoy purchasing through shopping, learn enjoyment through sexology, learn to purchase through business-schools, purchase knowledge through the university system based on the equation between student and client, purchase enjoyment through easily accessible pornography...

#### Projects

- CLiC.
- *Politics and Jouissance*.

#### Organised events

- *Politics and Jouissance*. (December 2005 - May 2006). A series of workshops on politics and jouissance in philosophy and psychoanalytical theory. With Oliver Feltham. Maastricht, NL: Jan van Eyck Academie.
- *Lacan and Topology*. (10 December). With Oliver Feltham. Maastricht, NL: Jan van Eyck Academie.
- *Psychoanalysis, Urban Theory and the City of Late-Capitalism*. In: *Super! First Triennial of Fine Arts, Fashion and Design*. (18 - 20 November). With BAVO. Maastricht, NL: Jan van Eyck Academie.

#### Publications

- *Ethics and Capital*. Ex Nihilo. In: *Umbr(a), a Journal of the Unconscious*. With Alberto Toscano.
- *The Subject of the Imaginary (Other)*. In: *Journal for Lacanian Studies*, 3.

- Lacan le sinthome. In: *(Re)-Turn: A Journal of Lacanian Studies*, 2 (Spring). University of Missouri, US.
- Paul, the Militant. In: *Parallax. The Journal of Ethics and Globalisation*, 35. The Aurelius Foundation, US.
- Pasolini, Badiou, Žižek und das Erbe der Christlichen Liebe. In: Dominiek Hoens & Marc De Kesel (Eds.). *Wieder Religion? Christentum im zeitgenössischen kritischen Denken*. Vienna, AT: Turia & Kant.
- Pasolini, Badiou, Žižek and the Legacy of Christian Love. In: *HTVNews*.
- Review of Giorgio Agamben. In: *The Open: Man and Animal. Italian Studies*, LX.
- Review of Slavoj Žižek, 'The Puppet and the Dwarf'. In: *Journal of the Society of British Phenomenology*, 36 (1).

#### Translations

- Slavoj Žižek. *America Oggi: Abu Ghraib e altre oscenità del potere*. Verona, IT: Ombre Corte.
- Alain Badiou. *Love What You Will Never Believe Twice*. In: *Positions*, 14.

#### Lectures/presentations

- Remarks Prior to any Possible Treatment of Lacanian Truth as Marxian Materialism. In: *Is the Politics of Truth Still Thinkable?* Conference organised by Slavoj Žižek and Costas Douzinas. (25 - 26 November). London, GB: Birkbeck Institute for the Humanities.
- Topology of Fear: Lacan with Mike Davis. In: *Psychoanalysis, Urban Theory and the City of Late-Capitalism*. (18 - 20 November). Maastricht, NL: Jan van Eyck Academie.
- *Pasolini and the Ugliness of Sex*. (22 September). Melbourne, AU: Monash University.
- What Is the Gift of Grace? In: *International Association for Philosophy and Literature Annual Conference*. (3 June). Helsinki, FI: University of Helsinki.
- What Is the Gift of Grace? In: *A Community of Scoundrels*. (18 - 19 May). Nijmegen, NL: Huize Heyendaal.
- Feigning Madness: Lars von Trier with Lacan. (13 April). In: *Avant-Garde, Popular Media and Censorship*. Maastricht, NL: Jan van Eyck Academie.
- Lacan and Pasolini: Resistance against Sado-Erotic Capitalism. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Seminars/workshops

- *Reading Lacan. On Identification*. Maastricht, NL: Jan van Eyck Academie.
- *Alain Badiou's le Siècle*. (27 May). With Oliver Feltham, Daniel Franco, Nina Power, Aaron Schuster & Alberto Toscano. Brussels, BE: Etablissement d'en face projects.

JONATHAN DRONSFIELD  
01.01.2005 – 30.09.2006  
1962, Great Britain

In the project *On the 'Ethical Turn' of Contemporary Art* Jonathan Dronsfield intends to assess how, if at all, contemporary art has taken an 'ethical turn'; to ask what is at stake when contemporary artists, theorists and curators appeal to the ethical as a justification or rationale or premise or aim of their work; to contest the assertion made recently by Rob van Gerwen that 'Much contemporary art seems morally out of control'. However, Dronsfield does not plan to do so by insisting on or retrieving ethics. Rather, he intends to show how contemporary art is ethical in how it internalizes the question of what it is, so that the question is transformed in the performative way in which art raises it, which at the same time denies the possibility of any definitional or fixed answer to the question of what art is. Thus, art does show us something essential about what it is to be a human being: the singular event that is an artwork rehearses a way in which we can come to ourselves as constructions whose nature is secondarily made up of our (self) interpretations. Within a conceptual field delimited primarily by the work of Derrida, Heidegger, Margolis, Nancy and Wittgenstein, but referring constantly throughout to the work of contemporary artists and curators (all theory should emerge in a responsive way), his work involves inquiring into what makes a work work, the blindness of the artwork, the temporality of art, art as a space of questioning, and broader questions of autonomy, freedom, responsibility and decision.

#### Publications

- 'I Am in the Liber': Remarks on the Question of Theorising Art. In: Y. Pérez, M. Anxo Rodríguez & E. Saladini. (Eds.). *Espazos de Creación Contemporánea*. Santiago de Compostella, ES: Concello de Santiago, pp. 183-95.
- The Resistance of the Question to Phenomenological Reduction: Husserl, Fink, & the adequacy of the Sixth Cartesian Meditation as a response to Heidegger. In: *Analecta Husserliana*, LXXXVIII, pp. 293-305.
- The Hourglass. In: *Sara Rossi. Miele*. Prato, IT: Gli Ori Editions, p. 134.
- *Memories of Underdevelopment: The Collages & Sculptures of Melita Couta*. In: A. Danos. (Ed.). *Somatópia: Mapping Sites, Siting Bodies*, pp. 34-43.

#### Lectures/presentations

- *Art and Social Space*. (29 August). Helsinki, FI: Nordic Institute for Contemporary Art (NIFCA).
- *The Ethical Turn of Contemporary Art?* (15 June). Department of Art History research seminar. Rome: IT: Luiss University.
- *The Ethical Turn of Contemporary Art?* (3 March). Modernity Art Representation Knowledge Society (MARKS) research seminar. Maastricht, NL: Universiteit Maastricht.

- *Resisting the Ethical Turn of Contemporary Art?* (16 February). Department of Fine Art, History of Art & Cultural Studies research seminar. Leeds, GB: University of Leeds.
- *The Ethical Turn of Contemporary Art?* (13 January). In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Symposia/congresses

- *The Resistance of Art to the University to Come: Kant after Derrida*. (22 October). In: *44<sup>th</sup> Annual SPEP Conference*. (20 - 22 October). Organised by Society for Phenomenology and Existential Philosophy (SPEP). Salt Lake City, US.
- *Resisting the 'Ethical Turn' of Contemporary Art: Deconstructing Actuality*. (20 September). In: *XXXIX AICA Congress. Art Theory and Art Criticism in the New Millennium*. (18 - 23 September). Organised by International Association of Art Critics (AICA). Ljubljana, SI.
- *Art as Terror*. (9 September). In: *First FEP/SEP Joint Annual Conference. What Is Terror*. (8 - 10 September). Organised by Forum for European Philosophy (FEP) & the Society for European Philosophy (SEP). Reading, GB: University of Reading.
- *Painting*. (16 June). With Darren Ambrose & Adrian Rifkin. London, GB: The Royal College of Art.
- *The Condition of Film as Philosophy; or, How Can Film Ask a Question?* (6 June). In: *29<sup>th</sup> Annual IAPL Conference. Chiasmatic Encounters*. (2 - 7 June). Organised by International Association for Philosophy and Literature (IAPL). Helsinki, FI.

#### Seminars/workshops

- *Art as Terror*. (4 October). Maastricht, NL: Jan van Eyck Academie.

#### Discussions/debates

- *Deleuze*. (27 January). With Claire Colebrook. Organised by Forum for European Philosophy. London, GB: Borders Bookshop.
- *On Epicurus*. (10 March). With Howard Caygill. Organised by Forum for European Philosophy. London, GB: L'institute Français.
- *Diderot and the Blind Man: Could Our Sense Experience Be Contradictory?* (9 June). With Marian Hobson. Organised by Forum for European Philosophy. London, GB: L'institute Français.

OLIVER FELTHAM  
01.01.2005 – 31.12.2005  
1972, Great Britain

Oliver Feltham researches the philosophical underpinnings of contemporary theories of ideology in terms of the nexus between the subject, substance and change. The basic proposition is that when contemporary philosophers theorize ideology, their efforts are determined by a conceptual matrix which articulates a subject with some form of substance and a form of movement. The matrix itself was originally consolidated in Aristotle's *Physics*, and a small number of well-known variations have historically ensued such as the Hegelian reworking, Marx's materialist version thereof, and the Heraclitean-Bergsonian-Deleuzian variation. The hypothesis guiding the research project is that contemporary philosophy attempts to generate new articulations of the subject, movement, and substance; yet, due to the power of the matrix, it often unconsciously repeats ancient articulations in new guises. The goal is to make these repetitions explicit in order to identify their limits and then set out the requirements for a genuinely *modern* articulation of substance, subjectivity and change so as to theorize both ideology and its obverse, *praxis*, or, the work of change.

#### Projects

- CLiC.
- *Politics and Jouissance*.

#### Lectures/presentations

- *An Account of Enjoyment (on Capitalism and the Social Bond)*. (20 November). In: *Psychoanalysis in the City*. Organised by Super! First Triennial of Fine Arts, Fashion and Design, Jan van Eyck Academie. Maastricht, NL: Jan van Eyck Academie.
- *On Aesthetics and Socio-Political Change*. (16 March). In: *The Spectre of the Avant-Garde. Avant-Garde, Theory and Cultural Practice*. Maastricht, NL: Jan van Eyck Academie.
- *Ideology and Praxis*. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Seminars/workshops

- *Alain Badiou's 'le Siècle'*. (27 May). With Lorenzo Chiesa, Daniela Franco, Romina Power, Aaron Schuster & Alberto Toscano. Brussels, BE: Etablissement d'en face projects.
- *Reading Lacan. On Identification*. Maastricht, NL: Jan van Eyck Academie.

#### Symposia/congresses

- *29<sup>th</sup> Annual IAPL Conference. Chiasmatic encounters*. (2 - 6 June). Organised by International Association for Philosophy and Literature (IAPL). Helsinki, FI.

CHRISTOPHER GEMERCHAK  
01.09.2005 – 31.08.2007  
1967, United States

Christopher Gemerchak's research project is the completion of his manuscript *Fetishism and the Crystallization of Desire* (working title). Fetishism has long been a concept permitting philosophers, psychoanalysts, anthropologists and cultural theorists to critically examine the nature of beliefs, sexual interests and material values, and it still is a vital interpretive paradigm today. The research project focuses on the development of a philosophical determination of fetishism as a response to a crisis of meaning, whether personal, social or religious. The fetish will be seen as mediating the crisis that arises when a system of meaning/value or the coordinates of identity is confronted with a threat of alienation, or worse, dissolution. This threat may arise from a traumatic figure of alterity, or from a loss of faith in a ground of certainty, which runs the risk of plunging the subject into a world of meaninglessness. The response to such a confrontation will be shown to have a profound influence on the life of desire; it may lead either to a transformation of everyday life into a world of excessive significance, or to an attempt to protect oneself against uncertainty through perverse repetition or an ideological refusal of change.

Projects  
• *CLIC*.

Seminars/workshops  
• *Reading Lacan. On Identification*. Maastricht, NL: Jan van Eyck Academie.

YOLANDE HARRIS  
01.10.2003 – 30.09.2005  
1975, Great Britain

*Score Spaces* investigates our understandings of the relations between sound, place and image in a technologically extended environment. Harris is drawn towards the gap, the border, the no-man's-land between disciplines, between modes of presentation, between conventions of creating. *Score Spaces* is a research project that works with this gap, exploring its characteristics and contradictions. The research is necessarily both practical and theoretical. Using sound, video and projection techniques she experiments with extending perceptions of spaces and places through performance. The score, as a medium of communication and therefore essentially bound up with the technological development of communication, is expanding its role as the interface between notation and the event. She is interested in forms and roles of notation within different disciplines, the gap between notation and its realization, and the potential futures of notation in an arena where the event appears to make it redundant.

Exhibitions

- *Stepping Out. An Invitation to Do Something New*. (28 November - 12 December). Maastricht, NL: Jan van Eyck Academie.
- *Orbital*. (27 - 30 September). Video, sensors and sound installation. Maastricht, NL: Jan van Eyck Academie.
- Project Relay/Video Walker. In: *Welcome to Fused Space Database*. The Hague, NL: Stroom.
- A Collection of Circles (or Pharology). In: *Earwitness, #5* (7 - 9 February). Brussels, BE: Centre for Contemporary Non-Objective Art (CCNoA).

Actions/performances

- Divide by Zero. (21 September). In: *ctrl\_alt\_del 2005*. With Zafer Aracagök. Istanbul, TR: NOMAD.
- Light Phase. In: *VideoDance 2005*. (9 - 17 September). Performance for video, voice, sound and sensors. Thessaloniki, GR: Mylos Theatre.
- Meta-Orchestra. In: *Facelifters. Manual Labour*. (29 - 30 April). With Bert Bongers, Sebastian Harris, Hilary Jeffery, Jos Mulder & Cesar Villavicencio. Organised by Intro in Situ & Tor. Genk, BE: Mijn Waterschei.

Multimedia

- Collecting Circles (or Pharology). In: *Sound Art Series. An Interactive Sound Installation*. Brussels, BE: Centre for Contemporary Non-Objective Art (CCNoA).
- *Light Phase. Performance for Video, Voice, Sound & Sensors*. Maastricht, NL: Jan van Eyck Academie.

Publications

- Inside-Out Instrument. In: *Contemporary Music Review*.
- The Building as Instrument. In: *Hearing Places, International Anthology of Sound and Place*, ed. University of Melbourne, AU: Cambridge Scholars Press
- Christiana Galanopoulou (Ed.). *VD05. Videodance2005, 6<sup>th</sup> International Festival on Movement & the Moving Image*. Thessaloniki, GR: VideoDance.

Lectures/presentations

- *Seminar Presentation*. (9 November). Cologne, DE: Academy of Media Arts (HKM).
- *The Building as Instrument*. (29 September). Piece written for *Hearing Places, International Anthology of Sound and Place*. Maastricht, NL: Jan van Eyck Academie.
- *Score Spaces*. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

BENDA HOFMEYR  
01.01.2005 – 31.12.2006  
1972, South Africa

*But couldn't everybody's life become a work of art? Why is it that in our society today, art has become something which is related only to objects and not to life, practiced only by experts that are artists and not by everybody. Why should the lamp or the house be an art object, but not our life?* (Michel Foucault)  
What did Foucault actually mean with his question? Was he practicing a kind of elitism by excluding the masses or was he advocating the wholesale aestheticization of society? Most Foucaultian scholars and even practitioners would agree that at the heart of this 'aesthetics of existence' is a call to resistance. Does this mean that crafting or stylizing one's existence is primarily a move of tactical reversal – of seizing the power to react to constraining governmental regulations, institutionalized normalizations and societal intolerance? But if resistance is a mere re-action or negation, what is inherently creative about it? How can we answer Foucault's appeal and retain the power of resistance as a positive action on its own terms? This is the question at the heart of this project: a kind of DIY manual for those who wish to take seriously the Foucaultian invitation to increased freedom. It will move between the borders of theory and practice, between philosophy and artistic expression (whether theoretical or practical) with special emphasis on how our historical present – understood as a time in which neo-liberalism reigns supreme – affect the possibility of cultural/artistic/intellectual activism.

Lecture series

- *Concerning War. Undercurrents*. (6 November - 18 December). Utrecht, NL: Basis voor Actuele Kunst (BAK).

Lectures/presentations

- On Imagining (Options and Strategies of Resistance). (17 December). In: *Concerning War. Undercurrents*. Utrecht, NL: Basis voor Actuele Kunst (BAK).
- The Metaphysics of Foucault's Ethics. Succeeding Where Lévinas Fails. In: *29<sup>th</sup> Annual IAPL Conference. Chiasmatic Encounters*. (2 - 7 July). Organised by International Association for Philosophy and Literature (IAPL). Helsinki, FI.
- *Ethics and Aesthetics in Foucault and Levinas*. (25 May). Nijmegen, NL: Radboud University.
- From Usurpation to Subversion. Foucault Meets Cultural Capitalism. (12 April). In: *The Spectre of the Avant-Garde. Avant-Garde, Architecture and Responsibility*. Maastricht, NL: Jan van Eyck Academie.
- Resistance How. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

Discussions/debates

- Stadsmanagement. De stad als platform voor cultureel engagement in een postideologisch tijdperk [City Management]. (16 September). In: *Lend Me Your Dream/Lend Me Your Fantasy*. Georganiseerd door Academie Beeldende Kunsten Maastricht, Jan van Eyck Academie, Super! First Triennial of Fine Arts, Fashion and Design. Maastricht, NL: Academie Beeldende Kunsten.
- Co-respondent in *Avant-Garde, Film and Propaganda*. (13 April). With Gideon Boie, Lorenzo Chiesa, Ils Huygens, Matthias Pauwels & Johan Schokker. In: *The Spectre of the Avant-Garde*. Maastricht, NL: Jan van Eyck Academie.

ILS HUYGENS  
01.01.2005 – 31.12.2006  
1980, Belgium

Starting from a critical analysis of contemporary theories on haptic vision, tactility and Deleuzian sensation Huygens tries to establish the outlines of a creative film-philosophical model or theory that can be used for analyzing emotional and sensational aspects of cinematic experience. Thinking about visual images as pre-conceptual traces allows us to escape and resist dominant structures of discourse and can offer new insights into visual culture in general. Huygens does not exclude cognitive thought, but tries to enrich ideas on filmic experience by examining how physical affects and emotional responses interact with these cognitive processes. Key concept in the research is that of inter-subjectivity, which allows to focus on the lines of force that are mutually created between observer and screen. These lines are generated by the dual nature of the filmic experience that is at once a mimetic immediacy and an abstract sign.

Publications

- Emotie in film/theorie deel 1. Tussen zuiver affect en cognitieve evaluatie (Emotion in Film/Theory part 1: Between Pure Affect and Cognitive Evaluation). In: *AS, 173* (Emotion pictures), pp. 104-130.
- Emotie in film/theorie, deel 2. Op weg naar een affectieve benadering (Emotions in Film/Theory part 2: an Affective Approach). In: *AS, 174* (Emo-Pics, the Quest), pp. 46-57.
- *Interview with David Bordwell I. On Cinematic Staging in Asia and Fast Cutting in Hollywood*. With Jan Sulmont. Published on: <[http://www.kutsite.com/drie/drie52a\\_eng.html](http://www.kutsite.com/drie/drie52a_eng.html)>.

Lectures/presentations

- Cryogenics and Cinema: Freezing Time (4 July). In: *Still Things, Multidisciplinair project rond cryogenics*. Frederik de Wilde & vzw Nadine. Brussels, BE: vzw Nadine.
- 'Shadows' by Cassavetes. (22 June). In: *The Scheme of the Veil*. Lecture & screening. With Eva Meyer. Maastricht, NL: Jan van Eyck Academie.
- The Will to Lose One's Will. Aesthetic Strategies in the Cinema of David Lynch. (15 March). In: *The Spectre of the Avant-Garde. Avant-Garde, Film and Propaganda*. Maastricht, NL: Jan van Eyck Academie.
- Cinema and Sensation: Precognitive Aspects of Cinematic Experience. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

ANDRÉ NUSSOLDER  
01.04.2005 – 31.03.2007  
1969, the Netherlands

André Nusselders's main activity at the Jan van Eyck is to participate in the activities of CLiC: studies in Lacanian theory, organizing seminars. Inside and outside this setting he explores forms beyond the academic style in writing on philosophical issues concerning man (personal identity, desire, anxiety, religiosity): he wants to write philosophy in the shape of dialogues, aphorisms.

#### Lectures/presentations

- Imagining (Cyber)Space. (14 oktober). In: *Cyberculture Seminar*. Amsterdam, NL: University of Amsterdam
- Psychic City Walls. (18 November). In: *Psychoanalysis, Urban Theory and the City of Late-Capitalism*. Organised with Super! First Triennial of Fine Arts, Fashion and Design & Jan van Eyck Academie. Maastricht, NL: Jan van Eyck Academie.
- How to Write on Philosophy. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Seminars/workshops

- *Reading Lacan. On Identification*. Maastricht, NL: Jan van Eyck Academie.
- Co-respondent in *The Spectre of the Avant-Garde. Avant-Garde, Popular Media and Censorship*. (13 April). Maastricht, NL: Jan van Eyck Academie.
- Co-respondent in *The Spectre of the Avant-Garde. Avant-Garde, Film and Propaganda*. (15 March). Maastricht, NL: Jan van Eyck Academie.

AARNOUD ROMMENS  
15.04.2003 – 15.04.2005  
1977, Belgium

In 2005 Aarnoud Rommens finished his research project *Camouflage Comics*.

#### Projects

- *Camouflage Comics: Dirty War Images* [web project].

#### Publications

- Memory in Camouflage: Alberto Breccia and Guillermo Saccomanno's 'William Wilson' as Catalyst for Memory. In: *Poetics Today*, 26(2): pp. 305-347.
- *Camouflage Comics: Dirty War Images*. Published on <<http://www.camouflagecomics.com>>.

#### Lectures/presentations

- *Camouflage Comics*. Launch. With Ingrid Stojnic. In: *Authoring the City at ABKM*. (19 May). Organised by Academie Beeldende Kunsten Maastricht, Jan van Eyck Academie.
- *Dirty War Comics, Camouflage and Counter-Censorship: Advertisement and Product Placement in 'Buscavidas'*. In: *The Spectre of the Avant-Garde. Avant-Garde, Popular Media and Censorship*. (13 April). Maastricht, NL: Jan van Eyck Academie.
- *Camouflage Comics and 'Dirty War' Images: Introduction & Website Demo*. In: *Opening Week 2005*. (10 - 14 January). With Bert Balcaen & Ingrid Stojnic. Maastricht, NL: Jan van Eyck Academie.

JOHAN SCHOKKER  
01.09.2004 – 30.08.2006  
1964, the Netherlands

The decline of what in Lacanian theory is designated as *the Name-of-the-father* is undeniable; master-signifiers as 'family', 'religion', 'class' and 'gender', which used to give the identity of the subject firm grounding, are adrift. The consequences are many: one no longer has a job for life, but a career and several employers, sometimes even at the same time. The same goes for relationships: the constitution of families changes easily in time. Religion is found after a process of discovery, and life itself is experienced as a search for identity and 'inner growth', not as a mission to earn Eternal Life in an afterlife. But it is clear that the freedom to mould our lives also has a negative side. Besides the fact that our identities have become difficult to sustain, reality itself is becoming frail. To counter this, a key feature of modern life is the attempt to get rid of the false layers of 'deceptive' reality and to aim for 'the Thing itself'. The urge for adventure and the masochistic celebration of pain are examples of this 'passion of the Real'. Schokker analyzes the new manifestations of modern subjectivity and tries to discover their logic with Lacanian theory as a dissecting tool.

#### Projects

- CLiC.

#### Publications

- De held en zijn schaduw. Over 'De donkere kamer van Damokles' van W. F. Hermans. In: *HTV De IJsborg*, 61, pp. 11-12.

#### Translation

- S. Žižek & G. Daly. De politiek van het genot. Gesprekken met Slavoj Žižek. In: *Filosofie in Dialoog*. Kampen, NL: Klement.

#### Seminars/workshops

- *Reading Lacan. On Identification*. Maastricht, NL: Jan van Eyck Academie.

#### Lectures/presentations

- *De onmogelijke liefde: Mulholland Drive*. (12 December). Amsterdam, NL: CREA.
- Scientific Practices, the Letter and Ontological Politics. (11 December). In: *Politics and Jouissance. Politics and Enjoyment through Science*. Maastricht, NL: Jan van Eyck Academie.
- On Mourning. 'The Sweet Hereafter' and 'Mulholland Drive'. In: *The Spectre of the Avant-Garde. Avant-Garde, Film and Propaganda*. (15 March). Maastricht, NL: Jan van Eyck Academie.
- Desire, Perverse Fantasy and the Will-to-Enjoyment. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.
- Freud on 'Versagung'. (9 January). In: *On Love: a Concept to Analyse Current Cultural Discontent?*. Maastricht, NL: Jan van Eyck Academie.

AARON SCHUSTER  
01.01.2005 – 31.12.2006  
1974, United States

What can psychoanalysis contribute to our understanding of the meaning of art and the nature of creativity? The perspective on art opened by Freud's research still elicits controversy; psychoanalytically inspired art criticism is often accused of a psychological reductionism that ignores the formal properties of specific artworks, as well as the internal logic of art history (the malaise of 'applied psychoanalysis'). Or, quite the opposite, art itself seems all too happy to take on psychoanalytic themes in a way that frequently appears naïve or inartistically didactic. Schuster's first concern is to try and define the uniqueness of Freud's approach to the question of art, and then to examine the conceptual difficulties this approach raises within the context of psychoanalytic theory ('meta-psychology'). The problem is thus twofold: to determine the enduring originality of a Freudian perspective on art, and to show how this perspective reflects back into psychoanalytic theory, posing new (and ultimately unresolved) problems for Freud himself. Schuster develops this problematic by confronting Freud's theory of sublimation, on the one hand, with the revisions and innovations of later psychoanalysts (Klein, Lacan, Laplanche, Wajcman), and, on the other, with the phenomenological approach to artistic creation proposed by Merleau-Ponty and Paul Valéry. In addition, the theory of sublimation will be tested by looking at some contemporary artworks. Is sublimation still a viable concept for understanding the logic of current artistic practices?

#### Projects

- CLiC.

#### Publications

- The Weird but True Book. In: *The Black Box*. Vilnius, LT: Contemporary Art Centre (CAC).

#### Lectures/presentations

- Is Psychoanalysis a Metropolitan Science? Some Reflections on Freud and the City. In: *Psychoanalysis, Urban Theory and the City of Late-Capitalism*. (18 - 20 November). Organised by Super! First Triennial of Fine Arts, Fashion and Design, Jan van Eyck Academie. Maastricht, NL: Jan van Eyck Academie.
- Art and Sublimation: Does It Still Have a Meaning? In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.
- Kierkegaard's Antigone. (9 January). In: *On Love. A Concept to Analyse Current Cultural Discontent?*. Maastricht, NL: Jan van Eyck Academie.

#### Seminars/workshops

- *Reading Lacan. On Identification*. Maastricht, NL: Jan van Eyck Academie.

- *Alain Badiou's 'le Siècle'*. (27 May). With Lorenzo Chiesa, Oliver John Feltham, Daniela Franco, Romina Power & Alberto Toscano. Brussels, BE: Etablissement d'en face projects.

ROBRECHT VANDERBEEKEN  
01.01.2004 – 31.12.2005  
1971, Belgium

Robrecht Vanderbeeken undertakes a critical analysis of philosopher Gilles Deleuze's views on art and philosophy. According to Deleuze, in order to experience and maximize our lives, we must go out scouting. That is: we must adopt a 'nomadic' attitude. Vanderbeeken wishes to examine whether Deleuze's view is theoretically sound.

#### Projects

- CLiC.

#### Publications

- *Brandende vlieders. Over een spiegel film van Nicolas Provost*.
- *Cultuurmanagement?! In: Rekto Verso*, July-August.
- *Kontro:verso. Is het terecht dat de podiumkunsten meer subsidies krijgen dan de beeldende kunsten? In: Rekto Verso*, May-June.

#### Lectures/presentations

- Er was eens een persoon met een beperking. Een filosofische bevraging van de conceptuele omkadering van het 'begeleid werken'. (3 November). Ghent, BE: Hogeschool Ghent.
- A Metaphysics of Dispositions for Psychology form a Deleuzian point of view. In: *European Society for Psychology and Philosophy Conference 2005*. (11 - 14 August). Lund, SE: Department of Philosophy, University of Lund.
- What about a property Dualism? In: *Annual Meeting Metaphysics of Science Group*. (2 - 3 June). Ghent, BE: Ghent University
- Reply to Raymond Corbey. In: *A Community of Scoundrels*. (18 - 19 May). Georganiseerd door Jan van Eyck Academie and Radboud Universiteit. Nijmegen, NL: Huize Heyendaal.
- Beukens vs. Lacan. About the Methodological Twisters of Analytical Philosophy. In: *Opening Week 2005*. (10 - 14 January). Maastricht, NL: Jan van Eyck Academie.

#### Symposia/congresses

- Co-respondent in *The Spectre of the Avant-Garde. Avant-Garde, Theory and Cultural Praxis*. (16 March). Maastricht, NL: Jan van Eyck Academie.



## PROGRAMME 2005

### JANUARY – FEBRUARY

#### SUNDAY 9 JANUARY

New Year's Event  
Prof. dr. Anton Zijderveld  
• Lecture in collaboration with Academie Beeldende Kunsten Maastricht, Bonnefantenmuseum  
In: Bonnefantenmuseum, Maastricht, NL

#### MONDAY 10 JANUARY

Opening Week 2005  
Presentations:  
• *The Physical Jan van Eyck*  
Min Choi, Sulki Choi, Tamara Maletic, Dan Michaelson  
• *Out of Print, Out of Mind*  
Jouke Kleerebezem  
• *Radmap*  
Ingrid Stojnic  
• *Effort Square Live*  
Aglaia Konrad  
Performance:  
• *Reformulating the Fictional Character of Reproductive Technologies*  
Francisco Valdes  
• *Special Effects*  
Adriaan Mellegers  
• *The Search for a Research*  
Willem van der Hulst  
• *Between Travel, Method and Research*  
Charlotte Moth  
• *Zoo Pleasures. The Usual Suspects*  
Monika Bakke  
• *Untitled*  
Lucia Macari  
• *And Things Throw Light on Things*  
John Murphy

#### TUESDAY 11 JANUARY

Opening Week 2005  
Presentations:  
• *P.S. I Love You*  
Meta Haven: Sealand Identity Project (Daniël van der Velden, Tina Clausmeyer, Vinca Kruk, Adriaan Mellegers)  
• *Soft Cars and Hardware Emotions. Visual Cars and Real Cars in Cinema*  
Sabeth Buchmann, Stephan Geene  
• *Genocide and Mass Killing. Languages of Mediated Violence*  
Stephanie Benzaquen  
• *Camouflage Comics and Dirty War Images. Introduction and Website Demo*  
Aarnoud Rommens, Bert Balcaen, Ingrid Stojnic  
• *Wideawake*  
Orla Barry, screening  
• *White Flag*  
Daniël van der Velden  
• *The Scheme of The Veil*  
Eva Meyer  
• *The Quatrain of the Immediate. Resonance in the Philosophy of Gilles Deleuze*  
Zafer Aracagök  
• *Score Spaces*  
Yolande Harris

#### WEDNESDAY 12 JANUARY

Opening Week 2005  
• *BraKin*  
Congo-Brazzaville Team (Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Sebastien Maniglier, Sabine Müller, Kobe Matthys, Dirk Pauwels, Andreas Quednau)  
• *Why Today's Cultural Scene Hates to Love*  
Michael Moore  
Matthias Pauwels  
• *Subversion... Yes, Don't Laugh!*  
Gideon Boie  
• *Resistance How*  
Augusta Benda Hofmeyr  
• *Town with Dog. About Lars von Trier's 'Dogville'*  
Marc De Kesel  
• *Art and Sublimation. Does It Still Have a Meaning?*  
Aaron Schuster  
• *Lacan and Pasolini. Resistance against Sado-Erotic Capitalism*  
Lorenzo Chiesa  
• *Ideology and Praxis*  
Oliver Feltham  
• *How to Write on Philosophy*  
André Nusselder  
• *Desire, Perverse Fantasy and the Will-to-Enjoyment*  
Johan Schokker

#### THURSDAY 13 JANUARY

Opening Week 2005  
• *The Uncanny Strategies of the (Art)Book*  
Filiep Tacq  
• *Drawing the Landscape by Looking at the Map*  
Kasper Andreasen  
• *Re-Designing the Past*  
Vinca Kruk  
• *The Title of the Lecture is >*  
Ralph Bauer  
• *Beukens vs. Lacan*  
Robrecht Vanderbeeken  
• *Aspects of Thought. Towards Thinking as Action*  
Falke Pisano  
• *Report on Body*  
Lina Issa  
• *Untitled*  
Natascha Hagenbeek  
• *Lecture*  
Geoffrey Garrison  
• *Grad & Skizze (zu Mennesket)*  
Lene Markusen  
Film screenings:  
• *Cinema and Sensation. Precognitive Aspects of Cinematic Experience*  
Ils Huygens  
• *The Ethical Turn of Contemporary Art*  
Jonathan Dronsfeld  
• *Transa at Closing Time*  
Armando Andrade Tudela  
• *Work-in-Progress*  
Alevtina Kakhidze

#### FRIDAY 14 JANUARY

Opening Week 2005  
• *Suffragette City*  
Stefanie Seibold  
• *Untitled*  
Johanna Kirsch  
• *Shifting the Red Carpet*  
Peggy Buth  
• *The Pragmatics of the Diagram*  
Sulki Choi & Min Choi  
• *Thinktank. Research on Collaborative and Artistic Practices and Open Source Programming*  
Inga Zimprich  
• *Urban Weather Stations*  
Tamara Maletic, Dan Michaelson  
• *Problems in Croatian Orthography. A Typographic investigation*  
Toni Uroda  
• *All my Curly Friends*  
Hinrich Sachs  
• *Mediasociography*  
Marthe Van Dessel  
• *Het evenement*  
Zuzana Lapitková  
• *Subjective Atlas*  
Annelys de Vet  
• *Translecture*  
Nikolaus Gansterer, performance  
• *Untitled*  
Will Kwan  
• *Vehicle*  
Paul Hendrikse, performance  
• LIMA group (Ralph Bauer, Doris Lasch, Christine Lemke, Gyan Panchal, Stefanie Seibold, Ursula Ponn, Armando Andrade Tudela, Francisco Valdes)

#### SUNDAY 16 JANUARY

Live streaming project:  
• *Art's Birthday 2005. Permanent Creation*

#### WEDNESDAY 26 JANUARY

Seminar:  
• *Circle for Lacanian ideology Critique On Love. A Concept to Analyse Current Cultural Discontent? XIX. Le non de Sygne. XX. L'abjection de turelure*

#### THURSDAY 27 JANUARY

Performance:  
• *Songs for a Neighbour*  
SFR, VIKI

#### FRIDAY 28 JANUARY

Presentations, discussion:  
• *The Physical Jan van Eyck*  
Min Choi, Sulki Choi, Tamara Maletic and Dan Michaelson; Paul Elliman, Paul Mijksenaar, LUST, Karel Martens

#### TUESDAY 8 FEBRUARY

Seminar:  
• *The Scheme of the Veil*  
Eva Meyer

## WEDNESDAY 9 FEBRUARY

Seminar:

- *The Scheme of the Veil*  
Eva Meyer

Seminar:

- *Circle for Lacanian ideology Critique On Love. A Concept to Analyse Current Cultural Discontent? XX. L'abjection de Turelure*

## FRIDAY 11 FEBRUARY

Seminar:

- *The Practice of Drawing*  
Norman Bryson

## FRIDAY 18 FEBRUARY

Symposium in collaboration with University Maastricht, NWO. In: Conservatorium, Maastricht, NL:

- *Innovative Game Design*  
Maaike Lauwaert and Jouke Kleerebezem
- *Bridging the Two Cultures Chasm*  
Chris Crawford
- *In Spite of Wishing and Wanting. Developing a Game Inside and Outside the Game Industry*  
Michaël Samyn, Auriea Harvey
- *Playing Ethnography. Cyber-Ethnography as Performance and Game*  
Celia Pearce
- *At This Very Moment. Representation of Events in Video Games*  
Ian Bogost
- *Waag Society / Creative Learning*  
Henk van Zeijts
- *Physical Engagement in the Virtual Representation of a City*  
Marnix de Nijs
- *Discussion*

## WEDNESDAY 23 FEBRUARY

Lecture, discussion:

- *To Find Some Animal in Man Seems Easy, But Does It Work the Other Way Round?*  
Stephan Geene
  - *On the Television Work of Jef Cornelis*
- Lecture, film screening, discussion:
- *Panamarenko* (1983)  
Jack Post with Stephan Geene

Seminar:

- *Circle for Lacanian ideology Critique On Love. A Concept to Analyse Current Cultural Discontent? XXI. Le désir de pensée. XXII. Décomposition structurale*

## THURSDAY 24 FEBRUARY

Performance lab:

- *Report on Body*  
Lina Issa

## TUESDAY 1 MARCH

Film screening:

- *Dandy Dust* (1998) by Hans Scheirl  
Johanna Kirsch

## TUESDAY 8 MARCH

Lectures:

- *Circle for Lacanian ideology Critique The Function of Humanity. A Critical Commentary on Alain Badiou's 'What is Love?'*  
Alberto Toscano
- *Kicking Against the Pricks. Badiou and Beckett*  
Nina Power

Presentation, performance:

- *The Earth is Pregnant with Art. The Creation Myth*  
Hans Scheirl

Seminar:

- *Circle for Lacanian ideology Critique On Love. A Concept to Analyse Current Cultural Discontent? XXII. Décomposition structurale*

## WEDNESDAY 9 MARCH

Presentations:

- *Charlotte Moth*
- *Falke Pisano*

## MONDAY 14 MARCH

Seminar:

- *Film and Biopolitics The Aesthetic Road to Victory. Sharing Education*  
Helmut Draxler

## TUESDAY 15 MARCH

Workshop *The Spectre of the Avant-Garde.**Avant-Garde, Film and Propaganda* organised

by BAVO with co-respondents Geoffrey

Garrison, Dominiek Hoens, André Nusselder:

- *Why Social Constructivism in Film is Unavoidable Today*  
BAVO
- *Pasolini and the Ugliness of Sex*  
Lorenzo Chiesa
- *The Will to Lose One's Will. Aesthetic Strategies in the Cinema of David Lynch*  
Ils Huygens
- *On Mourning. 'The Sweet Hereafter' and 'Mulholland Drive'*  
Johan Schokker

## WEDNESDAY 16 MARCH

Presentation:

- *Peter Doroshenko*

Workshop *The Spectre of the Avant-Garde.**Avant-Garde, Theory and Cultural Praxis*

organised by BAVO with co-respondents

Zafer Aracagök, Dominiek Hoens, Robrecht

Vanderbeeken:

- *Utopian Avant-Garde or Critical Avant-Garde? Yes, Please!*  
BAVO
- *Avant-Garde Today. A Re/Translation Project?*  
Boris Buden
- *Act without Denial. Zizek on Totalitarianism, Revolution and Political Act*  
Marc De Kesel
- *On Aesthetics and Socio-Political Change*  
Oliver Feltham

## THURSDAY 17 MARCH

Lecture *Research as Authorship* organised

by Kasper Andreasen:

- *An Attempt to Evolve*  
Will Holder

Slide show:

- *Four Seconds of a Film*  
Lene Markusen

## SATURDAY 19 MARCH

Performance in the framework of Festival

Cement. In: *Nightlive*, Maastricht, NL:

- *Hip Hop on Bones*  
Lucia Macari

## SUNDAY 20 MARCH

Video presentation in the framework of Festival

Cement. In: *Nightlive*, Maastricht, NL:

- *Clever Gretel*  
Stefanie Seibold

## WEDNESDAY 23 MARCH

Lecture:

- *On Rhythm, Resonance and Distortion*  
Zafer Aracagök

Presentation:

- *Paper and its Applications*  
Trudy Dorrepaal (paper consultant  
Proost en Brandt)

Seminar:

- *Circle for Lacanian ideology Critique On Love. A Concept to Analyse Current Cultural Discontent? XXIII. Glissement de sens de l'idéal*

## THURSDAY 24 MARCH

Presentations:

- *Authoring the City*  
Kathleen Rahn
- *Cities. Is What You See What You Are?*  
Jochen Becker, Kristien Van den Brande,  
Wim Cuyvers, Tina Clausmeyer, Jan  
Masschelein, Dirk Pauwels, Koen Van Synghel

## FRIDAY 25 MARCH

Presentations *Authoring the City:*

- *Cities. Is What You See What You Are?*  
Filip de Boeck, Kobe Matthys, Sabine Müller  
& Andreas Quednau, Wim Cuyvers

Seminar:

- *Chardin and the Text of Still Life*  
Norman Bryson

## MONDAY 4 APRIL

*On the Television Work of Jef Cornelis*

Discussion, film screening:

- *Lili Dujourie* (1990)  
Lili Dujourie, Jacques Charlier. With Koen  
Brams, Dirk Pültau, John Murphy

## TUESDAY 5 APRIL

Presentation:

- *Ann Demeester*

## WEDNESDAY 6 APRIL

Lecture, workshop *Research as Authorship*

organised by Kasper Andreasen:

- *Image or Procedure*  
Willem Oorebeek

Lecture, discussion *Circle for Lacanian ideology**Critique:*

- *Enjoyment Ex Machina*  
Alenka Zupancic

## TUESDAY 12 APRIL

Workshop *The Spectre of the Avant-Garde.**Avant-Garde, Architecture and Responsibility*

organised by BAVO with co-respondents

Bert Gellynck, Bert de Muynck, Daniël van

der Velden:

- *From Political Games to Pure Architecture... and Back!*  
BAVO
- *A Critical Reading of the Architectural Avant-Garde of the 20<sup>th</sup> Century*  
Hilde Heynen
- *Monumentality and Collective Desire. The Naming of the Event in Projects by Superstudio, Office and BDP*  
Laurent Liefoghe
- *From Usurpation to Subversion. Foucault Meets Cultural Capitalism*  
Benda Hofmeyr

## WEDNESDAY 13 APRIL

Workshop *The Spectre of the Avant-Garde.**Avant-Garde, Popular Media and Censorship*

organised by BAVO with co-respondents Zafer

Aracagök, Monika Bakke, André Nusselder:

- *When the Society Commands You to Subvert*  
BAVO
- *Full Spectrum Provocation: The Retrogarde Cultural Strategies of Neue Slowenische Kunst*  
Alexei Monroe
- *Dirty War Comics, Camouflage and Counter-Censorship. Advertisement and Product Placement in 'Buscavidas'*  
Aarnoud Rommens
- *Tragic Transgression and Political Re-Inscription. Jacques Lacan with Lars von Trier*  
Lorenzo Chiesa

## THURSDAY 14 APRIL

*Film and Biopolitics. The Ghostly Social Aspects*of *Cinema*, film screening:

- *Ghosts*  
Christian Petzold

## FRIDAY 15 APRIL

*Film and Biopolitics. The Ghostly Social Aspects*of *Cinema*, symposium:

- *Introduction*  
Sabeth Buchmann, Helmut Draxler, Stephan  
Geene
- *Among Other Things. Cinema's Vitalism of Whatever-Beings*  
Drehli Robnik
- *Ghostly Value-Form*  
Katja Diefenbach

- *Body, Time, Agency. From Post-Modern to Post-Mortem Cinema*

Thomas Elsässer

## SATURDAY 16 APRIL

*Film and Biopolitics. The Ghostly Social Aspects*of *Cinema*, symposium:

- *How Life Invades Work (as Emotion). Abbas Kiarostami and Andrea Fraser*  
Tanja Widmann
- *A Cinematic Politics of Translation. Lawrence Weiner's First and Second Quarter*  
Eric de Bruyn
- *I sow for all winds. Motifs of Bios, Movement and Fertility in Imamura's Cinema of Chaos*  
Clemens Krümmel
- *The Biopolitical Aesthetic. Is There a Culture to 'Life and Nothing but'?*  
Bert Rebhandl

## THURSDAY 21 APRIL

Book launch organised in collaboration with

Stedelijk Museum CS. In: Stedelijk Museum CS,

Amsterdam, NL:

- *Interlude. The Reader's Traces*  
Mariana Castillo Deball with Manuel Räder,  
Paul Elliman, Ian Monk, Steve Rushton, K.  
Schipper

## TUESDAY 26 APRIL

Lecture *Circle for Lacanian ideology Critique:*

- *On Literature and Love*  
Justin Clemens

Seminar:

- *Circle for Lacanian ideology Critique On Love. A Concept to Analyse Current Cultural Discontent? XXIV. L'identification par einziger Zug*

## WEDNESDAY 27 APRIL

Lecture *Resonance, Mimesis, Noise and Refrain:*

- *Decalomania, Mapping and Mimesis*  
Zafer Aracagök

## TUESDAY 10 MAY

Lecture *Resonance, Mimesis, Noise and Refrain:*

- *Noise on Noise*  
Zafer Aracagök

Lecture:

- *Jeppe Hein*

## WEDNESDAY 11 MAY

Seminar:

- *Circle for Lacanian ideology Critique On Love. A Concept to Analyse Current Cultural Discontent? XXV. L'angoisse dans son rapport au désir. XXVI. Rêve d'une ombre, l'homme*

Presentation:

- *Armando Andrade Tudela*

## THURSDAY 12 MAY

Presentation:

- *The Physical Jan van Eyck*  
Min Choi, Tamara Maletic, Dan Michaelson  
with Koen Brams, Paul Elliman, Filiep Tacq

Lectures *Authoring the City* at ABKM organised in

collaboration with Academie Beeldende Kunsten

Maastricht. In: Academie Beeldende Kunsten,

Maastricht, NL:

- *The Car Rapide in Dakar*  
Filiep Tacq
- *Trichtlinburg*  
Hinrich Sachs

## WEDNESDAY 18 MAY

Conference *Circle for Lacanian ideology Critique**A Community of Scoundrels. The 'Gift' in Modern**Society through Lars von Trier's 'Dogville'* organ-

ised in collaboration with Radboud University

Nijmegen. In: Huize Heyendaal, Nijmegen, NL:

- *The Village and its She-Dog. The Gift as Modernity's Political Problem in Lars von Trier's 'Dogville'*  
Marc De Kesel
- *Hobbesian 'Warre' and the Maussian Gift. Evolutionary versus Culturalist Perspectives*  
Raymond Corbey
- *What is the Gift of Grace?*  
Lorenzo Chiesa
- *The Politics of Gift-Giving. Friendship and Hostility in the Exchange of Social Good*  
Dany Nobus

## THURSDAY 19 MAY

Conference *Circle for Lacanian ideology Critique**A Community of Scoundrels. The 'Gift' in Modern**Society through Lars von Trier's 'Dogville'* organ-

ised in collaboration with Radboud University

Nijmegen. In: Huize Heyendaal, Nijmegen, NL:

- *Gifts Desire to Be Seen. A Reflection on the Place of Altruistic and Agonistic Gifts in Contemporary Society*  
Toon Vandevelde
- *The Gift Does Not Exist. About the Variety of Gift-Giving*  
Aafke Komter
- *On Gift, Freedom, and Violence in Sartrean Community*  
Erik Vogt
- *Cult in Modern Political Order (or: from 'Dogville' to Godville)*  
Marin Terpstra

## THURSDAY 19 MAY

Presentations *Authoring the City* at ABKM organ-

ised in collaboration with Academie Beeldende

Kunsten Maastricht. In: Academie Beeldende

Kunsten, Maastricht, NL:

- *Camouflage Comics*  
Aarnoud Rommens, Ingrid Stojnic
- *Cryptographic Spaces*  
Min Choi

## FRIDAY 20 MAY

Lecture *Research as Authorship* organised by

Kasper Andreasen:

- *Introduction to the Atlas of Movements as an Interlude to the 'Résistance' Series*  
Christoph Fink

## PROGRAMME 2005

### MAY – JUNE

#### SATURDAY 21 MAY – SUNDAY 22 MAY

Jan van Eyck Academie film programme organised in collaboration with Academie Beeldende Kunsten Maastricht, Lumière Cinema. In: Lumière Cinema, Maastricht:

- *Yellow*
- *The Twinning of Marseille and Ramsgate* (2004), 6 minutes  
Charlotte Moth
- *Jewel Osco Rap* (2003/2004), 4 minutes  
Johanna Kirsch & Katrin Plavcak
- *Dust/Birds* (2002/2003), 6 minutes  
Paul Hendrikse
- *Natura parenda vincitur* (2005), 1.20 minutes  
Willem van der Hulst
- *88* (2004), 5.33 minutes  
Nikolaus Gansterer
- *Pink*
- *The Queer are Dead, Long Live the Queer* (1994) by Karen Vanderborght, 40 seconds
- *Retour Performer: Barbara Salcher* (2004) by Katharina Lampert, 2:25 minutes
- *Oh Bondage* (2003/2004), 8 minutes  
Stefanie Seibold
- *Vrouw in de Straat* (1993) by Karen Vanderborght, 13 minutes
- *Women's Day in Ouagadougou* (2005), 14 minutes  
Saliou Traoré
- *Green*
- *Skizze (zu Mennesket)* (2003/2004), 14 minutes  
Lene Markusen
- *From the Date Series: 21/04/04, 21/05/04, 02/06/04* (2004) by Keren Cytter, 6 minutes, 5 minutes, 7 minutes
- *Through The Tolmashev's Eyes* (2004), 15 minutes  
Alevtina Kakhidze
- *Horizon* (2004/2005), 18 minutes  
Paul Hendrikse

#### MONDAY 23 MAY

Seminar:  
• *The Scheme of the Veil*  
Eva Meyer  
Film screening, presentation:  
• *Ararat* by Atom Egoyan  
Eva Meyer, Stephanie Benzaquen

#### TUESDAY 24 MAY

Lecture:  
• *Art after Deconstruction*  
Jeremy Gilbert-Rolfe

#### WEDNESDAY 25 MAY

Lecture *Resonance, Mimesis, Noise and Refrain*:  
• *Refraining from the Refrain*  
Zafer Aracagök  
Lecture *Breath-Taking. Air, Art, Architecture* organised by Monika Bakke:  
• *The Geometry of Climate*  
Francois Perrin

Seminar (general overview, conclusion):

- *Circle for Lacanian ideology Critique*  
*On Love. A Concept to Analyse Current Cultural Discontent? XXVII. L'analyste et son deuil*

#### THURSDAY 26 MAY

Presentation *Authoring the City at ABKM* organised in collaboration with Academie Beeldende Kunsten. In: Academie Beeldende Kunsten, Maastricht, NL:  
• *Desert Cities*  
Aglaia Konrad, Geoffrey Garrison

#### FRIDAY 27 MAY

Manifestation *Trichtlinburg Maastricht. An Urban Affair* in public space of Maastricht:  
In: MECC car park:  
• *Colourfield Parking*  
Ron Bernstein  
• *Institute for Driving Experience. ID Drives*  
LIGNA  
On: Vrijthof  
• *Artisan Limited Productions*  
Stadtraum.org  
• Press conference  
• *Bolloon Happyning*  
bolwerK interracial  
In: restaurant De Perroen:  
• *Trichtlinburg Regional Specialty*  
Geoffrey Garrison  
In: Bonnefantenmuseum, debate:  
• *A Future for Art in Maastricht?*  
Koen Brams, Hans Mommaas, Christoph Schäfer, Daniël van der Velden  
Dj-vj performance. On: Vrijthof:  
• *Love City*  
Gold Extra  
On: Vrijthof:  
• *Deformed Hoarding*  
Nils Norman  
In: Academieplein/garden Jan van Eyck Academie (accessible 24 hrs):  
• *Vaneyck Residence*  
bolwerK interracial

#### SATURDAY 28 MAY

Manifestation *Trichtlinburg Maastricht. An Urban Affair* in public space of Maastricht:  
Assembly and departure: band stand Vrijthof:  
• *Maastricht Dector-Dupuy*  
Michel Dector, Michel Dupuy  
On: Vrijthof:  
• *Artisan Limited Productions*  
Stadtraum.org  
• *Deformed Hoarding*  
Nils Norman  
In: Academieplein/garden Jan van Eyck Academie (accessible 24 hrs):  
• *Vaneyck Residence*  
bolwerK interracial

#### SUNDAY 29 MAY

Manifestation *Trichtlinburg Maastricht. An Urban Affair* in public space of Maastricht:

Assembly and departure band stand Vrijthof:

- *Maastricht Dector-Dupuy*  
Michel Dector, Michel Dupuy  
In: Hustinxzaal, Theater aan het Vrijthof:  
• *The Image is the Actor or the Perfect Asymmetry of Before and After*  
Ralph Bauer, Christine Lemke  
On: square Bonnefantenmuseum:  
• *Artisan Limited Productions*  
Stadtraum.org  
Debate. In: Bonnefantenmuseum:  
• *Een toekomst voor de kunst in Maastricht?*  
Hinrich Sachs, Gerard Rooijackers, Nicole Maurer  
On: Vrijthof:  
• *Deformed Hoarding*  
Nils Norman  
In: Academieplein/garden Jan van Eyck Academie (accessible 24 hrs)  
• *Vaneyck Residence*  
bolwerK interracial

#### MONDAY 30 MAY

Manifestation *Trichtlinburg Maastricht. An Urban Affair* in public space of Maastricht:  
Film screening. On: Plein 1992:  
• *Re: Sound of Music – Part 1* (2005)  
Nikolaus Gansterer  
• *Berlin. Die Sinfonie der Grossstadt* (1927)  
by Walther Ruttmann  
On: Vrijthof:  
• *Deformed Hoarding*  
Nils Norman  
In: Academieplein/garden Jan van Eyck Academie (accessible 24 hrs):  
• *Vaneyck Residence*  
bolwerK interracial

#### TUESDAY 31 MAY

Lecture *Breath-Taking. Air, Art, Architecture* organised by Monika Bakke:  
• *Inspiration*  
Peter Sloterdijk  
Manifestation *Trichtlinburg Maastricht. An Urban Affair* in public space of Maastricht:  
Film screening. On: Plein 1992:  
• *Re: Sound of Music – Part 1* (2005)  
Nikolaus Gansterer  
• *Roma* (1972) by Frederico Fellini  
On: Vrijthof:  
• *Deformed Hoarding*  
Nils Norman  
In: Academieplein/garden Jan van Eyck Academie (accessible 24 hrs):  
• *Vaneyck Residence*  
bolwerK interracial

#### WEDNESDAY 1 JUNE

Manifestation *Trichtlinburg Maastricht. An Urban Affair* in public space of Maastricht:  
• *Artisan Limited Productions*  
Stadtraum.org  
• *Precious Cargo*  
Will Kwan  
• *Inhabitants and Consumers. Debate with the*

## PROGRAMME 2005

### JUNE

*Inhabitants of the Vrijthof*

Math Verberkt  
In: De Groote Sociëteit, Vrijthof:  
• *The Image Is the Actor, or the Perfect Asymmetry of Before and After*  
Ralph Bauer, Christine Lemke  
Film screening. On: Plein 1992:  
• *Re: Sound of Music – Part 1* (2005)  
Nikolaus Gansterer  
• *Mundo Grua* (1999) by Pablo Trapero  
On: Vrijthof:  
• *Deformed Hoarding*  
Nils Norman  
In: Academieplein/garden Jan van Eyck Academie (accessible 24 hrs)  
• *Vaneyck Residence*  
bolwerK interracial

#### THURSDAY 2 JUNE

Lecture *Breath-Taking. Air, Art, Architecture* organised by Monika Bakke:  
• Michael Rakowitz  
• *Authoring the City at ABKM*  
Lecture organised in collaboration with Academie Beeldende Kunsten. In: Academie Beeldende Kunsten, Maastricht, NL  
• *Urban Communicative Management*  
BAVO  
Manifestation *Trichtlinburg Maastricht. An Urban Affair* in public space of Maastricht:  
On: Markt:  
• *Artisan Limited Productions*  
Stadtraum.org  
In: Stationsstraat:  
• *Precious Cargo*  
Will Kwan

In: restaurant De Perroen:  
• *Trichtlinburg Regional Specialty*  
Geoffrey Garrison

In: De Groote Sociëteit, Vrijthof  
• *Art in the Public Space. To Add or to Take Away?*  
Jean-Marc Huitorel

Film screening. On: Plein 1992:  
• *Re: Sound of Music – Part 1* (2005)  
Nikolaus Gansterer  
• *Brazil* (1985) by Terry Gilliam  
On: Vrijthof:  
• *Deformed Hoarding*  
Nils Norman  
In: Academieplein/garden Jan van Eyck Academie (accessible 24 hrs)  
• *Vaneyck Residence*  
bolwerK interracial

#### FRIDAY 3 JUNE

Manifestation *Trichtlinburg Maastricht. An Urban Affair* in public space of Maastricht:  
On: Vrijthof:  
• *Artisan Limited Productions*  
Stadtraum.org  
In: restaurant De Perroen:  
• *Trichtlinburg Regional Specialty*  
Geoffrey Garrison

On: Vrijthof:

- *(f) I Lived Here*  
Sanja Ivekovich  
Film screening. On: Plein 1992:  
• *Re: Sound of Music – Part 1* (2005)  
Nikolaus Gansterer  
• *Knock off – Revenge on the Logo* (2003)  
by Anette Baldauf/ Katharina Weingarter  
Film screening. On: Plein 1992  
• *Deformed Hoarding*  
Nils Norman  
In: Academieplein/garden Jan van Eyck Academie (accessible 24 hrs)  
• *Vaneyck Residence*  
bolwerK interracial

#### SATURDAY 4 JUNE

Manifestation *Trichtlinburg Maastricht. An Urban Affair* in public space of Maastricht:  
On: Markt  
• *Precious Cargo*  
Will Kwan  
On: Vrijthof  
• *Artisan Limited Productions*  
Stadtraum.org  
• *(f) I Lived Here*  
Sanja Ivekovich  
On: Vrijthof:  
• *Deformed Hoarding*  
Nils Norman  
In: Academieplein/garden Jan van Eyck Academie (accessible 24 hrs)  
• *Vaneyck Residence*  
bolwerK interracial

#### SUNDAY 5 JUNE

Manifestation *Trichtlinburg Maastricht. An Urban Affair* in public space of Maastricht:  
On: Vrijthof  
• *Artisan Limited Productions*  
Stadtraum.org  
From Plein 1992 to Vrijthof:  
• *Stertocht*  
Zuzana Lapitková, Jan van Eyck Academie, Giants' Guild Maastricht  
On: Vrijthof:  
• *Ceremony of Naturalisation Jeanne van Eyck*  
Zuzana Lapitková, Jan van Eyck Academie, Giants' Guild Maastricht  
• *Deformed Hoarding*  
Nils Norman  
In: Academieplein/garden Jan van Eyck Academie (accessible 24 hrs)  
• *Vaneyck Residence*  
bolwerK interracial

#### TUESDAY 7 JUNE

Lecture:  
• Florian Pumhoesl

#### WEDNESDAY 8 JUNE

Presentation:  
• Saliou Traoré

#### THURSDAY 9 JUNE

Lecture *Authoring the City at ABKM* organised in collaboration with Academie Beeldende Kunsten. In: Academie Beeldende Kunsten, Maastricht, NL:  
• *Defining the Place by Naming it*  
Kasper Andreassen

#### FRIDAY 10 JUNE

Lecture *Breath-Taking. Air, Art, Architecture* organised by Monika Bakke:  
• *Art and Weightlessness. Everything Considered Equal, What if we Cancel the Effects of Gravity?*  
Annick Bureau

#### WEDNESDAY 15 JUNE

Lecture *Breath-Taking. Air, Art, Architecture* organised by Monika Bakke:  
• *Breathing to Enlightenment. Buddhist Theories and Representations*

#### THURSDAY 16 JUNE

Lecture *Authoring the City at ABKM* organised in collaboration with Academie Beeldende Kunsten. In: Academie Beeldende Kunsten, Maastricht, NL:  
• *Visualizing the Visual*  
Wim Cuyvers

#### TUESDAY 21 JUNE

Seminar, discussion:  
• *Taking Over the Archive. Portrait Photography from August Sander to Nan Goldin*  
Norman Bryson

#### WEDNESDAY 22 JUNE

Seminar:  
• *The Scheme of the Veil*  
Eva Meyer, Ils Huygens  
Film screening:  
• *Shadows* by Cassavetes

#### THURSDAY 23 JUNE

Seminar:  
• *The Scheme of the Veil*  
Eva Meyer

#### FRIDAY 24 JUNE

Lecture:  
• *History vs. Future #1*  
Vinca Kruk

#### WEDNESDAY 29 JUNE

Opening exhibition:  
• *Draw a Map*  
Kasper Andreassen

#### THURSDAY 30 JUNE

Colloquium *Visualizing the Visual*:  
• *BraKin*  
Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Sabine Müller & Andreas Quednau, Dirk Pauwels

Lecture *Visualizing the Visual:*

- *Urbanism in Post-War Kinshasa* Liévin Chirhal Wirwa

FRIDAY 1 JULY

Colloquium *Visualizing the Visual:*

- *Bra-Kin* Kristien Van den Brande, Tina Clausmeyer, Wim Cuyvers, Kobe Matthys, Sabine Müller & Andreas Quednau, Dirk Pauwels

MONDAY 11 JULY

Lecture *On the Television Work of Jef Cornelis:*

- *On the Film 'Landscape of Churches'* Dirk Pültau

Lecture:

- *On the Film 'Little Sparta, et in Arcadia Ego'* Helmut Draxler

Film screening:

- *'Little Sparta, et in Arcadia Ego'. A Portrait of Ian Hamilton Finlay* by Jef Cornelis and Chris Dercon (1990, 41 minutes)

Film screening *Film and Biopolitics:*

- *Trouble Every Day* (2001) by Claire Denis Helmut Draxler, Stephan Geene

TUESDAY 12 JULY

Discussion *Film and Biopolitics:*

- *Vivacity as Ultima Non-Ratio of Film. Is a Film of Claire Denis likely to Be Produced?* Stephan Geene

WEDNESDAY 31 AUGUST

Presentation:

- Will Kwan

TUESDAY 6 SEPTEMBER

Lecture:

- *Motion Path. Architecture and the Moving Image* Graham Ellard, Stephen Johnstone

WEDNESDAY 7 SEPTEMBER

Lecture organised by Vinca Kruk:

- *History vs. Future #2* Femke Snelting

FRIDAY 9 SEPTEMBER

Conference *Gilles Deleuze. The Passage from Noise to Voice* organised by Zafer Aracagök

- *Introduction* Zafer Aracagök
- *Chaosmologies. Chaos and Thought in Gilles Deleuze and Félix Guattari's 'What is Philosophy?'* Arkady Plotnitsky
- *Pragmatism and Structuralism in the Thought of Gilles Deleuze* Marc Rölli
- *The Politics of Becoming, or: Self-Styling as Resistance* Rosi Braidotti
- *Passing. The Voice* Mahmut Mutman
- *La ritournelle: des oiseaux et des hommes* Manola Antonioli

• *The Sense of Logic. Lacanian Questions to*

*Gilles Deleuze's 'Theory on Language' in 'Logique du sens'* Marc De Kesel

FRIDAY 9 SEPTEMBER

Presentation, tour:

- *Visit by De Appel* Tessa Giblin, Laura Schleussner, Angelo Serino, Diana Wiegiersma, Meta Haven. Sealand Identity Project, Daniël van der Velden

TUESDAY 13 SEPTEMBER

Seminar:

- *The Tomorrow Book. Meeting #1* Norman Bryson
- *Introduction research team* Sarah Infanger, Joël Vermot (Harrison), Richard Vijgen
- *Ubibook-Mark-Up* Jouke Kleerebezem
- *The Uncanny Strategies of the (Art)book. From Rubens to Ed Ruscha* Filiep Tacq
- *Building Books into the Digital World* Lars Müller

Film screening in the presence of the protagonist,

- Dr. Ansgar Philippsen, In: *Cinema Lumière*, Maastricht, NL:
- *Designing Truth* Hinrich Sachs

WEDNESDAY 14 SEPTEMBER

Round-up discussion *The Tomorrow Book.*

*Meeting #1:*

- *An Attempt to Evolve* Will Holder
- *Books Become Buildings* Daniël van der Velden

THURSDAY 15 SEPTEMBER

Lecture:

- *Intellectual Property and Artistic Freedom* Cornelia Sollfrank

FRIDAY 16 SEPTEMBER

Debate *Lend Me Your Dream/Lend Me Your*

*Fantasy* organised in collaboration with

- Academie Beeldende Kunsten Maastricht, Super! Hasselt. In: *Academie Beeldende Kunsten*, Maastricht, NL:
- *Stadsmanagement* BAVO, Jan van der Borg, Pieter Breek & Bas van der Geijn, Benda Hofmeyr

WEDNESDAY 21 SEPTEMBER

Seminar:

- *Circle for Lacanian ideology Critique* *Reading Lacan. On Identification*

SATURDAY 24 SEPTEMBER

Japanese Curators Visit the Jan van Eyck

- *Welcome* Koen Brams

Presentation:

- *Meta Haven. Sealand Identity Project*

Presentation:

- *Cultural Representations of Genocide and Mass Murder* Stephanie Benzaquen

Film screening:

- *Grad* Lene Markusen

Presentation:

- *Jeanne van Eyck* Zuzana Lapitková

Performance:

- *I Am Not Half the Man I Used to Be* Stefanie Seibold

Tour of the building:

- *Presentation publications and printed matter in library*

Open studio 219:

- *Orbiting* Yolande Harris

Open studio 132:

- *The Cut* Geoffrey Garrison

Exhibition:

- *New Work by Fine Art Researchers* Nikolaus Gansterer, Geoffrey Garrison, Will Kwan, Lene Markusen, Charlotte Moth, Falke Pisano, Stefanie Seibold, Inga Zimprich

MONDAY 26 SEPTEMBER

Seminar:

- *The Scheme of the Veil* Eva Meyer with Stephanie Benzaquen

Lecture:

- *Return* Sylvia de Swaan

Film screening:

- *Nostalgia* (1990) by Garod

TUESDAY 27 SEPTEMBER

Opening video and sound installation:

- *Orbital* Yolande Harris

WEDNESDAY 28 SEPTEMBER

Symposium *The Matching Link. Welcome to Fusedspace Database* organised in collaboration with Stroom. In: *Stroom*, The Hague, NL:

- *Introduction* Jouke Kleerebezem
- *Narrative Networked Environments as Imaginary Spaces of Being* Andrea Zapp
- *Digital Graffiti in Urban Space* Roland Haring
- *Introduction afternoon speakers* Jouke Kleerebezem
- *Urban Tapestries. Public Authoring, Place and Mobility* Giles Lane
- *Welcome to Fusedspace Database* Team Science Fiction
- *Panel discussion*

THURSDAY 29 SEPTEMBER

Lecture:

- *The Building as Instrument* Yolande Harris

MONDAY 3 OCTOBER

Presentation *Film and Biopolitics:*

- *The Labor of Writing. The Author's Destiny in Hollywood* Helmut Draxler

Film screening:

- *Barton Fink* (1991) by Joel Coen

TUESDAY 4 OCTOBER

Presentation:

- *Artis. Exhibition space Den Bosch* Koenraad Dedobbeleer, Arjan Reinders, Mieke van Schaijk

Seminar:

- *Art as Terror* Jonathan Dronsfield

WEDNESDAY 5 OCTOBER

Seminar:

- *Circle for Lacanian ideology Critique* *Reading Lacan. On Identification. Seminar IX. Lesson of 22 & 19 November 1961*

FRIDAY 14 OCTOBER

Debate *Lend Me Your Dream/Lend Me Your*

*Fantasy* organised in collaboration with

- Academie Beeldende Kunsten Maastricht, Super! Hasselt. In: *Academie Beeldende Kunsten*, Maastricht, NL:

- *Cultureel ondernemerschap. Architectuur en engagement* BAVO, Wim Cuyvers, Jasper Jägers (UCXarchitects), Roemer van Toorn

MONDAY 17 OCTOBER

Presentation, discussion *History vs. Future #3:*

- *Two Scenarios for a Dialogue* Vinca Kruk

TUESDAY 18 OCTOBER

Seminar:

- *Circle for Lacanian ideology Critique* *Reading Lacan. On Identification. Seminar IX. Lesson of 19 November 1961*

MONDAY 24 OCTOBER

Presentation:

- John Murphy, Jonathan Watkins

TUESDAY 25 OCTOBER

Seminar, film screening *The Scheme of the Veil:*

- *I Can't Sleep* (1994) by Claire Denis Eva Meyer

Film screening:

- *Anguish* (1986) by Bigas Luna Ils Huygens

WEDNESDAY 2 NOVEMBER

Seminar:

- *Circle for Lacanian ideology Critique*

*Reading Lacan. On Identification. Seminar IX.*

*Lesson of 6 December 1961 & Lesson of 13 December 1961*

FRIDAY 4 NOVEMBER

Debate *Lend Me Your Dream/Lend Me Your*

*Fantasy* organised in collaboration with

- Academie Beeldende Kunsten Maastricht, Super! Hasselt. In: *Academie Beeldende Kunsten*, Maastricht, NL:

- *Radicale democratie* BAVO, Jos Geysels, Ives Maes, Saskia Poldervaart

THURSDAY 10 NOVEMBER

Presentation in the framework of *Curating the*

*Library*. In: *DeSingel*, Antwerp, BE:

- *Interlude. The Reader's Traces* Mariana Castillo Deball

TUESDAY 15 NOVEMBER

Presentation organised by Inga Zimprich

- *Thinktank*

Research guest #1

- M7red (Mauricio Corbalan, Pio Torroja)

WEDNESDAY 16 NOVEMBER

Seminar:

- *Circle for Lacanian ideology Critique* *Reading Lacan. On Identification. Seminar IX. Lesson of 10 & 24 January 1961*

Symposium *Logo Parc* organised in collaboration

- with Lectoraat Kunst en Publieke Ruimte, Gerrit Rietveld Academie, Prensela Foundation. In: *Gerrit Rietveld Academie*, Amsterdam, NL:

- Jouke Kleerebezem
- Daniël van der Velden
- Kamiel Klaasse
- Roemer van Toorn
- Friedrich von Borries
- Gerard Hadders
- Wouter Vanstiphout
- Forum discussion

FRIDAY 18 NOVEMBER

Workshop *Psychoanalysis, Urban Theory and the*

*City of Late-Capitalism* organised by BAVO &

Lorenzo Chiesa within the framework of Super!,

Hasselt:

- *Identifying the Urban Unconscious* BAVO
- *Crime does Pay! How Architecture and Town Planning are Powered by Crime* Michael Zinganel
- *The City at the End of History, or the Eternal City of Unconscious* Juliet Flower MacCannell
- *Something Inevitable in Racism. A Lacanian Perspective on Cosmo-Political Identity, Hatred and Democracy* Marc De Kesel
- *Urban Psychasthenia. A Spatioanalysis* Edward W. Soja
- *Psychic City Walls* André Nusselder

• *Conclusion*

BAVO

SATURDAY 19 NOVEMBER

Workshop *Psychoanalysis, Urban Theory and the*

*City of Late-Capitalism* organised by BAVO &

Lorenzo Chiesa within the framework of Super!,

Hasselt:

- *Conceiving of an Urban Act* BAVO
- *Re-Acting to Žižek's 'Act/Re-Enacting the Act'. Real and Symbolic Dimensions in Psychoanalysis and Politics* Yannis Stavrakakis
- *'Mettre un peu de honte dans la sauce': Third-Way Cultural Activism, the Discourse of the Analyst, and the City of Late-Capitalism* BAVO
- *Round-table discussion*
- *Conclusion*

SUNDAY 20 NOVEMBER

Workshop *Psychoanalysis, Urban Theory and the*

*City of Late-Capitalism* organised by BAVO &

Lorenzo Chiesa within the framework of Super!,

Hasselt:

- *Psychoanalysis in the City* Lorenzo Chiesa
- *Is Psychoanalysis a Metropolitan Science? Some Reflections on Freud and the City* Aaron Schuster
- *For What it's Worth. On the Meaning of Money in the Psychoanalytic Economy* Dany Nobus
- *Late Capitalism and Psychoanalysis* Renata Salecl
- *'Fantasy Wears Boots, Desire is Violent, Invention is Organised'. Metropolitan Insurrection and Psychoanalytic Categories* Alberto Toscano
- *An Account of Enjoyment. On Capitalism and the Social Bond* Oliver Feltham
- *Conclusion* Lorenzo Chiesa

THURSDAY 17 NOVEMBER

Lecture:

- Emma Hedditch

MONDAY 21 NOVEMBER

Conversation, discussion:

- *The Xerox Book* (1968) Seth Siegelau, Jack Wendler with John Murphy

TUESDAY 22 NOVEMBER

Lecture *History vs. Future #4* organised

by Vinca Kruk:

- Wimrouwel

THURSDAY 24 NOVEMBER

Lecture, film screening *Film and Biopolitics:*

- *Failing a Revolution* Stephan Geene

## PROGRAMME 2005

### NOVEMBER – DECEMBER

#### MONDAY 28 NOVEMBER

Lecture:

- Cherry Smyth

Seminar:

- *Degas and the Movement Image*  
Norman Bryson

Opening exhibition:

- *Stepping Out. An Invitation to Do Something New*  
Kasper Andreasen, Nikolaus Gansterer, Geoffrey Garrison, Paul Hendrikse, Yolande Harris with Bert Bongers, Alevtina Kakhidze, Vinca Kruk, Lene Markusen, Adriaan Mellegers, Charlotte Moth, Falke Pisano, Stefanie Seibold, Saliou Traoré, Armando Andrade Tudela, Johanna Kirsch, Inga Zimprich

#### TUESDAY 29 NOVEMBER

Lecture:

- *Dreaming in the Plural. Calling up Ghosts and Sharing Secrets. On Artistic Modes of Collective Address*  
Jan Verwoert

Seminar:

- *Circle for Lacanian ideology Critique Reading Lacan. On Identification. Seminar IX. Lesson of 20 December 1961 & 10 January 1962*

#### WEDNESDAY 30 NOVEMBER

Presentation:

- Nikolaus Gansterer

#### TUESDAY 6 DECEMBER

Meeting:

- *The Tomorrow Book*  
Harrisson, Will Holder, Sarah Infanger, Jouke Kleerebezem, Lars Müller, Filiep Tacq, Daniël van der Velden, Richard Vijgen

#### WEDNESDAY 7 DECEMBER

Book launch. In: Marres, Maastricht, NL:

- *Trichtlinburg. An Urban Affair*  
Andres Kurg, Hinrich Sachs

#### THURSDAY 8 DECEMBER

Book launch. In: Stedelijk Museum CS, Amsterdam, NL:

- *Trichtlinburg. An Urban Affair*  
Jelle Bouwhuis, Marijke Cobbenhagen, Chantal Hendriksen, Hinrich Sachs, Simon Sheikh

#### FRIDAY 9 DECEMBER

Lecture organised by Monika Bakke:

- *Animism and Fetishism*  
Alphonso Lingis

#### SATURDAY 10 DECEMBER

Workshop with Antonella Sciacchitano organised by Lorenzo Chiesa & Oliver Feltham:

- *Circle for Lacanian ideology Critique Lacan and Topology*

#### SUNDAY 11 DECEMBER

Workshop *Politics and Jouissance* organised by Lorenzo Chiesa & Oliver Feltham:

- *Politics and Enjoyment through Science*
- *Who Enjoys in Democracy? Mathematics of Sexuality, Mathematics of Politics*  
Antonella Sciacchitano
- *Response* (Lorenzo Chiesa)
- *General discussion*
- *Scientific Practices, the Letter and Ontological Politics*  
Johan Schokker
- *Response* (Oliver Feltham):
- *General discussion*
- *Conclusion*

#### TUESDAY 13 DECEMBER

Seminar:

- *Circle for Lacanian ideology Critique Reading Lacan. On Identification. Seminar IX. Lesson of 10 January 1961*

#### WEDNESDAY 14 DECEMBER

Presentations:

- Bert Balcaen & Ingrid Stojnic, Marthe Van Dessel, Vinca Kruk, Zuzana Lapitková, Adriaan Mellegers, Brakin team

Book launch. In: Etablissement d'en face

projects, Brussels, BE:

- *When the Story Finishes Light Sadness Grasps Me*  
Doris Lasch & Ursula Ponn, Christine Lemke, Johannes Porsch

#### THURSDAY 15 DECEMBER

Opening exhibition. In: Galerie Nadja Vilenne, Liège, BE:

- *Untitled Excerpts*  
Armando Andrade Tudela, Kasper Andreasen, Peggy Buth, Natascha Hagenbeek, Geoffrey Garrison, Alevtina Kakhidze, Johanna Kirsch, Stefanie Seibold and Saliou Traoré

#### STUDIO VISITS 2005

- De Appel (Defne Ayas, Tessa Giblin, Stefan Rusu, Angela Serino, Laura Schleussner, Diana Wiegersma)
- Artis
- Orla Barry
- Julia Born
- Norman Bryson
- Sabeth Buchmann
- Wim Crowel
- Wim Cuyvers
- Ann Demeester
- Helmut Draxler
- Graham Ellard and Stephen Johnstone
- Emma Hedditch
- Jeppe Hein
- Will Holder
- Christoph Fink
- Stephan Geene
- Jeremy Gilbert-Rolfe
- Aglaia Konrad
- Eva Meyer

- John Murphy

- Willem Oorebeek

- Kathleen Rahn

- Michael Rakowitz

- François Perrin

- Florian Pumhoesl

- Hinrich Sachs

- Cherry Smyth

- Femke Snelting

- Cornelia Sollfrank

- Filiep Tacq

- Daniël van der Velden

- Jan Verwoert

- Annelys de Vet

- Nadja Vilenne

- Jonathan Watkins

INSTITUTE

## INSTITUTE

### POLICY BODIES

#### BOARD

##### General

- The Jan van Eyck Academie Foundation is supervised by a board.

##### Composition

- In 2005 the board included the following members: Jan van Adrichem, Marthe Coenegracht, Tijmen van Grootheest, Fons Haagmans, Cees Hamelink, Bart Verschaffel and Jacques De Visscher.
- Each year, one or two members of the board retire and are replaced according to a roster of resignation. New appointments to the board are based on qualities that are linked to policy priorities of the academy and the division of tasks within the board.

##### Meetings

- The board met three times in 2005: in February, June and October. Fons Haagmans became a member of the board at the meeting of 5 June.

#### POLICY BOARD

##### General

- It is the task of the Policy Board to deal with the institutional affairs of the academy. Institutional affairs include: the policy principles relating to the selection and advice of (advising) researchers, personnel, finance, investments, workshops, production bureau, library and documentation centre, ex-researchers and public relations. The Policy Board deals exclusively with these issues and meets once a month, at most. The meeting comprises one advising researcher per department, the director and the deputy director. Decisions of the Policy Board are published in the announcements. Apart from the decisions, announcements may also contain general institutional information which is deemed important for the (advising) researchers and the technical and administrative staff.

##### Composition

- In 2005 the Policy Board comprised: Koen Brams (director), Marc De Kesel (Theory department), Jouke Kleerebezem (Design department), Hinrich Sachs (Fine Art department) and Laurens Schumacher (deputy director). Kim Thehu takes the minutes.

##### Meetings

- In 2005 the Policy Board met four times: in June, September, November and December. The Policy Board addressed the following issues:
  - general policy (subsidy relationships with the Ministry of Education, Culture & Sciences, the Province of Limburg and the City of Maastricht);
  - restructuring the workshops;
  - financial issues (fundraising; settlement of costs for materials used by researchers);
  - researchers' affairs (researchers' attendance, residency plan, use of canteen by (advising) researchers);
  - public relations (directory, evaluation PR

structure for the programme, recruitment campaign 2005, policy on disruptive behaviour at public activities);  
– documentation centre (presentation new database).

#### EDITORIAL BOARD

##### General

- The Editorial Board handles the artistic affairs of the academy. Artistic affairs include: initiating and following up research and productions. These matters are the exclusive preserve of the Editorial Board, which meets once a month. The meeting comprises one advising researcher per department and the director. Decisions of the Editorial Board are published in the announcements. In addition, announcements may also contain general information about the artistic programme.
- A recommendation of the Editorial Board is required for production proposals that require a budget in excess of 3,500 euros. The Editorial Board has a production fund of at least 87,500 euros to fund projects. Revenues from projects by researchers, departments and the institute flow back into the production fund of the Editorial Board.

##### Composition

- In 2005 the Editorial Board comprised: Koen Brams (director), Marc De Kesel (Theory department), Aglaia Konrad (Fine Art department), Daniël van der Velden (Design department). Prior to the meetings of the Editorial Board, production bureau staff (Jo Frenken, Petra Van der Jeught, Winnie Koekelbergh) provide an overview of the current status of projects already passed by the Editorial Board and of the other projects known to the production bureau. Kim Thehu takes the minutes.

##### Procedure

- With respect to projects submitted to the Editorial Board, it is a rule that content discussions precede any budgetary discussions. Projects with budgets under 3,500 euros are facilitated by researchers themselves or by the department. Researchers are expected to contribute 25% of the budget. Moreover, this 25% own contribution must be guaranteed before a production is started. The 25% rule does not apply to institutional projects. The Editorial Board wants to indicate an amount of 5,000 euros (including the 25% own contribution of the researcher) as a directional budget for projects. If the researcher wishes to call in the help of external people to lend a hand in the realisation of a project, compensation for their contributions can only be paid on a 'per diem' basis. The contents of project proposals from researchers staying at the Jan van Eyck for two years, must be submitted seven months prior to the departure of the researcher, at the very latest. The corresponding budget must be presented six months before departure.

##### Evaluation

- In the meeting of 6 June the Editorial Board

### BOARD POLICY BOARD EDITORIAL BOARD

had a discussion on the 25% rule in relation to symposiums and colloquiums. It was agreed that the Theory department will warrant 25% of the budget in the case of events with a collective interest. The department is free to encourage researchers to set up a co-production. When the concept of the proposal is submitted to the Editorial Board, it is decided whether it is a case of collective interest (and if the ruling should be applied). If it is, the researcher does not have to provide 25% of the budget him/ herself. At any rate, researchers are requested to suggest options for fundraising for their projects.

##### Meetings

- In 2005 the Editorial Board met nine times, in February, March, April, May, June, September, October and November. The budget of the Editorial Board for 2005 was fully utilised. The Editorial Board dealt with the following artistic projects by (advising) researchers and external parties:
  - Zafer Aracagök, Gilles Deleuze: *The Passage from Noise to Voice* (symposium)
  - Artis (proposal for collaboration)
  - Monika Bakke, *Breath-Taking. Air, Art, Architecture* (book)
  - BAVO (Gideon Boie & Matthias Pauwels), *Lend Me Your Dream/Lend Me Your Fantasy* (series of lectures and debates)
  - BAVO (Gideon Boie & Matthias Pauwels) & Lorenzo Chiesa, *Psychoanalysis, Urban Theory and the City of Late-Capitalism* (symposium)
  - BAVO (Gideon Boie & Matthias Pauwels), *The Spectre of the Avant-Garde (24-hour meetings* in preparation of the symposium and presentation of the issue of AS magazine composed by BAVO)
  - Peggy Buth, *Desire in Representation. Travelling through the Musée* (book)
  - Centrale Financiën Instellingen (suggestion for the use of the exhibition space)
  - Lorenzo Chiesa & Oliver Feltham, *Politics and Jouissance* (workshops)
  - Min Choi, *D.T.* (magazine)
  - Wim Cuyvers, *Brakin* (book)
  - Fine Art department, *Untitled Excerpts* (group exhibition)
  - Geoffrey Garrison, *The Cut* (video)
  - GGD (proposal for collaboration in the framework of the week of love)
  - Natascha Hagenbeek, *The Inheritance of Pim Conradi* (closed workshops and public presentation)
  - Yolande Harris, *Score Spaces. Taking Soundings around Sound* (book)
  - IIs Huygens, *Cinematic Embodiment* (symposium)
  - Alevtina Kakhidze, *Zhdanovka* (book)
  - Marc De Kesel, *A Community of Scoundrels* (symposium)
  - Vinca Kruk & Jonathan Dronsfield, *Representation of Regimes, Regimes of Representation. Art and Architecture as Foundation* (symposium)

- Kunsttour (presentation of videos in the framework of the open studio route)
- Doris Lasch & Ursula Ponn, *When the Story Finishes Light Sadness Grasps Me* (artists' book)
- Tamara Maletic & Dan Michaelson, *Weather-vanes. Every Arrow* (objects in public space)
- Lene Markusen, *Mennesket* (film)
- Eva Meyer, *The Scheme of the Veil* (workshops and book)
- *Planet Gender* (proposal for collaboration)
- Arnoud Rommens, *Camouflage Comics* (website)
- Anje Roosjen (proposal for collaboration in the framework of the project *Kloone 4000*)
- Hinrich Sachs, *Trichtlinburg* (event)
- Stefanie Seibold, *A READER* (posters)
- Andrei Siclodi (Künstlerhaus Büchsenhausen), *Private Investigations* (presentations of research projects and productions)
- Saliou Traoré, *Let Me Be Your Dictionary* (book)
- Robrecht Vanderbeeken, *What Are You Doing?* (publication)
- Inga Zimprich, *Thinktank* (development groupware)

## SELECTION COMMITTEES

## General

- The role of the selection committees is to assess the applications and possibly the de-registrations of researchers and applicant researchers. A researcher/applicant researcher can be admitted for a two-year or one-year period of research at the academy or for a variable period of time in order to carry out a particular project. Since researchers may have a place for one year instead of two, or spend a variable period at the academy, the number of vacancies fluctuates. It is not the case, for example, that eight vacancies are available at the same time each year.
- The selection of researchers takes place within each department, in conformity with the departmental structure of the academy. Candidates have to indicate their preference for one of the departments. The committee comprises the director and a minimum of three advising researchers of the department in question.
- A strict selection policy is maintained. Admission requires that all of the application criteria are met, both in formal terms and in terms of content. As soon as future researchers are informed that they have been admitted, they can prepare for their arrival at the academy, with the assistance of the researchers' secretariat for logistical matters and with the help of the advising researchers for issues of content.
- Kim Thehu monitors the recruitment of researchers in terms of content and Leon Westenberg deals with the practical aspects of recruitment.
- In 2005 deadline for application was 15 April. The application fee was 60 euros.

## Recruitment campaign

- Preparations for the recruitment campaign started in November 2004; implementation began in January 2005. As in 2004, Vinca Kruk and Adriaan Mellegers designed the campaign, which addressed the fact that the Jan van Eyck has become increasingly more well-known. Instead of giving background information on the poster, a choice was made to reduce the amount of text on all communication carriers to the absolute minimum. The designers based the campaign on well-known advertising slogans, which they subsequently rewrote with reference to the core tasks of the academy: 'research' and 'production'. Examples: 'we research right'; 'four out of five artists recommend research'; 'we think therefore we research'; 'it's a research adventure'; 'production wanted'. Apart from these slogans, the advertisements and poster contained a reference to the website and an invitation to submit research and production proposals.
- From November 2004 the invitation to submit research proposals was included in the weekly programme and in the newsletter; it was also mentioned as a news item on the website. From January 2005 advertisements ran in *Artforum*, *Artpress*, *De Witte Raaf*, *Edunews*, *Metropolis M*, *Texte zur Kunst*, *Eye* and *Items*. The edition of 1,500 posters was distributed globally. The poster was distributed in combination with the email campaign.
- The success of the campaign can be deduced from the increase in the number of applications and the lesser dependency on the grapevine. A total of 395 candidates (living in 50 different countries) applied. Most applications were from Germany (17%), followed by the Netherlands (16%), Belgium (10%) and the United States (6%). It is striking that there was a 73% increase in the number of applications from Europe and a 75% increase from North America. The number of applications from other continents did not increase compared to 2004. Within Europe most applications are from German language areas.
- Selection of researchers for the research period starting in 2005 (completed in 2004)
- 284 candidates applied for academic year 2005. There was a slight increase in applications compared to academic year 2004. Next to a receptive recruitment policy, researchers were canvassed for vacant research positions for projects formulated by the Design, Fine Art and Theory departments: *Trichtlinburg* (Fine Art department), *Visualizing the Visual* (Design department), *Circle for Lacanian ideology Critique (CLiC)* (Theory department).
- There were 395 applications for academic year 2006. Compared to academic year 2005, this was a large increase in the number of applications. Next to a receptive recruitment policy, the availability of researchers' positions was publicised for research projects formulated by the Design, Fine Art and Theory departments:

*Trichtlinburg* (Fine Art department), *The Tomorrow Book* (Design department), *Logo Parc* (Design department) and *Circle for Lacanian ideology Critique (CLiC)* (Theory department).

## Committees and selection Fine Art department

- 193 candidates applied to the Fine Art department for academic year 2005. Eighteen candidates were interviewed, eight of whom were admitted. This filled all of the positions in the Fine Art department for 2005. In 2004 the selection committee of the Fine Art department comprised: Orla Barry, Koen Brams, Aglaia Konrad, John Murphy and Hinrich Sachs.
- There were 231 candidates who applied to the Fine Art department for academic year 2006. Sixteen candidates were interviewed, eight of whom were admitted. This filled all of the positions in the Fine Art department for 2006. In 2005 the selection committee of the Fine Art department comprised: Orla Barry, Koen Brams, Aglaia Konrad, John Murphy and Hinrich Sachs. A pro-active campaign was set up for the project *Trichtlinburg*. Seven candidates were interviewed, two of whom were admitted.

## Committees and selection Design department

- Twenty-two candidates applied to the Design department for academic year 2005. Two candidates were interviewed and they were admitted with a view to further develop the *Trichtlinburg* project and the *Meta Haven: Sealand Identity Project*. In 2004 the committee for the Design department comprised the following members: Koen Brams, Jouke Kleerebezem, Filiep Tacq and Daniël van der Velden. Next to the receptive recruitment campaign, the Design department facilitated the project *Visualizing the Visual*, initiated by Wim Cuyvers; a pro-active recruitment campaign was set up for this project in 2004. Twenty-five candidates applied for this project. Ten candidates were interviewed, seven of whom were admitted. The committee comprised the following members: Koen Brams, Wim Cuyvers and Filiep Tacq.
- There were 43 applications for academic year 2006. Eight candidates were interviewed, of whom five were admitted; two of these had applied for the *UbiScribe* project, initiated by Jouke Kleerebezem. In 2005 the committee for the Design department comprised the following members: Koen Brams, Jouke Kleerebezem, Filiep Tacq and Daniël van der Velden. Next to the receptive recruitment campaign, the Design department facilitated the project *The Tomorrow Book*, initiated by Filiep Tacq, and the *Logo Parc* project, initiated by Daniël van der Velden. For these projects pro-active recruitment campaigns were set up. Twenty-eight candidates applied for *The Tomorrow Book*, five of whom were interviewed. Of these, three were accepted. The committee comprised the following members: Koen Brams, Jouke Kleerebezem, LettError (Just van

- Rossum & Erik van Blokland), Lars Müller, Filiep Tacq, Daniël van der Velden and Astrid Vorstermans. Twenty-two candidates applied for *Logo Parc*: nine were interviewed, three accepted. The committee comprised the following members: Koen Brams, Will Holder, Filiep Tacq and Daniël van der Velden.
- *Committee and selection Theory department*
- Thirty-three candidates applied to the Theory department for academic year 2005. Seven candidates were interviewed, five of whom were admitted. Next to the receptive recruitment campaign, the Theory department facilitated the *CLiC* project (*Circle for Lacanian ideology Critique*), initiated by Marc De Kesel; a pro-active recruitment campaign was set up for this project in 2004. Eleven candidates applied for *CLiC*. Eight candidates were interviewed, three of whom were admitted. In 2004 the committee comprised the following members: Koen Brams, Norman Bryson, Sabeth Buchmann, Marc De Kesel and Eva Meyer.
- There were 62 applications to the Theory department for academic year 2006. Eight were interviewed, five of whom were admitted. Next to the receptive recruitment campaign, the Theory department facilitated the *CLiC* project, initiated by Marc De Kesel; a pro-active recruitment campaign was set up for this project in 2005. Two candidates applied for *CLiC*, both of whom were interviewed and admitted. In 2005 the committee comprised the following members: Koen Brams, Norman Bryson, Sabeth Buchmann, Marc De Kesel and Eva Meyer.

## RESEARCHERS' MEETING

## General

- The researchers' meeting is intended to inform researchers about all current academy affairs, from policy and financial matters to artistic, organisational and practical matters.
- Multi-disciplinarity
- In 2005 there was one researchers' meeting, which addressed the issue of the multi-disciplinarity of the Jan van Eyck. An assessment was made whether the academy policy provides all conditions to achieve real exchange between researchers from different disciplines.

## PERSONNEL MEETING

## General

- The personnel meeting is intended to inform staff about matters of policy and to talk about their consequences for the shop floor.
- General Staff Meetings (GSM)
- In 2005 one general staff meetings was held. The meeting of 19 September 2005 was dedicated to updating the terms of employment scheme. The updated terms of employment immediately came into effect after the general staff meeting.

## RESEARCHERS

## General

- Researchers develop research projects, set up productions and thus contribute to the realisation of the programme of the academy. The objectives, methodologies and timing of the projects are determined by the researcher. To this end, the researcher can call upon technical and artistic advice. Researchers are expected to be engaged in the projects of other researchers, on the assumption that the research and the productions of one researcher form the formal or content-based context of the research and productions of the other researchers.

## Residency plan

- The residency plan is about the development of accommodation for the researchers of the Jan van Eyck. The residency plan also offers the possibility to engage in exchanges with the local (cultural) infrastructure in terms of research and production, thus contributing to a stimulating climate for art, design and theory in Maastricht. In 2004 this plan was discussed with the city of Maastricht. In 2005 Maastricht art gallery K.H. Bärwaldt donated an amount of 7,855 Euros to the Jan van Eyck Academie, especially with a view to developing the residency plan.

## Contract

- The academy has worked out a contract which defines the relationship between researcher and academy. The contract covers the following topics: registration (duration research period, et cetera), information on policy (documentation, accommodation, studio, et cetera) and the concrete results of the research (distribution, copyrights, sharing revenues, et cetera). In conformity with the contract, the researcher acts as maker and the academy as producer and distributor. Core issues are: the researcher has and keeps the intellectual property rights; the academy acquires a non-exclusive licence with regard to the productions; in the case of exploitation of a production, revenues to an amount equalling the investment will flow back to the Jan van Eyck. Profits are shared pro rata according to the respective investment contributed.

## Stipend

- Due to the decision made by the State Secretary for Culture to halve the subsidy for stipends, starting 2005, the academy has been obliged to work out a plan in order to offer researchers an acceptable form of financial support. Starting point of the plan is to guarantee a basic income position for (a maximum of 48) researchers: an annual stipend of 8,840 Euros, paid in 13 equal terms.

## Registration fee

- The registration fee was cancelled, as of 1 January 2005.
- Production budget
- The individual production budget was abandoned, as of 1 January 2005.

## Insurance

- From 2005, researchers need to arrange for their own health insurance.

## Accommodation

- Researchers are required to have a place of residence outside of the academy. This is why they are requested to submit a copy of their rental agreement. On not complying with this agreement, the academy can proceed to reducing their stipend. The academy plays an active intermediary role in acquiring appropriate accommodation for researchers. An overview was provided of the addresses of the researchers with a view to a rapid future allocation of accommodation.

## Psychological assistance

- On the basis of a 'partnership' with the University of Maastricht, researchers can receive psychological assistance. The psychologist, Heiny Eilkes, provides short series of one-hour sessions, which target cognitive and behavioural aspects.

## Visa procedure

- All visa applications were submitted before the summer break. All requests were approved by the IND (Immigration and Naturalisation Service).

## Internal commissions

- The Jan van Eyck regularly issues calls for internal commissions. Although such commissions can cover all disciplines, they usually concern design commissions. In 2005 there were commissions for the following institutional means of communication: the programme brochure 2005 (designed by Min Choi & Sulki Choi), the academy façade (a project by Min Choi & Sulki Choi, Tamara Maletic & Dan Michaelson), the annual report 2004 (designed by Adriaan Mellegers), the recruitment campaign 2005 (designed by Vinca Kruk & Adriaan Mellegers), a publications list (designed by Kasper Andreasen & Ralph Bauer) and the programme brochure 2006 (designed by Sarah Infanger & Joël Vermot). In 2005 there were commissions for the means of communication of the following artistic projects:
  - A *Community of Scoundrels* (designed by Toni Uroda), *Breath-Taking. Air, Art, Architecture* (designed by Min Choi & Sulki Choi, Toni Uroda), *Camouflage Comics* (designed by Bert Balcaen & Ingrid Stojnic), *Cultural Activism Today: Strategies of Over-Identification* (designed by Marijke Cobbenhagen & Chantal Hendriksen), *Gilles Deleuze. The Passage from Noise to Voice* (designed by Min Choi & Sulki Choi), *History vs. Future* (designed by Vinca Kruk), *Innovative Game Design* (designed by Bert Balcaen & Ingrid Stojnic), *Interlude. The Reader's Traces* (designed by Manuel Räder), *Logo Parc* (designed by Daniël van der Velden), *Museum in àMotion?* (designed by Vinca Kruk & Adriaan Mellegers), *Psychoanalysis, Urban Theory and the City of Late-Capitalism* (designed by Adriaan Mellegers), *Stepping Out. An Invitation to Do Something New* (designed by

Charlotte Moth), *The Ghostly Social Aspects of Cinema* (designed by Marthe Van Dessel), *The Inheritance of Pim Conradi* (designed by Adriaan Mellegers), *The Matching Link. Welcome to Fusedspace Database* (designed by Min Choi & Sulki Choi, Tamara Maletic & Dan Michaelson), *Trichtlinburg* (designed by Vinca Kruk & Adriaan Mellegers, Marthe Van Dessel, Bert Balcaen & Ingrid Stojnic, Marijke Cobbenhagen & Chantal Hendriksen), *Untitled Excerpts* (designed by Kasper Andreasen), *When the Story Finishes Light Sadness Grasps Me* (designed by Doris Lasch & Ursula Ponn).

## Information

- Information on abovementioned issues has been made available to researchers in a document. This document contains information on the stipend and other (foreign) bursaries / scholarships, other income, internal and external commissions policy, income from activities (supported by the Jan van Eyck), taxation, residence and employment permits, promotion of expertise, rental and use of equipment and studios. An extensive clarification to the contract has also been added.

## ADVISING RESEARCHERS

## General

- The three departments – Fine Art, Design and Theory – are led by a team of advising researchers. The team is responsible for such departmental activities as the selection of researchers; the initiation and carrying out of institutional policy (and participating in the Policy Board); the initiation and carrying out of artistic policy (and taking part in the Editorial Board); the initiation and carrying out of the artistic programme and providing artistic advice to researchers.
- Providing artistic advice is the principal task of the advising researcher. It involves querying objectives, methodologies and completed research projects; creating conditions for the optimal development of individual research projects (with due attention paid to the collective horizon); participating in research groups (as participant or as a catalyst); giving advice on setting up production plans (content, budget and time) for the Editorial Board. The advising researchers are available to all researchers. The meetings between the researcher and the advising researcher (studio visits) are included in the weekly programme.
- Advising researchers also carry out their own research and set up projects at the academy. To enable them to complete their projects, the facilities of the academy are at their disposal. Lectures, seminars, presentations and other productions by advising researchers are open to all (advising) researchers.

## Contract duration

- In 2005 talks were held with the teams of advising researchers, about the composition of the teams from 2006. Point of departure of the talks was a maximum contract duration of five years for institutional tasks (Policy Board,

Editorial Board, following up the programme and selection committee) and a smooth transfer of advisory and institutional tasks between current and newly appointed advising researchers.

## Fine Art

- In 2005 the team of the Fine Art department comprised: Orla Barry, Aglaia Konrad, John Murphy and Hinrich Sachs.

## Design

- In 2005 the team of the Design department comprised: Wim Cuyvers, Jouke Kleerebezem, Filip Tacq, Daniël van der Velden and Annelys de Vet.

## Theory

- In 2005 the team of the Theory department comprised: Norman Bryson, Sabeth Buchmann, Marc De Kesel, Helmut Draxler, Stephan Geene and Eva Meyer.

## RESEARCHERS' SECRETARIAT

*General*

- The researchers' secretariat, managed by Leon Westenberg, looks after all matters related to researchers, such as the selection procedure, accommodation, studio assignments (and any infrastructural adjustments to the studios), residence and employment permits, insurance, paid employment, promotion of expertise and the job-board. Moreover, Leon Westenberg is also in charge of the apartments of the academy.

*Information*

- All researchers have been handed a document relating to researchers' affairs.

*Recruitment of researchers*

- In November 2005 a start was made with the publicity campaign to recruit artists, designers and theoreticians for a research period starting in 2006. A range of communication tools was employed. Vinca Kruk and Adriaan Melleger did the design. The poster was printed in an edition of 1,500 copies. From January 2005 advertisements appeared in the following periodicals: *Artforum*, *Artpress*, *Edunews*, *Eye*, *Items*, *Metropolis M*, *Texte zur Kunst* and *De Witte Raaf*.

*Evaluation recruitment procedure*

- In 2005 the recruitment campaign and the entire recruitment procedure was evaluated. This has led to a plan to optimise the campaign and the procedure.

*Accommodation*

- Advising researchers and guests may use one of the academy apartments. Any remarks about the accommodation can be directed to Leon Westenberg. Leon Westenberg draws up an evaluation every year.

## DEPARTMENTAL SECRETARIAT

*General*

- The departmental secretariat, run by Madeleine Bisscheroux, takes care of the coordination of the programme and the organisation of events (colloquiums, lecture series etc.). All productions, both internal and external, are included in the weekly programme. Any information about former researchers is also included in the programme, up to one year after the end of their research period. Content background information on internal and external programme activities is available in digital format, on the website, and in physical format, in the library.
- The weekly programme is publicly announced on the website and is also sent in a digital format to those interested. The upcoming programme is distributed in a newsletter on the first working day of each month. Recipients can choose whether they are sent both weekly programme and newsletter, or just one of them. The weekly programme is finally also brought to the attention of the public through advertisements.
- Jo Hardy provides assistance at presentations and events. In 2005 Madeleine Bisscheroux

was assisted by students on work placement

Stefanie Padmos and Sangeeta Bhansingh.

Opening academic year 2005

- The opening activity, a communal initiative of the Jan van Eyck Academie, the Bonnefontenmuseum and the Academie voor Beeldende Kunsten Maastricht focused on the issue of 'being young, being young in Limburg'. Anton Zijdeveld gave a lecture in which he queried (cultural) policy that make a show of 'being young'.
- The opening week ran from 10 to 14 January. All (advising) researchers gave a presentation. The emphasis was on projects they wish to set up during their stay at the Jan van Eyck. External guests and interested parties were also invited to the opening week. Every year someone is approached to carry out an intervention with a view to the opening week. In 2005 Armando Andrade Tudela made a mural near the reading table in the hall.
- The opening week brought on the publication of a programme brochure, designed by Min Choi and Sulki Choi. The programme brochure contains information about everyone active within the Jan van Eyck in academic year 2005.

*Closure academic year 2005*

- On 15 December the exhibition *Untitled Excerpts* opened in Galerie Nadja Vilenne. *Untitled Excerpts* comprised work of those Fine Art researchers whose research period ended on 31 December 2005. The invitation to the exhibition and the accompanying publication were designed by Kasper Andreasen (Design department), who also took part in *Untitled Excerpts*. The final day of academic year 2005 took place on 16 December. On this final day various researchers gave closing presentations of their projects. Winnie Koekelbergh organised the closing event.
- Scheduling personnel for activities
- In order to have the programme run smoothly, personnel can be scheduled to help organise special activities. This is mainly done based on the qualities connected to the expertise of the member of staff in question. Apart from this, there is a roster dividing this kind of work equally among members of staff.
- Evaluation organisation of events
- At the instigation of the members of staff involved in organising events such as the opening week, symposiums and seminars, a meeting was held on the ensuing increased burden of the job. New agreements on the employment of members of staff were made. Thus, in the case of larger (public) events, briefings will henceforth be organised, informing the members of staff about the set-up of the activity, the latest developments in the programme and the intended employment of members of staff. That employment will be divided equally among all members of staff, taking into account people's specific qualities for a smooth organisation of the event at hand. For intensive programme weeks, such as the opening week, an adapted

roster will be followed, with a view to preventing excessive pressure. Individual members of staff will be invited to meetings about their work pressure.

*Policy on disruptive behaviour during public events*

- A plan of action has been devised for dealing with disruptive behaviour at public events – by visitors with improper intentions. It has been agreed that the project leader, or the appointed replacement, are in charge during the public event.

## WORKSHOPS

*General*

- Workshops are first and foremost places for experimentation and for obtaining technical advice. The role and responsibilities of the technical staff are: providing advice; maintaining the equipment (also drawing up the investment plan); researching into materials and technologies; formulating future plans for the workshops; setting up and assisting in events.
- First of all, technical advice relates to providing information about the specific characteristics of particular materials and production processes and the functionality of hardware and software. In doing so, technical members of staff can refer to specialized places that provide complementary guidance and equipment (and, for this reason, an effort is made to form alliances with such institutions). It is also important that the technical staff inform researchers and advising researchers on the artistic consequences of the use of particular techniques and materials. Moreover, the advising researchers can approach the technical members of staff for specialized checklists or for assistance in drawing these up, as well as for overviews, composition and advice on production budgets, and also for control on the progress and planning of productions.
- Each workshop has a 'mission'. Discussions about investments are carried out on the basis of this mission. The following workshops are distinguished: materials (Ron Bernstein, Math Cortlever), wood (Huub Gelissen), computers (René Belleflamme), time-based media (Berto Aussems), photography (Frans Vos), graphics technology (Frans Vos).

*Experiments*

- It is possible to propose experiments, either to the directors or to the departments. Once a proposal is known, a decision will be made about organisation and budget.
- Future functionality of the workshops
- In 2005 discussions were started with the advising researchers and the workshop tutors about the future functionality of the workshops. After all, a new balance must be struck between the offer of techniques within the academy and the available financial means, in relation to the age structure of the staff and the available data on use of materials and past investments. With

regard to artistic policy the following premises have been set, which will be taken on board in the restructuring of the workshops: the Jan van Eyck Academie as multi-disciplinary institute which operates internationally; a broad selection of research and production proposals; altered views relating to experiment and production in the Jan van Eyck and outside it. The discussions have led to a document, which will be implemented from 2006.

*Materials workshop*

- The materials workshop, run by Ron Bernstein and Math Cortlever, is a multi-functional space for experiments with all sorts of procedures and materials, with the exception of wood. Facilities are available in the areas of metal and stone working, non-ferrous technologies and various other materials.

*Wood workshop*

- The wood workshop, run by Huub Gelissen, is a space for all experiments and implementations relating to wood. The workshop has a complete carpentry, wood-tooling set-up with semi-professional machinery and equipment. Due to safety issues, assistance is given on the basis of individual instruction and guidance with independent activities of researchers.

*Graphics workshop*

- The graphics workshop, run by Frans Vos, is a space for instruction and experiments relating to various printing processes and technologies. By means of instruction and actual implementation, various technologies (silkscreen, flat-bed, engraved and relief printing) are made accessible to researchers.

*Photography workshop*

- The photography workshop, run by Frans Vos, is a space for experimental production and digital activities in the area of analogue and digital images and image manipulation.

*Workshop for time-based media*

- The workshop for time-based media is run by Berto Aussems. Audio-visual research is mainly carried out with the help of digital technologies. Often, presentations take place using mixed media. Besides video and CD, DVD and the internet are increasingly used to archive, distribute and publicise audio-visual content. Production methods and programmes follow the latest developments in this field of work.

*Computer workshop*

- The computer workshop, run by René Belleflamme, is a place for instruction, experiment and implementation of various software and DTP applications.
- Making expertise available in the computer workshop has been made dependent on the demands for it. If certain expertise was not available internally, external expertise was sought. External experts could be met in workshops, for which researchers had to register beforehand.

## LIBRARY

*General*

- The library is first and foremost a study area for (advising) researchers and a centre of support for the technical staff members. In addition, the library has a public research function. Digital access to the media is made possible by connection to the IHOL network and the national accessing system PICA. Researchers and staff members get a free borrowing pass, which enables them to borrow from libraries in the region, including the university library in Maastricht and the libraries of the tertiary institutes in Limburg. External researchers possessing an IHOL pass can borrow the media (books, magazines, audio-visual material, and multimedia) present in the Jan van Eyck. The library also lends materials via the national Interlibrary Lending Traffic (IBL).

*Staffing*

- The library is run by Annet Perry-Schoot Uiterkamp. Monique Notermans, library assistant, concentrates on entering the collection into the PICA cataloguing system. Apart from that, she sees to providing adequate service in the library, together with Annet Perry-Schoot Uiterkamp and Armand Guicherit.

*Collection*

- The librarian, in cooperation with the advising researchers, defines the collection profile. The profile of the collection is based on the three disciplines within the academy. Books are preferably bought in the original language in which they were published (English, French, Dutch and German), with English and Dutch as duplicate languages.

*Title processing*

- In July 2001 a decision was made to make the library collection accessible through the PICA cataloguing system. From that moment on, all new acquisitions for the library collection have been immediately registered and described in PICA. Also, all lending traffic has, from then on, been carried out via the PICA system. Each borrowed book which had not yet been registered in PICA, got an abbreviated entry in the system and was described fully on return of the book.
- During the mid-nineties, the Jan van Eyck had also used the system for a while. The 6,702 titles which were then entered were checked in August 2001. This check proved that many titles were no longer present in the collection and that the placement codes had been changed. Therefore, in the autumn of 2001 a start was made to check and correct all these titles. On 18 January 2005 all 'old PICA titles' had been processed. Of the 6,702 old PICA titles, 5,381 titles have been changed. From January 2002 – though systematically mainly from January 2005, the so-called Adlib titles were being entered into the PICA system. These were titles entered in the old cataloguing system Adlib, but not yet into the PICA system (5,056 titles, including 150 titles of video tapes). This project was concluded on 17 October 2005. The

Adlib catalogue was then closed. Henceforth, users only need to look in one catalogue: the online public catalogue, which can also be consulted via the website. In November 2005 a new project was started: entering the book titles of the collection of the former Design Institute in Amsterdam. At the end of 2005 a total of 14,479 titles were entered in the PICA system, including 664 of the Design Institute.

*Consultation*

- In 2005 Annet Perry-Schoot Uiterkamp took part in the meetings of the IHOL user council, and in the consultations of the Art History Libraries Flanders and the Art History Libraries Netherlands.

## DOCUMENTATION CENTRE

*General*

- The documentation centre, run by Armand Guicherit, is a publicly accessible place for research on the Jan van Eyck Academie. Its focus is on documentation about the institute; the programme (both past and present); the work of the (advising) researchers and technical staff (both past and present) and the response to these productions. The documentary material in the centre is for reference only and cannot be borrowed.

*Digital archiving system*

- In 2003 the decision was made to design a new Filemaker database for the documentation centre. The development of the database was completed at the end of 2004, after which a start was made with entering the data. In the new database, selective cross-links can be made between the various entities held in the database (researchers, projects, productions, publications, ...). The database is a source of data for the annual report and the programme brochure, without requiring intensive formatting.

*Writing model*

- A writing model has been developed in order to ensure a quick and consistent delivery of information for (among other things) the annual report, the programme brochure and the website. The model dictates the way in which information is processed in the database. The model is largely based on the APA system and thus follows international and professional guidelines.

*Evaluation*

- The quality of the exported data for the annual report 2004 was evaluated in April 2005. It was decided to make some changes in the database. As a result, the exported data are a better match with the requirements of the users. In November 2005 the database was presented to the advising researchers and the members of staff.

*Entering data*

- The details of researchers from the year 2000 onwards are actively searched for and processed. Details of preceding years are processed in a more 'passive' manner. Armand Guicherit has drawn up a plan relating to retro-activities.

## PRODUCTION BUREAU

*General*

- The production bureau is responsible for the coordination and completion of artistic productions which are set up at the initiative, or with the cooperation of (advising) researchers, departments or the institute. These include analogue publications (books, magazines and other graphical work), digital publications (websites, CD-ROMs, ...) and all other productions (events, exhibitions, ...).
- The production bureau also acts as a workshop, where researchers are enabled to make use of the expertise available. As far as assistance to researchers is concerned, it can take various possible forms, from providing advice, providing suitable checklists which make the trajectory of various types of production visible, to actually tutoring researchers or locating appropriate assistance outside the production bureau or outside the academy.
- The production bureau functions as an information hub for the organisation. The production bureau makes an inventory of all productions of (advising) researchers. (Advising) researchers and technical or administrative members of staff who want to know more about any given project can contact the production bureau. The production bureau also takes the initiative in involving workshops in those projects that touch on their domain. The production bureau delivers project information in terms of content and finances to the Editorial Board.

*Personnel*

- Petra Van der Jeught is responsible for editing analogue and digital publications of (advising) researchers, departments and/or the institute; for coordinating and following up any external editing of publications; for advising (advising) researchers in terms of editing, specifically for the realisation of productions and contributing to the distribution of the publications.
- Jo Frenken is in charge of supervising production of the print work and for drawing up budgets. He also supervises the digital productions (including the website of the academy).
- Winnie Koekelbergh coordinates the realisation of other productions. She also draws up the agenda for the Editorial Board meetings.
- Jo Hardy takes care of various logistical issues, including stock management of the publications.

*Project management of research projects*

- The project manager acts as the contact person for the advising researcher in the academy, provides content and organisational support to the advising researcher and looks after management, filling in and making public the discourse on the project, especially on the web pages related to the project. Winnie Koekelbergh, Petra Van der Jeught and Kim Thehu have been appointed as project managers.

*Evaluation productions*

- The evaluation, in terms of content, organisation and budget, is the final piece of project

management. Knowledge and insights relating to organisation and production as well as content can be safeguarded by evaluation in a constructive manner. The following procedure has been agreed to: the Editorial Board or the department appoints someone at the start of the project, who follows up the project from a distance. This can be an advising researcher or someone external. He / she is outside of the project and has enough time to reflect on it. Once the project is completed, this person organises an evaluation meeting.

INTERNAL AND EXTERNAL COMMUNICATION  
*General*

- Kim Thehu is responsible for reporting on meetings with researchers, advising researchers and staff, for internal communication, coordinating the recruitment of researchers and public relations, including editing the website.
- Dorrie Tattersall is in charge of translating (from Dutch to English or vice versa) and editing the internal and external communication. Internal communication
- After the meetings of the Policy Board and Editorial Board minutes and announcements are produced. The English translation of the announcements is distributed within a week.

*Annual report*

- The Annual Report 2004, designed by Adriaan Mellegers, was published in two separate editions: a Dutch and an English version. The chosen set-up gives priority to the programme – the Jan van Eyck content. It was also the first time that the details of the activities were rubricated with the help of the data in the newly developed database of the documentation centre.

*Other institutional communication carriers*

- In 2005 the programme brochure – providing an overview of curricula and research projects of the (advising) researchers and technical / administrative members of staff and available from the opening week of the academic year – was designed by Min Choi and Sulki Choi. The recruitment campaign (advertisements and poster) was designed by Vinca Kruk and Adriaan Mellegers.

*Writing model*

- All kinds of information carriers within the academy (including the database of the documentation centre, the annual report, the programme brochure, the website, the weekly programme) are used to give information on the range of productions of the institute. In order to achieve a speedy and consistent flow of information for (among other things) the annual report, the programme brochure and the website, a writing model has been developed.

*External communication*

- The weekly programme is emailed to external interested parties. Moreover, elaborate background information on programme components is distributed digitally. The component parts of the programme are announced on the

website. Based on specific programme activities, specialised mailing lists are set up. Apart from the weekly programme, a new monthly newsletter is sent to external interested parties. The newsletter contains information about the institutional policy, the upcoming programme and the productions of current and former researchers. In 2005 the programme was also publicised in advertisements. There were weekly advertisements in the Maastricht *Week-in-week-uit* and bi-monthly adverts in *Metropolis M* and *De Witte Raaf*. The underlying idea is to highlight activities by making as much background information as possible available via the website and press releases. The campaign proved successful: more external people than before have attended activities.

*Website*

- In 2004 the new website, designed by Min Choi and Sulki Choi, went online. Its set-up and design link up with the heterogeneous programme of the academy. Firstly, internal and external people are informed about the programme, the facilities and the policy. Secondly, but not less importantly, the website offers (advising) researchers a platform to publicize research and productions. Thirdly, there is attention for alumni. Finally, the website serves an internal purpose, such as, for instance, making the library accessible. Reactions to the website have been positive. (Advising) researchers submit more text and image material than they did previously. Ex-researchers, too, submit material for their personal pop-up on the site. People register to receive the newsletter on a weekly basis.

*Directory*

- In 2004 a new directory was developed. In the new directory each addressee has a unique code, preventing the entry of doubles. Also, it is possible to differentiate addressees. Finally, the directory has been linked to the general administration, the researchers' administration and the distribution database. Thuur Menger is responsible for entering the addresses. By appointing Vincent Cufaro on a three-monthly learning contract there was extra time in 2005 to enter addresses into the directory. On 31 December 2005 a total of 5,303 addresses were entered.

*Evaluation*

- In 2005 there was an evaluation of the internal and external communication. The internal communication has attained the desired level. As for the external communication, the academy has achieved a better profile in the Netherlands and Belgium through the use of advertising campaigns. In terms of shape and functionality, the new website is a better match with the weekly programme and the newsletter. However, improvements are still possible for the medium range PR – the newsletter and the bi-monthly adverts. The weekly programme and the newsletter can be used to greater effect by expanding the mailing list actively and structurally.

*Distribution*

- Taking into account the heterogeneity of the production of the Jan van Eyck, the core issue of the distribution policy is a lesser dependency on existing distributors and a specific distribution based on theme and target group per project. The Jan van Eyck, after all, is directed towards areas in the periphery, in terms of theme as well as public. Researchers are actively involved in the distribution of their publications. Kim Thehu is responsible for developing the distribution policy; Jo Hardy is in charge of stock management.
- In 2005 a two-part publisher's list (in English and Dutch), designed by Kasper Andreasen & Ralph Bauer, was published, containing background information on all Jan van Eyck publications. The idea is to produce such a list once or twice a year, depending on the number of new publications. The first edition appeared in April 2005, with a view to being presented on the *Druksel* fair in Ghent, BE. The edition was reprinted in June and sent to (art) bookshops in the Netherlands and Belgium, libraries of art academies and museum shops. Student on work placement Lonneke van Heugten made an inventory of this distribution network. Contacts were made with distributors, fairs and bookshops in order to bring the Jan van Eyck publications to their attention.
- On 21 February representatives of the Art History Libraries Flanders and the Art History Libraries Netherlands visited the Jan van Eyck. The Art History Libraries Flanders and the Art History Libraries Netherlands are consultative bodies for institutions and individuals working in the area of libraries and documentation stocks on art and architecture. A similar visit to the academy library was made on 9 May, by representatives of public libraries in the Euregio. Annet Perry and Kim Thehu shed light on the functioning of the library and the Jan van Eyck's own publications, respectively.
- Moreover, in 2005 specific campaigns were set up for the following publications: *Interlude. The Reader's Traces* by Mariana Castillo Deball, *En coulisses, parfois, les artistes changent de costumes. Actualités* by Olivier Foulon, *When the Story Finishes, Light Sadness Grasps Me* by Doris Lasch & Ursula Ponn, *Hip Hop on Bones* by Lucia Macari, *The Milgram Re-Enactment* by Steve Rushton, *Proceeding #1 Dakar 5-19/05/2002*, initiated by Filiep Tacq, and the publication derived from the *Trichtlinburg* event, initiated by Hinrich Sachs.

## ADMINISTRATION

*General*

- The administration, carried out by Martin Dassen, Thuur Menger and Yvonne Pluimakers, looks after the interests of the staff and financial affairs for the technical, artistic and administrative members of staff and researchers. Martin Dassen looks after finances; Yvonne Pluimakers is in charge of personnel affairs and

supports the deputy director. Thuur Menger handles reception. For three months, Vincent Cufaro carried out reception duties in the context of a work experience project.

*Accountant*

- Based on having received various quotes, a decision was made to engage a different accounting firm: Baat. This firm meets the requirements by the Ministry of Education, Culture and Sciences. The transfer, as well as drawing up the annual accounts for 2004, went smoothly.
- *Accountant review ministry*
- On 30 September the Ministry of Education, Culture and Sciences held an accountant's review on financial year 2004. The review meant to check whether the accountant had worked according to the rules of subsidy conditions and checked the organisation for having applied these rules. The outcome of the review was that the accountant's check had been carried out 'satisfactorily'. This is the highest grade used by the Ministry in their verdict.

*Evaluation*

- In 2005 there was an evaluation of the administration. The following aspects were explored: administrative organisation; financial administration; personnel administration; administration and management; specific administrative tasks.

## CATERING

*General*

- Wil Engelen, Petra Kuhlman, José Nievergeld and Nicolle Vandooren were responsible for catering in 2005.

*Personnel*

- Petra Kuhlman's employment ended on 1 June due to having reached her retirement age. She carried on working in the canteen until her summer break (7 July) with a view to facilitating a smooth succession. Nicolle Vandooren was hired after the summer break, on a temporary basis.

*Hygiene code*

- The Food Inspection Department considers the canteen to be a catering establishment. A hygiene code geared to the Jan van Eyck Academie has come into effect from 1 January 2005. As of this date, goods will only be purchased from suppliers who state in writing that they work according to this code.

*Prices*

- From 1 January, food and drink have been offered for sale at cost price, at minimum, with a small surcharge for general costs.

## CLEANING

- Tonnie Lindt is responsible for cleaning.

## HUMAN RESOURCES

*Statutory regulations*

- The policy plan 2005 – 2008 states that, with regard to the terms of employment, the academy 'wishes to use its own Jan van Eyck arran-

gement, the included terms being fully in line with those of the state sector'. This policy intention led to updates in the legal regulations set down in 1999. In 2005 there were three meetings with the personnel committee (Annet Perry, Leon Westenberg, Armand Guicherit) about a thorough adaptation of the statutory regulations. The new regulations are brought together into one document, stating the (formal) legal regulations as well as the way in which the academy applies these in carrying out its policy. At the general personnel meeting of 19 September the staff agreed to adopt the new regulations, which then went into effect immediately.

*Commuting arrangement*

- A new commuting arrangement came into effect retroactively from 1 January 2005. The arrangement was adapted to the text of the state sector and will henceforth also apply to members of staff living at a distance of less than ten kilometres from the academy. Compensation for commuting costs are based on the travelling pattern indicated by a member of staff. For those members of staff who, consequentially, will receive a lower compensation amount than previously, a transitional arrangement has been made for 2005: they do not have to repay the higher amount already received according to the old arrangement. For them the new arrangement will come into effect from 1 January 2006.

*Non-smoking policy*

- In 2005 measures were taken with regard to smoking in the academy. The arrangement will come into effect on 1 January 2006. In effect, this means that all matters connected with smoking will be removed from all public spaces. A non-smoking policy will also be upheld in the workshops, offices, library, auditorium and the hallways.

*Terms of employment applied*

- Special leave relating to particular family circumstances or moving house was granted to five members of personnel (Annet Perry, Dorrie Tattersall, Laurens Schumacher, Yvonne Pluimakers, Berto Aussems).
- Two members of staff (Ron Bernstein and Yvonne Pluimakers) received compensation for the costs of child care.
- An agreement was made with one member of staff (Dorrie Tattersall) about compensation for costs made due to teleworking, on the basis of the updated terms in the adapted statutory regulations.

*Calamity arrangement*

- A calamity procedure was set up with the members of staff. The procedure proscribes what to do in case of calamities relating to material issues (such as water, fire or storm damage, vandalism, burglary) and in case of calamities relating to personal injury (injuries and/or deaths).

*Personnel trip*

- Every year, on the initiative of the members of

staff, a personnel trip takes place, usually in the autumn. This personnel trip is organized by one or more members of staff. The concept programme is discussed with the directors. Partners have a choice to take part, or not. The personnel trip is financed with funds from the personnel fund (50 %) and the academy (50 %). The trip is put on the agenda of the General Staff Meeting in June, where will be decided, among other things, who will organize the trip and when it will take place. In 2005 the trip was organised by Ron Bernstein and Monique Notermans.

#### Mutations

- Petra Kuhlmann's contract ended on 1 June due to her having reached retirement age.
- Nicolle Vandooren has been appointed as successor of Petra Kuhlmann on a temping contract, starting 22 September 2005.
- From 1 May the part-time employment contract with Carla van Zeventer, financial employee, has been converted into a permanent appointment.
- From 1 May the part-time employment contract with Monique Notermans, library assistant, has been converted into a permanent appointment.
- From 15 August the full-time employment contract with Petra Van der Jeught, editor, has been converted into a permanent appointment.
- From 1 July Berto Aussems, technical advisor of the time-based media workshop, is making use of the PAS scheme by working one day a week less.
- In the framework of the *Trichtlinnburg* project two people were appointed freelance. In April Gam Bodenhausen did preparatory work for one of the projects. From 1 April to 6 June Mique Eggermont was employed as production assistant.
- In 2005 Dominiek Hoens was appointed on a freelance basis to assist Marc De Kesel on *CLiC (Circle for Lacanian ideology Critique)*.

#### ID position

- The City of Maastricht has announced it will cancel the subsidy scheme placing long-term unemployed in jobs at (state) institutions. Jo Hardy was appointed at the academy on this basis. Should the city's plans go ahead, it might mean that Jo Hardy is placed elsewhere, through a reintegration scheme. On the initiative of the Jan van Eyck Academie, the cultural institutions confronted with this situation have expressed their objections against this measure in writing. This protest has contributed to the proposed cancellation being converted into a new proposal, ending the scheme in mutual consultation, in the future. Point of departure will be that those employees placed in a so-called ID job are guaranteed work.

#### Work placement – General

- In 2005 a number of work placement projects were set up.
- Lonneke van Heugten was on work placement for the *Trichtlinnburg* project, initiated by Hinrich Sachs, until the end of January 2005.

- In the departmental secretariat Stefanie Padmos, student Scientific Drawing, assisted Madeleine Bisscheroux. From 5 September Sangeeta Bhansingh was appointed as student on work placement in the departmental secretariat, in the context of her course in Management, Economy and Law, at the HEAO in Sittard.
- A placement project was set up with Annemie Moesen, student Cultural Sciences (Maastricht University) relating to the symposium *Innovative Game Design*. The project regarded setting up and maintaining a website and lending a hand with the promotion of the symposium.
- Pamela Uyttendaele, student Cultural Sciences at the Catholic University of Louvain, was selected as student on work placement for two tasks: to provide assistance for the recruitment of researchers for the *19th Century Topographic Photography* project, and for the project itself.
- During the summer, Dirk Ploos van Amstel, student New Media and Digital Culture at the University of Utrecht, was on work placement on the *Ubiscribe* project.
- Chantal Claessens and Noortje Fischer, students cultural sciences at Maastricht University, were selected to conceptualise the project on art and television in Flanders and the Netherlands.

#### First aid

- Ron Bernstein, Thuur Menger, Yvonne Pluimakers and Leon Westenberg are the academy's first-aiders.

#### Promotion of expertise

- The academy encourages initiatives relating to promotion of expertise. In 2004 the following initiatives were supported: course in translation and editorial skills (Dorrie Tattersall, Petra Van der Jeught, Winnie Koekelbergh and Kim Thehu); workshop colour management (Jo Frenken); visit materials workshop Beeldenstorm (Ron Bernstein); workshop WIA and sabbatical regulation (Martin Dassen and Laurens Schumacher).
- Researchers, too, are offered the opportunity to take part in activities promoting their expertise. The academy will contribute up to 50% of the costs of such courses. In 2005 Natascha Hagenbeek did a course in academic writing.

#### Consultations

- In 2004, the directors of the Jan van Eyck Academie and the Academie voor Beeldende Kunsten in Maastricht have articulated their wish for a closer collaboration. In 2005 this led to three communal projects: the lecture series *Authoring the City at ABKM*, organised by (advising) researchers of the Jan van Eyck Academie for students and tutors of the Academie voor Beeldende Kunsten; the series of debates *Lend Me Your Dream/Lend Me Your Fantasy* set up and moderated by BAVO (Gideon Boie & Matthias Pauwels); and the workshop *Psychoanalysis, Urban Theory and the City of Late-Capitalism*, set up and moderated by BAVO (Gideon Boie & Matthias

Pauwels) and Lorenzo Chiesa. The latter two events were set up in collaboration with *Super!*, the first edition of the triennial on art, fashion and design (Hasselt, BE).

- At a local level, Kim Thehu took part in the VV (tourist board) culture platform meeting in the city of Maastricht.

#### Memberships

- In 2005 the Jan van Eyck was a member of:
  - Kunsten '92 (Arts '92);
  - Res Artis, international association for artists in residencies and programmes;
  - IHOL – the regional library network of Maastricht University and other tertiary institutes. The contract was prolonged for the period 2005-2007;
  - SSHM – the Stichting Studenten Huisvesting Maastricht (Student Accommodation Foundation Maastricht).

#### GENERAL

- The financial policy is geared at increasing the budgets for the development of artistic policy.

#### Operating subsidy

- The total operating subsidy amounts to 1,980,832 Euros in conformity with the allocations in the context of the arts plan period 2005-2008. This amount includes government contributions to the development of labour costs and excludes the subsidy of 248,861 Euros for stipends.

#### Financing the stipends

- The Jan van Eyck Academie guarantees the researcher a stipend of 8,840 Euros per annum – in case of full-time registration. This amount is in part (4,725 Euros) supplied by the Ministry of Education, Culture and Sciences, whereas the remaining part (4,115 Euros) is financed from the academy's own budget. In order to do so, internal cost-saving measures and additional fundraising have been introduced so that the basic income facilities for researchers can be guaranteed.
- The annual stipend is destined for a maximum of 48 researchers. The stipend is intended to cover living expenses, including accommodation.

#### Early repayment of loans

- In order to be able to profit from lower interest rates, two measures have been taken. The first concerns an interest scheme (with bonus clause) relating to outstanding debts. The second measure concerns the (penalty-free) early repayment of two loans. This early repayment is carried out with the use of the liquidity reserve on the current account.

#### Cost reductions

- The cost reduction plan, devised in 2004, was implemented in 2005. This meant that measures have been taken with regard to the following areas: write-offs, waste management, energy, financial management, infrastructure, canteen management, copying and printing costs, mailings, materials, personnel costs, publicity, telephony and workshops.

#### Telephone registration

- Extra software was purchased in order to accomplish an accurate on-charging of telephony costs. This software helps register the actual telephone costs of the telephones used by the researchers.
- After the production budget was cancelled, new agreements were made with regard to on-charging materials purchased by – internal or external – researchers. Point of departure was to use an arrangement which would ensure a smooth operation in the workshops. The existing registration system remains in use. The changes have to do with limiting financial risks, invoicing for costs and settlement of invoices.

#### SUBSIDISING AND SPONSORING OF PROJECTS

##### General

- Fundraising will be initiated after content approval from the Editorial Board or the department. In every Policy Board and Editorial Board meeting overviews are presented of the state of affairs relating to fundraising for projects and distribution of productions. The idea is to create an exchange of information and knowledge with regard to the possibilities of fundraising and distribution. Fundraising is coordinated by Laurens Schumacher. Distribution is coordinated by Kim Thehu.

##### Subsidising and sponsoring of projects

- In 2005 fundraising actions were organised for the following projects of researchers and/or the academy:

- Zafer Aracagök, symposium *Gilles Deleuze. From Noise to Voice*. The symposium received an allowance from the Province of Limburg (1,530 Euros).
- BAVO (Gideon Boie & Matthias Pauwels), series of debates *Lend Me Your Dream/Lend Me Your Fantasy*; BAVO (Gideon Boie & Matthias Pauwels) and Lorenzo Chiesa, the workshop *Psychoanalysis, Urban Theory and the City of Late-Capitalism*. In the framework of *Super!*, the first edition of the triennial on art, fashion and design (Hasselt, BE), a communal initiative was set up by the festival management, the Academie voor Beeldende Kunst and the Jan van Eyck Academie. A budget of 15,000 Euros was guaranteed to this end by *Super!*.
- Koen Brams, lecture programme *On the Television Work of Jef Cornelis*. The lecture programme realised in 2005 was subsidised by the Province of Limburg (1,770 Euros).
- Sabeth Buchmann, Helmut Draxler & Stephan Geene, symposium *The Ghostly Social Aspects of Cinema*. The symposium received an allowance from the Province of Limburg (1,500 Euros).

- Marc De Kesel, symposium *A Community of Scoundrels*. For this symposium, a collaboration was entered into, with Radboud Universiteit (Nijmegen), who contributed one half of the budget (3,811 Euros).
- Auriea Harvey & Michaël Samyn, symposium *Innovative Game Design*. The symposium was set up in collaboration with Maastricht University. The NWO and Maastricht University contributed one half of the budget (6,690 Euros).
- Dirk Lauwaert, symposium *Citygraphy*. The Province of Limburg had allocated subsidies (4,170 Euros), but the symposium could not go ahead. The symposium will now be realised in 2006. The allocated subsidy can be used in that year. The Werner Mantz Foundation is contributing 7,500 Euros to the costs of pro-active recruitment for this project.
- Lucia Macari, three vinyl records *Hip Hop*

#### GENERAL SUBSIDISING AND SPONSORING OF PROJECTS BALANCE

on *Bones*. A non-exclusive distribution agreement was made with Kidnap records (Amsterdam).

- Hinrich Sachs, event *Trichtlinnburg*. This event, which lasted several days and which was realised by the Centre for Contemporary Arts of Tallinn, the Salzburger Kunstverein and the Jan van Eyck Academie, could count on subsidies by the European Community (57,009 Euros), the city of Maastricht (20,000 Euros) and the Province of Limburg (20,000 Euros). The Bonnefanten Museum contributed 1,500 Euros to the costs for a series of lectures.
- Filiep Tacq, lecture programme *The Tomorrow Book*. The lecture programme realised in 2005 was subsidised by the Province of Limburg (3,030 Euros).
- Daniël van der Velden, research project *Logo Parc*. The project is a collaboration with the Lectoraat Kunst in de Openbare Ruimte (Rietveld Academie & Universiteit van Amsterdam) and the Premsele Stichting. In 2005 the kick-off symposium was facilitated by the Premsele Stichting (2,200 Euros).
- [Various (advising) researchers], lecture programme *Authoring the City at ABKM*. A series of lectures was set up in collaboration with the Academie voor Beeldende Kunsten Maastricht. The Academie voor Beeldende Kunst has financed this lectures series (17,000 Euros).

#### Services rendered to third parties

- The gallery space was offered to SICA in connection with a regional presentation of the EU subsidy programme for 2006.
- A beamer was given in loan for the realisation of Kunsttour 2005.
- Furniture was made available to Studio Kernland for the benefit of decorating an exhibition.

#### BALANCE

*Accounting principles for determining the value of assets and liabilities and the results of 2005 General*

- The principles applied for the evaluation of assets and liabilities and determining the results are based on historic costs. Unless otherwise indicated, the assets and liabilities are included at their nominal value. Revenues and expenditure are allocated to the period to which they relate.

#### Material fixed assets

- The buildings, land, construction/installations and inventories are valued at the price of acquisition. Depreciation is calculated as a percentage of the acquisition price using a linear method on the basis of economic viability. The following depreciating percentages are employed:
  - buildings: 2,5 %
  - construction and installations: no depreciation
  - areas and foundation of buildings: 10%
  - inventories: 10 and 33 1/3 %

- In the year of purchase, the inventory is determined at half the normal percentage.
- The inventory with a purchase price of less than 2,500 euros will be written off within a year of purchase.

Claims

- Claims are valued at their nominal value following the deduction of a provision for non-collectables.

Provisions

- The provision for the staff relates to the estimated cost of long-term sick leave. A provision is also being made for the expected cost of maintenance of buildings, renovations and installations. The provisions specified are given their nominal value.

Balance sheet at 31 December 2005

Revenue and expenditure for 2005

- See page 218

INFRASTRUCTURE AND HOUSING

General

- With regard to the infrastructure, there are a number of problems, including the lack of space and health and safety (ARBO) requirements. It was decided to solve these problems within the existing building. Considerations in this were that the original building, by the architect Peutz, has an important representative value and that the location of the institute, in the centre of Maastricht and in the proximity of other cultural institutions, is excellent. In the light of this principle choice for the existing building, a multi-phased plan was set up that is to act as a guideline for interim infrastructural adjustments.

Studios

- It has been decided that twice a year comfort-enhancing refurbishments can be carried out in the studios.

Energy

- The energy contract with Nutsbedrijven ran up to and including 31 December 2005.

FACILITIES

General

- The technical staff members draw up investment proposals based on the future visions for the workshops. These include a long-term view of the investment policy based on new developments in each discipline and on the coherence of investments with other workshops. Before the directors are able to make a definite decision on the investments they consult with the artistic staff. Then the decision of the directors is communicated to the Policy Board and to everyone involved.

Investments in equipment 2005

- Priorities for the investment plan 2005 were: repairs instead of new purchases; investments directly linked to content projects; preventing double purchases in auxiliary provisions; one-off investments linked to the cost-reduction plan, which – in the long run – will lead to structural cost reductions.

- In December investments were made in the work stations of members of staff, with the purchase of better monitors and computer equipment. The improvements were made in the library and documentation centre, in the departmental secretariat and the offices of the directors and administration. The wireless computer network was extended to the studios in the annex. Furthermore, a refrigerated display was acquired for the canteen, as well as a franking machine for reception and a digital camera.
- Due to their bankruptcy, the running contract with provider Cobweb was terminated. The academy has switched to Euro-IP.
- In anticipation of the outcome of the discussions about the future functionality of the workshops, the investment proposals have not been attended to.

Calamity fund

- The academy has a calamity fund that is intended to cover more expensive repairs to machinery or to meet substantial costs due to unforeseen circumstances.

PERSONNEL

Directors	2.00
• <i>Koen Brams</i> , director	
• <i>Laurens Schumacher</i> , deputy director	
Advising researchers	3.38
• <i>Orla Barry</i>	
• <i>Norman Bryson</i>	
• <i>Sabeth Buchmann</i>	
• <i>Wim Cuyvers</i>	
• <i>Helmut Draxler</i>	
• <i>Stephan Geene</i>	
• <i>Marc De Kesel</i>	
• <i>Jouke Kleerebezem</i>	
• <i>Aglaia Konrad</i>	
• <i>Eva Meyer</i>	
• <i>John Murphy</i>	
• <i>Hinrich Sachs</i>	
• <i>Filiep Tacq</i>	
• <i>Daniël van der Velden</i>	
• <i>Annelys de Vet</i>	
Director's assistance	1.28
• <i>Dorrie Tattersall</i> , translator/editor	
• <i>Kim Thehu</i> , director's assistant	
Administration	3.00
• <i>Martin Dassen</i> , finances	
• <i>Thuur Menger</i> , reception	
• <i>Yvonne Pluimakers</i> , personnel	
• <i>Carla van Zeventer</i> , finances	
Production bureau	3.95
• <i>Jo Frenken</i> , publications	
• <i>Jo Hardy</i> , assistant production bureau and programme (ID job)	
• <i>Petra Van der Jeught</i> , editor	
• <i>Winnie Koekelbergh</i> , productions	
Departmental secretariat	1.61
• <i>Madeleine Bisscheroux</i> , departments	
• <i>Leon Westenberg</i> , researchers	
Technical advisors	5.00
• <i>Berto Aussems</i>	
• <i>René Belleflamme</i>	
• <i>Ron Bernstein</i>	
• <i>Math Cortlever</i>	
• <i>Huub Gelissen</i>	
• <i>Frans Vos</i>	
Library and documentation centre	2.20
• <i>Annet Perry</i> , librarian	
• <i>Monique Notermans</i> , library assistant	
• <i>Armand Guicherit</i> , documentalist	
Canteen	0.80
• <i>Wil Engelen</i>	
• <i>Petra Kuhlmann</i>	
• <i>José Nievergeld</i>	
Cleaning	0.70
• <i>Tonnie Lindt</i>	
Total amount permanent functions	23.92

APPOINTMENT

• <i>Nicolle Vandooren</i>	22.09.2005
TERMINATION OF EMPLOYMENT	
• <i>Petra Kuhlmann</i>	31.05.2005
STUDENTS ON WORK PLACEMENT / START	
• <i>Pamela Uyttendaele</i>	09.02.2005
• <i>Vincent Cufaro</i>	15.03.2005
• <i>Chantal Claessens</i>	06.06.2005
• <i>Noortje Fischer</i>	06.06.2005
• <i>Dirk Ploos van Amstel</i>	11.07.2005
• <i>Sangeeta Bhansingh</i>	05.09.2005

STUDENTS ON WORK PLACEMENT / TERMINATION

• <i>Lonneke van Heugten</i>	31.01.2005
• <i>Annemie Moesen</i>	28.02.2005
• <i>Vincent Cufaro</i>	17.06.2005
• <i>Steffie Padmos</i>	30.06.2005
• <i>Pamela Uyttendaele</i>	30.06.2005
• <i>Dirk Ploos van Amstel</i>	16.09.2005

BOARD

- *Dr Jan van Adrichem*  
Head of Collections, Department of Scientific and Administrative Management, Stedelijk Museum, Amsterdam
- *Mr Marthe Coenegracht* (secretary)  
Judge, Court of Roermond
- *Tijmen van Grootheest* (treasurer)  
Chairman of the Board, Gerrit Rietveld Academie, Amsterdam
- *Fons Haagmans*  
Artist, Maastricht
- *Dr Cees Hamelink* (chairman)  
Em. Professor of International Communication, University of Amsterdam; Em. Professor Media, Religion and Culture, Vrije Universiteit, Amsterdam
- *Dr Bart Verschaffel*  
Professor, Department of Architecture & Urban Planning, University of Ghent; Senior lecturer, University of Antwerp
- *Dr Jacques De Visscher*  
Extraordinary Professor of Philosophy and Literature, Radboud University Nijmegen

BALANCE SHEET ON 31.12.2005  
in Euro

<i>Debit</i>	2005	2004
• Fixed assets	534,769	583,497
• Floating assets	<u>506,272</u>	<u>603,865</u>
Total	1,041,041	1,187,362

<i>Credit</i>	2005	2004
• Equity	262,621	238,282
• Provisions	58,912	46,250
• Long-term liabilities	88,059	270,009
• Current liabilities	<u>631,449</u>	<u>632,821</u>
Total	1,041,041	1,187,362

FUNCTIONAL OPERATING  
ACCOUNT 2005

<i>Assets</i>	2005	2004
• Proceeds	155,262	120,648
• Subsidies	<u>2,326,424</u>	<u>2,530,408</u>
Total assets	2,481,686	2,651,056

<i>Liabilities</i>	2005	2004
• Administration	605,459	626,720
• Activities	<u>1,867,684</u>	<u>2,049,258</u>
Total liabilities	2,473,143	2,675,978

• Balance from operating administration	8,543	-24,922
• Balance interest received and interest charges	<u>15,796</u>	<u>-3,214</u>
Operating results	24,339	-28,136

## COLOPHON

### *Text*

Koen Brams, Armand Guicherit, Petra Van der Jeught, Laurens Schumacher, Dorrie Tattersall

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Petra Van der Jeught, Dorrie Tattersall

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Jo Frenken

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BURE

