

Unfortunately last Sunday  
afternoon somebody left the  
door open...

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Preface by Stijn Huijts

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At the turn of the century young artists more than ever appear to be in search of new paradigms to match the changing needs and the specific dynamics of contemporary arts practice. Although it seems obvious that such a changing practice carries along certain demands for the institutions that are involved with the production, presentation and distribution of art, the institutionalized art world hardly manages to keep up with these developments; most academies, galleries and museums still seem to be blind to the different ways in which young artists want to develop and present their work.

The Jan van Eyck Akademie, the KSA:K Center for Contemporary Art and Museum Het Domein have in common both their relative position in the periphery of political/geographical centers and of mainstream art systems, as well as their preoccupation with young artists and international actuality.

Positioned like this, each of these institutions in its own way tries to provide the right environment for new artistic ideas, debate and experiment, fully aware of the fact that they will never succeed in this unless the institution itself is prepared to continuously question its own legitimacy.

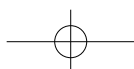
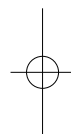
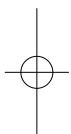
Thus a seemingly innocent quote about somebody leaving the door open becomes a valid parameter to audit institutions and to reveal new essentials in the artistic process, resulting in both an exhibition with an explicit 'inside/out' character, and a publication.

I wish to thank all those involved in this exceptional project:

the curator, the advisors, the artists, the designers and the production assistants. Also I would like to thank the collaborating institutions — the Jan van Eyck Akademie, Maastricht and the KSA:K Center for Contemporary Art, Chisinau — for their support, also financially. For this reason I also thank the Het Domein Sponsor Foundation, the Mondriaan Foundation and the KOP Limburg Foundation.

Being part of 'The Estafette, looking at one hundred





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Disassociation and Reintroduction by Eran Schaerf

It happens that sentences describe events in which people take part and are not given mention, not even in third person; it happens that events in which people take part do not make any sentence, even though words are involved; it happens that people take part in an event without remembering themselves in connection to it, not even as a name. It happens that an event is not followed by a documentation but by a translation.

What concerns more than a single person, is enacted in society; when the idea of society goes beyond the sum of the lifetimes of

its members, they can contribute to it through a temporary role;

the first produces what the second uses and the second produces counting on the first as a user; a product might circulate in the world before its user has arrived; the idea of world goes beyond the sum of what was, is and will be produced in it, when a product locates

its producer in a conversation with that which is enacted by it;

as producers are limited by their lifetime, and their products circulate among users as producers and producers as users, both product and producer carry on a conversation through playing temporary roles; what concerns society and locates its members in a conversation that continues beyond their lifetime is enacted within a circulation of roles.

Paul will compile, Paul will find out, Paul will inform. Paul will hang a note on the pillar, Paul's note is on the pillar, Paul hung a note on the pillar. The pillar carries the floor and it carries the note and the note carries the information that informs about what Paul has found out. The pillar is there since the building is there and Paul is there whenever information has to be forwarded. The points that Paul did not find out yet will be forwarded to the next meeting where they will be discussed among other points. Some of the points and some of the other points will become action points like: Find out what it is all about. Paul. And Paul will contact.

It sounds like a biography — of Paul and not of Paul at the same time, of the many people that might be Paul and of the many Pauls that might be producers — neither a biography of a single producer, nor of a collective, but of production itself. Call it production process or production machine, after biotechnology, a biography reproduces rather the simultaneity of its components than their chronology. And it does it with each mental product it produces: points, other point, action points. Places to go to, places to really go to and places to go to by saying: we will go there. Whether you went there or you didn't, they are discussed, announced and reported as places that you will, that you consider, that you intend to go to, and this is the role that some places play for the production of art: they produce the imagination of what could be or is of relevance. And if you read a document reporting how something took place as well as reporting how its author thought that it took place, you open up a space between histories and fictions. Install yourself with a translation programme. This is a place where (cultural) origin and destination, where new and old (media) are of minor relevance, unless they contribute to the simultaneous translation of (cultural) geographies into an index of psycho-networks. It is stretchy there. Nothing like the logic of language to rely on in order to find out how real this fiction might sound.

Within a construction of different dimensions, words, circumstances and that which is to be translated perform translation when the first remembers that which the second understands and the third wills; when the second understands that which the first remembers and the third wills and the third wills that which the first remembers and the second understands; circumstances let words occur in one dimension and play their role as words that let that which is to be translated occur in a second dimension and play their role as that which is to be translated that let circumstances occur in a third dimension and play the role of the first that reminds of the role that the second played and the third will play.

\*Suchan Kinoshita

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Unfortunately last Sunday afternoon somebody left the door open... by Octavian Esanu

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In the frame of the project entitled 'Estafette, 100 years of art in Limburg' Stijn Huits, director of the Museum Het Domein in Sittard approached the Jan van Eyck Akademie for a collaboration on a project with the working title '45m boven NAP' (45 meter above sea level) — a measure taken at the museum entrance. Responding to the perhaps paradoxical situation of Limburg being geographically one of the most centrally located regions in Europe whilst on the other hand being self-defined and perceived as a 'province' within the context of the Netherlands as a whole, Stijn Huijts opens the museum door to a neighbouring Limburg institution, the Jan van Eyck Akademie. This initiative intends to challenge the traditional terminology such as 'center' and 'periphery', or 'marginal', as it accents not only a seminal Dutch institution — the only post-graduate studies with Fine Art, Design and Theory — but one whose hallmark is a vibrant mix of Dutch and international participants.

As one of the international participants at the Theory Department, I was invited by the Fine Art Department to curate this project. I was wondering: if Limburg is considered a periphery within the 'Euregion', what is then to be said about my home country, Moldova, which for most of the people I met during my stay at the Jan van Eyck was as unfamiliar as Limburg was for me before coming to Maastricht? Having had the experience of directing a Contemporary Art center in Moldova, I saw in such project an opportunity to work with the diversity of academy participants coming from different cultural backgrounds. I offered Giselle de Oliveira Macedo from the Design Department and Franziska Lesák from the Theory Department to work with me as a research team for the project.

The starting point for the research was then reformulated by inviting the KSA:K Center for Contemporary Art from Chisinau, Moldova, to join the Jan van Eyck Akademie and Museum Het Domein for this

project. The KSA:K evolved out of the network of Soros Centers for Contemporary Art launched in Eastern Europe in the 1990's as one of the projects of the Open Society Institute.

The policy of the Institute was drawn up on Karl Popper's 'Open Society and Its Enemies', published at the same time as the

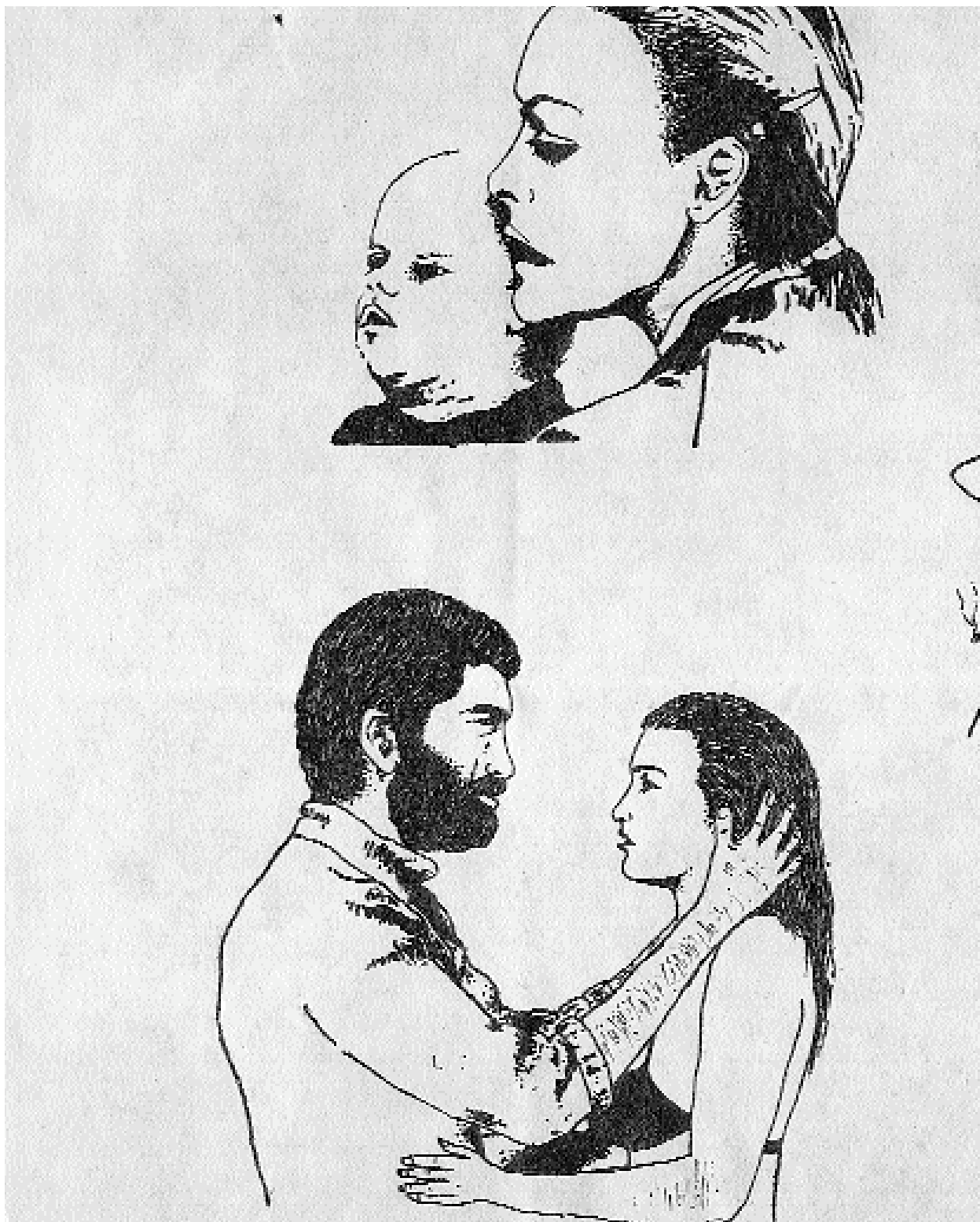
Jan van Eyck was founded as a catholic art academy in Maastricht. Bearing in mind that the host of the project — Museum Het Domein — is as well an institution that underwent a process of opening up its fields of activity — from archaeology to photography to contemporary art — we decided to focus on researching the variable and open structure of these three institutions and the many-sided context of operation that they set up.

Departing from a research, the project involves a two-volume publication and an exhibition. The research is conceived as an independent contribution of the curatorial team to the exhibition:

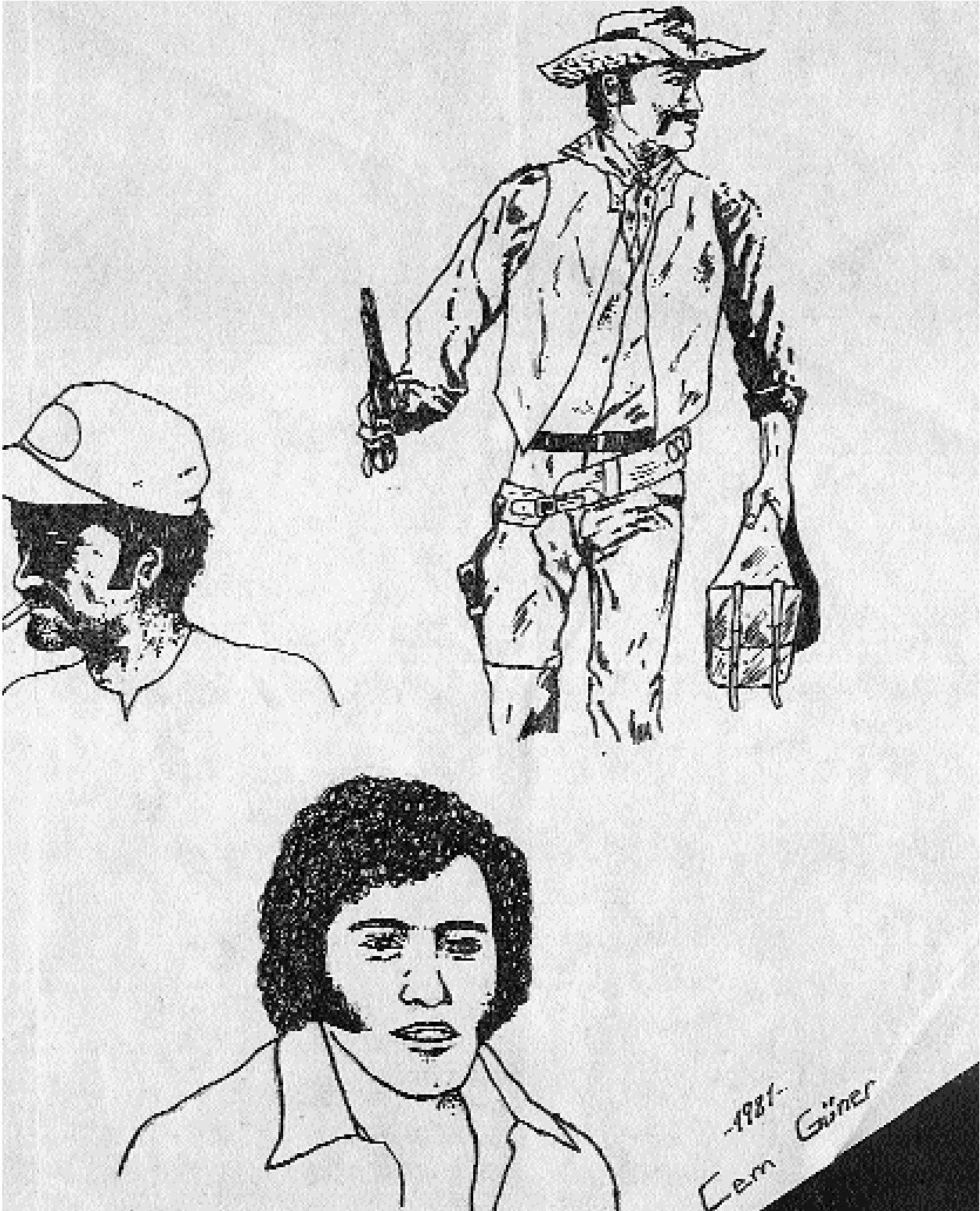
an inventory for the continuous inquiry into the operational structures of art production, based on material from the artists and the institutions involved.

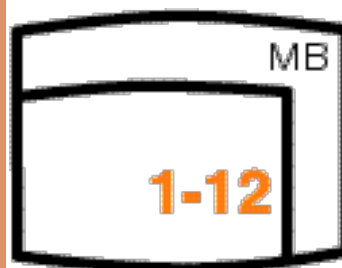
This volume addresses the JvE Akademie and the KSA:K Center for Contemporary Art, the second volume will address the Museum Het Domein and the exhibition projects.

The documents quoted here are of diverse sources and belong to different times: policy plans, annual reports, minutes of weekly meetings, catalogues of exhibitions, publications of symposia, transcriptions of discussions, correspondences, press articles, interviews, projects of participants, administration documents and much more. We found it worthwhile to reprint the texts whilst retaining their somewhat dated language. The photographic material mirrors the 1991-shift in the JvE Akademie policy and its consequences for the academy's approach in documenting participants' work. The academy's 'common agenda' — 'visual culture in the public sphere' — was translated into documenting the art discourse rather than the art work. Whereas until 1991



Cem Güner, Application file, JvE Archive, 1981







It was emphasized that the ping-pong table in the exhibition space is definitely not o.k.

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=Weekly meeting 21 September 1992

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Fax machine:

Fax and all other facilities can be used during daytime. During the evening hours individual agreements have to be made with the staff, administration or library.

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-----Monitor:

Will be up in the cafe, for broadcasting information, videos art, etc.

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-----Cardphone:

Is being organised.

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=Weekly meeting date missing

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Other points

7. A request for a drinking water machine is being put to Leon.

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=Weekly meeting date missing

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A card phone has been ordered. It will take six to seven weeks to arrive.

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=Weekly meeting October 26 1992

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The purchase of a color copier is uncertain because of its financing. More details can be found in the minutes of the meeting of the heads of department of this month. These can be found in the library. It could be useful to buy a slide copier for the photography department. Even though regular slide copies are relatively cheap, there is always the risk of loss. Moreover, the cost for such a copier are relatively low. Laurens will look into this. The telephone that is put in the corridor every evening is for incoming calls and for outgoing calls within Maastricht. The pay phone is for other outgoing calls.

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=Weekly meeting date missing

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Robert Hamilton has used the Dominikanenkerk as a background for his video.

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=Weekly meeting November 2 1992

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Action points last meeting

1. Purchase of slide copier. Gerard and Jo are trying to get a proposal on this. In case of purchase of such a slide copier, one of the other copiers should go (three is too many).

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=Weekly meeting November 9 1992

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Minutes last meeting+action points

The place and the design of the notice-board was discussed. Jan will take the initiative this week. It will be placed somewhere in the public space and is available to everyone (housing, bikes for sale, etc). The minutes of the weekly meetings will be put on the notice-board as well.

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-----Other points

There are a few errors in the yearly schedule of activities: the excursion week is the week of March 1, 1993; the technical and the administrative staff have a 2-week Christmas break starting December 21. More details on activities going on are to be found in the weekly schedule that everybody receives in his/her pigeonhole, the yearly schedule is just a basis.

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=Weekly meeting November 16 1992

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Other points

The place of the notice-board is still being discussed. One suggestion was the canteen. It was suggested that it might be useful to install a washing machine somewhere in the building, so that participants can do their laundry. Having it done for you is very expensive.

Two remarks were made on this subject:

1. Is it financially possible? A good second hand washing machine will cost approx. f 200,00. Imogen suggested that the participants might chip in.
2. Doesn't this conflict with the academy's goals. Such a situation could create a more school-like situation which is something that should be avoided. How far can you go with these sort of things? This subject will be brought up again in a later meeting.

-----Action points

7. Determine place for notice-board. Jan+Paul

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=Minutes weekly meeting November 23 1992

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Minutes were approved

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7. One notice-board (for information from the academy) will be put up near the reading table; another (for general notices) will be put up in the cafe.
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-----Other points

Washing machine. Thirteen participants are interested in having a washing machine and a dryer in the academy. However, it is still considered too much of a school-like thing. So in principle the academy objects to having a washing machine.

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=Weekly meeting November 30 1992

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Other points

Pepi and Niels complained that some machines in the wood- and metalworkshop did not work. Math will contact them on this.

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-----There will not be a washing machine and dryer installed in the building. Jan and Laurens will prepare a letter explaining this decision. The basic reason is that the living and

working arrangements of the participants should be kept separate.

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-----Action points

5. Contact Pepi and Niels to see which machines did not work. Math

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=Weekly meeting December 7 1992

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Other points

Math contacted Pepi and Niels to see which machines did not work. It turns out that there was nothing wrong with the machines, only Pepi and Niels wanted to use it for purposes it was not designed for.

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minutes on notice-board. There was a discussion whether or not the minutes of the weekly meetings should be put on one of the notice-boards. It was decided to wait a few more months to stimulate people to go to the library and read the minutes there.

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=Weekly meeting 10 January 1993

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Minutes and action points

This week a letter will be sent to participants about a number of practical matters like sleeping in academy, parking problem, washing machine, debts, breaking refrigerators canteen etc.

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=Pepi Maier, JvE Archive #B/W 9503/20, 1995

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course work throughout the period.

-----Action points  
 1. Discuss new copying machine Laurens/Felix  
 2. Heating studios Math  
 3. Discuss copying books library. Els  
 4. Dust studios annex/key. Math  
 5. Copying machine Laurens/Simon

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 =Weekly meeting date missing  
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 Other points  
 Photocopier will be delivered this week and will probably be placed in the computer-room.

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 =Weekly meeting date missing  
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 Copying machine will be put in the corridor near the library. This year there is no money available for a new (better) machine. Laurens and Felix will work out a proposal for the next year. They will also discuss the possibility of registering number of copies of each department.

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 -----Ber Martin is ill. Huub and Pierre will take over.

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 =M.M.M.M.M.M.MONDAY 24-01-94  
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 Big discussions regarding people living in their studios, washing machine etc. This needs to be discussed between Jon, and us, I think, this week. We'll have a meeting on Tue. or Wed. with Jon and those involved. The pressure from admin. will become increasingly difficult to deal with after their deadline for finding accommodation and the point has been reached where the situation should be discussed openly. Clearly people will not be thrown out into the street if they have nowhere to live, and the discussion must go on from that point.

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 =Weekly meeting February 8 1993  
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 Other points  
 Washing machine. Imogen, along with many (18) other participants, wants to reopen this discussion. If a ping-pong table in the exhibition space is o.k., then why not a washing machine down-stairs? It was emphasized that the ping-pong table in the exhibition space is definitely not o.k. It has to be removed. The question whether or not to install a washing machine will be discussed in the heads of department meeting on Tuesday, February 16.

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 =Weekly meeting 18 October 1993  
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 Minutes and action points  
 1. Offer by Veenman. Copying machine cannot be bought before January 1994, for budgetary reasons.  
 2. Postbox is open during the weekend. Els will put a notice on the inside of the postbox with the request to bring back magazines to the library.

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 =Weekly meeting December 14 1993  
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 - Copying machine. Veenman will make an offer for second hand machines. Laurens and Simon will discuss this.  
 - Winterbreak (tutors): 13 December till 3rd January. Technical staff is absent from 23rd till 3rd January. Participants can of

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Weekly meeting November 9, 1992

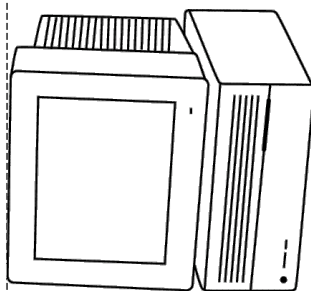
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Weekly meeting November 16, 1992

The place and the  
design of the notice  
board was discussed

The place of the  
notice board is still  
being discussed

1 The first Mac II ci is bought.

9 8 8



-----Washing machine: we should put it into jeremys studio until he comes back and then think again.

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=Weekly meeting 21 February, 1994

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- Other points

Washing machine: will be placed in back yard, under the condition that dryer is bought. This situation is only effective till 1 September next.

-----New participants will get a letter in which they will be pointed out that they are responsible for their own social situation. They will also be provided with all the available information about housing, grants (list of institutions where they can address to).

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=Weekly meeting date missing

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- Minutes weekly meeting will be available in the reading corner.

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= JvE Policy plan 2001-2004

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- Focused recruitment is conducted on the basis of the following perspective: participants are offered every possible opportunity to give shape to their personal development and to test their own work against both practical work and theoretical research.

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= John Körmeling, F.A. Tutor of Architecture, 1989/1990. Interview, 2000

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- You could invite a philosopher, a painter or a poet who can tell you and give you some ideas about his/her work and about your work. All the possibilities were already there, so I didn't know why they make the division in three departments: Theory, Design and Fine Art.

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= Sue Golding, Head of Theory Department, since 1998. Interview, 2000

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- I do think there is an aesthetic moment that we are in, that we weren't always in, it has got its own historical time period or frame to it, and that requires a certain kind of poetics. I want to bring these poetics into the Theory department. It is a political act to do it and it has also a very practical level to get people actually think.

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= De Nieuwe Limburger 4.7.1966, JvE Archive

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- New possibilities

The director of the Jan van Eyck Akademie, prof. Albert Troost, presented the annual report and explained the future possibilities of the academy. In September, the academy will also have a graphics department, and opportunity will be created to sculpt in the evenings.

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= William P. Graatsma, Director of the Jan van Eyck Akademie 1982/1990. Interview, 2000

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- The JvE changed in some years from a very religious institution into a left-oriented institution. In the 70's, the top of this development ended in changing the academy to a working place in 1978

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=©2000 '404 wugga wugga' (on Greek O — Cargo Culture) and the Bloggs Family. Rewritten by Claudia Hardi, F.A. Participant 1998/2000

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-• Bug is spending part of his off-time developing a traffic-monitoring routine for offices that allows office workers to minimize the number of times they bump into each other in the hallway. He was inspired by that

cartoon I character Dilbert, who freaks out every time he has to walk down a hall with somebody else. 'I mean, what's a person supposed to say, Kar? How often can a person regenerate fresh and witty banter each and every time they bump into a person? Ohhhh... nice carpeting. Ohhh... what an attractive Honeywell thermostat control switch next to the photocopier. Human beings weren't designed to bump into each other in hallways. Bug is providing now a valuable postindustrial service.

- 1985: 'Whole Earth Software Catalog' published.
- Consensus Terror. The process that decides in-office attitudes and behaviour.

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= Monday meeting 30.10.1994

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Xerox machine  
Meeting with Rank Xerox 22nd Nov., Karel and others,  
10.30-11am, no new machines but... solutions.

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= Symposium: Presentation. Public. Place. Position., 7 April 89

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Program is presented at the meeting. Everybody gets a copy. In time a reader will be distributed among participants of the symposium. About presentations there will still be some problems to be solved. A plan — and the conditions for participating in it — will be announced in short time.

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= Minutes meeting 17 January 1994

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This week a letter will be sent to participants about a number of practical matters like sleeping in the academy, parking problem, washing machine, debts, breaking refrigerators, canteen etc.

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= Weekly meeting February 8 1993

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Action points

7. Discuss washing machine situation in heads of department meeting. Craig

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=Good Housekeeping: Design and Domestic Technology, Lecture, excerpt, D. Department, March 15, 1994

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We called this section of the exhibition 'The Economy of the Basement', referring to the buried nature of laundry work in modern households — both architecturally and economically.

On display here are the first automatic washing machines, introduced in 1939 by Bendix. These were the first machines to automatically fill, drain, and spin dry. The user didn't have to put the articles through a wringer. These two models have the same mechanical insides, but a different exterior shell; the boxier version, which resembles the built-in cubic forms of the continuous kitchen, became the model on which most future designs were based.

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-----left slide:  
woman in her basement

with her Bendix

right slide: woman sitting by her machine

= Weekly Meeting 8 March 1993

- Other points

Electricity in workshops apparently goes off after 19.00pm. A lot of participants like to work during the evening in the workshops. It appears that the 'noise-causing' machines (the exhaust and all machines connected to it) cannot be used after 19.00pm. Math will ask Huub to make a list with all the machines that cannot be used in the evening.

Action points

4. Make list of machines not to be used after working hours. Felix, Huub

= Ben Cain, F.A. Participant, 1998/2000. Interview, 2000

- Sexual tension is good for production, I think. It's essential. The participants should be given keys to all the rooms. No, but seriously, there is a forced community, even by being in a room with people there can be implied relationships without doing a thing, that's with all types of institutions.

= Suchan Kinoshita, F.A. Participant, 1988/1990, F.A. Tutor since 1997. Interview, 2000

- I did a lot of falling in love here, of course. Do I have to explain why? It has a lot to do with this situation where you leave everything. You don't only need a wood workshop here, but you also need a big bed. Everything happens here, it's your life, it's your work and it's very unhealthy.

= Minutes meeting 1 March 1993

- 3. Reorganization multi-media centre.

In the new plan there is a room for studying/reading quietly. Further Els and Fred will have separate offices.

= JvE Policy plan 2001-2004

- Recent technological, particularly digital changes and innovations in the processes of production have far-reaching effects that go towards defining the practice of cultural producers in the field of autonomous visual production and textual production.

= Henk Visch, F.A. Tutor of Sculpture, 1986/1990. Interview, 2000

- The question basically is what do you want if you study art? You want to have contacts, you want somebody to speak with, to see your ideas reflected in somebody else's mind, you want a friend, you want to recognize your desire to know really what you want. When I was very young as an artist, just coming back from New York, I was so sad, I thought I have no artist friends.

It was 1981, I saw Richard Deacon's poster for a show in the Riverside Studio.

I took my bicycle, went to the airport, flew to London, I called him and we had a meeting. If you are an artist you are basically alone, so the desire to meet somebody is there. An academy without a building, without administration, it is similar to the internet idea. For example, you would call me: I would be happy to speak with Daniel Buren. And I call him, let's find out. I know artists you can call them as a student and they are pleased. If a curator



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Weekly meeting February 8, 1993

If a  
ping-pong  
table in the  
exhibition  
space is o.k.,  
then why not  
a washing  
machine

comes there is already an interest... but if an art student comes, it is a pure attention.

I don't know any artist who will say No, they will say I am in France now, where is the student and I will say the student is in Warsaw, and he will say, great, I will be in Warsaw a month later. So I call the academy there — so I use the academy — tell them Daniel Buren is coming to Warsaw, there is an art student who wants to meet him, can I use a room for a day. So that they can meet. That's all: contacts. You could do that everywhere — one to one relationship

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=Weekly meeting 7 February 1994

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- Minutes+action points

Next week (Monday/Tuesday) staff is absent (Carnival). Some staff-members also plan to have extra days off (see schedule hall). Canteen will be unstaffed in the week of 14-18 Febr. Other solutions will be found in order to make coffee/tea.

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=Weekly meeting 31 January 1994

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- Photocopier will be delivered this week and will probably be placed in the computer room.

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=Monday meeting 28/11/1994

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- Copy machine:

Super-copy-machine is super, but seems not to be the solution for all the purposes in the Academy. Next step will be taken by Laurens to get any kind of system with card or coin system.

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=Weekly meeting 5 December

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- Laurens will contact Minolta next week, so solutions about the copier are not yet there. There will be a selling of old equipment of the workshops, Leon is making a

list. Watch the announcements. Viewing day: Wednesday, selling day: Friday.

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-----Frank, Jo, Berto, ordered NEW equipment, will be installed next month. It will take some time before everything is working, so be patient.

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=Dawn Barrett, Head of Design Department, since 1994. Interview, 2000

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- If you ask what was the method, means or madness that used to bring the three disciplines together, I would say that instead of trying to find links or bridges between them — an inter-disciplinary approach — the strategy for bringing these practices together was more of an intra-disciplinary one, based on the identification of inherently common concerns, philosophies and attitudes in each field. And what were they? I would describe it as a critically informed perspective regarding the production of visual culture, as it works in but also creates the public sphere.

We all have a great deal to learn from other disciplines, and having the others so close and so intermingled means that this learning can take place in unusual, unforeseeable and certainly un-programmatic ways. One can only hope to make the conditions right for this to occur, but it cannot be guaranteed

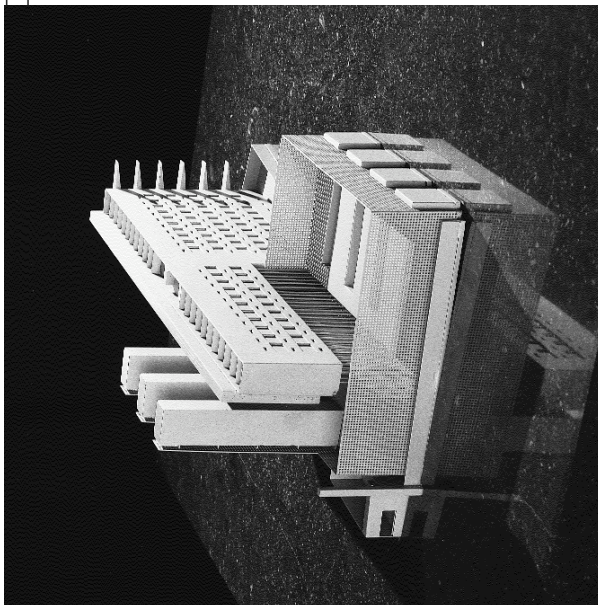
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©2000 '404 wugga wugga' (on Greek O — Cargo Culture) and the Bloggs Family. Rewritten by Claudia Hardi, F.A. Participant, 1998/2000

- Bug

is spending part of his off-time developing a traffic-monitoring routine for offices that allows office workers to minimize the number of times they bump into each other in

We were asked by the director of the Jan van Eyck Akademie to make a design for his institute. Starting point and programme for the new building should be the 1987 policy plan. In other words the policy plan had to be translated into architectural terms. This translation, this thinking in architecture means thinking about the idea at the basis of the institute, the energy 'inspiring' it. (...) 'Macchina Arte', the name chosen for this project, is not just a title for a design, it also represents an architectonic concept. (...) The 'machine' is on one side connected to the 'en-ergeia' that puts it to work, on the other side it is not connected with it, when the 'machine' plays off this energy to produce or carry out an 'ergon', a work. In this context it is not the metaphorical sense of the word 'machine' we are interested in, it is rather a complex set of thoughts converging in the concept of 'machine'. Wiel Arets and Wim van den Bergh, in: William P. Graatsma, Macchina Arte, Maastricht 1992



by institutional means.

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=Weekly meeting 11 October 1993

- Action points

1. Opening hours canteen.

Laurens

2. New copy-machine.

Laurens/Simon

3. Slide-copier. Laurens

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=Weekly meeting 4 October 1993

- Canteen: personnel of canteen is paid by the catering company. Laurens will discuss possibility to have coffee after 17.00pm.

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=Weekly meeting January 5 1993

- Other points

'Studiefinanciering': In December there was a meeting with the Ministry of Education about the 'tempobeurzen'. An exception will be made for the Rijksacademie and the Jan van Eyck. A letter from the institute stating the progress of participants will be sufficient to keep the regular scholarship.

-----It may be useful to change the 'hbo'-status of the academy to a 'university'-status because of the maximum study period. Laurens will look into this.

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Henk Visch, F.A. Tutor of Sculpture, 1986/1990. Interview, 2000

- In Holland you can have grants more easily when you have made a post-graduate study, this is a little corrupt. When you have been in a post-graduate institution like the Rijksakademie or the Jan van Eyck, the state invested so much in you as an artist that they want you to get famous.

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Weekly meeting 1 March 1993

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Participants' request about washing machine/financial contributions etc. Participants generally see the academy as a school that provides them with materials and takes responsibility for their actions. The academy's policy however looks upon participants as professionals who are responsible for their own social and financial situation.

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=Aline Bouvy, F.A. Participant, 1999/2001. Interview, 2000

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I could hardly say that I don't see the JvE as a community. The notion 'community' plays quite an important role in my own work. I guess I have a hate/love relation to it. I wouldn't consider as a community people who gather together on the basis of one thing, in this case the fact of all being involved in the same institution. I merely believe that there are several communities inside the JvE which are as well extended to the whole city, of people who come together not because they are in the academy, not because they are from the same department or country or even political border, gender or age, but just because they enjoy and respect each other's company. From this moment on there is no need to speak about 'forced community' anymore. It depends as well on how strong you see your involvement towards the institution. I'm aware that the Director and the Heads are in a completely different position, as politicians are, because they have to speak in the name of the whole institution or department. This would be my hate relation towards the notion of community, that at one point it can hardly avoid community representatives. And this is my idealistic way of thinking about communities without any representatives. That's pretty much anarchic maybe...

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=  
Weekly meeting 11 April 1994

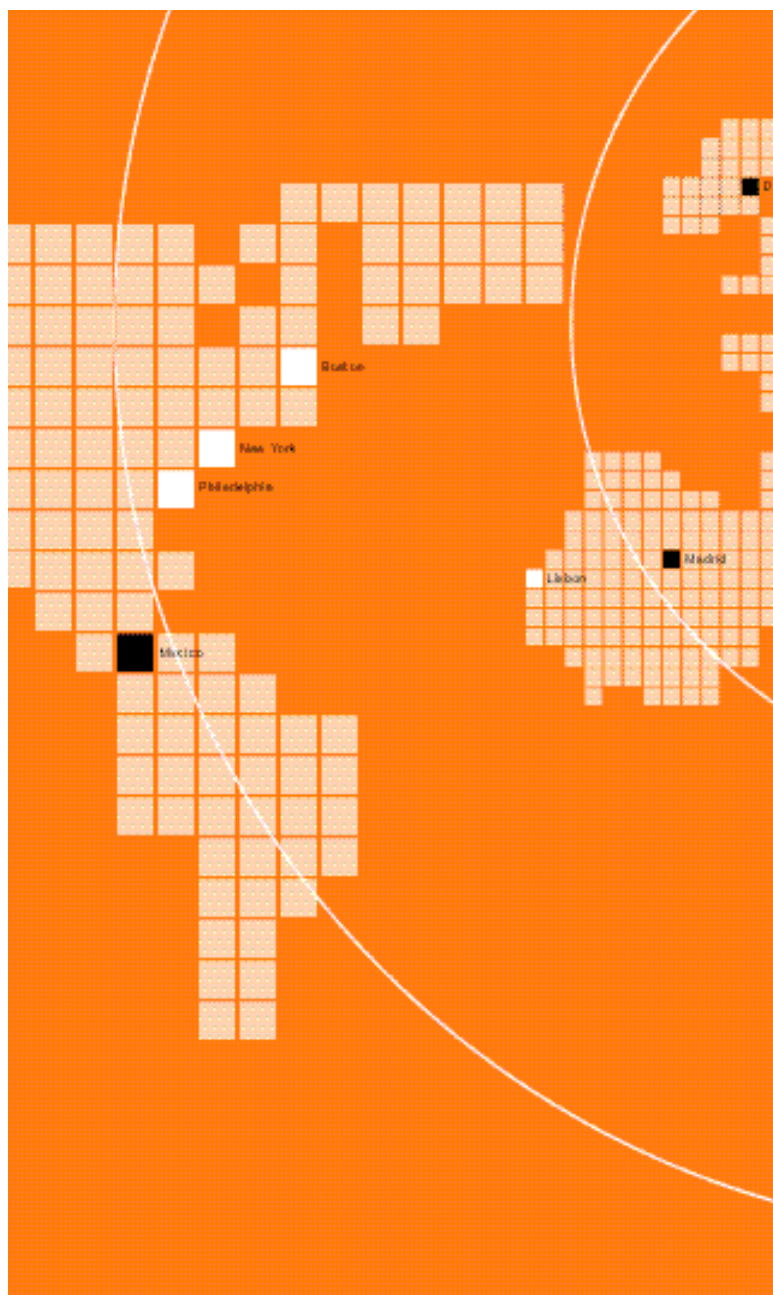
-----

-  
Els brings the artist residencies in Europe under the attention of leaving participants. She mentions:  
- Association Pépinières Européennes pour jeunes artistes. Artists and designers up to 30 years can apply.  
- Akademie Schloss Solitude, Stuttgart. Application starts in June for artists up to 35 years.  
- Künstlerhaus Berthani, Berlin. Applications from June till 30 September, only for artists.  
All the necessary information and application forms are available in the library. Please see Els.

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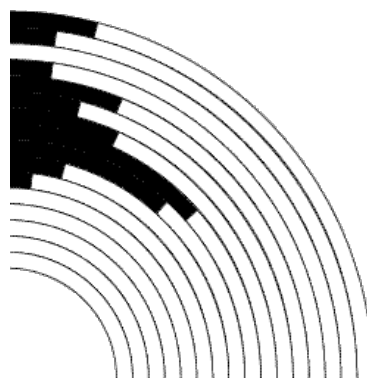
-----Other points  
Imogen is asked to remove her car

## JvE Excursions

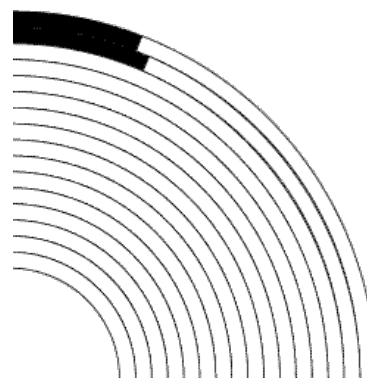


## Participants' countries of origin

2000  
1999  
1998  
1997  
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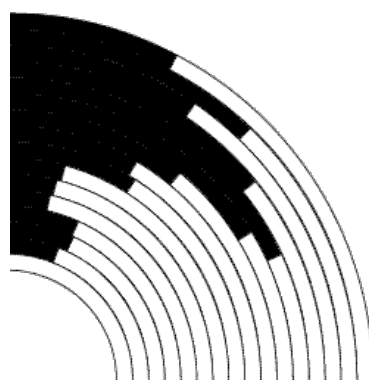
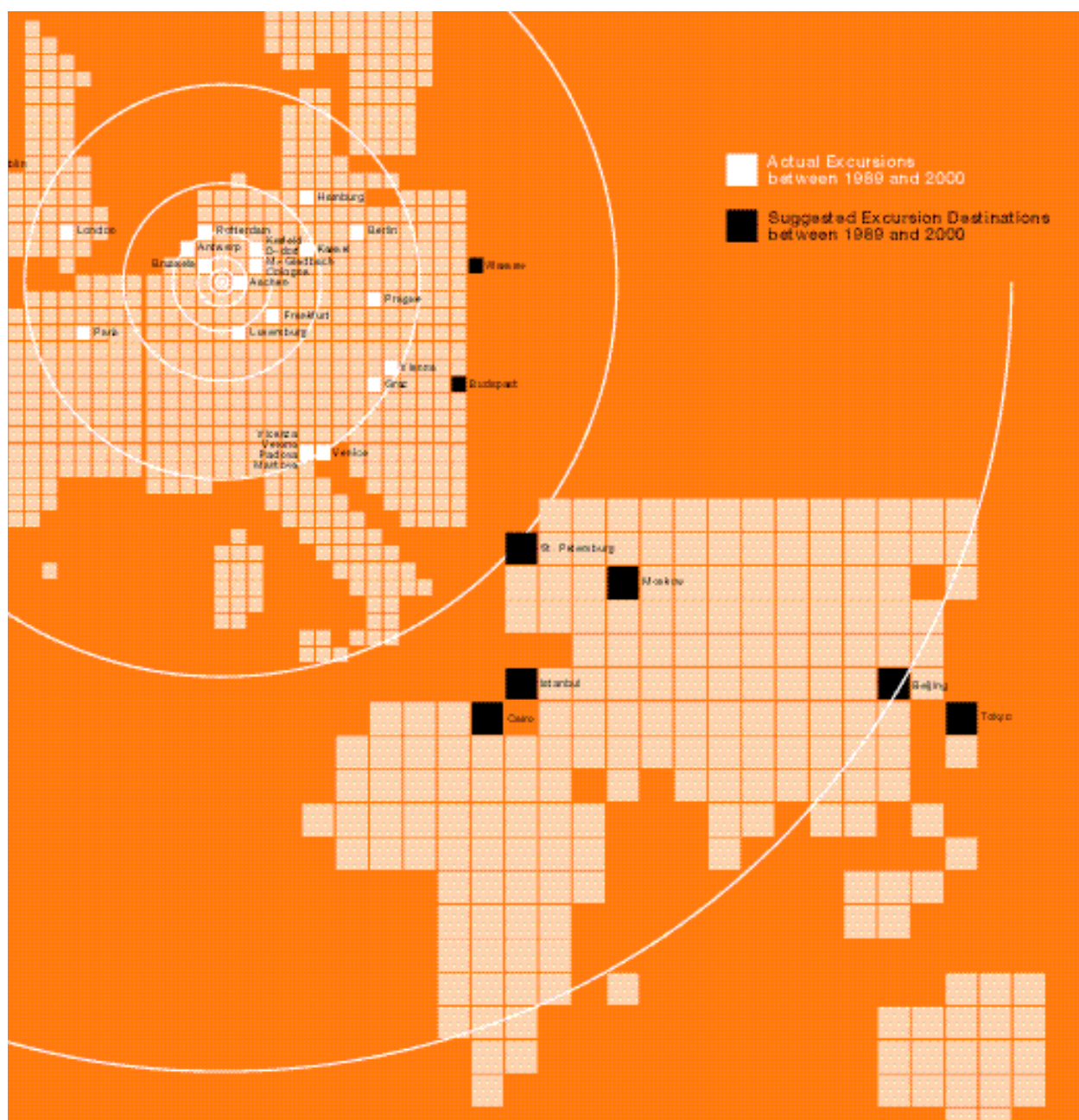


Austria

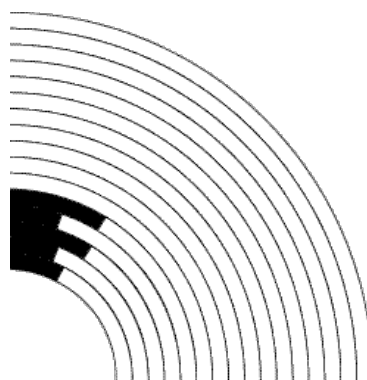


Rumania

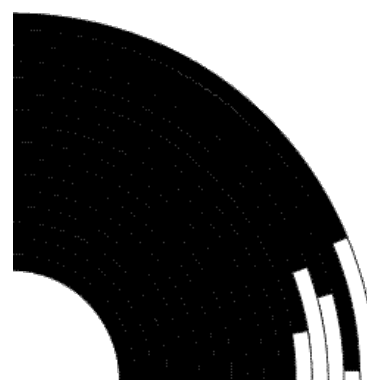




Germany



Iceland



The Netherlands

=  
Hein Vliegen, Staarbode nummer 5, 1966

## An American in Maastricht

He's sitting on the edge of a low rotten chair. Sometimes he moves forward so much that he and his chair threaten to tip over. He and

I are sitting in a cozy room in a beautiful and historic building in Maastricht, the pharmacy house, with its impressive, recently restored timbered side wall, corner of the market square and H. Geeststraat. This is where he lives: Jerry Chicko, the American studying at the Jan van Eyck Academy. About six months ago he was accepted in the choir of the 'Mastreechter Staar' and put up with the second tenors.

Jerry Chicko is about 25 years old, was born in New Jersey, went to college in South Carolina, then to a school for advertising design and finally wrote to several European art academies. When the board of the Jan van Eyck Academy sent him the message: 'Come over!', he got the cheapest way to travel, with a half cargo, half passengers ship to Europe, and came ashore in Antwerp several weeks later. Had some suitcases, knew no Dutch, French or German, but possessed plenty of enthusiasm. After finding a train to Hasselt, a

bus to Maastricht and at last a taxi to the academy, he was welcomed in the hall of the Jan van Eyck Academie by Miss Beel, sister to the suffragan Bishop of Roermond. Miss Beel didn't know what to do

with the young man. He had no room, no family; they could only half understand him and none was ready for his arrival. Miss Beel sat him down, gave him some coffee and tried to start up a conversation.

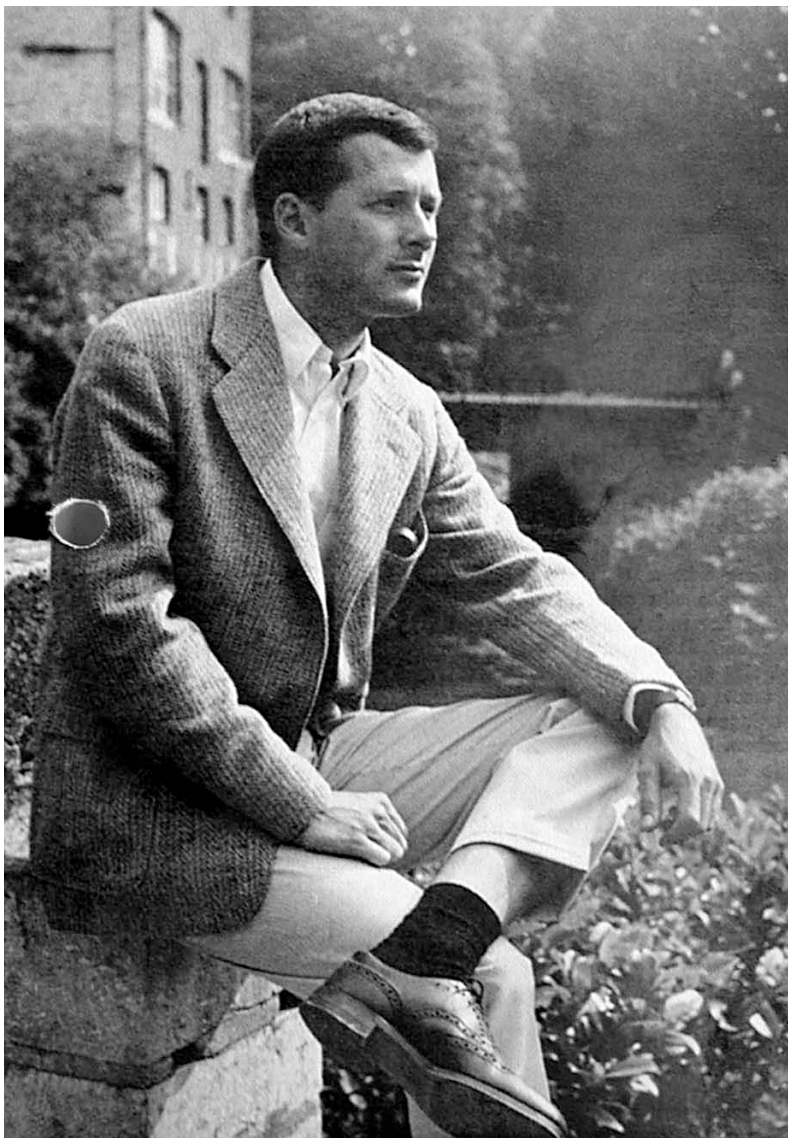
'We used hands and feet', Jerry Chicko said this morning.

He

showed Miss Beel the letter from the academy. Of course, everything was fine. He was going to be one of prof. Hub Levignes students in order to learn how to engrave. The American is especially interested in copper engravings. She called professor Levigne, said that 'the American' had arrived, asked what to do, listened, removed the phone from her ear and asked the young American who watched her carefully, in American: 'Heef je kamers?'

After his accommodation was sorted out, he learned to





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Where, what, when, why?  
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NY Excursion. Paul will make an agenda of all activities planned during the excursion. A list of good bookshops will be included as well; Els will give the addresses to Paul. This agenda will be distributed to all those participating in the excursion.

The trip from Maastricht to Amsterdam will be made by train. Group tickets will be bought; they are already included in the price. Paul will inform everyone of the details (i.e. at what time to be at the station etc.) as soon as they are known. For the return trip (Amsterdam-Maastricht) no arrangements have yet been made. Paul will put up a list, and those people interested can sign up. Paul will then buy tickets in advance for those people.

The three departments have planned the following activities:

Fine Art: Wednesday, February 24, daytrip to Philadelphia (visit to Duchamps exhibition). Daytrip to M.I.T. in Boston to 'check out' the computer facilities (they are supposedly the best in the world).

Design: Tuesday, February 23, visit Gran Fury

Wednesday, February 24, Daytrip to RISD  
Thursday, February 25, visit Ellen Lupton at the Cooper-Hewitt Museum

Theory: Monday, February 22, meeting about work Barnett Newman with Renée van de Vall at the Museum of Modern Art  
Friday, February 26, visit Martin Lucas of Paper Tiger TV

With regard to the daytrips to Philadelphia, Boston (M.I.T.) and Providence (RISD), financial arrangements have to be made with Paul in advance. It is possible to buy cheaper train tickets to Boston in the Netherlands. However, Paul has to know TODAY how many people are going, otherwise it is too late to buy the tickets. A list will be put up.

-----  
Weekly meeting 5 December

Excursion: New York, Warschau, Istanbul, Madrid are options, together: central excursion or smaller groups. Meeting Wednesday 14.00

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Monday meeting 7.11.1994

Central Excursion: WHERE, WHAT, WHEN, WHY??? common trip to somewhere, must be interesting for all departments. Venice Biennale might be reasonable, this year no APERTO, make proposals! Other Cities? Countries? Worlds?

Suggested date: carnival break week (February)

-----Weekly meeting

12 April 1993

Action points: 1. Programme Venice Biennale. Jon/ Paul

from the backyard.

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= Jan van Eyck meeting  
December 7 1999

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4. Els: very few books about European granting are available in the library, don't be dissappointed! This matter is so complex that you should better turn to some specialized libraries (Brussels) or to search via internet or ask information at your home country's Embassy.

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=Weekly meeting 2 May 1994

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Last week the board met. It appears that finding financial support for the public programme from government bodies/companies is extremely difficult. It seems that people are only interested in financing concrete projects; structural subsidies are not very likely. Heads will be asked to take initiatives in formulating projects.

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Report to the Canadian Ministry of Culture, Recreation and Social Work.  
Ingekomen 5 OKT. 1982  
Agenda no: 6233  
Dossier: 812.03 C.R.M./JvE Archive

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To whom it may concern,  
Please find enclosed the report on my studies at the Jan van Eyck akademie in Maastricht for the academic year 1981/1982. The experience my wife and I had in the Netherlands was fascinating and thoroughly rewarding. It would have been impossible to attain a similar experience in North America. I am very thankful to the Ministry for awarding me a Netherlands Government Scholarship. I realize how fortunate I am to have had such a singular experience. The financial benefits of the

scholarship were most adequate. The train allowance insured that I was able to travel to most of the major art museums in the Netherlands. The payments for relocation costs, book and material allowance, tuition, health insurance coverage and return air fare were generous. My wife and I greatly appreciated the assistance that the Ministry gave us in finding our accomodation. When we arrived in Maastricht an apartment was reserved for us in a newly renovated packhuis. We received a rental reduction which brought our monthly payment to Dfl. 281,90.

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Annual Report JvE, 1997

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The financial situation of many participants is often precarious, particularly for those from outside Europe. At the end of the year, an arrangement for grants was finalized thanks to the cooperation of the 'Fund for fine art, architecture and design' in Amsterdam. This means that from now on participants in the Theory department will also be able to apply for grants.

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Weekly JvE Academy meeting  
September 21 1999

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The budget system  
Thuur: I would like to hear something about the budget system!  
Laurens: There are no budget cards anymore. Everything is computerized. All financial affairs are put into one account. There is some credit option available on buying materials within the academy. Bills on things bought outside are not to be presented within the academy. They are to be filed in the personal tax accounts. There will be a regular check up of financial affairs so participants

can keep track of how much they have spent or overdrafted. But people can get money in advance from their budget at the reception, too.

Thuur: So there is an advancement on payment for budget cards. That used to create a line of people coming and asking for 50 or 75 NGL.

Laurens: Yes, the easy part is that they do not need to come back with receipts anymore and all is automatically deducted from the bank account.

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Weekly meeting January 10 1993  
Minutes last meeting and action points

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2. The change of status of the academy was brought up in December in a meeting with the ministry of Education. The change of status would also be useful for foreign participants when applying for financial aid. It was emphasized that this change of status is merely a formal thing. The Jan van Eyck Akademie will not really become a university.

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Jan van Eyck Programme 1993-94

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It is the academy's intention to function as a venue for those whose practical and theoretical involvement with visual culture is not restricted to accepted values but who wish to maintain critical action and discourse in the face of the instrumentalization of [visual] communication by institutions and by the media.

This notion, which forms the foundation for individual practical experiment and theoretical inquiry, is also considered to be the basis of meaningful interaction between the three areas of attention at the academy. In our view, this interaction can only take place with sufficient depth and breadth if visual culture is seen as part of a larger whole, namely the

public sphere. This implies attention being paid to the manner in which the visual arts, design and theory contribute to, react to, and are dependent on the conditions which determine the formation of public discourse. It also implies attention to the subjective perception and imagination of the individual, in relation to the conditions set by the discipline concerned and by society. It is intended to create the preconditions in which the various opinions of the people involved can be productive as part of a continuing interactive situation. This is to be seen as a combination of theory and practice, in other words a constant interplay between action and reflection.

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=Sue Golding, Head of Theory  
Department, since 1998.  
Interview, 2000

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For me research means a specific experiment, a kind of educated guess and the nose to follow it. I think, to really believe in the importance of research is to secretly have two other positions, one is that you believe everybody is an intellectual, anyway should be, that is very Gramscian, in a certain sense; there is a second thing which is a rather liberal position which is to say that the world progresses and that research in that context implies that there needs to be something called new: it might replay finding out about the old, rethinking the old... it has to do with the new, the unexplored invention and that is very liberal. I don't have a problem with that, because I don't have a problem with stealing from any group that I think is important in making things a better world. I think that the notion of progress, the way in which the liberal notion puts it forward, is very problematic. It ends up with consumerism, a very linear notion of history, linear sense of time...

-----Monday 15th  
Venice: We'll go by coach (cost around Hfl 1,200.00) and although we can't go to the opening of the main show, we will go to opening of the 'Aperto' (the less established younger artists). We will leave on the 9th or 10th in the afternoon and will arrive the following morning. Going by train would be less strenuous, but far more expensive. Jon will give us a tour of 'old art' (and Jan van Toorn will give us a 'romantic moonlight boat trip'...).

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-----Weekly meeting  
October 19 1992

The excursions will be taking place from Saturday, October 25 until Tuesday, October 27. The schedule is as follows: Saturday, trip to Paris; overnight stay. Sunday, visit to exhibition; return to Maastricht. Monday, trip to Hagen; overnight stay. Tuesday, visit exhibition; return to Maastricht.

One third of the cost will have to be paid by those participating (participants as well as staff members). At present this amount is estimated at a little over Hfl 100.00. The remaining two thirds will be paid by the academy. The excursion includes transportation, hotel and admission to the exhibitions. At the moment the number of people that can participate is 8-9. However, Jan will discuss with Gerard whether this number can be increased.

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-----Weekly meeting  
26 April 1993

Venice Biennale: Limited number of guests is one person, provided that there is enough room for staff and participants. The participants of the Fine Art department would like to go to New York for the excursion (probably February 22-28). The suggestion was then made that this would be an excursion for all participants as well as staff members. It is of course necessary to plan according to what is on at that period in New York. Els will look into this. It is important to keep in mind that it is to be an excursion, with Jon Thompson and the other Department Heads. Suggestions on interesting institutions to see or people to meet are welcome. Imogen will inform Jon of this, so he may have some suggestions ready for the Department Head's meeting of Tuesday, November 10, 1992.

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-----Weekly meeting  
October 19 1992

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One third of the costs will have to be paid by those participating (participants as well as staff members). At present this amount is estimated at a little over Hfl 100.00. The remaining two thirds will be paid by the

1 It is expected of both the artists-participants and the tutors in the different disciplines to contribute together to a discussion concerning artistic content of  
9 concrete products and on the situation of art. JvE programme, 1990  
0

Members of the artistic staff provide guidance in the following disciplines: architecture, sculpture, photography, graphics, painting, video-audio and mixed forms of these media. *ibid.*

The charge for participation is Hfl 500.00 per year, plus a deposit of Hfl 250.00. *ibid.*

Simon den Hartog is announced as interim director.

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SEEDING A NETWORK  
ADDRESSING CHANGES IN CENTRAL  
AND EASTERN EUROPE  
Managerial training for theater  
community and the performing arts,  
Budapest, 1997, KSA:K Archive

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Policy:

The aim of Seeding a Network is to facilitate a long term structural approach to change for the cultural industries of Central and Eastern Europe.

'What is presented to us from the West is only how you do it — which does not help us learn how to change things from where we find ourselves. (NGO leader)  
'If you send me experts I learn what they want me to learn.'  
(participant)

An ideal co-ordinator:  
has a finger in lots of different artistic pies; has an operational style which is that of enabler/educator; is a good organizer of meetings — quick, efficient, clear; is tenacious about distribution of publicity and applications; is conscious of the needs of cultural and regional diversity; is known and trusted by British Council/Soros networks; is able to maintain professional distance when working with colleagues; is able to separate personal gain from management of the project.

Selection criteria for participants were: under 35 years; working professionally in the arts for at least three years; no directors/actors unless they were also managers/producers.

Advertisements:

Budgets allocated ensuring that advertisements reach as wide an audience as possible. Many co-ordinators are able to secure these free in theatre magazines and journals. Others create

enough publicity to include radio and television slots. Adverts are in English — the job-shadowing nature of the project means all candidates must have intermediate spoken English — and included RNT, funders and partner's logos. Co-ordinators are asked to send copies of all placings. This ensures a real width of distribution.

Application Forms (see appendix...): asked two sets of questions:

Factual, for example: how long have you worked in theatre?

Subjective, for example: describe

	kandidaten	% overigen	% afgewezen	% toegelaten
'82	26	26	29	25
'81	26	26	52	20
'80	27	47	26	26
'79	40	27	33	33
'78	40	25	35	35

based in large cities when more appropriate counterparts are those with limited staffs and budgets'.

– to ensure that there are always placements in Scotland, Wales and Ireland as participants from smaller countries often find their own concerns best reflected in these companies.

'I felt I was training twenty four hours a day from the very serious work of planning sessions to meetings in pubs in the evenings.'  
(participant)

'We need to find people who can take responsibility. We are used to working in the old way and it is difficult to change. But in the UK I saw possibilities.'  
(participant)

Travel & Accomodation:

Costs are kept to a minimum low by ensuring: internal and

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SCCA Network correspondence, Final Reports of the R&E Projects, 1999, KSA:K Archive

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Please include in the report the following items:

- Financial report — IN ENGLISH!
  - Short summary of the project
- A short commentary written by the author(s) or co-ordinator of the project focusing on the reflection of his/her expectations and actual feedback after the project has been realized — IN ENGLISH.
- Eventual materials produced within the scope of the project (agendas, folders, books, documentary photos etc. xeroxed or printed) — IN ORIGINAL LANGUAGE.
  - Press clippings — IN ORIGINAL LANGUAGE.



Keep the door closed! Felix the cat should stay inside until October 1st



1 Jan van Toorn is appointed as the new director. The new policy plan is intended to implement the decision taken in 1990 by the board of the academy to extend  
9 the area with which the institute concerns itself, namely by adding design and theory to fine art. Policy plan JvE 1993-1996, Maastricht 1991  
9  
1

The aim of the committee which drew up the plan was to ensure far-reaching independence for all those involved while at the same time constantly relating that  
independence to a situation with conditions conducive to mutual interchange, this being the point of their common presence at the institute. The programmatic  
set-up indicated is intended to achieve this by combining each individual participant's plan of work with activities which explore the historical, social and  
intellectual preconditions for visual production. It can at the same time contribute to the public debate on visual culture. Ibid.

Position It is the academy's intention to be a venue for those whose practical and theoretical reflection on contemporary visual culture is not restricted to  
accepted values but who wish to take an engaged stance in order to keep critical action and discourse going in the face of the instrumentalization of (visual)  
communication by institutions and by the media. (...) In our view, this can only be done with sufficient depth and breadth if visual culture is seen as part of a  
larger whole, namely the public sphere, and such is made the subject of the joint field of activity.

This implies attention to the manner in which the visual arts, design and theory contribute to, react to, and are dependent on the social conditions which  
determine the formation of public discourse. It also implies attention to the subjective perception and imagination of the individual in relation to the conditions  
set by the discipline and by society.

Within a larger communicative context, the significance of the visual arts is not restricted to their makers, any more than the significance

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Weekly meeting September 28 1992

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- Video room/computer room will be locked up by means of a chain temporarily so that participants will be able to work after 17.00pm.

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JvE Internal regulation

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- Safety

Safety regulations for the common areas and workshops must be observed. The regulations are available at each location and may be explicitly stated at a place where they are easily noticed. Further information is available from the technical tutors. For reasons of fire safety, it is forbidden to place or store work pieces in corridors or other public areas. Any work pieces which are not removed will be removed by the academy after consultation.

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=Weekly meeting December 14 1992

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- Other points

Paul asked who is responsible for first aid (because of a little accident he had himself).

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-----Leon and Thuur both have an up-to-date first aid certificate. It turns out that some of the first aid kits are practically empty. Leon was about to take care of it when he became ill. Laurens will see to it that the kits are being filled again. Paul thought it would be useful if people from the workshops learned first aid as well, as they are the first people at hand in case an accident occurs. Apparently everyone has been given the opportunity to follow such a course, but only Leon and Thuur were interested... Laurens feels you cannot oblige people to take this course.

-----Action points

3. See to it that first aid kits are filled. Laurens

4. Find someone to take over till Jan. 25. Imogen

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JvE Internal regulation

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-First aid

First aid is provided by Leon Westenberg (extension 24) and Thuur Menger (extension 9). First-aid boxes are present at the reception and in each workshop. In the case of serious accidents, phone the emergency number 06 11. This can be done from all telephones after the number 0 has been dialed.

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Weekly meeting January 5 1993

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- 3. Leon is refilling the first aid kits.

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JvE Internal regulation

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-Alarm

An alarm system has been installed in all workshops. It is set by the technical tutor after the official hours of opening. Participants wanting to use the workshop in the evening or at weekends should make arrangements with the technical tutor as to the use of the alarm.

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-----Emergencies

In the case of emergency or in special circumstances, one should apply to Intergarde, Baron van Hövelstraat 85, telephone 043 25 30 33, or directly contact Pierre Bonten, telephone 043 43 80 09. In the case of a calamity, one can call the police, an ambulance and/or the fire brigade via the general emergency telephone number 06 11. This can be done from all telephones after the number 0 has been dialed.

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I.r.e.e, 32 min., video still, 2000, Carlson Hatton, F.A. Participant 1999/2001





1 The annual programme of public activities takes as its theme 'visual culture as public sphere'. JvE programme 1992-1993

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2 The languages of communication are Dutch and English. Policy plan JvE 1993-1996, Maastricht 1991

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=Weekly meeting 5 October 1992

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Yvonne's purse was stolen last week from her office. Advice to be careful with things in studio and lock them up.

-----Other points  
During lectures, audience will be asked to refrain from smoking (by means of notice). A prohibition for smoking is not possible, as some speakers cannot do without during their lectures.

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=Weekly JvE Academy meeting  
October 5 1999

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Exchange project for Thuur  
Thuur is joining a project of artist in residence Maria Thereza Alves, which means he's going on an exchange trip to Brno, near Prague. From 18th to 30th of October someone from the exchange group will take his place in the academy. In this period of exchange, they'll write about their experiences in a diary. The material will be used in an exhibition in Antwerp.

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JvE Weekly meeting November 3 1999

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Thuur's project  
The experience has been very interesting offering a chance to observe the way similar tasks are being executed elsewhere. He spent time in two institutes: one which was not so busy and another that was more similar to the Academy. In both cases it turned out that the Jan van Eyck facilities were of higher standard. An interesting point of the project was that Thuur could not communicate with the Czech, so he had to keep a diary writing down everything he would have

liked to talk about.

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Changing of the Guard by Maria Thereza Alves, T.S. Artist in residence, 1999. In collaboration with Franziska Lesák. Report of the Czech Guardian from Maastricht, JvE Akademie

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After coming to the reception office this morning, I was informed about my duties. First, there are people coming who let themselves in with their own keys. It is not necessary to open the entrance door for them. In this reception office they usually provide different kinds of information. At 9:45am, one student came, a man of Asian origin who wanted information about the university. He was in the wrong place and was sent to the right place. This student spoke French. At about 10:00am, there were two students coming in who were so cold that they bought themselves a cup of tea. They behaved completely naturally and then they went to their studios. Then came a Czech speaking student and I spoke with her about where I could leave my messages for her and she showed me the right place for that.

She is considerate and polite and communication is easy. Afterwards there were more students coming in. No one has to inscribe or give their names. Some of the students are dressed in an interesting way. That is typical for art students.

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Changing of the Guard by Maria Thereza Alves, T.S. Artist in residence, 1999. In collaboration with Franziska Lesák. Report of the Dutch Guardian from Brno, VUT Institute

-----Day 1  
To get into the building you first have to push a red button outside the front gate. The guard inside the building speaks to you by

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Changing of the Guard by Maria Thereza Alves, T.S. Artist in residence, 1999. In collaboration with Franziska Lesák.  
Report of the JvE Guardian from Brno, VUT, Institute for Video, Multi-Media and Performance

To get into the building  
you first have to push a  
red button outside the  
front gate.

The guard inside the  
building speaks to you  
by means of a  
microphone. You  
answer him and he  
opens the door.

This happens

Documentation activities include the registration of individual participants' development, the archiving of the Jan van Eyck collection, the provision of information to prospective participants and of the documentation relevant to the selection procedure. JvE programme, 1992-93

1 9 9 2

Participants within the theory department come from a variety of disciplines, but naturally have practical experience with visual culture. Participants with a university background must be prepared to enter into what is for them an unusual situation, namely one in which they work in close contact with artists and designers, not as researchers studying a 'research object' but as equal partners in a joint project. *ibid.*

Participants pay a contribution of Hfl 1,750.00 per year to the production fund and a deposit of Hfl 250.00. *ibid.*

means of a microphone. You answer him and he opens the door. This happens electronically. When you are in, you first have to walk about fifty meters through the garden. You walk over a lane covered with small stones. Then you arrive at the main building. You have to go up three steps and then you stand in front of a brown wooden door. On both sides, you also have two big pillars with a balcony above you. The two brown doors have a round window at the height of a person's head. So the guard can see who is at the other end of the door. You then enter a hall. This hall is about 3 meters by 5 meters high. In that hall, there is on your left side a table on which you see a book with names. Most likely the names of the heads who are not often there. Further into the hall you see a white statue with a television on it. This television is painted in different colours.

Next to it stands an old bike. The floor is made out of square stones. Then you turn to the right to enter the reception room. You first have to climb up stairs. You walk through the door (with little square windows in it). In front of the door two coloured curtains hang which are mostly open so the guard can see who's coming in. If you enter the reception area, the guard can see you because his desk is turned to that door. In the reception area you have the desk of the guard and on his desk he has on his hand a grey telephone, behind it is an ashtray. Behind the ashtray he has a radio which he sometimes uses.

Weekly meeting 18 May 1995

Front door: Participants have to lock the front door after 5pm and also in the weekends.

Weekly meeting 6 June 1994

Last week Tariq had an uninvited guest in his studio. Keep your studio locked! Also last week the refrigerator had been broken into!

Weekly meeting 5 October 1992

Last week two members of technical staff entered studios to collect missing material from the kitchen which was borrowed and had not been taken back. Normally, a staff member will only enter studio after appointment and in case of absence of participant, two staff members enter and leave a note.

©2000 '404 wugga wugga' (on greek O — Cargo Culture) and the Bloggs Family. Rewritten by Claudia Hardi, F.A. Participant, 1998/2000

1991, 1st may: Electronic Frontier Foundation, Steve Jackson and others file suit against members of Chicago Task Force.

Black Screen Death [prob. related to the Floating Head of Death in a famous 'Far Side' cartoon]: A failure mode of Microsoft Windows. On an attempt to launch a DOS box, a networked Windows system not uncommonly blanks the screen and locks up the PC so hard that it requires a cold boot to recover. This unhappy phenomenon is known as The Black Screen of Death.

I guess if you find jokes about decimal places interesting, then you truly are a geek.

Weekly meeting November 2 1992

Other points

There is an interest in watching

videos at night in the auditorium. The system is the same: sign up with Paul, he will then give the key, hand back the key the following day by 9:30a.m. The mother key is never lent out.

Weekly Meeting February 1 1993

-Other points  
Videos. All necessary equipment for watching videos is available at the library. So if you want to see a video after office hours, ask for the key to the library, not for the key to the auditorium.

Weekly meeting 21 February 1994

-Keys workshops  
There have been problems in the computer and video workshop (doors unlocked, lights on etc.). Some keyholders will be warned and/or taken off the 'keyholder-list'.

= Believes by Mirjam Kuitenbrouwer, M.M. participant 1989/1990  
In: Mai Box 90-91

-Raindrops on roses and whiskers on kittens,/Bright copper kettles and warm woolen mittens,/Brown paper packages tied up with strings,/These are a few of my favourite things.

Cream coloured ponies and crisp apple strudels,/Doorbells and sleighbells and schnitzel with noodles,/Wild geese that fly with the moon on their wings,/These are a few of my favourite things.

Girls in white dresses with blue satin sashes,/Snowflakes that stay on my nose and eyelashes,/Silver white winters that melt into springs,/These are a few of my favourite things.

When the dog bites,/When the bee stings,/When I'm feeling sad,/I simply remember/my favourite things/and then I don't feel so bad.

Monday meeting 7.11.1994

-Action points  
Sleeping in Studio. Laurens will contact people involved?!? Dogs in House. Dangerous for the workshops, keep them on line.

Weekly meeting 30 January 1995

-Rectification: Dogs are not allowed in the workshops! If kept on a leash, they are tolerated in the hallways and the cafeteria.

Monday meeting 25 October 1995

-Smoking: Don't smoke in the public sphere. Thanks.

-----Dogs: on a leash please, and don't bring them into meetings.

Weekly meeting 10 January 1993

-This week a letter will be sent to participants about a number of practical matters like sleeping in academy, parking problem, washing machine, debts, breaking refrigerators, canteen etc.

Monday meeting 7.11.1994

-NO SMOKING IN THE AUDITORIUM. PLEASE USE ASH TRAYS, ALSO IN PUBLIC AREA.

-----DON'T LITTER

Minutes, meeting October 19 1992

-After 5pm the back doors are locked. In order to get to the bicycles after five, walk around building and use the other entrance. The fire-door is not to be used.

academy. The excursion includes transportation, hotel and admission to the exhibitions. At the moment the number of people that can participate is 8-9. However, Jan will discuss with Gerard whether this number can be increased. Next week there will be a meeting in spite of the excursions taking place.

-----Weekly meeting

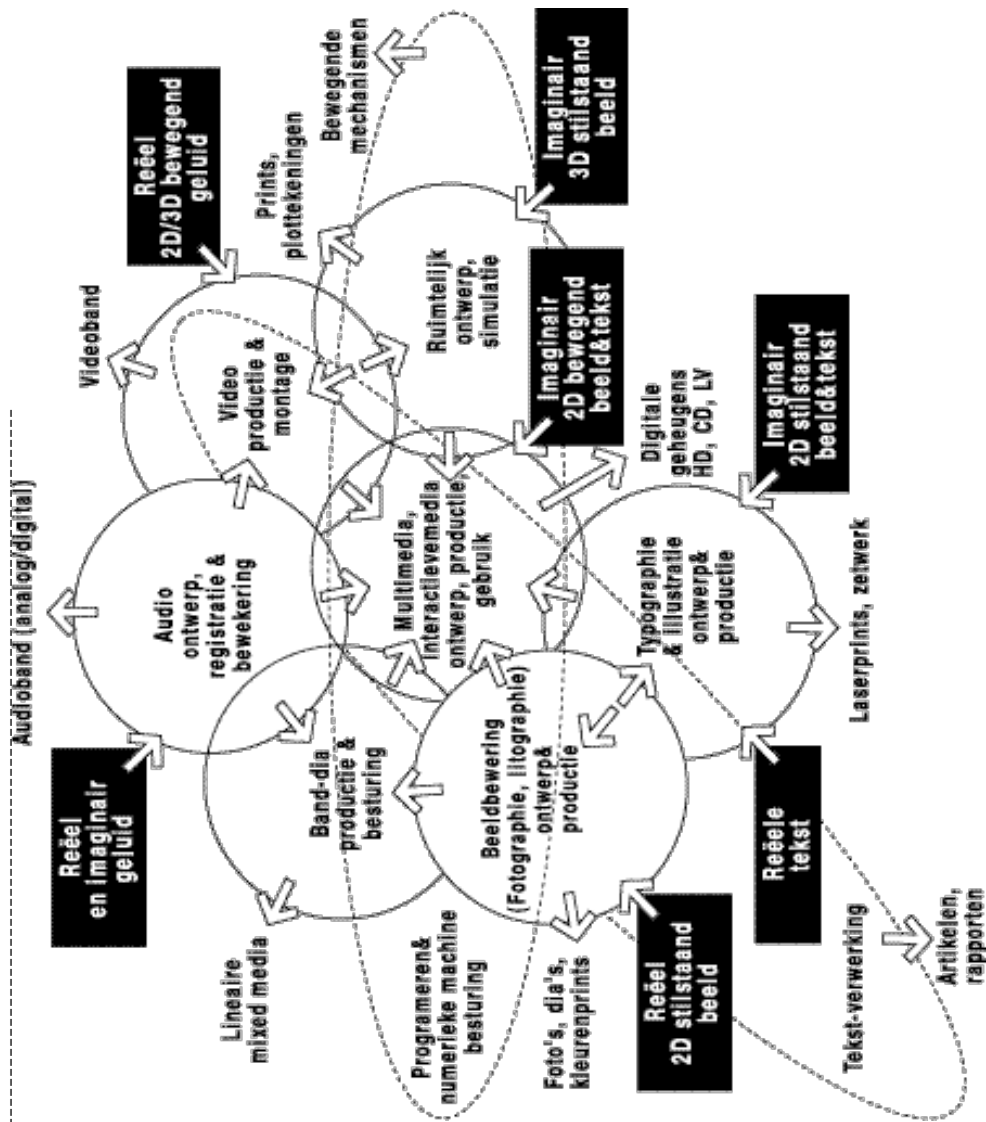
5 October 1992

In case of excursions organized by the academy, contribution of participants is 1/3 of the costs. Personal initiatives of participants have to be paid by themselves, unless Head of Department supports them (department pays 2/3 of the cost).

Excursion 24-27 October. Suggested is Paris (The naked face) and Dortmund. No material available yet.

1 A computer workshop is set up. Annual Report JvE, 1993

9  
9  
2



-----Minutes 21

September 1992

As for hiring vans for exhibitions, costs are being paid by academy (departments' budgets).

In case of more than 8 participants, trip will be made by train (cheaper than hiring two vans). Excursion to Rotterdam is by train with tickets for groups of 6 participants.

-----  
Weekly meeting 20 September 1993

3. Excursion budget and budget Fine Arts department show deficits.

-----Weekly meeting

9 May 1994

Paul is ill, information on excursion Lisbon is to be found on information board.

-----Weekly meeting

7 1992

6. The Design department will not take part in the New York excursion. They discussed it with Gerard and decided that from a design point of view, New York is not very interesting.

-----  
Armand Mavis, D. Tutor, 1996/2000,  
Report from New York

I went to New York last fall to look for an experience which was different from my own life in Amsterdam. To be there for more then four months placed my life and work in a different perspective. Finally I took the decision to leave and look for something else. I had many ideas about how I could spend my time in New York. I brought books to read, went to see exhibitions, saw the latest movies, bought a laptop to connect myself to the Internet, and shot many pictures. I wanted to deal with my new environment in a more concentrated way. Nothing is more difficult then to get adjusted to that new life and react on it in the things you try to make. I was very hopeful to make some good pictures in a city which I really like. But the danger of becoming a tourist in the way you look at your environment and loose sharpness in what you want to do, and why you do it, made me feel very uncertain about the things I did. And the result of my stay is nothing more than one or two pictures which I'm really content with. Besides having that freedom to do whatever I wanted to do, I also had to work on a few assignments. One of such was preparing my lecture for the Jan van Eyck. Already in October I got the question what the title for the lecture would be. I didn't know what to say but

I thought of something which was connected to New York and also had a relation to the work I do with Linda. The title I came up with, 'What you see is what you get', was what everything was about in New York. It's the idea of selling and buying and that's nowhere better displayed than in

-----Other points  
Laurens has met with the insurance company regarding safety matters. Some relatively simply safety measures will be installed (computer rooms!). Concerning the front door, this is the responsibility of everybody entering the building after five. Math will check what the costs are.

-----Action points  
concerning special protective glass for the computer room.

=====  
Weekly meeting October 19 1992

-Other points  
Compliments go to the organization of the party. The cleaning-up afterwards was much appreciated. Unfortunately there are quite a few things missing from the fridge, as well as some knives, about 60 glasses and a lot of deposit bottles. Imogen will check on these things.

-----Too many  
bikes are put in the building. Everyone can get key for the back door so that the bikes can be put there. Thuur will be informed on this in order to remind people of this.

=====  
Weekly meeting November 16 1992

-  
Action points  
3. Inform participants on (lack of) health insurance. TA's  
4. Inform and warn participants about kitchen (doors forced open). Imogen  
5. Because of their regular jobs, TA's have full time health insurance. This is not the case for the other participants. Roger, Felix and Imogen will inform them on this. Leon is making a list of GP's and dentists in Maastricht.  
6. The kitchen did stay clean. However, last weekend the doors of some cupboards were forced

open. Imogen will inform as well as warn participants about this.

=====  
Weekly meeting November 23 1992

-  
3. the TA's have informed the participants about the health insurance.  
5. Leon has ordered the Gemeentegids which contains useful addresses in Maastricht (doctors, chemists, dentists, etc.). He will pass on several to Els — some for the library and the others for the apartments — and one to each participant. A list of places to eat etc. is also being compiled.

=====  
Weekly meeting November 30 1992

-  
As of now there will be no more lending to people from outside the academy; also all books will have to be kept within the building so that they are available for seminars, workshops etc.

=====  
Invitation Folder, Security Symposium, 1999

-  
This question is the theoretical research and basis for an assignment to be developed during the workshop. The understanding of security is comparable to both need and fetishism. The need for more and more security in all situations influences our acting and dealing within urban space. This desire for security and its results (security measures and precaution) define the main topic to be discussed and worked on during the 2 days. (for further information: [www.janvaneyck.nl/security](http://www.janvaneyck.nl/security))

=====  
Weekly meeting February 8 1993

-Other points  
Health insurance. There was a lot of misunderstanding and



Guy Bar Amotz, 'Burning Love', performance, Open Days, Rijksakademie, Amsterdam, 1999

vagueness about the information concerning the TA's health insurance. Because of this some of the TA's still do not have health insurance, even though it is obligatory. Something has now been worked out concerning the financial aspects of this situation. It is the TA's responsibility to take care of the rest. The TA's in question (Craig and Imogen) will contact Martin Dassen about this.

-----Action points

6. Contact Martin Dassen about health insurance. Imogen+Craig

=====

=Weekly meeting February 15 1993

Minutes meeting

-----

- 6. Imogen has taken care of the health insurance. She will make a list of important things that next years TA's need to know.

-----Action points

1,4 and 7 will be transferred to next week's meeting due to absense of Laurence and Jan.

=====

=Weekly meeting March 8 1993

-

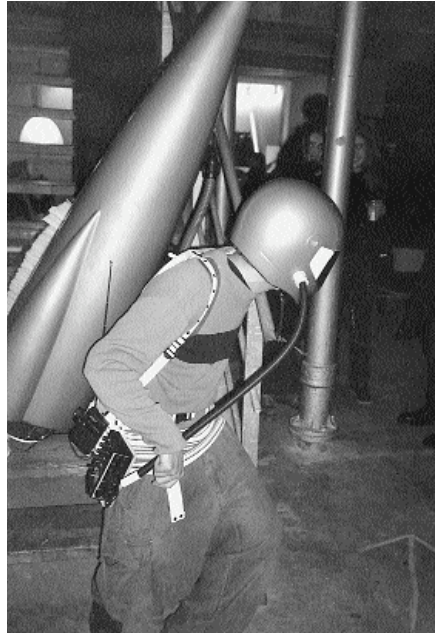
4. Laurens asked Huub to switch off the machines after 7pm; this is due to the fact that we are still in anticipation of a licence as part of the Nuisance Act, granted by the municipality. Laurence is negotiating with the municipality and by submitting report proving that noise can be reduced below a certain level he is trying to convince them of the importance for the participants of being able to work during the evening at least till 21.00/22.00pm.

=====

=Weekly meeting April 5 1993

-----Other points

Last week a key-system has been installed on the ground floor in the corridor. Unfortunately, last Sunday afternoon someone left the door open and Knut's mountain bike has been stolen. The insurance company won't pay for



1 In September Jan van Toorn gave a lecture in which he stressed the importance of the academy's programmatic approach. This approach introduces a dynamism  
9 in which three aspects become related to each other: individual freedom, disciplinary discourse and the wider cultural context. Annual Report JvE, 1995  
9  
4

the loss as there is no sign of burglary. Request to all: PLEASE CLOSE THE DOOR.

=====

=Weekly meeting 12 April 1993

-----

-Safety-regulations  
Insurance company asked to take safety measures in the pre-press room (the window side). Math and Jo are working on it. By the end of the week a key-system will be installed at the end of the corridor on the ground floor. This has got to do with preventing people visiting the exhibition to walk through the building. The key which gives access to the building can also be used in the new system in the corridor.

=====

=Annual Report JvE, 1998

-----

-In May, Jürgen Albrecht, a participant in the Design department, and the artist Cristina Della Giustina, a participant in the Theory department, organized their 'Project: Security', on the problem of surveillance and control in our 'transparent' society. This joint project was prepared in 1998, with a variety of activities — lectures, performances and actions — which in May took their final form, with workshops, discussion forums and an exhibition.

=====

=Weekly meeting Monday 15th 1999

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-Corridor door by the auditorium  
This will have a magnetic lock like the front door, so you will have to use your front door magnetic key to pass through it after 5pm and at the weekends. This is to secure the studio areas from the public while the PTT show is on.

=====

=Weekly meeting Monday 15 November 1999

-----

-Security  
The insurance company came last week to see if they can improve on our less then invulnerable four walls. They want there to be a

means of knowing more certainly who is in the building at any given time (uh... oh).

-----

-----The door downstairs between the metal workshop corridor and the outside space will be made more accessible. It will be too expensive to operate it with another electric key system, but maybe a lock operated by code number will be utilised.

-----

-----Annex floor  
The first floor is ready; ground floor will be done within the next two weeks.

-----

-----Front door  
If the electric key system breaks down again, phone Ber Martin, Pierre Bonten or Laurens, to come and open it and sort it out.

=====

=JvE Akademie, project: security, Kristin Lucas in conversation with Cristina Della Giustina/Franziska Lesák, 1999

-----

-Kristin: What I am dealing with: there are real and imaginary spaces. The performance you saw (PS1, New York) was called 'cyber cast'. I fixed a satellite on my bag, and also had a helmet with antennas, kind of representing the idea of sending and receiving constantly; seemingly a very high tech transmission, and yet at the same time invisible and hard to tell physically what is going on. Through the course of the performance I travel through spaces and shape the electromagnetic fields. I pick up sounds coming from other rooms and try to work out the problem area and in so doing I engage the audience. On the other hand, I focus on shaping the ambience and making contradictory energies compete so that the relationship between art and audience would be the most conducive. (...) As an artist, and especially as a video artist dealing with these fields on a daily basis,

there are a lot of health issues involved also: just in recognising very different fields and stimulating all those conversations. (...)

Franziska: How would you describe the function of your framing? You told us that you repeatedly have to break it down all the time to make a new kind of frame as starting point. Is this a secure basis for going further, to make possible something else, and in doing so, even to risk something?

Kristin: I feel that there are definitely security issues at play. I mean the way we learn to behave keeps us from acting out, keeps us thinking in a certain way, so that we can be managed. We also self-censor ourselves in managing ourselves, you know. One thing I have been very interested in is the integration of object-oriented programming computer software, and the development of computer software!

This is what objects do: encapsulate information so that companies can secure information, so that people cannot break in and use the information, or copy it. It is a copyright thing, and also a competitive thing between businesses. This changes the way that software develops, or even the ways people learn computer languages that there used to be. (...)

The other thing is to buy a 'cell-phone', because they would hate having their daughter come home and get a flat tire and not being able to call the right people instantly. There is all this weird stuff that is going on between safety, security and technology right now. This is exactly what they want us to do: to feel safe because of the technology, when at the same time in my work, I am engaging with all this, working with this idea, how exposure changes us, so that we believe in it, maybe we even believe in it because of all of these rays and transmissions that we find ourselves in the whole stream of.

It is also risky for a person to become like this cyber-character.

=====

=Minutes weekly meeting 6 December 1993

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-Party

Was a great succes and very busy (400-500 people!). Compliments for organization and cleaning afterwards. Next time, if party of this size is to be expected, arrangements have to be made with regard to responsibilities, security measures etc.

=====

=M.M.M.MONDAY 24-01-94

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-Parking

There will be no more parking at the back of the academy, except for deliveries, shopping etc. There will be a barricade, the key for which you will be able to get from Pierre, the day before you need it if necessary, and then you will only be able to park in the spaces under the old shed, not in front of Keiko/Jeremy's studio.

-----

-----Auditorium

More complaints as the auditorium was again left in a mess — chairs from the front left in there, cigarette ends and coffee etc. on the floor, Paul will no longer give the key out at weekends.

-----

-----Safety

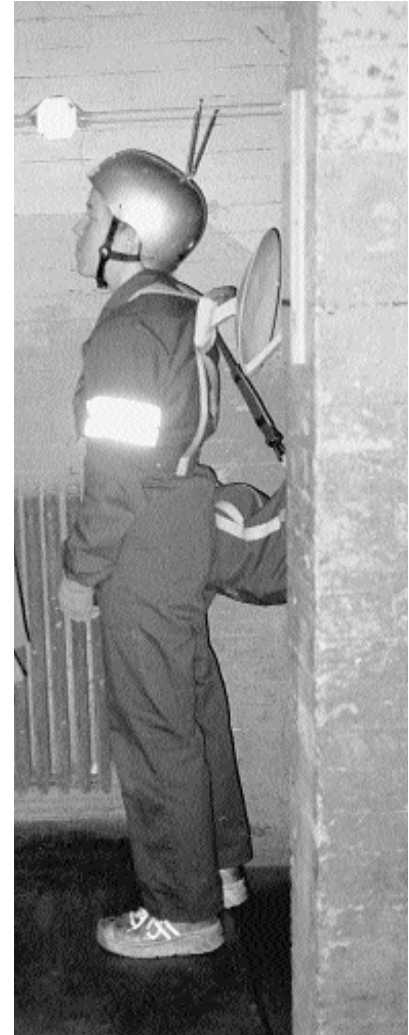
regulations

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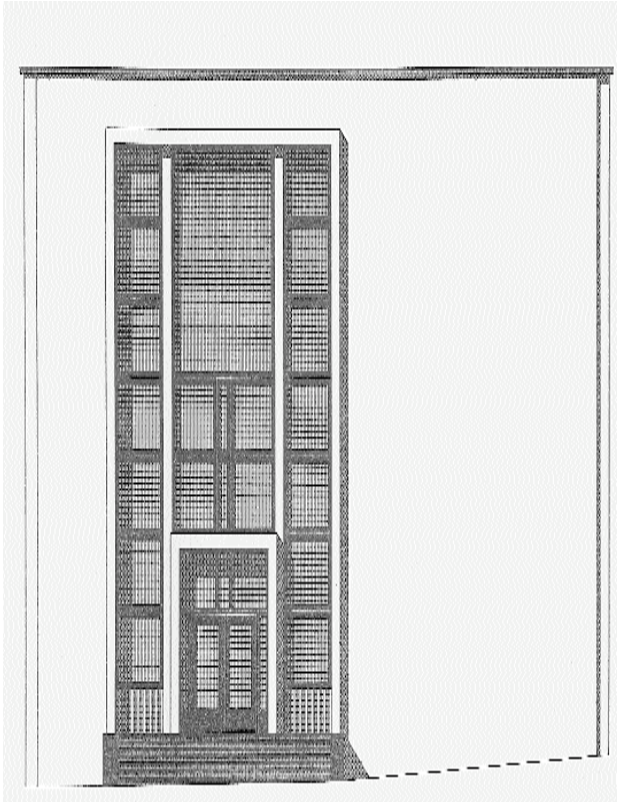
=  
Mesaje de la Tzara (Reflectii in Re)/  
Messages from the Countryside



Weekly meeting April 5, 1993

Unfortunately  
last Sunday  
afternoon  
somebody left  
the door open  
and Knut's  
mountain bike  
has been stolen.

JvE Archive # 88T/M 92, Pergola Peutr, 1992



New York.

I also felt that this idea fitted very well with my attitude as a Graphic Designer. I like to translate complex information into very simple ideas, you just get what you see. I thought that this title could be used as a starting point for me to rethink my work. I always start to work with a clear concept, but most of the time these concepts need a lot of changes before they can really work. Ideas develop slowly, it's the process of making work which is a way of concentration that helps me solving that problem. Preparing this lecture I wanted to look at the enormous production of all sorts of printed matter more closely.

JvE Archive #B/W 9710/01, 1997

Jean-François Guiton, 1988





JvE Archive #D85 Fos.A, Andrew Foster, 1985

JvE Archive #E07.89, slide, 1989



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=  
Letter to Ko Sarneel, Director of the JvE Akademie, July 17 1981  
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-  
Report to the Canadian Ministry of Culture, Recreation and Social Work. Ingekomen 5 Okt. 1982, Agenda no: 6233,  
dossier: 812.03 C.R.M.

I am very pleased to have been  
accepted by the Jan van Eyck  
Akademie year 1981/1982. I  
very much look forward to  
studying at your school. My  
wife and I will arrive in  
Maastricht about the 25th of  
August.

My wife and I did take language  
courses once we were in  
Maastricht. These we found  
most fascinating, although it  
was difficult to learn Dutch in a  
country where seemingly  
everyone spoke excellent  
English.



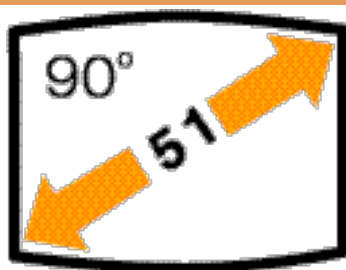
=  
Weekly meeting 1992

During last week's seminar only Dutch was spoken, as a result of which foreign participants pulled out. It appears that some Dutch speakers prefer to speak only in their mother tongue.

No one  
has  
shown  
interest in  
the English  
course yet.



A TV-set is installed instead of the blade



1 9 9 4



1 9 9 5

5

III. Using the Grant Money

3.1 The Beneficiary is under the obligation to use the donation in the following ways:

- to use the grant completely and exclusively in the way and for purposes which are shown in the approved budget (see annex 2 to the Contract), and under no circumstances for:

- a) propaganda activities or any other ways of influencing the

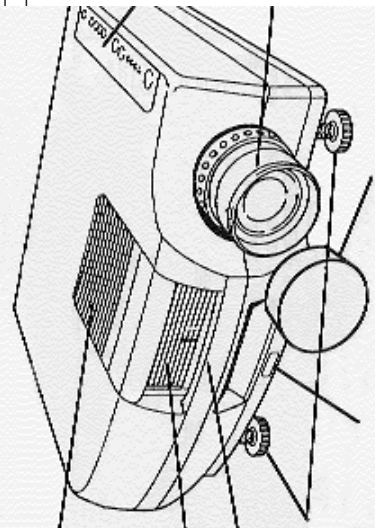
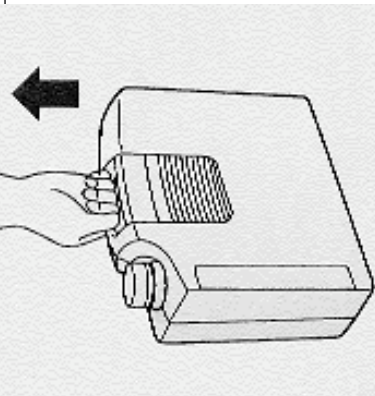
=  
Grant Contract #24, project: Guillotine, beneficiary: Iurie Cibotaru, September 15, 1996

The Beneficiary is under the obligation to use the grant completely and exclusively in the way and for purposes which are shown in the approved budget and under no circumstances for propaganda activities or any other ways of influencing the adoption of legislation

1 Since January, the academy has been connected to the Internet. JVE programme, 1995–96

9

5 The documentation center carries out an active policy of acquisition of books, video and audio material. Ibid.



Eiki/LC-4300

adoption of legislation (lobbying);  
b) influencing the registration of participants in elections or the results of such elections;  
c) any kind of covert opinion polls (analyses, studies, research), political activities or propaganda;  
d) activities forbidden on the territory of the Republic of Moldova or activities without having special permission (such as a license or any other form of permission), which had been established by Moldovan legislation as necessary for such activities;  
e) making payments to project director's business partner(s) or his direct relatives;  
f) paying salaries or other compensation to the direct relatives of the project director.  
The Beneficiary is under the obligation to return to the Foundation the assets procured from project funds and not used in accordance with the requirements of this section. The Beneficiary is under the same obligation in the case of its liquidation, of which the Beneficiary will notify the Foundation in writing immediately.

=  
Wreck or Recovery? by Vladimir Bulat, in: Kilometrul 6, exhibition catalogue, 1996

-  
A true revelation of the Annual Exhibition, ignoring any doubts of the moment, was Iurie Cibotaru's project called 'The Guillotine' (which secured the artist invitations to two important European exhibitions: Triple X in Amsterdam and Ostranenie in Dessau). The piece is especially interesting because of its new way of placing the viewer in his relationship with the image and object; the image is not placed in its usual position, but can be seen only in a situation in which it takes you over, enslaves you, as you, the viewer, have to lie down and are rendered powerless if you want to oppose this media

Iurie Cibotaru, Guillotine, The 6th Kilometer exhibition, 1996





1 The importance of creating two research fields in 1998 has been underlined. The first of these fields, 'transcultural studies', set itself two tasks in the light of  
 9 the current discussion which questions the unity of Western modernism and its institutional embedding. The first is the rewriting of the condition of modernity  
 9 and its cultural legacy. The second is the continuation of a critical debate and exchange at the level of visual practice. The task of the second of these research  
 6 fields, 'design and media', is to explore the implication of design. Annual Report JvE, 1996

-----  
 Participants pay a contribution of Hfl 2,400.00 per year. JvE programme, 1996-97

1  
 9  
 9 Van Toorn sees the academy as 'an ongoing work in progress, a place for debate, for controversy, and hopefully for contradiction. It is a question of not  
 7 excluding the element of incalculability, of taking risks with what has not yet received articulation'. Annual Report JvE, 1997

attack. The artist created this video installation starting from the undebatable assumption that television, and visual media in general, is no longer a simple way to enjoy your free time in an innocent and harmless way, and from the strong belief that the electronic media have irreversibly snatched up the notions of time and space and replaced existence itself.

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 =  
 Evaluarea expozitiei Kilometrul 6/Evaluation of the exhibition '6th Kilometer', Chisinau, October 1997

-  
 Exista vre-o lucrare care v-a placut mai mult?/Are there any projects that you feel are particularly strong? Guillotine Care este mesajul exprimat de intreaga expozitie?/What is the message that is being expressed by the exhibition as a whole? TV is destroying us!

Ce fel de lucrari ati dori sa vedeti la expozitiile viitoare?/What kind of works would you like to see displayed in future exhibitions? Witnesses to a crucifixion, Guillotine, Prayer.

=====  
 =  
 Dumaite sami/Think for Yourself by Piotr Delibaltov, in: Nezavisimaa Gazeta, November 22, 1996

-  
 Here is the Guillotine created by Iurie Cibotaru. (...) According to the author, it's easy today to have one's head cut off, because in the modern version of this life-ending technique the blade has been replaced by television. We are all willingly submitting ourselves to such a blade, a fact that has been demonstrated unawares by the exhibition visitors.

Here is a beautiful young woman, obviously dreaming of life in the foam of pleasure. One of the audience observed extensively and carefully how this painting was

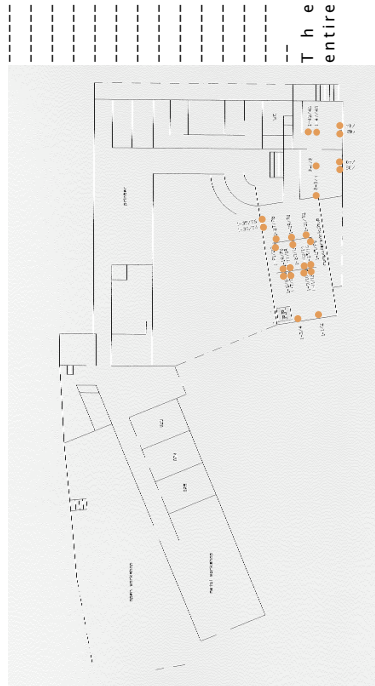


=  
To the Deputy Head of Chisinau Customs, from the executive director SF.M., 10.09.1999

The Soros Foundation,  
Moldova, hereby  
requests your approval  
for the return of the art  
installation 'Guillotine'  
by Iurie Cibotaru,  
which had been  
shipped to the  
Foundation. The  
'Guillotine' installation  
was exported from the  
country in August 1997

Participants Given the aims of the Fine Art department, participants will be expected to engage in serious critical enquiry in relation to their own field of concerns and in relationship to a wider view of social and cultural purpose. Participants will also be required to contribute to the practical and theoretical activities of the academy as a whole. For this reason experience as a practising artist outside of previous institutions attended will be seen as an advantage. The department will also be looking at what prospective participants have to offer in terms of critical concern and technical and media skills. It is important, if the project is to work well, that a wide diversity of interests is achieved and sustained sufficiently to stimulate the on-going momentum of critical debate. JvE programme 1997-98

January 1st. Marianne Brouwer, curator of sculpture at the Kroller-Müller Museum in Otterlo, is appointed as director. Annual Report JvE, 1997



The entire

network of the academy is connected to the Internet. Ibid.

done, and then said: 'Very well, but this thing doesn't need the foam.'

=From: Sluik/Kurpershoek, Landsmeer  
To: SCCA, Chisinau  
Date: 7 July 1997

First: Hay Schoolmeesters did like Pavel's work but did not think it would fit in this years group & theme of Triple X.

I think he was interested in Stefan Sadovnicov/Igor Scerbina's work 'Traitor's hand' & Iurie Cibotaru's 'Guillotine' (I am not the curator, so please talk to Hay Schoolmeesters).

Second: Yes, it would be good to have On-line editing with editor for Tuesday 30/9 and Wednesday 1/10.

=From: Triple X Festival, Amsterdam  
To: SCCA, Chisinau  
Date: 02.1997

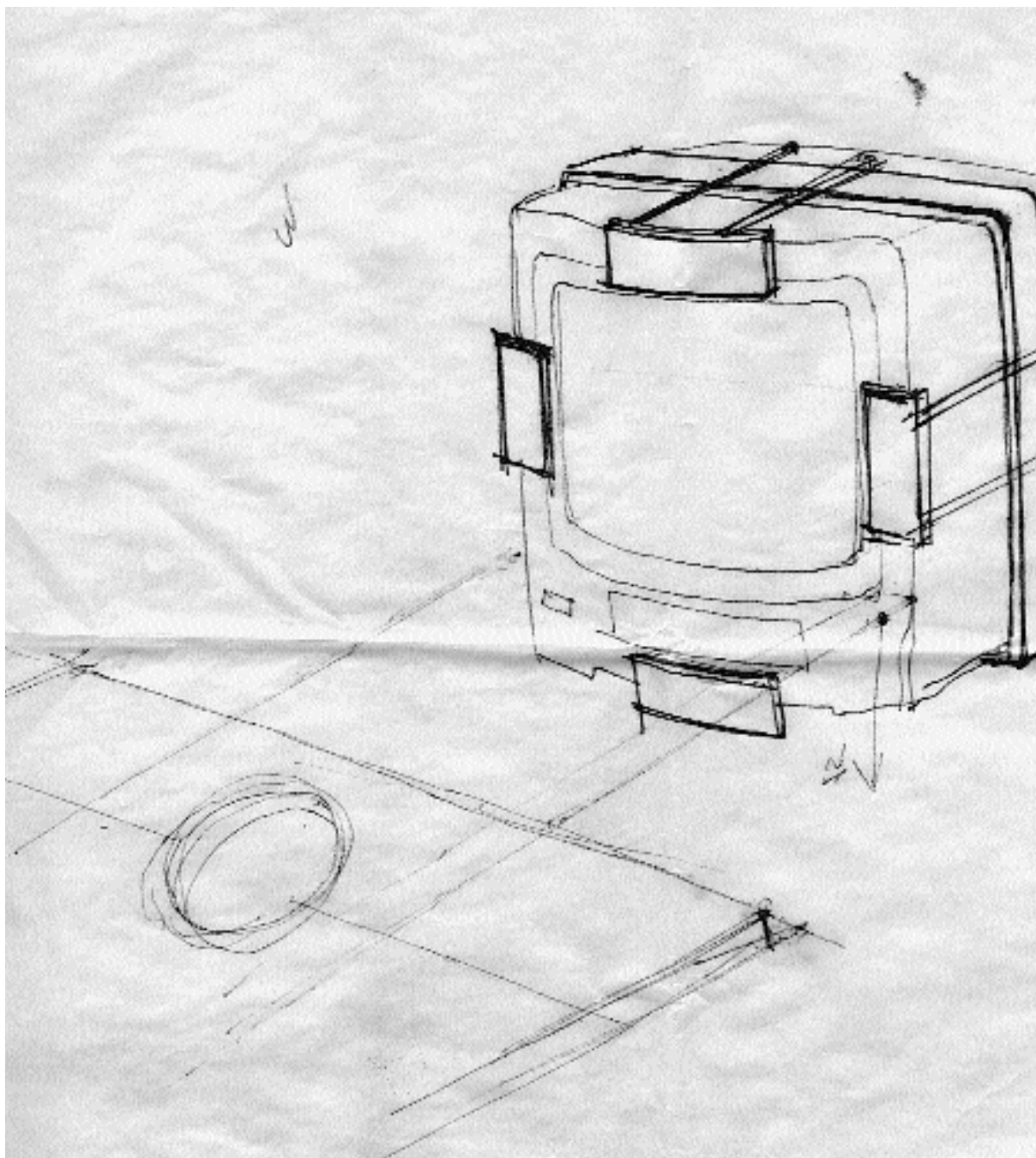
Recently I saw the catalogue which was released on the occasion of the exhibition '6th kilometer' which the Soros Center Chisinau organized last year. It seemed to be a strong exhibition. When I was going through the catalogue there were two works which interested me a lot:

1. Mana Tradatorului: Stefan Sadovnicov and Igor Scerbina
2. Ghilotina: Iurie Cibotaru

I would be very interested to research the possibilities to include one or both works in the exhibition Citadel which Triple X is organizing from the 27th August until the 7th September. As such I would like to ask you to fax me the contacts (phone/fax number, address) of both artists. I feel that the content of the works of these of two artists relates to the content we want to discuss this year.

Preferably I would like to talk by phone to the artists, just for a short conversation and decide

Iurie Cibotaru, Guillotine, Technical Drawing, 1996



pretty fast after about definite participation. We have to work fast as most of the program is finished already.

Attached to this letter you will find more general information about TripleX and a short piece of text about Citadel. Also you will find a list of participating artists. Besides this I've mailed to you some brochures of the festival in the last year.

I hope that information is sufficient to convince you of the quality of our exhibition and I'm looking...

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=From: Triple X Festival, Amsterdam  
To: SCCA, Chisinau  
Date: 07.1997

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-

I understand the complications of the language and I am happy that you are willing to take care of a translator. To call at the SCCA Office is a good idea, what do you think of tomorrow morning, involving theatre, music, new media and visual art.

This year's exhibition is called Citadel, you'll find a short piece of text about Citadel as well. The exhibition will be organized in a former gas container with a diameter of 60 metres. The building is 20 metres high and has a circular form.

Well I hope that there will be a possibility to bring Mana Tradatorulu or Stefan Sadovnicov and Igor Scerbina and/or 'Guillotine' of Iurie Cibotaru to Amsterdam. I'm aware that Chisinau is not directly near to Amsterdam, but if the artists are willing to participate I will start immediately to check on transport costs.

=====

=From: SCCA, Chisinau  
To: Triple X Festival, Amsterdam  
Date: 07.1997

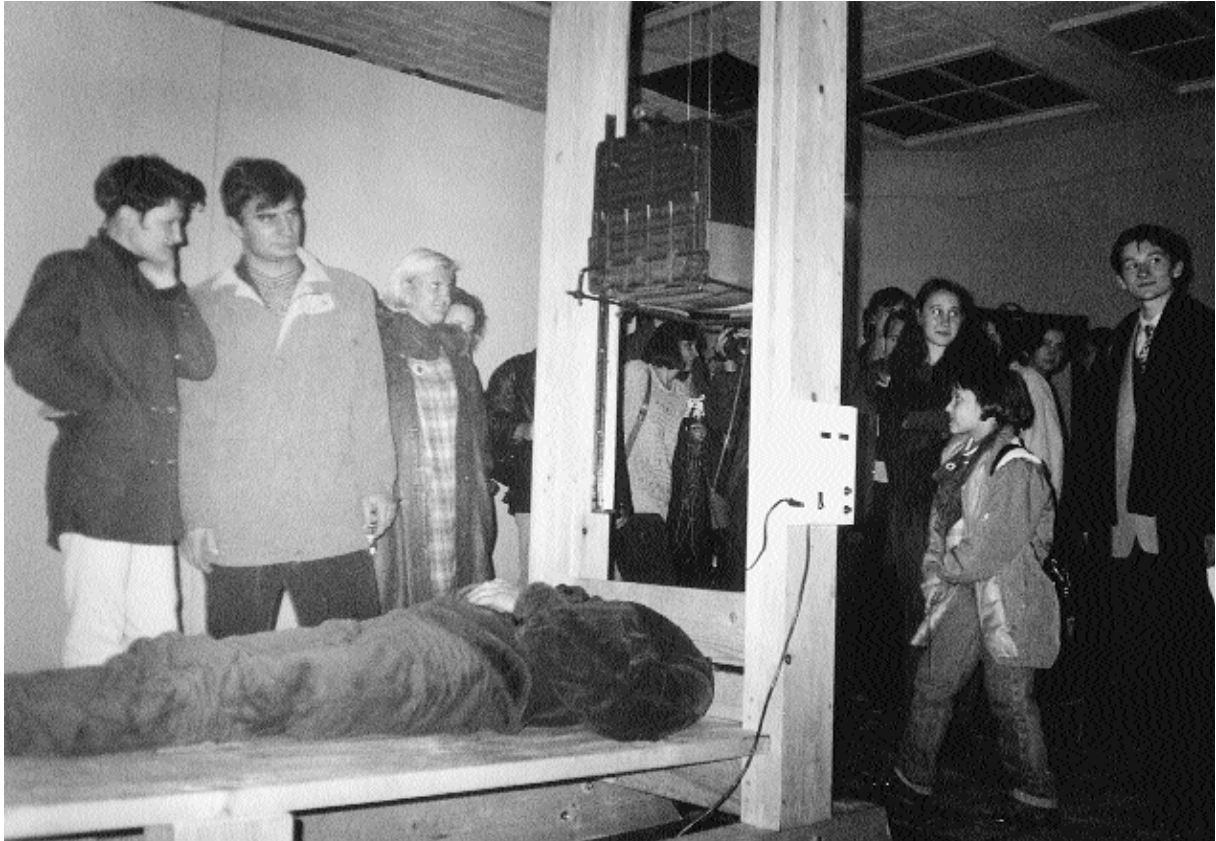
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-Guillotine

- The dimensions of Cibotaru's work are almost 2,5m x 2,00 x



Iurie Cibotaru, Guillotine, The 6th Kilometer exhibition, 1996



1 The research programmes Transcultural Studies and Design and Media started. This initiative arose in response to the need to link the shared discourse of the  
9 academy's three departments with a practically oriented agenda. Annual Report JvE, 1998

8 Jean Fisher, research fellow for Transcultural studies, started the pilot project with 'Inside out/outside in'. *ibid.*

The arrival of two new heads for the Theory and Fine Art departments provided an opportunity to redefine these departments. *ibid.*

Two residents were appointed: Maria Thereza Alves, a Brazilian artist, and Cuauthemoc Medina, a Mexican art historian and curator. *ibid.*

Participants pay a contribution of Hfl 2.570.00 per year to the production fund and a deposit of Hfl 250.00. JvE programme 1997-98

1,00m. (it can be deconstructed)  
– Our Air Moldova company's transportation cost for Ghillotina is about 1.60 USD per KG plus custom taxes.  
– The total cost might be 300 USD. Further we will make more precise estimations. We call now everywhere and try to get a clear situation, maybe transport by bus. Another difficulty I foresee is that we cannot pay the artist's ticket without our board decision. Now when all people in Chisinau are on holiday it could be difficult to gather them, but we'll try. Perhaps a coordinator and I will come as well to Amsterdam, I should make some preparations for our October event, 'Mesaje de la Tzara Reflectii in RE' with Dutch artists. I'm interested in seeing Triple X as well. Please send us invitations for opening visa. Technical requirements for Cibotaru's 'Guillotine': The artist used in his installation a TV/Video VHS (Shivaki VT — 14 MK II PAL, SECAM — B/G, D/K NTSC VHS DIGITAL HQ). He needs any TV/Video set of this kind but not bigger than 38/43/39cm. These are the materials the artist need for their works. Now we should think about the transportation of Cibotaru's piece which is quite big.

=====

=From: SCCA, Chisinau  
To: Stiftung Bauhaus, Dessau  
Date: 07.1997

-----

-We need to know the decision you've made about the participation of Iurie Cibotaru with his 'Guillotine' in your exhibition. He was invited at Triple X in Amsterdam (27 August-7 September) and we have to decide what to do with his work after that

—  
to send to Germany or to bring it back to Moldova. We don't have much time to make all the arrangements, so we need to know your decision as

=

From: Triple X Festival, Amsterdam  
To: SCCA, Chisinau  
Date: 08.1997

We can **store** the  
Guillotine in  
Amsterdam until  
it goes to Dessau.

1 Three key positions changed in the first half of 1998: that of director, and two heads of department. In January, Marianne Brouwer became director of the  
 9 academy. At the beginning of April the head of the Fine Art department, Jon Thompson, and the head of the Theory department, Antoon Van den Braembussche,  
 8 announced that their positions would become vacant from the beginning of the academic year 1998-1999.

#### Departments

Fine Art Eran Schaerf was appointed head of the department as from November 1st. During his first two months as head of department, Schaerf made it clear that the platform function of the department that he envisages requires the creation of conditions for debate and exchange. This was fleshed out in the programme components 'audience hour' and 'work archive'. In addition, individual participants in the department were encouraged to present their work, both in and outside the academy.

Design Three years ago the Design department radically renovated the programme by offering and developing thematic fields within a fixed structure. It is now beginning to benefit from this investment. There is a consensus within the department on the line of the programme and its implementation within frames. This will enable the department to develop further in stability.

Theory A new head was appointed to the Theory department on the first of September, Sue Golding. She decided to continue the departmental policy of her predecessor for the time being, but there were shifts of emphasis in the programme. The department draws on philosophy to investigate current issues such as sexuality, ethnicity and contemporary technology. Annual Report JVE, 1998

soon as possible.

=====

=From: Triple X Festival, Amsterdam  
 To: SCCA, Chisinau  
 Date: 08.1997

-----

-

We agree to pay for the transport of the works and the artists the amount of 200 USD. We are meeting the artists in Essen to pick them up and bring them with the works in Amsterdam. There is still a few questions to answer:

How are they planning to return home? How long would they like to stay in Amsterdam? How much will the return travel cost? Who is paying for the transport to Dessau? We can store the Guillotine in Amsterdam until it goes to Dessau.

=====

=Contract, travel grant to Germany  
 Beneficiary: Iurie Cibotaru, excerpt, 1997

-----

#### II. Grant Budget and Accounting Requirements

2.1 Grant funds may be used only in accordance with projected expenses, which are included in the grant budget.

2.2 The Foundation will disburse grant moneys by bank transfer except for cases when bank transfers towards carrying out the grant budget are impossible or irrational. In cases when bank transfers to the Beneficiary are impossible or irrational, the Foundation will make such payments in cash.

2.3 The Beneficiary is under the obligation to provide to the Foundation documents that justify the expenses incurred according to the present Contract (travel tickets, money exchange receipts etc.) within seven days after its expiration.

2.4 If the Beneficiary fails to submit to the Foundation justification documents mentioned in p. 2.3 of the Contract, the Beneficiary will be under the



Custom declaration, Guillotine, 1999, KSA:K Archive

FULL MANIFEST

Date 21OCT99

Page 1

No. 1009

Orig HEL HELSINKI

Dest KIV KISHINEV

Sector 21107

MANB

Ship B523EO /78

Truck B523EO /78

Trailer

Pos. Connote Piece Packing

Grossw. Description

T-Doc

HV/LV

Div Prod Orig Sender

Receiver

Value Cur

Options Dest City

City

Status Trade Stat

HTS Number Description

Regime Licence Nr

Inv.Value Cur

Prev Doc

Print Expt Print Tdoc

Export Dec No.

Unit

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80.000 Kojeet, laitteet ja Tl

T-1027 / 16-2.39

S 28 LED OSI ASSISTANCE FOUNDATI SOROS CENTER FOR CONTEM

264.00 USD

BV KIV ST PETERSBURG

KISHINEV

7 ROW TO RO

902300 80

EXHIBITION MATERIAL

3171

264.00 USD

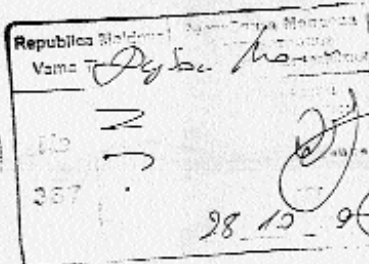
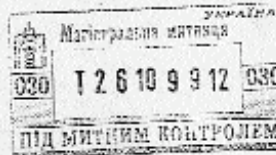
Totals

1 Pieces

80.000 Kg

1 Consignments

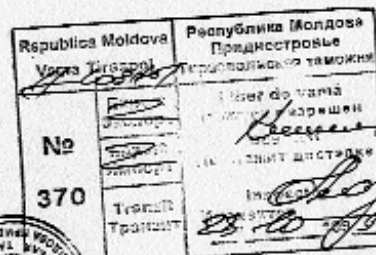
TNT Suomi Oy  
Special Service  
Tullimiehente 2, 01530 Vantaa  
p: 4762 6563  
fax: 4762 6506



25457537

TIR!

25457532



1 In November talks were opened with the art committee of the Maastricht Academic Hospital on the possibility of a long-term loan of the Jan van Eyck Collection  
9 to the hospital. This institution is able to display the collection permanently. Annual Report JvE, 1998  
8



First acquisition for the JvE Collection, Ron Huebner, Zeewater uit Oostende, 1986, JvE Archive

obligation to reimburse to the Foundation the funds not covered by justifying documents. The Beneficiary will reimburse the funds mentioned above within the time period specified in p. 3.1 of the Contract.

2.5 If the Beneficiary exceeds the grant budget, separate agreements will be reached on condition that the Beneficiary requests the coverage of additional expenses mentioned above.

Grant budget:

Expenses Budget, US \$:

1. Per diem 4 days x 20, \$80.00
2. Transportation by bus from Chisinau to Essen (Germany), \$130.00
3. Transportation by bus from Amsterdam to Chisinau, \$170.00
4. Schengen visa, \$25.00
5. Transportation of the 'Guillotine', \$70.00

Total: US \$475.00

Annex 2 to Contract no. \_\_\_\_\_  
of \_\_\_\_\_ 1996

Delivery-reception receipt

Name: Iurie Cibotaru

Guillotine installation:

Quantity: 1

Amount: 4,233.60 lei

Total amount: 4,233.60 lei

Signatures of the parties:

**Beneficiary Producer**  
signed and stamped

=====

=From: SCCA, Chisinau

To: Triple X Festival, Amsterdam

Date: 08.1997

-----

-Scerbina has no passport and Sadvnicov is out of Chisinau now. Scerbina and Sadvnicov's piece is not so complicated to construct. The Guillotine of Cibotaru was selected for Ostranenie in Dessau. I will negotiate with the director how to send it to Dessau after. I can't say now.

=====

=From: SCCA, Chisinau

To: Stiftung Bauhaus, Dessau

Date: 07.1997

-----

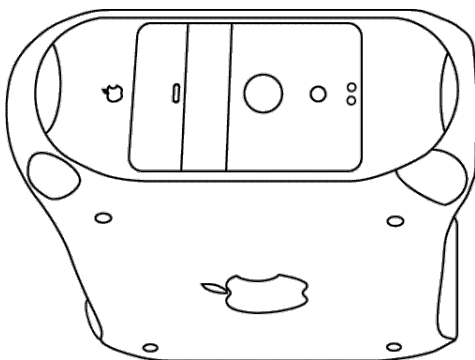
-I'm writing concerning Iurie

Iurie Cibotaru, Guillotine, The 6th Kilometer exhibition, 1996





1 In the spring, the board asked the director, Marianne Brouwer, to start formulating the new policy for 2001–2004, so making it possible to start on a partial  
 9 implementation as early as the academic year 1999–2000. In the autumn this process continued under the management of Simon den Hartog, acting director.  
 9 Annual Report JvE, 1999



The PowerMac G4 (PCI Graphics)

Cibotaru's piece Guillotine which is now in Amsterdam at Triple X festival. I told to Hay Schoolmasters that you'll pick it up from Amsterdam and transport to Dessau. What are your thoughts in this regard? I'm at the same address although my email doesn't work properly, please fax.

=From: Stiftung Bauhaus, Dessau  
 To: SCCA, Chisinau  
 Date: 07.1997

-  
 YES! We would now finally like to say that we have made the decision to accept Iurie Cibotaru's 'Guillotine' to Ostranenie 97, in November in Dessau. We'll be getting back to you, or Iurie Cibotaru shortly about the details.

=  
 Customs Pro-Forma invoice, Open Society Institute, St. Petersburg, 10.09.1999

-  
 Address of shippers:  
 Open Society Institute Assistance Foundation, St. Petersburg Branch, SCCA, 7 Konnogvardeisky Blvd., St.Petersburg, 190000 Russia

Address of receiver:  
 Soros Center for Contemporary, Arts-Chisinau, 32 str. Bulgara, Chisinau 2001, Republic of Moldova  
 c/o TNT Express Worldwide, 2 Tullimiehentie, 01530, Vantaa, Helsinki, Finland

Receiver's contact name and telephone number: Dan Spataru, tel: (373 2) 27 40 81, fax: (373 2) 27 05 07

Contents: Work by Moldavian artist Iurie Cibotaru, Guillotine

Number of packages: 3

Net: 54kg.

Gross: 60 kg.

Country of origin: Republic of Moldova

Reason for export: send back from the exhibition 'WITHOUT THE WALL. EASTERN EUROPE AFTER THE BERLIN WALL. PHOTOGRAPHY AND VIDEO-ART', organized by the

Open Society Institute in the Russian Museum, St. Petersburg. Customs code: 902300800 The freight has NO COMMERCIAL VALUE and has value only for customs purposes — 264 USD.

=====

=

The Guillotine in the Tretjakov Gallery, source missing, KSA:K Archive

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For the first time in its history, the Tretjakov Gallery exhibits video art. The Gallery has a justification — the video art, brought to Moscow by the German side of the exhibition's logistical staff, the Institute for International Relations (IFA) and the Goethe Institute, can be seen as classical. Even the viewers accustomed to more traditional art forms may be satisfied with the exhibition named 'German Video Sculpture since 1963.'

The 'museicity' of the exhibition is emphasized by its title, which invites the viewers to a facile comparison between contemporary and classical forms of art. This makes sense as any TV set is generally a sculpture in itself, but this is not totally accurate because a TV set is not only a sculpture. The museum-like approach is hinted to also by the exhibition's time frame: starting in 1963, when video art pioneers Nam June Paik and Wolf Vostell exhibited their first pieces involving televisions (the current exhibition includes photographs of those already historical events) and up until the '90s, when video language became nearly the most popular language in the international artworld, holding on to this position to the present day despite competition from the Internet.

The pieces have been chosen in such a way as to include a very clear, simple, maybe even primitive idea expressed so directly as to get it across to the most uneducated observer. However, there are viewers totally

impenetrable to such ideas — Ukrainian customs officers held up piles of equipment for about two weeks because they couldn't believe that the equipment might be art rather than just banal household equipment. Well, video artists too are ready to poke fun at this: half of the pieces in the exhibition were built around the effect of 'wrong' use of that equipment. Paik made his Buddha meditate on the empty box of an old TV with a candle inside; he also made drawings showing how to build a funny robot from monitors. Rainer Rothenberg placed a barrier in front of the viewer to prevent the viewer from seeing what's on the screen; Foster filled a monitor with concrete, while Wolf Kalen's 'Irish TV' is just a rock whose shape and color resemble a television.

For some of the authors in the exhibition, video is just an easy way to criticize the mass media. The most effective one in this sense is Ingo Günther's 'Guillotine'. In order to fully appreciate the artist's idea, the viewer — similar to a fairy-tale hero — has to overcome his fears and put his head through the hole in the installation, whose scary look resembles an oven. The falling blade has been replaced by news footage showing all kinds of horror and catastrophe. Marcel Odenbach also pushes down the viewer's throat a similar kind of 'political information'; his work is named 'Swallow up, birdie, or else you die.' They say that this piece makes an ever-lasting impact by its sound, but unfortunately the sound went off during the exhibition's tour to many countries, and therefore the artist's pacifist pathos has to be consumed in silence. Well, during the exhibition this was the only technical problem, which is a mere trifle for video art as usually during such exhibitions at least one-third of exhibits don't

I was excited about all sorts of information which was trying to attract my attention. The city was talking to me, you can't close your eyes for it, and the only message you get out of it is 'buy me'. This chaos is more structured than you when you just look at it without really paying attention. That structure is necessary to help you identifying the sorts of information you're getting. You have to make choices between Pepsi and Coke, or a Very Big Mac and America's Best Dressed Sandwich in a country where it's all about competition. You can easily recognize an ad for a clothing company and see how different it is from an ad for a cigarette brand. Different kinds of companies use different kinds of languages, but same sort of companies use the same kind of language to convince us that they are better than their competitor. I was surprised how much these companies want to look much as they are expected to look. But recognition makes us believe that we know the product. What is the difference between the Vogue and Elle, they deal with similar content and this content is in both magazines presented in an identical way. My question was how we deal with that as graphic designers when these products don't ask for anything else than what they are. Is there still a need for graphic designers if their job is reduced to producing work which is defined by tradition, marketing strategies and so on. And what could we gain by forcing changes in the way things look, because our need to change things has more to do with personal satisfaction. I think it's an illusion to think that there are jobs for graphic designers where they can have more, or less freedom. Even if no restrictions are given within a certain assignment, you will change your attitude when you have to work on a flyer for a club, a logo for a bank, or a catalogue for an exhibition. How 'free' are you when the expectations for the flyer of the club are defined by rules which are as restricted as the rules used for the logo of the bank. It is not possible to change these 'unspoken rules'. To make my point clear, it is very imaginable that here is no real necessity for graphic designers at all, you just have to find the people who do the job.

To show you what I mean, I made some pictures in which products appear to us on the street and they will illustrate the similarities, but also the differences between these products, which you can find in any city. So I'm not focusing on a typical American situation because of the examples, you can easily find these examples within every culture. I won't show any sort of design which represents a more experimental approach because you will hardly find it in a public environment.

-----Weekly meeting

January 12 1996

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From: Lilia Dragnev and Lucia Macari; To: Mr. Iurie Cibotaru, Assistant Professor, UTM, FIUBDCT,  
Union of Artists member, author of The Guillotine interactive installation, Chisinau, April 27, 2000

## LETTER OF INTENT

We, the undersigned Lucia Macari and Lilia Dragnev, are hereby requesting to be granted the copyright of the interactive installation The Guillotine for an unlimited period of time. The copyright as well as the installation will be used only for the Kinovari (imitatsia) project.

Lilia Dragnev  
Lucia Macari

seal Kinovari (imitatsia)

*Accept  
in Cibotaru*

Către Dnul Iurie  
Cibotaru, lector superior la  
UTM, FIU BDCT, membru  
UAP, autorul instalației  
interactive "Guillotine"

## SCRISOARE DE INTENȚIE

Noi, subsemnatele artiste Lucia Macari și Lilia Dragnev, venim cu rugămintea de a lua cu împrumut pe un termen nelimitat drepturile de autor pentru instalația interactivă "Guillotine". Drepturile de autor, ca și lucrarea, vor fi folosite numai în cadrul proiectului "Киноварь (имитация)".

27.04.2000

Lilia Dragnev  
Lucia Macari

*Lilia Dragnev*  
*Lucia Macari*



JvE Archive, 1986

Nov, 3, 1982

Dear Mr. Rockefeller

My name is Edgar Tiger. I am an artist, a sculptor. I am writing you in regard to a proposal for a major art piece. It would require your collaboration in order to realize it.

I propose to make replica's of the latest nuclear bombs out of gold. It will then be worked out to proportion and size by the physical amount of gold. The amount of gold will be determined by the current market price at the time of the casting.

Due to my own lack of material this piece is not feasible for me to consider on my own. Which is why I am writing you a Prominent American which has always supported the arts and encouraged free expression.

The works will not belong to me but to the 'ROCKEFELLER FOUNDATION'. I am only requesting the use of the gold to melt and form it into the shapes of the bombs, the cost of essting them, security around and after the entire process plus travel cost for me to and from New York.

The works could be shown at either, a gallery in Soho, a uptown gallery or either a major museum. I am consulting several possibilities at the current time. After the work is shown it may be remolded back into bullion, this is entirely up to you.

Art must always reflects the times and artists must be given the freedom to do so. You are in a position to encourage this. I hope you will give my proposal serious consideration and reply back as to whether or not this is feasible for you to consider. Should you require credentials and further details of the proposal, please do not hesitate to contact me.

Thank you for your time and consideration.

Sincerely Edgar Tiger

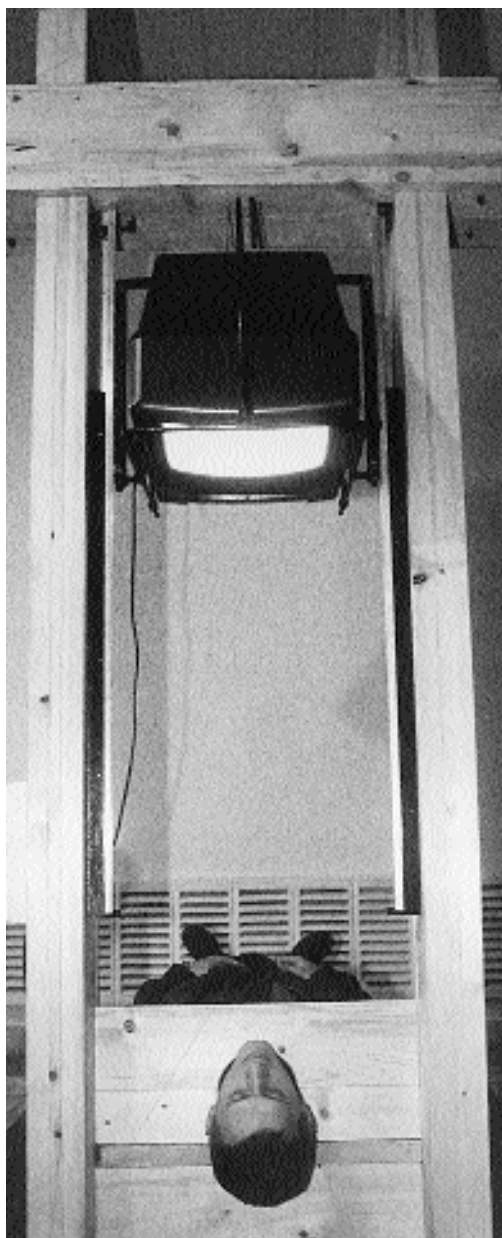
5163 Duke st  
Halifax, Nova Scotia,



=====  
=  
JvE Archive, 1986  
=====

Canada

Iurie Cibotaru, Guillotine, The 6th Kilometer



Bust of Priest Leo W. Linssen, 1st Director of the JvE Akademie,



Bust of Priest Leo W. Linssen, JvE Archive #9811/04, 1998



Marie José Muré, Irene, last model at the JvE Akademie, 1969, Math Cortlever Archive





Iwan Koeswana, JvE Archive #85/12/2, 1985



Bust of Priest Leo W. Linssen,

Iwan Koeswana, JvE Archive #85/12/2,

Mark Verlan, Lenin's Fetus, 1999





open the library late 1–2 days a week for reading only



Koen Brams is appointed as director. Since 1991 he has been the chief editor of the magazine 'De Witte Raaf'. Letter to participants and staff of the JvE Akademie, 2000

2 0 0 0

The Jan van Eyck Akademie is an (international post-graduate center ('werkplaats') for experimental research and production in contemporary visual culture. It offers artist, designers and theoreticians a professional work environment with a diversity of artistic guidance and production possibilities in both the traditional and the electronic and digital media. JvE Policy plan 2001-2004

As the academy encourages all forms of innovative research and wants the results to have an effect in many cultures, the participants are chosen through an international selection procedure. At present two-third of them are from abroad, although many of them have previously worked or studied in the Netherlands. ibid.

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=Jan Kenis, About Paper on Paper, guest. In: 'Art-Paper', JvE Akademie, Maastricht 1987

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-

The open spaces between the characters, the words and the lines enable us to read. Each unprinted line shows paper. The paper indicates the surface claimed by a particular idea. Ideas are separated by means of paper. Paragraphs are preceded and followed by white spaces. This text is an invitation to read between the lines.

The words are illustrated between each printed line. The printed signs, as a whole, have a meaning. The unprinted, the paper surrounding the signs is not without meaning. The blank space between the words and the lines contains information. The unprinted spaces in this catalogue belong to the category of illustrations. The pictures of the works of art used to illustrate it are but representations: photographic representations that have been printed on paper. Paper as an art is being represented on paper here.

The ink of the printing press draws the shaded areas where the illustrations are. The paper of each page depicts light.

=====

=Verslag Weekoverleg d.d. 2 Juni 1992

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Open dagen

- In de kranten van 12 en 17 juni volgt advertentie
- Affiches worden verspreid in stad, toegezonden naar musea, en een aantal (50) affiches bewaard voor archief
- Open Dagen zijn van 12.00-17.00 uur. Zaterdag 20 juni is om 17.00 uur bijeenkomst met hapje en drankje, daarna barbecue. M.b.t. openstellen video/audio ruimte is lijst met te

tonen werken nog niet gereed. Jan vraagt Fred.

=====

=Weekly meeting 13th March

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- 
- Open Days: Heads of Departments are taking responsibility for the curating.
  - Seth Siegeland, former curator, doesn't want to curate an art exhibition anymore. Find out why.
  - In many places in the academy the blinds do not function.



=  
Weekly meeting January 11 1993

Blinds  
are not  
yet  
repaired  
and  
there  
are still

The activities initiated by the Fine Art department are constructed around participants' work. Given the wealth of languages and the particularity of the academy as an international post-graduate environment for research in design, theory and fine art, the practice of translation is the department's modus operandi. Participants are expected to have an openness towards possibilities of an active presence in the fluid patterns of society. Translating such openness into an experimental post-graduate research is not a matter of working in more than one discipline, context or culture, but rather of letting the experience of thinking in one field play a role in another one. The conditions of the public sphere and the practice of translating — dimensions, information, languages — locate art production in an in-between space. In formulating the variable context of this space, art maintains its potential to engage in the debate and to involve the public. JvE Policy plan 2001–2004

2 0 0 0

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=Weekly meeting 14 September 1992

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-

Opening academic year 15 September, 12.00 o'clock. Speech by Jan and programme is presented. Invitations have been sent to people who have contributed to the new programme in some way or another (Ministry, Province, companies, colleagues etc.). Building is open (studios, workshops, exhibition). Official opening is in April 1993 with symposium. Frans will be asked to make photos.

=====

=

Besluitenlijst Weekoverleg, 27 September 1992

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Opening academisch jaar 15 September a.s. 12.00 gevogd door een informele lunch. Openingwoord door Jan.

=====

=Weekly meeting 28 September 1992

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-

Evening opening library This is unfortunately not possible. This has partly to do with division of the library: there is no separate space for reading and no separate space for the collection. Two years ago a similar experiment proved that evening opening didn't work, a lot of books disappeared. Library is open every day; it's possible to lend books till 17.00pm and read them in the evening.

-----Minutes last week and action points

6. Laurens has not yet informed Ber that so many blinds do not function properly. He will do so this week.

3. Inform Ber about the many blinds that are not working properly. Laurens

=====

=Weekly meeting October 19 1992

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-

In principle all lectures are open to

all participants. However, the Design department requires of those attending a specific subject.

=====

=Weekly meeting December 7 1992

Minutes last meeting+action points

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-

3. The repairing of the blinds has been planned for next week. Unless other (major) things come up, Ber will start working on it by next week. However, according to Paul the blinds in auditorium cannot be repaired anymore, they need to be replaced. This cannot be done before January for budgetary reasons.

-----The opening at the Staaergebouw is Tuesday, December 9, probably at noon. Paul and Imogen will see if it is possible to have lunch at the Staaergebouw. The opening and discussion are kept separate; the discussion will be held one week later, although at that time the staff members will not be in. The closing day is December 16.

=====

=Weekly meeting January 5 1993

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-

Other points

Blinds & names on studio doors: Felix checked the minutes of the past six months (weekly meetings) and mentioned that there are still no names on the studio doors and that the blinds still do not function properly. Laurens will look into this.

=====

=Weekly meeting January 11 1993

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-Action points

1. Find out why blinds are not yet repaired and why there are still no names on the studio doors.

=====

=Weekly meeting January 18 1993

Minutes last meeting and action points

-----

-

1. Laurens has talked to Ber about the blinds and the studio doors.

=  
Weekly meeting 13th March

The former  
Open Days  
curator,  
doesn't want  
to curate an  
art exhibition  
anymore.

Find out why.

2 0 0  
The programme of Design department is concerned with those aspects of visual culture that are created within the context of commissions with a communicative intent. An essential premise of the programme is the idea that designers perform a mediating role in society and that the design of visual communication is an interpretative activity which is inextricably embedded in a social and cultural context. JvE Policy plan 2001–2004

The department of theory offers a creative and experimental space in which theoreticians, cultural producers, curators, art historians, writers, poets and musicians critically engage with the challenges of the information age. Here theory becomes something other than historicism or a descriptive, archival process, and philosophy is enabled to explore practical, political works of art instead of engaging in a sterile presentation of concepts. The participants target the visual–acoustic community — with its various communicative media, ethics, eroticism, sexualities, aesthetics and cultural differences. *ibid.*

Registration fee is the same as the registration fee charged by a university. *ibid.*

However, as Ber is ill, nothing can be done at present about it.

=Weekly meeting January 25 1993

Other points  
Open huis: Tomorrow (January 26) everyone is invited at Jan van Toorn's house for an informal get-together. You are welcome as from 7:00pm.

=Weekly meeting 5 April 1993

Other points  
Participants of the three departments should keep their difference, but on the other hand it's also important to show an engagement in the common field of the departments. Openness in the discussion is also essential; critique should be expressed and discussed.

-----Wood  
workshop is in principal open during the symposium 'And justice for all...' unless it causes a lot of noise–nuisance.

-----Imogen  
repeatedly requested 2–3 participants to shut their doors when they are making/playing music; it ruffles the concentration of the other participants. Laurens will discuss this with the participants concerned. If there is still no improvement within a couple of weeks, Imogen will have to bring it up again in the meeting.

=Weekly meeting 26 April, 1993

Other points  
Proposals for 'Open Days' will be discussed next week (date and time will follow in consultation with Jan and Heads of Department). In this meeting, 'Open Days' (public exhibition/curator(s) etc.) will have to be discussed.

=Weekly meeting 1 March 1993

-  
Open Days  
During the Open Days (19/20 June) participants of all three departments present themselves. This occasion is also the last opportunity to fulfill the obligation for a public presentation. Studios can be used for this, and also the academy's public space. In that case the curator (to be appointed) has to be contacted. After the Open Days, the tutorial staff leave for the summer break.

=Weekly meeting 1 June 1993

-  
4. Laurens will discuss with Huub and Ber the possibility of sun blinds in studios on the top floor. It is said once again that budget for the rebuilding has no room for this. In case this option proves to be too expensive, a cheaper alternative (like sun-proof cloth) will be considered.

-----Open Days  
- Posters and letters of invitation will be sent away this week. Participants will assist.  
- A ground plan (with studios, gallery space) will be available during the Open Days.  
- Participants who receive a contribution for their project (approved of and signed by their Head of Department) can get a budget card at Leon's office. Paul has an overview of all Open Days projects.  
- Participants are requested to be around their studios or gallery space during the Open Days.

=Weekly meeting 21 March 1994

-  
Open Days  
Every Head will act as curator of his departmental exhibition. Exhibition will be open till 26

June. On 17 June participants are able to use the local cable channel.

=====

=Weekly meeting 11 April 1994

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-

Jo, Frank and Berto are meeting regularly to discuss synchronization of equipment. They are planning to visit similar institutions like Jan van Eyck. Also they are thinking of inviting guest artists, working in/between the fields of video art, computer art and photography. It is advised to discuss this plan with the Heads of Department. Anyhow, the plan should be related to the academy's policy. Moreover, coordination of initiatives of all departments is important.

=====

=Weekly meeting 18 April 1994

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Open Days

Exhibition Fine Arts department (on first floor) is curated by Jon together with two participants (one first year participant, one second year participant). Same set-up goes for Design department (second floor). Set-up Theory department is still undecided due to the nature of the work.

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=Weekly meeting 2 May 1994

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Open Days

Exhibition F.A. department is curated by Jon Thompson. Co-curators are Michael Curran, Jeremy Akerman and Suzanne Loehr. Exhibition Theory department is curated by Heinz, assisted by Roger Tetzlaff and Harald Lemke. Design department is curated by Gerard Hadders, assisted by Simon Davies. It appears that participants are not pleased with the division of the building for 'the departments' exhibition as some participants are producing site-specific work.

In case of initiatives requiring 'constructional' changes of the building, please discuss them first with Paul.

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-----Action points

1. Proposal to open the library late 1-2 days a week for reading only, by Els.

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=Weekly meeting 09 May 1994

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Open Days

Once more it is asked to discuss 'constructional' changes for 'Open Days' projects as far in advance as possible. Els is working on text for poster invitations. Teaching assistants are asked to collect all the necessary information and pass it on to Els.

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Last week there was a meeting with technical staff. Two years after the re-organisation it appears that there are 'bottlenecks' developing in some places (computer workshop, video workshop, secretary departments). These problems will be dealt with in the next couple of months. Generally spoken there is a wish to come to more accuracy and flexibility.

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Action points

4. Pass on info on projects Open Days to Els. T.A.'s

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=Michael Curran, F.A. Participant, 1993/95. Interview, 2000

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I used the academy as a place of play, but saying that, play is hard work, and to be good at play takes a lot of imagination, but the atmosphere here when I was a participant was very conducive to playfulness, it was very stimulating to come and to be open to other people.

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=Weekly meeting 30 May 1994

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- Open Days

Wednesday 8 June is the deadline for ordering materials, assistance etc.

If necessary (based on orders), an assistant from a construction company will be hired. Invitations have been sent; poster will be sent this week. Cleaning and catering have also been taken care of. There will be an information desk to inform visitors. Technical staff is requested to be in their workshop during the Open Days and give all the necessary information to the public.

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=Weekly meeting 6 June 1994

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Action points

1. Talk to Johan about Simon's work for Open Days. It seems that Johan has no time to print Simon's work for the Open Days as he is busy with printing certificates for the Open Days.

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=Weekly meeting 13 June 1994

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Open Days

- On Sunday, guests from Art Council and Ministry will be in

- Programme will be pinned up on information board

- Canteen will be open from 12.00 till 17.00

- Floor plan will be available

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=Monday meeting 28/11/1994

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9/10/11 December Open Days at the Rijksacademie, Amsterdam.

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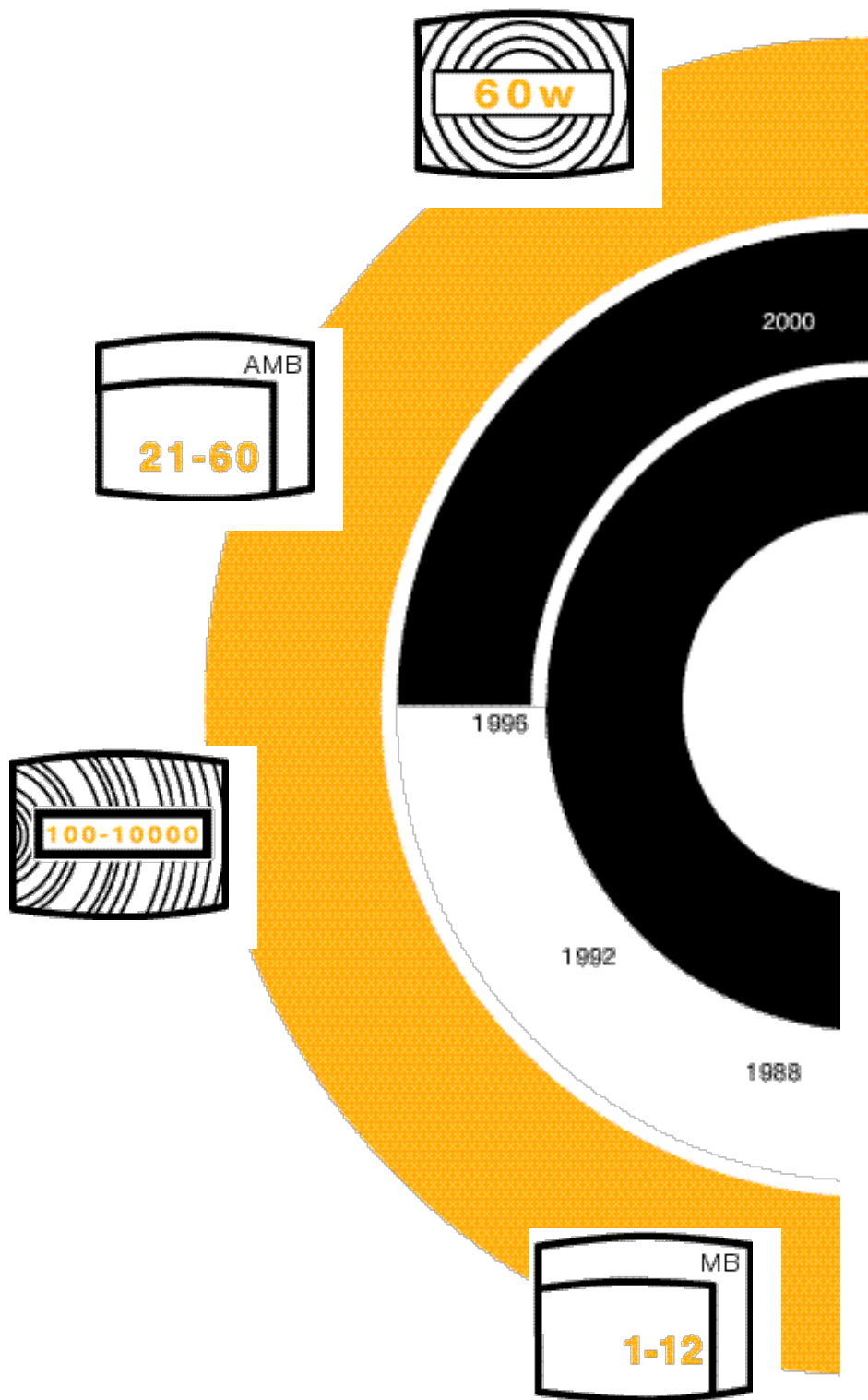
=Monday meeting 9/1/1995

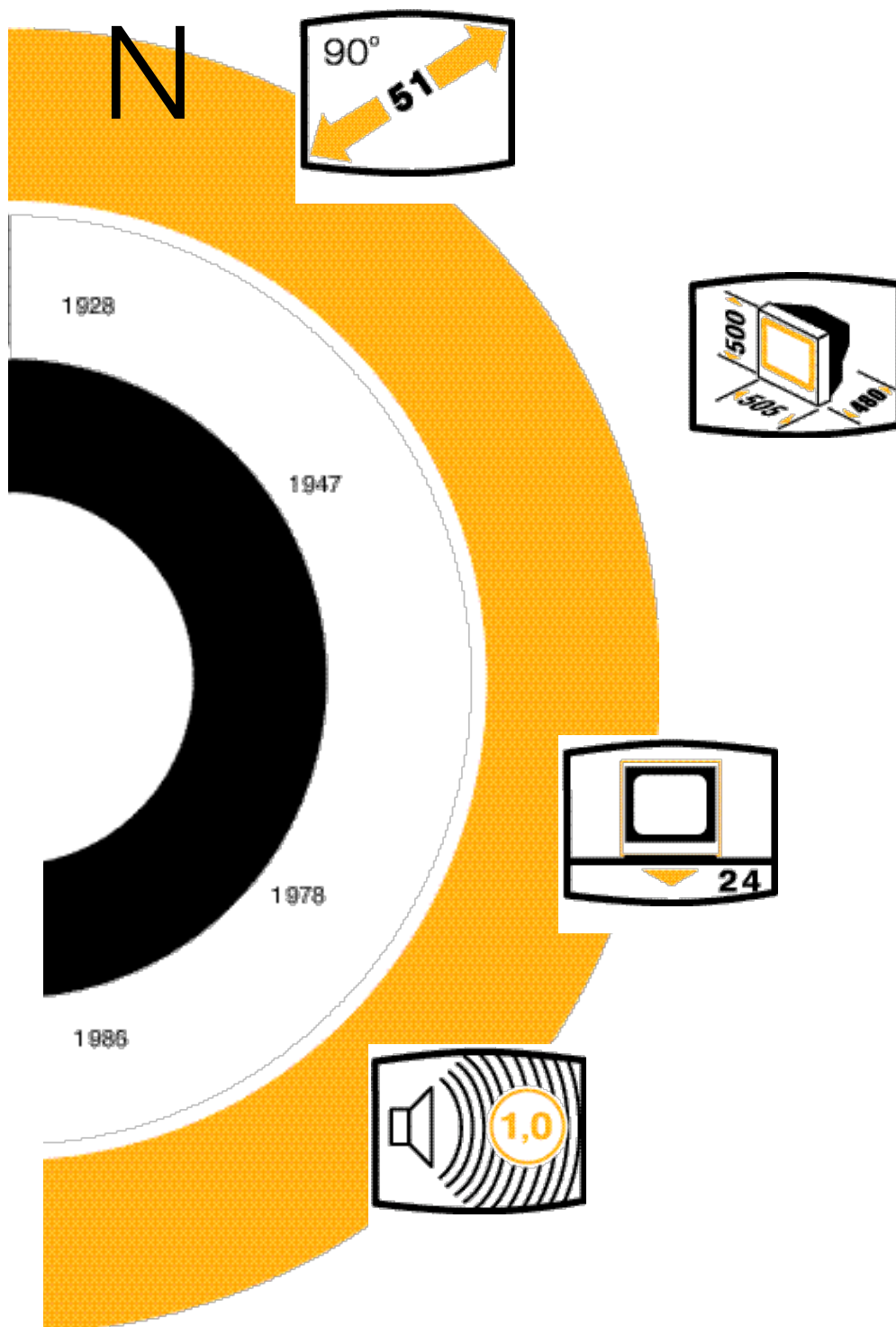
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Open Days/laureate/colloquia

Be aware of the exhibition preparation, not only F.A.- but also T.- and D.- Departments should think about their presentations or activities. Organize space in time. Invite your audience. Design lectures also at





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=George Soros, *The Crisis of Global Capitalism. [Open Society Endangered]*, New York, 1998

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Open Society as an Ideal

The supreme challenge of our time is to establish a set of fundamental values that applies to a largely transactional, global society. Fundamental principles have been traditionally derived from some external authority such as religion or science. But at the present moment in history, no external authority remains undisputed. The only possible source is internal. A firm foundation on which we can build our principle is the recognition of our own fallibility. Fallibility is a universal human condition; therefore it is applicable to a global society. Fallibility gives rise to reflexivity, and reflexivity can create conditions of unstable disequilibrium, or to put it bluntly, of political and economic crisis. It is in our common interest to avoid such conditions. Here is the common ground on which a global society can be built. It means accepting open society as a desirable form of social organization. Unfortunately people are not even aware of the concept of open society; they are very far from regarding it as ideal. Yet without a conscious effort to preserve it, open society cannot survive. This contention is, of course, denied in the laissez-faire ideology according to which the untrammelled pursuit of self-interest yields the best of all possible worlds. But this ideology is refuted everyday by events. It should be obvious by now that financial markets are not self-sustaining and the preservation of the market mechanism ought to take precedence as a common goal over the self-interests of individual market participants. Unless people believe in open society as a desirable form of social

organization and are willing to constrain their self-interest to sustain it, open society will not survive. The open society that people can believe in must be different from the present state of affairs. It has to serve as an ideal. A transactional society suffers from a deficiency of social values. As an ideal, open society would cure this deficiency. But it could not cure all deficiencies; if it did so it would contradict or deny the principle of fallibility on which it is based. So open society has to be a special kind of ideal, a self-consciously imperfect ideal. This is very different from the ideals that usually fire people's imagination. Fallibility implies that perfection is unattainable and that we must content ourselves with the next best thing: an imperfect society that is always open to improvement. That is my definition of open society. Can it gain widespread acceptance?

The Relevance of Universal Ideas

Perhaps the biggest obstacle to the adoption of open society as an ideal is a fairly widespread rejection of universal ideas. I discovered this after I set up my network of foundations and, frankly speaking, I was surprised by it. During the communist regime and afterwards in the heady days of revolution, I had no difficulty finding people who were inspired by the principles of the open society even if they did not use the same conceptual framework. I did not bother to explain what I mean by open society: It meant the opposite of the closed society in which they lived and they all knew what that meant. But the attitude of the West disappointed and disconcerted me. At first I thought that people in open societies of the West were just slow to recognize a historic opportunity; eventually I had to come to the conclusion that they genuinely did not care enough about open society as an universal idea to

make much of an effort to help the formerly communist countries. All the talk about freedom and democracy had been just that: propaganda. After the collapse of the Soviet system, the appeal of open society as an ideal started to fade, even in formerly closed societies. People got caught up in the struggle for survival and those who continued to be preoccupied with the common good had to ask themselves whether they were clinging to the values of a bygone age — and often they were. People grew suspicious of universal ideas. Communism was an universal idea and look where it had led! This induced me to reconsider the concept of open society. Yet in the end I concluded that the concept is more relevant than ever. We cannot do without universal ideas. (The pursuit of self-interest is also a universal idea, even if it is not recognized as such.) Universal ideas can be very dangerous, especially if they are carried to their logical conclusion. By the same token, we cannot give up thinking and the world in which we live is just too complicated to make any sense of it without some guiding principles. This line of thought led me to the concept of fallibility as an universal idea and to the concept of open society, which is based on the cognition of our fallibility. As I mentioned earlier, in my new formulation open society no longer stands in opposition to closed society, but occupies a precarious middle ground where it is threatened from all sides by universal ideas that have been carried to their logical conclusions, all kinds of extremism, including market fundamentalism. If you think that the concept of open society is paradoxical, you are right. The universal idea that universal ideas carried to their logical conclusion are dangerous is another instance of the paradox of the liar. It is the foundation on which the concept of fallibility is built. If we carry the argument to its logical conclusion,



we find ourselves confronted by a genuine choice: We can either accept our fallibility or we can deny it. Acceptance leads to the principles of open society.

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=From: Geert Lovink  
To: Syndicate@aec.ai  
Date: May 22 1997

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Most NGOs are run like businesses nowadays. Everyone takes seriously the standard glossy image (the dictatorship of design). Without a legal structure, a bank account, letterhead and an office address you are truly non-existent. This even counts for virtual operations on the internet. Turning your efforts into a corporation has some advantages, in terms of the possible redistribution of wealth, but also producing envy, anger and resentment (for those who have to do it, and for those surrounding it), mainly because there is no acceptable alternative in sight. Friends turn into clients or employees. There is no radical critique in cultural companies, only bad feelings and old friendships being destroyed. The price of switching to other scales and circles, and possible 'success' (and some very temporary and virtual influence) is high. In most East European countries there is little to choose or contemplate about. There is still only one choice: Soros. The subcultural undercurrents of the late eighties did not establish themselves, and have dissolved over recent years. The small scale alternative economy was not a real option, mainly because there was not enough cash circulating. Most initiatives were too small, too weak to immediately turn themselves into viable companies. Without being part of an oppositional or subcultural movement, the NGO style of dealing with the world appears to be the only one left. The Soros Foundation is the money source

for the time being, particularly in the field of culture and media. And they are the prime promoters of the professional non-profit institution. George Soros: 'The foundations had to become more professional. It is a change I have had difficulty accepting. In the beginning I wanted to have an anti-foundation foundation and for a time I succeeded.' But that's long ago. Now, most Soros' criticize their own position of being the monopolist when it comes to 'clarity'.

A Soros critique in my view would first of all be a (self-)critique on the inability of West-European society to deal with the tremendous changes after 1989. Why is there no British, French or German philanthropist like Soros? Why is there no flexible, decentralized plan from Brussels? The disagreement amongst the Europeans is an ongoing scandal costing thousands of lives as in Bosnia and even now in Albania. Another problem of a radical Soros critique is his Jewish-Hungarian background. The only critiques so far have come from the nationalist, anti-Semite far right: all kinds of conspiracy theories have erupted to do with the takeover of media and the stockmarket through 'culture' by George Soros. It stopped all debate. Then there is the serious lack of (independent) information on what this huge and very diverse empire of OSF, OSI, OMRI etc. is doing. The few reports in Western newspapers only deal with Soros' financial strategies. The debate about his critique on capitalism in the Atlantic Monthly has hardly any reference to the Foundations and the work they do. Even his own book 'Soros on Soros' is very poor in this respect. One gets a strong sense that the interviewers he wrote this book with have never been to eastern Europe, and this might also be the case for all the finance journalists who report on Soros. This all prolongs the unhealthy

monopoly of the Soros Foundation. To break this monopoly, alternative models need to be developed based on financial diversity. A Soros critique begins with a critique on the NGO-model itself. Through the rejection of ritual professionalism we could then turn to specific Soros policies and examine them in detail. For example: the regional internet program. Within the Soros foundations there are dozens of different models (and failures) on how to work with the Net. The most common problem is the 'xs4us' policy, the so-called 'closed society'. Their Internet is only accessible for officials and 'organisations', not for individuals. This is the essence of the NGO ideology, not specific 'Soros'. The Zamir bbs system, and now B92's opennet.org in Belgrade are encouraging exceptions to the NGO rule, although they are not fully operating as access providers. Within NGOs a lot of money is spent on expensive connectivity (with the money flowing away to western telecoms), thereby not creating an independent culture of Internet providers to facilitate public access and free content. A rich and diverse net culture should work with lots of models and ideas, not just that one seductive, seemingly grown-up, very American idea of the NGO.

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=Programme 16-22 September, 1997

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12.00 Opening academic year, opening staff exhibition.

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=Annual Report JvE, 1997

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During the 'Open days' on 21 and 22 June, work was presented by all the participants at the academy — fine artists, designers and theorists alike.

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=Ken-ichi Sasaki, De Rode Loper,

JvE publication, 1997

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Your warm open mind was one of the most important factors that made me love Maastricht and the Netherlands. Please receive a greeting for your day of retirement from the Academy from the 'Far East'.

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=Weekly meeting date missing

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Dear fellow participants, honored staff members, respected colleagues,  
For this year's Open Days show I'm coordinating the bookshop/selling point, which will be situated in the Annex next to the cafeteria. I need to know whether you want to sell anything, multiples, publications, objects, whatever. Everything, including academy publications etc. will be sold within the context of the same bookshop. I need to know a description or a title, who made it, the size, and of course the price!!! I need to know it in time because it would be nice to screenprint leaflets with prices.

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=Annual Report JvE, 1998

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The aim of the (Open Days) exhibition this time was to show the work of all the participants in the different departments together. Moritz Küng, freelance curator, was commissioned to coordinate and design the exhibition.

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=Weekly meeting 7 March 1994

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Local cable channel offers the possibility to use the channel on 17/18 June (Open Days). People from cable T.V. asked for a concept for broadcast.

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-----Open Days

There's a plan that Heads of Department will be the curators of

the exhibition of their own department. This will be discussed in the meeting of Heads of Department on 15 March.

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=JvE meeting November 9 1999

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Library use

In a former meeting the question was raised if it is possible for the Theory department to have certain books which normally stay in the library available after five o'clock. An appointment is made with Frank U and Els that books can be read after opening hours, but have to be returned the next morning at 10.30, when the library opens.

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=JvE meeting December 7 1999

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2. Workshops will be opened for participants who are interested in working during the Christmas time. There is a proposal list on the column. At the moment, the computer and video workshop staff are preparing the policy proposal for overtaking the responsibility by representatives over the break. Tuesday 2 and Wednesday 3 of January 2000, Jo and Rene will do the computer check-ups so it can be closed if there are some problems.

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=Press release, Open Days, 1999

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Open days Jan van Eyck Akademie  
Each year the Jan van Eyck Akademie in Maastricht (Netherlands) organises the Open Days, offering to the broad public the opportunity to get insight into the work and fields of studies within the academy. This year these days are held from June 18 through June 21; Friday through Sunday from 12am till 12pm; Monday from 12am till 5pm. The opening ceremony will be organised on Friday June 18 at 12am, starting with a

performance. Staff and participants from all over the world will be present.

During these Open Days, a twelve-hour programme is curated which will concentrate on a series of focus points such as an Infopool, an Open air cinema (from 10pm on), a Video Lounge, the Max Institute, Balkan film, Untitled, Lectures, a Theory salon and Publications. In addition, in several studios visitors will be invited to encounter individual projects of participants. An especially developed sign system helps the public to navigate through the academy.

The concept of this year's event is generated by the German curator Ute Meta Bauer, professor at the Institute for Contemporary Art in Vienna, in collaboration with Dawn Barrett, head of the Design department, and the two new heads of the Fine Art and Theory departments, artist Eran Schaerf and political philosopher Sue Golding, together with the participants.

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=From: Eran Schaerf  
To: Head of Department meeting,  
Monday morning meeting  
Remarks for the Open Days,  
27.10.1999, to be continued...

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1. The Open Days as it takes place now still seems to me like a presentation model for an art academy and not for a post-graduate center with three different departments.
  2. The notion Open Days Exhibition comes from fine art practice, does not correspond well with contemporary fine art and makes design and theory participants play artists for the occasion.
  3. The academy space is not a museum.
  4. Activities like this year's design

The Theory department will go along with the academy. They have a good programme which has been approved by Heinz and the excursion to New York would definitely be interesting. It is, however, not essential to the programme. The programme of the Fine Art department is not yet ready. Knut is working on it and he will give it to Paul this week.

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-----Meeting February 10 2000  
London excursion: It is going to take place between March 6-12.

August. Priest Leo W. Linssen, architect Alphons Boosten and artist Jan Engelman meet to discuss matters concerning the art in Limburg. Arguments to build up a roman catholic art academy in the south of the Netherlands. Ko Sarneel, Geschiedenis van de Jan van Eyck Academie, Maastricht 1988

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exhibition or the collaboration of Fine Art department with institutions outside the academy are more appropriate to 'create' a public for our activities since they are growing from the content oriented work done by participants (and not as a 'special' created occasion).

5. The format of the Open Days should be first addressed to professional public and only then to local public, parents, friends etc.

8. A circle of about 30 professionals, editors, designers, curators, writers etc., should be invited with travel+overnight costs paid by the academy.

9. A coordinator, accompanying person should be appointed by January 1.

=Letter, participants' representative to participants, JvE, 2000

Some more news (for all you participants...) Yesterday, 14th March there was a meeting in Simon's office with all: the TA's and Technical staff/administration staff, where our curators (Vincent de Boer and Carolien Scholtes) presented the first draft of the concept for this years Open Days, 'drum roll'...

=JvE meeting February 10 2000

There is going to be a get-together dinner with the curators of the Open Days, Vincent de Boer and Suzanne Oxenaar, on February 22.

=Notes, dinner with the curators of the Open Days, 22.02.00

-Simon den Hartog: For me it is late. I started early, make a decision. Tell me what you want. Open Days, yes or no. Have another meeting and decide.

=Letter to all participants from

Suzanne Oxenaar and Vincent De Boer, February 25, 2000

- It was the first time for us to start a project without knowing any of the individuals or their work. In that sense this is a new process, as we need to understand the institution and more important the 45 participants, and find a fertile ground of expression amongst them.

What is the intention of Open Studio Days?

=Notes, Open Days, participants' meeting, Wednesday the 23rd of February 2000

- It is possible that much of the trouble occurring in the meeting with the curators for the Open Days, has more to do with the internal politics of the academy as opposed to the structure of the Open Days. Participants strongly want more say in decisions that will affect them and their work. The participants have made a decision to invite back Vincent de Boer and Suzanne Oxenaar (if they are willing to return), and would like them to present themselves and their previous work, with foresight of inviting them to curate the Open Days. It was also suggested that we could offer a participant to work with/alongside the curators for the duration of the lead-up to the Open Days, if they wish.

=Meeting notes, Open Days discussion with Suzanne Oxenaar and Vincent De Boer, February 24, 2000

- We came to the Jan van Eyck to get an idea of the academy, its participants, space, atmosphere and daily rituals.

We saw the meeting as the beginning of a three-month work relation culminating in some form of presentation, conventional or unconventional. We didn't have

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George Soros, The Crisis of Global Capitalism [Open Society Endangered], New York, 1998

# Open Society The Enlightenment

I shall try to  
derive the  
principles  
of open  
society  
from the  
recognition  
of our



September 8th. The Chisinau based artist Mark Verlan, (also calling himself Marioka Son of Rain/MSR), guided a group of 'chosen people' — (invited guests and curious passers-by) to the 'promised land' — 'The land where milk and honey flow'. This was the yard of the Open World House, a cultural and educational organization launched by the Soros Foundation Moldova in 1994. The yard was hosting the artist's exhibition where paintings, objects and various documentation belonging to the author were exhibited. The opening ceremony started with a funeral procession of burying an armless Barbie doll that Verlan found in the street. This project, called Exodul (Barbie's Funeral), was supported by the Arts and Culture Department of the Soros Foundation (Open Society Institute) Moldova.

March 11th. The SCCA Moldova (Soros Center for Contemporary Art) was inaugurated. The institution follows the politics of the earlier established institutions of the SCCA Network. The first SCCA was established in Budapest in 1985. In 1992, two additional SCCA's were opened in Prague and Warsaw, and in 1993-94, the network expanded to a total of 16 SCCA's located in 15 countries. They are open art centers, maintaining information on international grants, scholarships, arts programs, competitions, exhibitions and other events.

July. CarbonArt '96. The first edition of the artists's camp CarbonArt '96 is held in Sadova, Calarasi district, organized and financed by the SCCA Chisinau. The event is conceived as an artist-in-residence place located in the middle of a forest, in a former pioneer camp. Most of the participating artists were fresh graduates and last year students at the art academy.

In the summer of 1996, when the SCCA organized its first large-scale project — the first edition of CarbonArt camp — the public opinion and the mass media preferred to keep a (cowardly) silence about the event. There were some malicious references to the event, which did nothing but exacerbate even more the local public's ability (not) to understand the possible forms of artistic expression, which were trying to come into being from the local ideatic potential. The SCCA risked a lot when it took upon itself the difficult task of midwifing a baby that from the very start was known to be a bastard.

November 14-25. The first annual exhibition, Kilometrul 6 (6 Kilometer), organized by the SCCA Chisinau. The exhibition's purpose was to mark the shift which occurred in the field of artistic production during the last six years of independence from the Soviet regime.

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 'Open Work' international seminar. The opening of the '6th Kilometer' two days ago offered the participants in the seminar a possibility to look at the current situation in arts. Among participants were artists, curators and critics from Moldova, Rumania, France and USA. The exhibition included 14 projects. Most of the participants were young artists and even students. It is symptomatic that no one of the established local artists asked to participate in CSAC's Annual Exhibition, showing a discouraging reticence towards the SCCA's initiatives. It seems that the reason is their conservation instinct.  
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 Art Dressed in Civilian. The Psychological Break. We are witnessing a new break inside the artistic body — a conceptual break. It is directly due to the Soros Center for Contemporary Art (SCCA), which opened in April 1996. This institution's work strategy has attracted a group of artists who had been residing in (or had exiled themselves to) a 'marginal' state or had been regarded as artists 'who had more promise, for other times.' The truth is that they generated a stylistic vector for whose evaluation the local critical discourse lacked the tools. They were, therefore, regarded as an outside body — perfect alienation. The generation of the '90s managed to accomplish a huge qualitative leap over decades, to pass over and ignore stages, to contradict and undermine decisively the peculiar evolutionism of the history of arts. This (new) species of artists stood out through negation, but without the open desire to be noticed at any cost. These young people do not gather quantity, as their predecessors have done, but most often rather cancel the creative fact in parallel with the disappearance of the context for which the fact had been imagined. The overturning of the situation I am describing indeed triggered fear, distrust, confusion, idiosyncrasy, denial, intolerance, but also irony. Up until now the public opinion, as well as the artistic corps, think that the new direction in plastic arts is nothing but a game, a trick, a quip that tries to linger. This public opinion thus believes that everything produced outside the UAP\* umbrella cannot be art. A good part of the contemporary visual culture seems not to have the approval of art criticism, nor the appreciation of intellectuals. It is regarded as a clique, a band of conspirators, of good-for-nothings, of sly 'kikes'.  
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(...) The visual arts in SSRM (Soviet Socialist Republic of Moldova) and later in the Republic of Moldova, never had a well and definitively congealed identity; it was always marked by ideological chimeras, by promising 'beginnings', by interrupted intentions. Here there has never been cultural synthesis and purification. There have not been cultural phenomena, but there have been personalities. They often behaved in a quixotic way — without clamorous public support, without group solidarity, without being able to find the much needed understanding (well, nobody is a prophet in his own country; maybe in somebody else's courtyard!). In an environment in which civil consciousness had been almost completely obliterated, the cultural one always felt frustrated, marginalized, harassed, isolated, torn away from the public context. Running away into the pure aesthetics was the only escape for the drive to exist, to preserve one's integrity, the unique impulse to continue creating, to feed on unctuous illusions. But this state of affairs lacked — almost completely — the power to synthesize as well as the drive for originality.  
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 Multiple/Homes. The SCCA Chisinau, Moldova and Artlink, a multi-media project based in New York City, presented an international cultural exchange — an exhibition conducted in two formats: an on-line exhibition and a physical exhibition consisting of posters to be placed in the public realm.  
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This exhibition was centered on the theme 'MULTIPLE/HOMES', e. g. architectural concepts — Congenial environments — Home pages — Dream(ed) House(s) — A place of origin — A place to call your own. 10 artists from Moldova and 10 from the United States participated in this event. The final work of each artist was planned to be a B/W off-set print, however the project's final form was a web-site.

Pune Ochiul (Put your eye), curated by American artist J. Bradley Adams, was the first exhibition organized by the SCCA Chisinau devoted exclusively to photography. The first 50 people who came to the Center received one roll of film to represent what they 'put their eye on'. The rolls returned (47) have been processed and made into contact sheets, providing the 'raw material' for the exhibition. At least one enlarged image from each roll was exhibited with the contact sheet.

June. CarbonArt '97, the second edition of the artists' camp, was held in Radenii-Vechi, Ungheni, in a national park. This time it had an international presence, with the involvement of two other Centers for Contemporary Art: SCCA Bucharest and SCCA Odessa.

Mesaje de la Tzara, Reflectii in Re (Messages from the Countryside, reflections in Re) was the second annual exhibition organized and financed by the SCCA Chisinau. This odd combination of words convoked in the autumn of 1997 artists, art historians and critics coming from countries of Eastern and Western Europe and USA. The exhibition which was held in three different places in the town was accompanied by an international symposium 'Reciclarea mode(le)lor' [Recycling the Mode(l)s].

Tzara-Rerun-Novara. Ron Sluik and Reinier Kurpershoek, artists guests from the Netherlands, conducted the workshop 'Tzara-Rerun-Novara' with nine local artists. The objective of the workshop was to introduce Western video art production to the local milieu. The curators suggested to each of the artists to set up an installation with three video monitors. According to Sluik/Kurpershoek's idea, each monitor had to reflect three stages of time — the past, the present and the future. The results of the workshop were exhibited in second annual exhibition, 'Mesaje de la Tzara'.

Moldova, cultural life. The historical ties between Bessarabia and Rumania and the ethnic kinship of Moldovans and Rumanians are still reflected in the culture of Moldova. The development of Moldovan culture after World War II, however, followed the prevailing pattern of the Soviet Union as a whole. The state assumed responsibility for the content and direction of all cultural and intellectual life. The theatre, motion pictures, television and printed matter were subject to censorship and close ideological scrutiny. Until the waning days of Soviet influence, private initiative in cultural endeavors was rare.

Moldovan literature experienced the vicissitudes of Soviet literature generally during the Zhdanov era of the late 1940s and early 1950s. Building socialism and creating the new Soviet citizen were the dominant themes, and socialist goals prevailed over aesthetic considerations. Characteristic of these trends were the early prose and poetry of Emilian Bucov and Andrei Lupan, who followed the principles of Socialist Realism; later they and younger writers diversified their techniques and subject matter. Perhaps the most outstanding modern writer is the dramatist and novelist Ion Druta. His novel



'Balada de câmpie' (1963; 'Ballads of the Steppes'), an investigation of the psychology of the village, marked a significant turning point in the evolution of Moldovan fiction; and his play 'Casa Mare' (1962; 'The Parlour') turned away from the concept of collectivity to probe the individual conscience. The state gave particular attention to the expansion of cultural opportunities for the general population. Numerous amateur theatres and musical and art groups were supported. The state also attempted to preserve the rich heritage of Moldovan folk art and music through such ensembles as the Doina choir and Zhok popular ballet and through local and national museums. Economic changes and urbanization, however, undermined traditional society and curtailed artistic creativity. For statistical data on the land and people of Moldova, see the Britannica World Data section in the BRITANNICA BOOK OF THE YEAR. Copyright©1994-1999 Encyclopædia Britannica, Inc.

May 10-15. Gioconda's Smile, from mythic to techno-ritual was conceived as a meeting of the representatives from several countries for a week's collaboration in an artistic medium which is performance. The title is essentially in order to analyze and re-think the genre from the viewpoint of the historical evolution of fine arts.

Gioconda's Smile, was just one of the three events organized by the SCCA Chisinau in May 1998. The other ones were, The Break, conceived and launched by Valdimir Bulat, and the Object as a Portrait of Reality, an exhibition which Alexandru Schiopu and the Frenchman Renaud Ditte dedicated exclusively to the object as an artifact.

Contemporary Art Virtual Museum (CAVM), Web Design Workshop, organized by Gilles Morel and Nicolas Menet. CAVM is a SCCA Chisinau's Internet project launched in 1998. Conceived as a long term teaching process involving artists and web designers. Its purpose was to give an overview of new tools and techniques available to the artists. At the end of the workshop, a new site featuring five different projects was put on the web.

Last Station of Senses. Tatiana Mogilevskaya (Russia) curated the Moldovan part within the larger scale exhibition which took place in the 'Manege', the main exhibition space in Moscow. The show brought together artists from Russia, Baltic States, Netherlands, Moldova and France.

CarbonArt '98. This year's edition focused on interaction of individual artist and environment. Fewer than before, the participants in this camp had the opportunity to concentrate on their own ideas and feelings rather than participate in collective projects. As a consequence, the works presented at the end of the camp were very intimate and full of emotions. Both participants and public agreed that the best project was that of Franck Chastanier (France), who wrote on the walls of an abandoned swimming pool for children his childhood memories. The inscriptions were made in charcoal and the rain washed them out, completing the work.

The Performer's Fear of the Actor was performance workshop presented by Roland Miller, performer and drama teacher from England. It started with a discussion about what performance is and in what way it is different from theater. The participants of the workshop analyzed their own behavior in unusual situations, trying to understand whether they acted as performers or

actors. During the second day of the workshop, the participants designed a performance project. The various backgrounds of people who attended the workshop contributed to a very stimulating discussion and analysis of this form of expression.

Les Nuits Blanches. The second Video Night Marathon presented a collection of video art works from five countries: Iceland, Denmark, Sweden, Norway and Finland. Seppo Renvald, one of the Finnish artists selected for this program, presented a 12 hours screening, accompanied by a presentation on the artistic infrastructure in the Nordic countries.

February 27. Money. UAP Gallery, SCCA, Chisinau. The exhibition took on the form of action/manifesto in order to draw the public's attention to the fact that money is not a value in itself but rather just a means to an end, whose value and significance is established during a social transaction. The exhibition attempted to transform money from the obsessive topic of the present day to becoming a carrier of an artistic message.

May 10. Multimedia Workshop. SCCA, Chisinau. The workshop's concept was generated by the CosmoWorld software, which is widely used for animation in the Internet. This software allows the reduction of the information volume of the clip to an optimal size that can be quickly captured by an Internet user. Every participant in this workshop learned this software and each made a virtual piece assembled in CosmoWorld. The projects have been mounted on the SCCA-Skopje Internet site.

May 19-28. Bessarabians Transiting through Cluj. Cluj National Art Museum, Galeria Veche, Cluj, Rumania. Several small exhibitions which were organized by the SCCA, Chisinau and the TRANZIT Foundation intended to give an overview of the young art from Moldova.

July 31-August 1. CarbonArt '99. Chisinau, the Riscani Forest. The fourth edition of CarbonArt '99 has come to its fourth edition. This year it took place in the city of Chisinau, which gave the whole event a different outlook from the previous years, when one had to look for a more isolated place, usually in devastated pioneer summer camps. The event took place in the city of Chisinau but participants were lodged in the hotel Dinamo which is located in the Riscani forest at the periphery of the city. The hotel belongs to the municipal police department.

Accordion & Drill Gallery. The first independent space opened as a venue for artists and students in Chisinau. It hosted the first exhibition in August 1999, as part of the former SCCA's international camp for artist — CarbonArt '99 [organized every summer since 1996]. The space opened by showing works produced during Ron Sluik's photography workshop. When the public was announced to come for the opening at Slavic Druta's family address, located at the outskirts of Chisinau, they discovered instead of the expected traditional white cube space a strange installation located right in front of his parents' house. The edifice, which was going to be simultaneously his studio and exhibition place, started to be built from the top down, ignoring in such a way the common house-building tradition. That is the roof was built first and is now reclining on the joints of some trees in the courtyard and on some

other things [i.e. pipes, metal bars] the artist found in the neighborhood. Then, there was just the carcass consisting of two floors which was holding the roof of the future studio-gallery. Many people who claim to have some experience in building says that it will collapse one day, but Druta is quite sure of its durability. The space is located in his family courtyard, right where his parents breed some hens, ducks and geese, who were also present at the opening of the exhibition. During the inauguration, the initiator was revealing to the public the sense of his endeavor which has to do mainly with enriching the cultural life of the city by keeping regular events, establishing a cultural dialogue within the country as well as with colleagues from abroad. The bottle of wine (Cabernet) was opened symbolically by the agency of a drill. When he was asked why he named this place 'Accordion and Drill' (two things which at first sight have nothing in common) the artist answered, 'everything I managed to build so far I did by an accordion and a drill, the only tools I always had at hand.'

Since August 27, 1991, when Republic of Moldova declared its independence from the former Soviet Union and became a sovereign state, it stepped on a new stage in its history. Almost a decade since the country started its transition process from a communist annex of the USSR towards independence, democratic governing and a free market economy. The major concern in the space of these ten years was to shape a new identity by cumulating its political, economic and cultural heritage in new historical or post-historical circumstances. It might seem that this complex process resembles very much Slavic Druta's building of his Accordion and Drill Gallery. The presidency and regularly substituted governments are trying to assure firstly the roof for withstanding critical phase. This for example being the cases of World Bank Organization (WBO) and International Monetary Fond (IMF) who provide monetary cover for keeping young democracy's aspirations towards financial stabilization and market economy (globalization), and then assemble the rest of the political and economical constructs. The process is taking place in a milieu where everything is still pointing insistently towards the communist past. The corporate labels, styles and policies of various McDonald's, Coca Colas and other Colors of Benetton are serving as decoration for the time being. During the last decade, the local art scene was also subject to continuous changes and permutations. Since 1996 when the SCCA was launched and seized the monopoly of the Union of Artists (UAP)\*, the artistic stage became suddenly divided in two parts. While UAP (responsible for preserving the tradition of fine arts) is dealing mostly with paying respects to cultural and historical monuments, Soros Center for Art came to fulfill the expectations of the opposite side, which consisted mainly of young people engaged in artistic experimenting or enthusiasts of new communication gadgets.

December 23. Video Marathon Night '99. Eugene Ionesco Theater Hall, SCCA, Chisinau. The third edition of the Video Art Marathon took place. It was conceived as a public projection of experimental film and videos produced by artists, from different countries. This year were presented an anthology of experimental film/video from the 1920s-60s, from the unique collection of William Moritz in Hollywood, USA — 'The Absolute Film'.

Home Exhibitions. The project is concerned with a series of small exhibitions organized and directed by their authors. The concept of the exhibitions is to have artists invite the audience to their home (or studio) and show them their work. Thus, this is an attempt to set up an interactive environment between the public, the artist and his/her work.

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Shift. The emergence of some initiatives unveiled a certain shift produced during past years in Republic of Moldova's cultural life. Their importance consists in making a new step in the evolvement of contemporary art processes in Moldova. All three projects strive to occupy a niche somewhere in-between the areas of influence of the above mentioned main cultural agents. They might be seen as operating NGOs (Druta-Accordion & Drill Gallery, Slavic Druta) and an artistic grouping or community at the same time. The emergence of these projects is a reaction to a situation which has to do with artists' need to interact with society. It might seem that the initiatives come to solve a stringent problem, that is of finding exhibition space or solutions for exchange and communicating with a larger public. This is mainly due to the fact that there is shortage of exhibition space, or to put it another way — it is all managed by the former state structures i.e. museums, and the main exhibition hall which belongs to the UAP\*. While the museum is only half functioning (one of its buildings is already for years in reconstruction), the main gallery complex of the UAP is exhibiting only its members and candidates and is offering for renting occasionally some of its rooms to the local center for contemporary art or for different commercial presentations. The rest of the city's galleries are commercial, which means they sell painting, sculpture, tapestry and genuine kitsch to the foreigners and the nouveau riche. The deficiency and the difficulty to access public space was and partially remains a major concern for the local contemporary art scene.\*\* There is a constant need for civilized exhibition facilities/space. This is not a necessity only for themselves, but for inviting for example foreign artists used to working in a cultured environment. Now it seems that the lack of exhibiting space stopped to bother for a while, and the scene started to look for alternative solutions like small flat exhibitions, abandoned spaces, exploring all possibilities of what is called non-conventional space. In this situation when the novelty in art is being ignored by the state fathers (i.e. Minister of Culture), the artists started to look and find solutions for independent survival. Here might be drawn a parallel with what happened on contemporary pop music scene which expanded during last couple of years. It resulted in emergence of a number of diverse bands who showed up from cellars.

October 1998. The Sculpture Symposium was organized by Stefan Rusu in Panasesti, Strasen District. The two-week symposium took place in a picturesque location right in the heart of an old forest. Mihai and Maria Rusu (parents of the artist) together with Soros Center for Contemporary Art were the main sponsors' which assisted the new initiative from a moral as well as financial point.

Terra Non Grata. In June 2000 the second sculpture symposium, curated by Stefan Rusu, will be held in Ribnita, Transnistria. The location of the symposium will be the Metal Plant — a colossal socialist enterprise which is located in the very heart of the conflict zone of R. Moldova — Transnistria. This might be a substantial contribution of an artist towards solving a strident political problem which does not find a solution for almost a decade. His attempts to engage artists, not only from Moldova, in confronting a difficult though interesting situation in many senses (political, ethnic and cultural) might be regarded as an important personal contribution. This is a practice of independent curating and producing art (especially dealing with delicate issues) are yet a rare experience on the local artistic scene where

\* If a local contemporary art scene — a group of artists who are involved in the SCCA's activities on regular basis. One could encounter this phenomenon in many other centers for contemporary art from the former Soros network.  
Sources: Vladimir Bulat, *Arta si Ideologia / Art and Ideology*, Chisinau 2000; SCCA Chisinau exhibition catalogues; correspondence between SCCA / KSA:K and Manifesta 3; KSA:K Archive documents.

License plates, Chisinau, 2000



Manifesta 3, invitation card, 2000





The decision on academy funding is going to be taken on Friday morning. Please watch out for those news and think over your decision so that we can confirm hotel and travel bookings by the afternoon — with Franziska or Petya.

-----Jan van Eyck  
meeting February 1 2000

3. Excursion to London and Dublin:  
Financial support will be discussed at the Head of Depts. meeting.

-----Jan van Eyck  
meeting December 7 1999  
6. The information about Theory dept.  
excursion is available from now.

-----Weekly JvE

Academy meeting

October 5 1999

FACULTY TRIPS: If one of the departments is organizing a trip, the costs are for this dept. It is possible for participants from other depts. to join but it's on their own costs.

-----Weekly JvE

Academy meeting

September 21 1999

FACULTY TRIPS BUDGET: Madeleine: There has been a change in the Design faculty trip to Antwerp. We have rented a bus. The Fine Arts might not be informed about this because the Design department pays the cost of the bus and the Theory department has agreed to contribute to the expenditure, which Eran Schaerf did not agree on doing. Laurens: This kind of trip should be announced as an excursion and everyone interested could go and pay for it themselves.

Simon: We should arrange it so that everyone goes.

Laurens: Every department organizes something and invites the other two departments bearing the costs itself. So there is a circle of staff responsibility, and departments expenditure is equal at the final instance.

Madeleine: This is a point that needs to be raised at the Head of Department meeting next week.

Laurence: Staff members should present their work on the principle that it is open for everyone to attend.

-----Meeting Open

Days 29.02.2000

As a second point, Ryan asked for a bus for central excursions. Simon said that this is too expensive and therefore is impossible.

-----Monday Monday

3 October 1994

EXCURSIONS: Success for the first one appointed: one person showed interest in the Havana Biennale in Aachen!!!! Great. Why so much? Response appreciated to Paul, Jonas Andersson (Design) who offered his bus to rent for future excursions. Question of insurance will be checked.



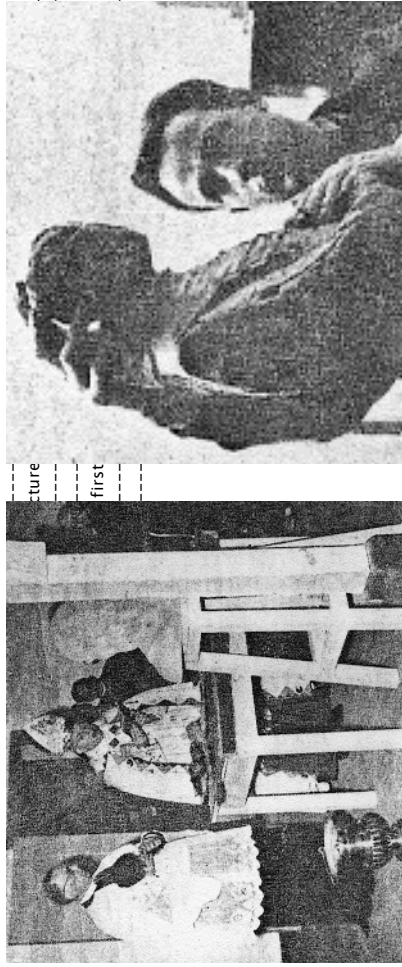
December 21st. A meeting to constitute an academy for free and applied arts. Ko Sarneel, Geschiedenis van de Jan van Eyck Academie, Maastricht 1988

The Bishopdom of Roermond, the administration of Maastricht, the province of Limburg and the ministry of Education, Culture and Science agree on the support. Ibid.

'Dies Natalis' On the 13th of May the St. Bernulphus foundation is created in Maastricht, aiming at: 'Furthering and expanding art education — on a catholic basis — in the broadest sense of the word'. 'A catholic academy for education in the visual arts called Jan van Eyck Akademie' is being set up. William P. Graatsma, Macchina Arte, Maastricht 1992

October 1st. Official opening. The academy takes up residence in the former Sepulchrijnenkerk situated near the former Bonnefantenklooster. 'Making do' is the slogan for the first seven artists, a number which would grow to fifteen in this first year. Ibid.

October 4th. The first lessons at the Jan van Eyck Academy begin. Students of this academy should be trained in their art practice for tasks in the service of the catholic church. Ko Sarneel, Geschiedenis van de Jan van Eyck Academie, Maastricht 1988



action and decoration of the churches. Ibid.

The bishop of Roermond, Monsignor Lemmens's blesses the crucifix for the Jan van Eyck, Katholische Illustratie 10 maart 1949, no. 10  
A student models a statue of a Franciscan monk, Katholische Illustratie 10 maart 1949, no. 10

November 17th. A Board meeting decision states that, as an applied art institution, the Jan van Eyck Academy should incorporate the education for architects. (...) The Jan van Eyck structures the program focused on the development of artists: sculptors, painters, architects. Three workshops are formed: architecture, fine art and sculpture. The classes for theory, aesthetics and technical education are required by all students. (...) The academy searches a new location. Ibid.

December 19th. The board approves the request of the Jan van Eyck Akademie to acquire more space. Ibid.

Art-Paper, Dominikanenkerk, Math Cortlever Archive, 1987



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W. v.d. Banden, Katholieke Illustratie 10 maart 1949, no. 10

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The Jan van Eyck Akademie in Maastricht

When humans fantasize, they are kings; the academy, too, was royal, floating in the white light of that dream, in the midst of the royal city, the Rome of the Netherlands, situated so charmingly in the Maas valley, on the crossroads of four cultures. The dream lasted for 20 years. Every year that went took a little bit away and replaced it by a little bit of reality, until Monsignor Lemmens was able to inaugurate the Jan van Eyck Akademie five months ago.

The academy strives to be an institute for higher education in fine art and applied art based on Catholic principles. It was brought to life by the Bernulphus Foundation, set up on 13 May 1918, which also manages it. The setting up of a Catholic academy, as the third institute for higher education, besides the Catholic University of Nijmegen and the Catholic economic college in Tilburg has very many and important reasons. The Rijksacademie in Amsterdam can only admit a very small number of applicants every year. Besides, many young artists from the south are unable to study in Amsterdam due to the high cost of living. Our Mother the Holy Church has always inspired artists. The most famous works of art were made in her service and through her inspiration. Throughout the centuries, up to this day, she has been the greatest patron/commissioner. New parishes need to be founded and many destroyed churches await renovation, decoration and glazing. For these important works of a christian culture, the church needs to avail itself of catholic artists, brought up in a catholic atmosphere and possessing a thorough knowledge of the liturgy, the Holy Bible, and who are educated theologically. Due to its public character, the Rijksacademy cannot provide specific religious schooling. For these reasons a great need was felt for an institute for higher art education based on catholic principles.

From the royal city of Maastricht the glorious Gospel was spread in the Netherlands. Saint Servaas was the first Dutch apostle and the first of 21 bishops residing there, and all 21 became saints. This is truly deserving of our respect, if we consider that only during the life of Saint Lambertus, who was the 20th bishop in line, Saint Willibrord set foot in the still heathen North.

Maastricht, on the crossroads of the Dutch, Flemish, French and Rhineland culture areas, has a blossoming art life and a publicly manifested religious life. All these considerations made the board of the Saint Bernulphus Foundation decide to base the academy in old Tricht.

However, the Jan van Eyck Akademie does not want to be a Maastricht or Limburg academy; it wants to be a catholic Dutch academy. Limburg art contains special elements for religious art and nothing would be easier than pressing this specific Limburg

stamp on the young artists. Art and culture, however, are not bound to provincial or even national boundaries. Therefore the board of the Foundation has looked for teachers outside Limburg, and even outside of the Netherlands. Professor M. Lau from Bergen (Noord-Holland), for example, teaches painting and with his profound technical knowledge is a good addition to the flock of Limburg experts. Besides the well-known Maastricht artist professor Charles Vos, sculpture is taught by Oscar Jespers, professor at the higher school for architecture and decorative arts in Brussels. There are even plans to invite other outstanding Dutch and foreign artists for one or two years as extraordinary professors. Moreover, the academy wants to organize small exhibitions of well-known artists and invite these to talk about their work to the students.

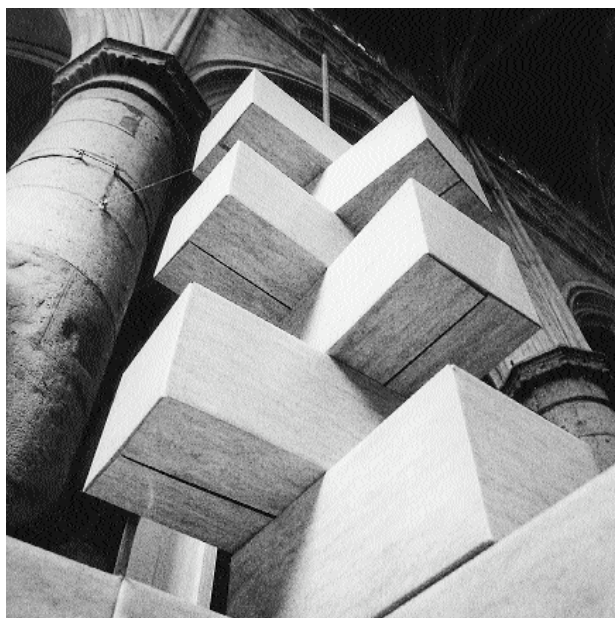
The foundation is well aware that the ideal education, which young artists enjoyed in the Middle Ages and the Renaissance, namely working as apprentice with different masters, is impossible to realize nowadays. However, it tries to approach this ideal by using the above mentioned guest teachers with a special teaching commitment.

The Jan van Eyck Akademie has started with a limited amount of students. This limited number is not due to a lack of interest, but has arisen from the rather high demands of the entrance exam, which the board has believed necessary. An academy is not some small art school, but an institute for higher art education, and it is assumed that candidates at least have the knowledge and skills that a secondary art school can provide. In order to give the reader an insight into these demands, and to spur future candidates on to intense work, we print the demands below. They are: 1. Drawing a life model, at least half life-sized; 2. Painting or sculpting a torso of a life model (life-sized); 3. Doing 3 composition sketches of subjects given; 4. Sketching part of the superficial muscles of the human body and giving an oral explanation of the sketch; 5. Drawing a perspective (central projection) using a given projection with simple shadow definition; 6. Those who only apply for Applied Art need to work out the sketch mentioned under condition 3; 7. Oral exam in a. religion; b. art history; c. literature and general knowledge.

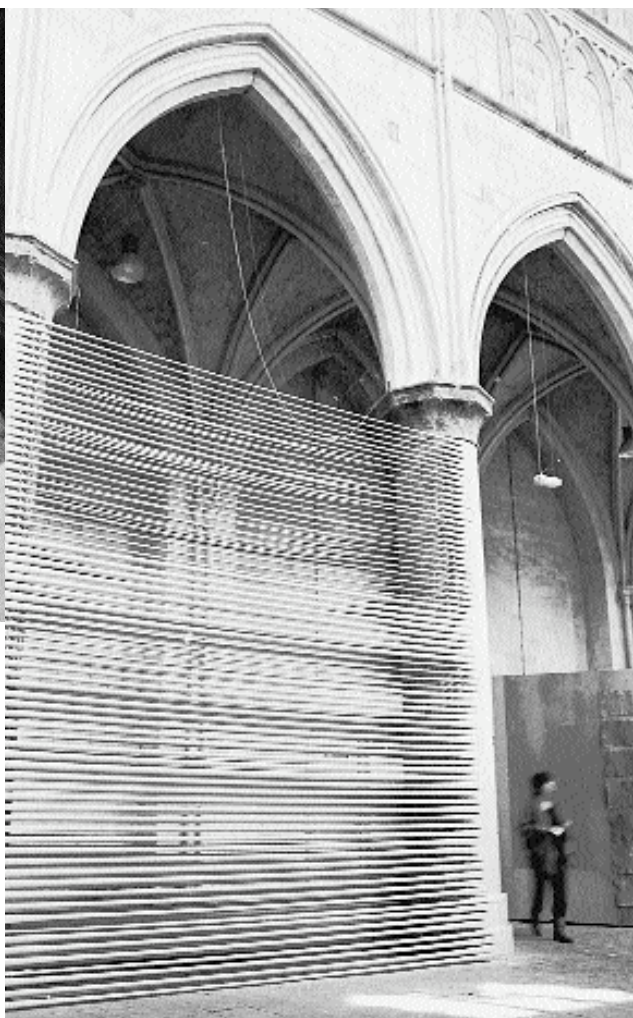
A start has been made with one class of painting and one class of sculpting. Furthermore, there are lessons in anatomy, literature, liturgy, art history, iconography, religion and philosophy. The Foundation has been given subsidies from the state, the province and the council of Maastricht. However, it is easy to understand that the young academy still has many obstacles to clear. First of all, there is the great lack of a decent library, and money is needed for a necessary extension of the building. There is a wish to provide young, talented artists with scholarships, but these have not yet been set up. The board does



Art-Paper, Dominikanenkerk, Math Cortlever Archive, 1987

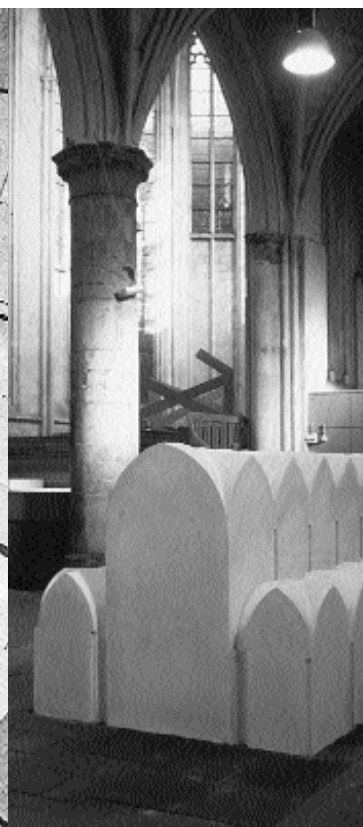
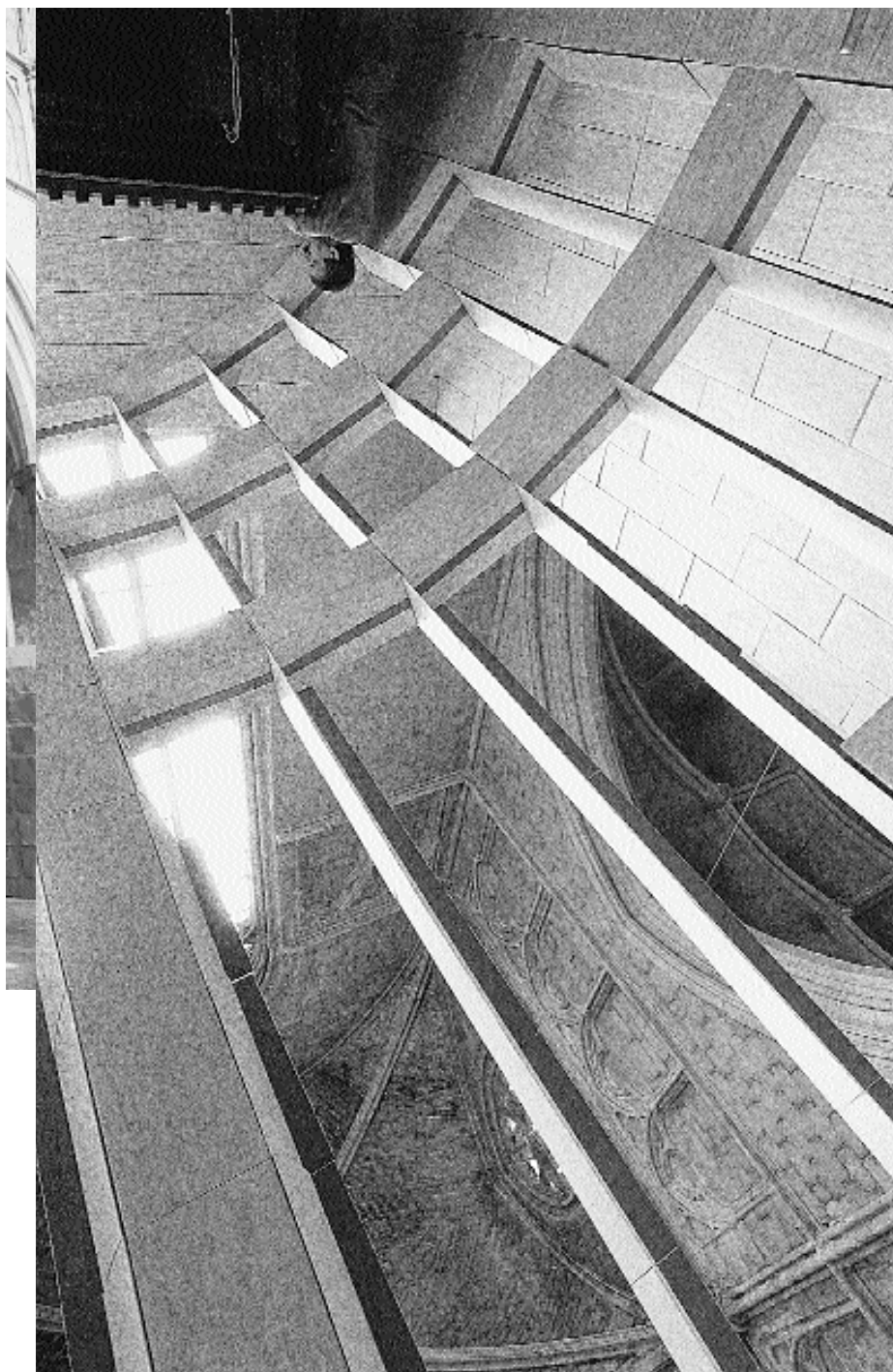


Bernd Lohaus, Art-Paper, Dominikanenkerk, JvE Archive #8705.27, 1987



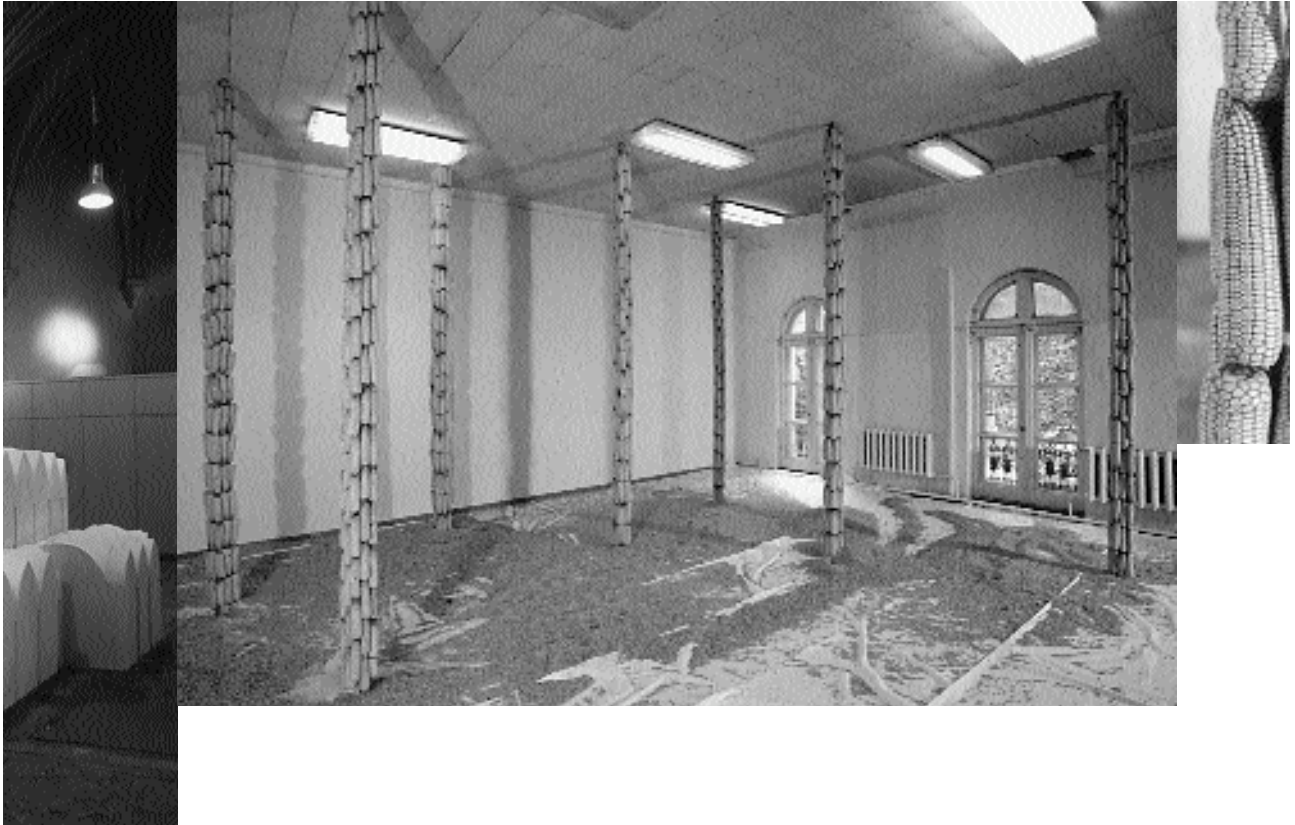
Art-Paper, Dominikanenkerk, Math Cortlever  
Archive, 1987

JvE Archive #E 10.90. DK, 1990



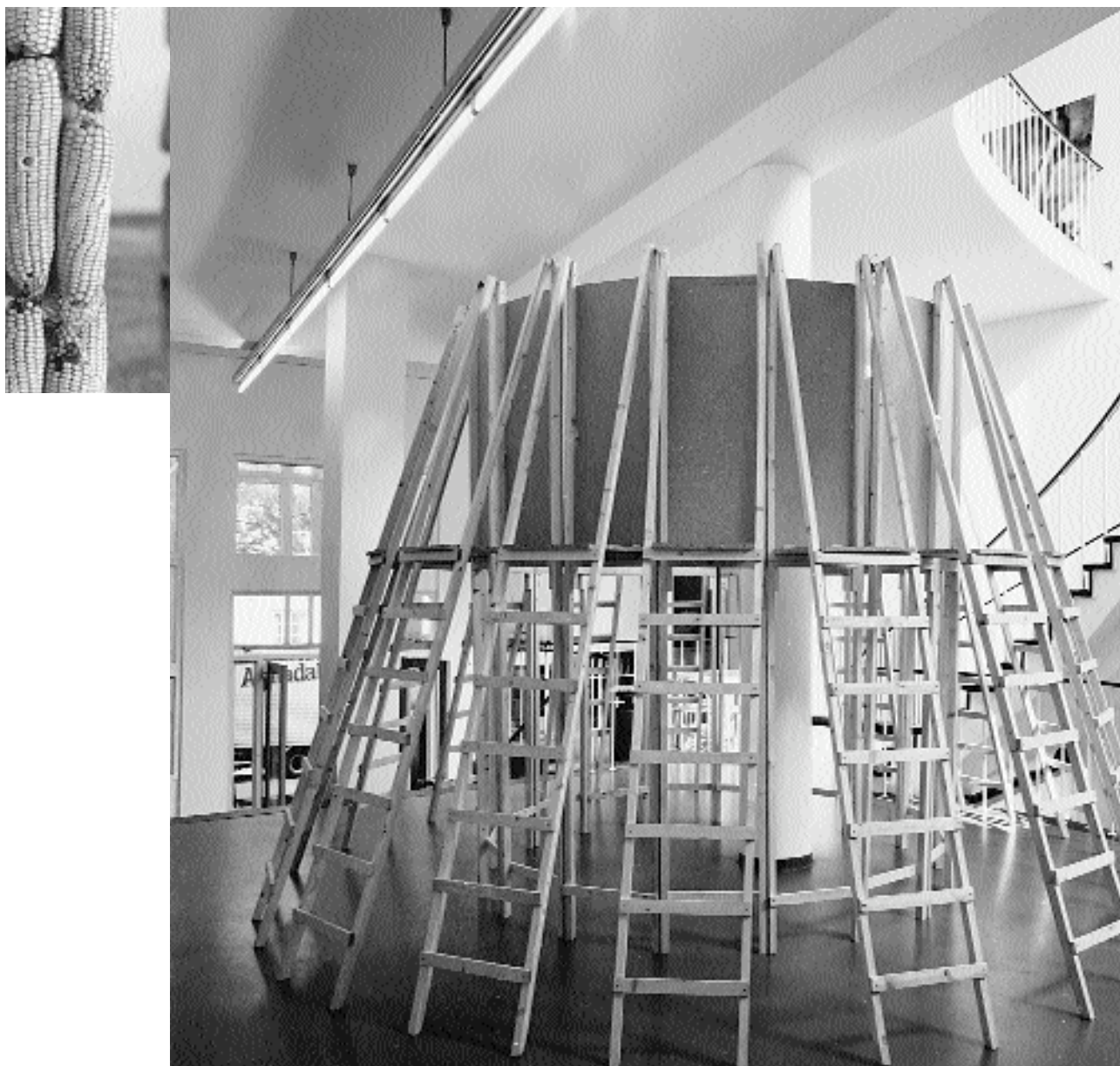


Lucia Junca, *The Corn*, 1997, KSA:K Archive





Suchan Kinoshita, Stand, 1992



Art-Paper, Dominikanenkerk, Math Cortlever Archive, 1987

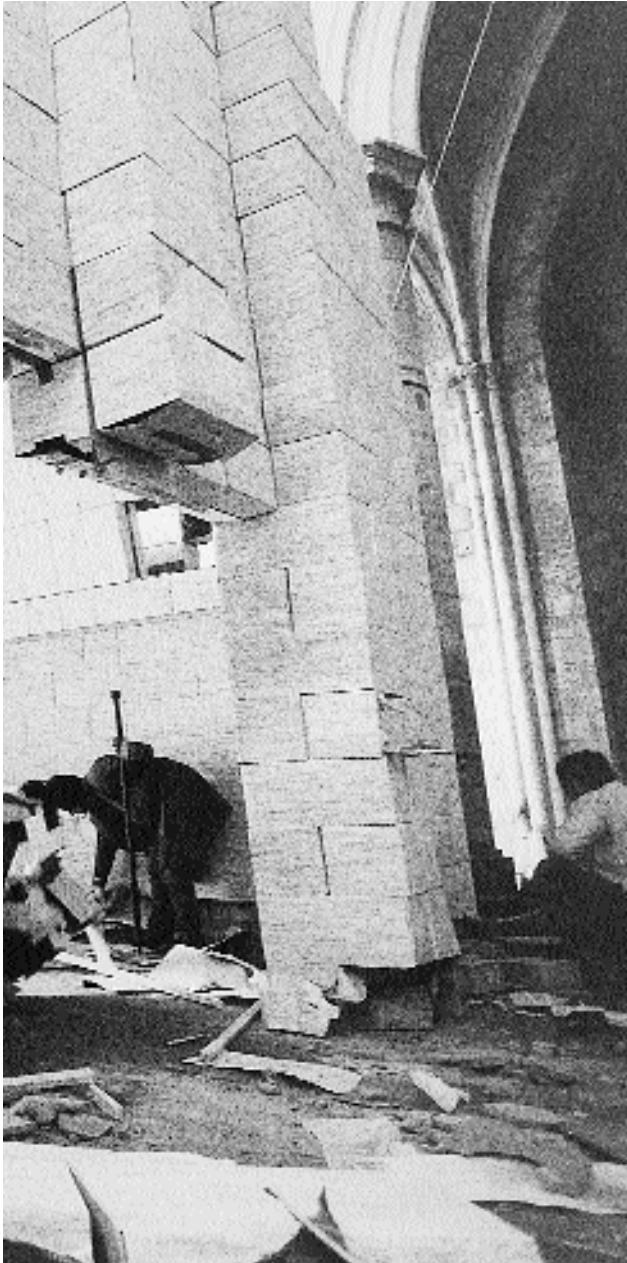




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Wiel Arets and Wim van den Bergh, excerpt from: *Macchina Arte*, Maastricht 1992. '[In 1989] We were asked by the director of the JvE to make a design for his institute (...) in other words, the policy plan had to be translated into architectural terms.'



#### First Floor

At first floor level the most characteristic space is the roof terrace that can be reached by using the central staircase, entering in the center by means of a double sliding door next to the speaker's platform, or by using the ramp and entering from the side. This roof terrace on top of the lower hall is a covered outdoor space, it is, like the great hall, an active void which is defined as autonomous space by the surrounding walls and perforated stainless steel screens, by the forest of very slim columns that carry the projecting block of the academy, and the translucent glass block floor.

#### Second Floor

At second floor level on top of the great hall, there is another communal space which houses a restaurant with kitchen and a cafe annex bar, but it is not restricted to the use implied by these programmatic names, it can also serve as a space for conferences, parties and exhibitions. It is a space clearly defined in its lay-out, with on one side a 1,7-meter-high window strip and three closed sides that can be used as back walls for the different facility units. Going up the central staircase in the hall one first experiences the light flooding down through the skylight, and in going up further a view framed by the forest of columns in the foreground opens up overlooking the two roof terrace levels outside, and the panoramic background of the city.



No Tuesday Events yet



1 Morning lessons no longer continue. The academy is housed in the former Bonnevanten barracks, which in earlier times was the church of the Sepulchris. A  
 9 student of painting draws hands. Students take turns posing. A student of sculpting works on a sculpture of a Franciscan monk. (...) The Jan van Eyck Academy,  
 4 which opened on the first of October of last year, has certainly not come out of the blue. For twenty years it only existed in the minds of some Limburgers. They  
 9 saw it in their dreams, completed and fully working: the buildings adjacent to an old Maastricht square were beautiful. In front of its majestic entrance facade,  
 the golden sunlight would stroke the bronze sculpture of the Lamb of God, by the painter Jan van Eyck, son of the Maas'gau' and in his youth a pupil of  
 [Maastricht masters. The founders also saw an impressive assembly of teachers, many students, and a great influence of the academy on Dutch art life. In their  
 minds they saw churches, cloisters and profane buildings wonderfully decorated with works of the artists educated at the Maastricht academy. De Jan van Eyck  
 Academie te Maastricht, Katholieke Illustratie, 10 maart 1949, no 10

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 July 3rd. The Building commission (of the city of Maastricht) makes plans for a new building. Ko Sarneel, Geschiedenis van de Jan van Eyck Academie, Maastricht  
 1988

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=Orange and White, 2000, Ryan  
 Gander, F.A. Participant, 1999/2001

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=Programme JvE, 1993/94

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 Tuesday Events  
 In the course of all three  
 trimesters, Tuesday afternoons are  
 set aside for presentations,  
 lectures, openings of exhibitions,  
 performances etc. For these  
 events, everybody at the academy  
 can use the common areas as well  
 as his/her own studio space. The  
 agenda is drawn by the production  
 office.

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=Monday meeting 28/11/1994

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 NO TUESDAY EVENT YET for this  
 week. Somebody wants to present  
 something?

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Gate Foundation/Amsterdam  
 seeks international artists living in  
 the Netherlands to join an  
 exhibition dealing with  
 immigration/minority etc.

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=Weekly meeting 8 November 1993

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 Marianne Brouwer, curator from  
 the Kröller-Müller Museum will be  
 visiting academy next Tuesday.  
 She is mainly interested in  
 non-European artists. Participants  
 can sign up.

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=Weekly meeting 6 December 1993

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 presence staff/guests next week  
 Jan van den Donk: Wednesday,  
 13.00pm, lecture on architecture,  
 film and semiotics — Some  
 Semiotics.  
 Presence staff/guests this week  
 Lorraine Wild is not coming this  
 week due to visa problems.

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=Weekly meeting 13 March 1994

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 - The visit (23 Feb.) of the  
 Rotterdam Art Council with people  
 from Mediterranean art  
 institutions was good. They are  
 interested in exchanges on a  
 personal base. We will stay in  
 contact with them and send from  
 both sides information on  
 activities.

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=Weekly meeting 30 January 1995

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-Tuesday Events are definitely in  
 need of some inspiration. Any  
 creative options are welcome.

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=Weekly meeting 4 October 1993

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-Activities/workshop Jimmy Durham  
 Workshop by Jimmy Durham  
 proved to be a great success.  
 Discussions have been taped on  
 video, available at Berto's.

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-----Tuesday's  
 Event of this week: a discussion  
 between Hugues and Cor Blok.  
 Jacques van der Heijden, Mona  
 Hatoum and Jon Thompson are in  
 this week.

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-----Fine Arts:

Thematical activity 'Art criticism and culture' consists of a series of dialogues between guests.

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=Monday meeting 1 March 1993  
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Tuesday Events

Today Ingvild will initiate a discussion of the posters from the PTT and would like someone from each department to start off by giving some critical opinion... any volunteers? see Ingvild this morning, otherwise just join in the discussion. 4pm.

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=Monday meeting 25 April 1994  
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Tuesday Events

It appears that Tuesday Events are not taking place as regular as they used to. Participants and staff are urged to pick up the thread and come up with initiatives.

-----Presentation  
participants 1996/97

The presentation of the work of participants are scheduled on Wednesday 18 September and Tuesday 24 September. The intention of these meetings is for you to introduce your work and project to each other. This will take place in alphabetical order. Across departments, we have 44 participants, so please make sure that your presentation won't take longer than 10 minutes. Please prepare your slides/videos in advance!

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=Jaaroverzicht JvE, 1989  
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25 September till 7 October  
exhibition at the Jan van Eyck  
Akademie showing the work of the  
architect Dom van der Laan, on the  
occasion of the first architecture  
prize Limburg, 1989.

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=Weekly meeting 21 September 1992  
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Public spaces

All public spaces are open for use  
by students for showing work,  
presentations etc. of the  
beginning of next week.  
The work is put up on Tuesday,  
and taken down on the second  
Thursday (10 days) the weekend is



in the church project, when the  
Jan van Eyck organizes sometimes  
in the Dominican church. Artists  
make works there that are inspired  
by the nature, character, space or  
other particulars of the church.

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=JvE Archive #E 06.87, 1987  
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Possible trips to discuss with your  
Department Head for money support.

-----Weekly meeting

1 March 1993

Excursion Venice: Heads agreed on  
excursion (by bus) to Venice on this 7-12  
June (exact dates will follow). Paul and Jon  
are working on planning trip.

Action points: 1. Programme Venice  
Biennale. Jon/Paul; 2. Subscription Village  
Voice. Jon/Imogen

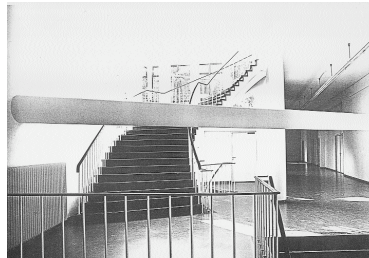


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=Weekly meeting 12 September

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An introduction of the work of the participants is planned at 21-22 September. Prepare a selection of your work (slides, tapes, etc) for a presentation of ± 18 minutes. Auditorium 10.30 (coffee at ten)



=Anke Schäfer, F.A. Participant, 1992/1994. Interview, 2000

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I asked people to prepare presents for Gertrude Stein's birthday that was February 3rd. I did a 12 hour reading of her texts in different locations in the academy. The tour through the building combined different events. It was not this strict concept of involving people in your own work. It was a desire to create another atmosphere, not only people coming to see your work and give a critique.

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Annual Report JvE, 1992

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Symposium: Place Position Presentation Public, organized by Ine Gevers. With: Andrea Fraser, Martha Rosler, Cor Blok, Adrian Piper, Peter Weibel, Jean Fisher, Michael Zinganel a.o.

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Archive Math Cortlever, undated

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Weekly meeting February 1 1993

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Other points

Public presentation. It is once more emphasized that every participant has to present his/her work in a public situation before the end of the academic year. Do not wait too long; in March there will be the PTT-exhibition and in April the symposium 'And justice for all...'. This does not leave much time for presentations afterwards.

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Weekly meeting 5 April 1993

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Admissions

On 17, 18 and 19 May interviews take place. On 24 May the three departments present the new participants to each other in a public meeting.

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Weekly meeting 25 October 1995

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Discussed: the use of the public spaces: auditorium for seminars with audio/video seminary (1st floor), for talks, theory etc.

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Meeting participants 20-01-1992

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Guests spring 1992

Several guests are preferred. Arrangements will be made. A list is completed. Ine will see to a schedule that will be distributed.

-----Today

Aglaia Konrad and Anne Bousema

will organize the 'Todays' during the next 8 weeks.

Weekly meeting 30 January 1995

-Wednesday 23 February, the Rotterdam Art Foundation will visit the academy with three artists from Turkey, Egypt and Morocco. This visit is a result from a transcultural co-operation between cities of the Mediterranean and the Western part of Europe. They want to learn about the aims of the academy and they intend to do some studio visits.

-----On 14 April Urbain Mulkers, Alexander van Grevenstein and the new cultural attaché of Belgium in Holland will visit the academy. Paul will give them a tour of the academy. They would also like to visit some participants in their studios.

Annual Report JvE, 1997

- Every academic year, the academy organizes at least two events which are open to a public from outside the academy. The aim of the public events is to enable the academy to broaden the context for the debate on the cultural condition.

Weekly meeting 15th 1995

- There will be no preview presentation of new participants on June 7th, as planed earlier.

Weekly meeting February 8 1995

-Other points  
China. In May some Chinese artists will come to the academy to give workshops. More details are not yet known.

Weekly meeting October 5 1999

- Design Symposium+Expo.  
The syposium and exposition organised by Dawn Barrett are going to take place on February 12th and not in two months as was planned. The job Paul Domela used to have in events like this will be taken over by Philip van der Bossche. He will be co-curator (freelance).

Weekly meeting 13 March 1995

Symposium, Towards a Theory of the Image, sign up and show up.

Activities outside  
- Harm Lux, former curator of the Shedhalle in Zürich, speaks in Den Haag at Stroom.  
- Johan Grimonprez exhibition in Gent (Belgium). Opening with party Friday — Dutch Design Institute has 20th March the premiere of 'Ne Pas Plier' with an introduction by H.Boekraad. The Wednesday after at the academy.  
- World-wide Video Festival is still waiting for some entries but be quick.  
- Multimediale in Karlsruhe, organized by the Z.K.M., 13th may opening.  
- A symposium about Culture and Identity by the magazine 'Theory, culture and society' (London, august 10th-14th). Robert Morris, Paul McCartney and Mike Kelley art show in Hamburg. Design for the Modern Age by the I.F.G (symposium in September). More information, ask ELS.

Annual Report JvE, 1995

- Symposium: 'Towards a theory of the image', investigated the shared context from the angle of visual representation. With: Regis Debray, Dick Hebdige, Heinz

Rotterdam: DEAF Dutch Electronic Art Festival 8-13 Nov 94. Photo — International starting 14 Oct. Workshops and symposia on 14/15/16 Oct: topics for example: European network for curators, funding and sponsoring in the future, Witte de With, Stan Douglas EX LIBRIS, The Future of the Book, Electronic Media and typography

Gent: Museum for hagendaagse Kunst; This is the show and the show is many things, 27 Nov.

Vienna, Graz: Kunsthau, Oh boy it's a girl Show with Imogen, Craig, Alain, Annelies called Hundert Umkleidekabinen, Steirischer Herbst  
Amersfoort: Mondriaanshuis, 3-Dimensional Typography

-----Weekly meeting  
3 June 1993

Trip to Mexico: Budget offers no money. Jon has been asked to draw a plan in order to find money (sponsors).  
Excursion leaves on Wednesday 9 June 13.00 pm by bus

-----Weekly meeting  
4 October 1993

Excursions: Paris (22 October): Trip will probably be combined with a visit to the opening of the exhibition of Claudia Plank and Hans Werner Poschauko in Antwerp (Thursday 21 October, Annick Kettele Gallery). Meeting will be planned to make definite plans.

-----Date missing  
Excursions: Few subscriptions for the excursion to Paris (Mona Hatoum). Probably due to the high cost. It is true that the departments' budgets are small, but a small financial support might be possible.  
Mexico: Trip to Mexico is only possible if sponsors are ready to give financial support. Information on prices is available.

Jaarverslag, 1991

Excursies: Het excursieprogramma werd aangepast aan de specifieke wensen van kleinere groepen deelnemers, waarbij geselecteerd wordt uit het actuele kunstaanbod in de regio. Naast deze excursies worden meerdaagse thematische excursies belangrijk gevonden.

Date missing

Disaster: Excursion meeting last week didn't work out at all. No interest? Better option? Definite next meeting will be this Wednesday at 2pm!  
Same with party committee in spe. Nobody showed up. Who can help to get something on the track? Talk to Femke. Join The Pressure Group!

Weekly meeting January 23th

New York is number one... your PAY is your reservation... proposals are welcome what

Chisinau Academy of Art, 2000



Blue Wall, Open Days, 1999, Arjan van Helmond, F.A. JvE weekly meeting 1996



EVENTS  
THIS WEEK:  
first: always  
look  
at the pillar

October 1st. Prof. Dr. J.J.M. Timmers becomes the second director. New plans for a distinguished identity for the Jan van Eyck Akademie. Ko Sarneel, Geschiedenis van de Jan van Eyck Academie, Maastricht 1988

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Paetzold, Richard Wollheim a.o.

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Annual Report JvE, 1993

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Symposium: 'And justice for all...' The value of an avantgarde position after postmodernism. Visual culture as private endeavor or public work. (With: Knut Asdam, Osnat Haber, Robert Hamilton, Dirk Paesmans, Gianni Pleschia a.o.)

Symposium: The Boundaries of the Postage Stamp — PTT

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=Jan van Toorn, Director of the Jan van Eyck Akademie, 1991/1998. Interview, 2000

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With 'Justice for all' we were concerned with communication design, culture production in the media. We tried to make a public program for each year; there was an editorial committee. With the publications of the JvE Series and the big events we were trying to deal with a problem or a question all of us shared — that's how it all started.

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=Anke Schäfer, F.A. Participant, 1992/1994. Interview, 2000

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I didn't feel that the subject of 'Justice for all' was shared. I found it quite ironical, pretending that it has something to do with all three departments together. We were asking if there was not another possibility to find a way to present the academy. People could come together but this committed more for the specialists and the invited guests, not so much for the participants. I think you have to rethink what a symposium is about. I thought it is interesting to deal with conventions and try to change them. We have to ask ourselves, what do we expect from the structure of presentation and discussion.

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Annual Report JvE, 1996

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Symposium 29–30.3.1996 The politics of the visual culture of contemporary cities with Susan Buck-Morss, Nadezda Cacinovic, Ken-ichi Sasaki, a.o.

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=Heinz Paetzold, Head of the Theory Department, 1992/96. Interview, 2000



landscape and cityscape, the other was on history of visual culture and the other one was on utopia, another was addressing the intercultural issue, the last one was on postmodernism and culture. There were three persons from the staff, two or three participants and experts from outside. This was very important to get an idea of quality.

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Weekly meeting September 21st 1999 9.00AM–10.15AM

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-Richard Rogers Symposium Laurens: There is a forthcoming symposium of Richard Rogers on Oct. 16th. There are only 20 seats reserved for the academy so we need to have a subscription list ready by Oct. 1. The fee is 35 NGL.

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One more remark: the Fine Arts and Transcultural Studies are going to exchange offices.

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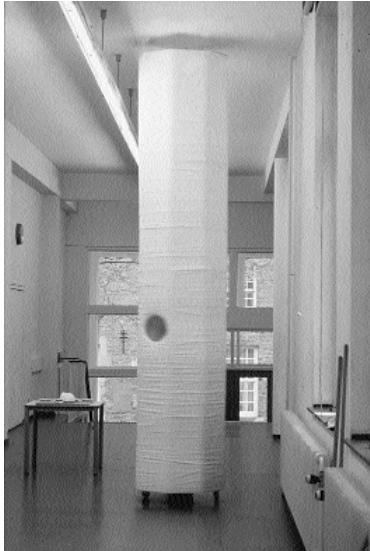
The biggest news concerned the proposed alteration of the Akademie's annual calendar: see adjacent sheet for details... an official announcement regarding this will be made on Tuesday.

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Annual Report JvE, 1999

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The Fine Art department put together an entirely new programme containing two components, 'Untitled day' and 'Public programme II'. The first series was concerned with cultural exchange and debate. Participants invited to the academy other artists whose activities were



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Untitled day  
In the course of the latest event the stills of Danio Man were damaged by way of careless or disrespectful attitude; it seems a pity that such incidents could occur.

=Monday meeting 9/1/1995

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Crisis in Curation: 21/22 January is cancelled again (crisis?).

=Monday meeting 25 October 1995

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- In Amsterdam will take place on the 1st of Nov. the conference 'Doors of Perception', for further information ask in the library or in the Design department.  
- In Berlin will take place the

seminar 'Fuse', planned by Gerard about typography.

- In London will be a seminar in Oct. called 'Desiring Practices' about art+architecture.

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JvE Archive #B/W 9701/05, 1996/7



Other points  
Visit Utrecht art academy. On Thursday some 30-50 students from the Utrecht art academy (mostly Fine Art students) will visit the Jan van Eyck Akademie. Around 9:15am there will be an introduction about the academy by Laurens; a coffee break around 10:00am and after that Leon will give them a tour of the building. It would be appreciated if one of the (preferably Fine Art) participants could let them have a peek at his/her studio (to get some idea of what it is like). There is a lot of old documentation: Leon will make a selection of it and pass it on to them. In case others (participant/staff) are interested, they can check with Leon and get some as well.

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Weekly meeting February 1 1993

-1. The students of the Utrecht art academy were very enthusiastic about their visit to the Jan van Eyck Akademie. Although their plan was to stay only 1 hour, they ended up staying 2 hours.  
2. The Utrecht students did take a look at a participant's studio.

to do there.  
HEART OF DARKNESS, excursion to the exhibition at the Kröller Möller Museum, your PAY is your reservation...

----- Weekly meeting

February 6th

Next week: Head of Department meeting. There should be some ideas about the excursion to New York. Give your plans and possibilities to your local T.A.; by the way it's not going to be cheap. A minimum of 500 guilders of your own money is requested.

June 25th. Construction works of the new building — designed by Frits Peutz — begin. Ko Sarneel, Geschiedenis van de Jan van Eyck Academie, Maastricht 1988

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#### Weekly meeting 1 March 1993

-Guests Theory department  
Ms Grzinic and prof. Crjavec from Slovenia will give lectures on 9–10 March. They have been working with the 'neue slovenische Künstlergruppe' — a group of artists, intellectuals, music makers, film makers etc: retro-guard. As they have no further programme, participants should approach them if they take an interest.

Suchan Kinoshita, Spreekswil, 1990, JvE Archive #D 90 KIN.S

#### Symposium

23–24.4.1999 'Reverberations: Tactics of resistance, forms of agency in trans/cultural practices' curated by Jean Fisher. With: Maria Thereza Alves, Sonia Boyce, Robert Farris Thompson, Sebastián López, Sarat Maharaj. Celeste Olalquiaga a.o.

#### JvE meeting November 9 1999

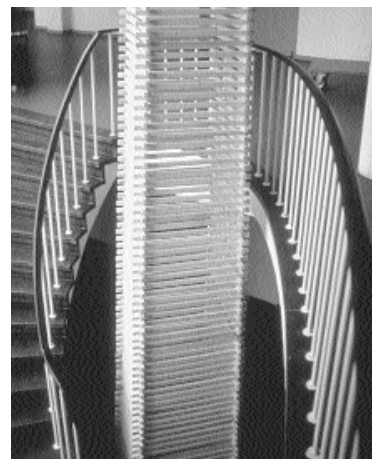
- Last minute changes of schedule  
As said in the last meeting, it sometimes is difficult for participants to be as flexible as the changing week-schedule. Often it happens that visitors change the date of arrival at a very late stage.

Break during the Public Place Presentation Position Symposium, JvE Archive #B/W 9204/05, 1992

#### Monday Morning Meeting 9–11–98

- Jean Fisher will be coming this week, she will be giving a lecture and studio visits. If you have remarks about the last transcultural seminar please inform Jean.

Annual Report JvE, 1999



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De Jan van Eyck Akademie te Maastricht/The Jan van Eyck Akademie in Maastricht, Katholieke Illustratie, 10 maart 1949, #10

In their minds they saw  
churches,  
cloisters and  
profane  
buildings  
wonderfully  
decorated  
with works of  
the artists  
educated at the  
Maastricht  
academy.



The Light As Usual. All In Its Place, Dominikanenkerk, 1999, Mirela Ivanciu, T. Participant

1 Less emphasis on the catholic background of the Jan van Eyck. Ko Sarneel, Geschiedenis van de Jan van Eyck Academie, Maastricht 1988  
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6  
0 The Academy for Cultural and Aesthetic Education Maastricht sets itself three goals: a. to provide suitable education to those who are already working in a position in a cultural or aesthetic environment or are preparing to do so; b. to act as a platform for lectures on topics of communal interest for participants of the Jan van Eyck Akademie, the Drama Academy and the Music Academy of Maastricht; c. to offer additional education to those students of the Social Academy in Sittard who are being educated for social-cultural and social-pedagogical work. COST: college fee is Hfl 200.00 per annum. Official letter from the Academie voor Cultureel Esthetische Vorming, September 1960, Maastricht, Jve Archive  
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1 January 14th. Inauguration ceremony of the main building, blessed by the bishop of Roermond and opened by the secretary of State. Ko Sarneel, Geschiedenis van de Jan van Eyck Academie, Maastricht 1988





The excursion to the exhibition 'Heart of Darkness' was not visited at all. A pity because Marianne Brouwer who organized it will visit the academy in one of the next weeks.

-----Weekly meeting

20th

6th of March is deadline for excursion proposals. Maximum contribution from academy will be Fl. 10,000.00 for all three departments, it will be spread equally — everyone will get the same amount, even those who would need more money regarding more ambitious plans. Excursion leaves on Wednesday 9 June 13.00pm by bus.

-----Weekly meeting

13th March

About the excursion to NY: Next week is the Head of Departments' judgement day, again there is 10.000 guilders for the whole excursion, make up your mind.

-----Weekly meeting

27.3.1995

New York New York New York New York NEWS. Departure April 26 from Amsterdam.

Arrival 6 1/4 local time. Return May 4. That makes 7 nights over. Johan's proposal to organise private places to stay is much appreciated. There will be, however, no individual discount, but in summary of course this will lower costs. However, no individual discount, but in summary. Costs stay shared by the travellers' community!

- private accomodation should be sorted out and made sure quickly!
- people who want to come along: Payment to Thuur THIS FRIDAY!!!!!! Or otherwise a payment agreement if not cash.
- Design dept. complaint about excursion. It was argued that date and purpose would be too much framed around Fine Art dept. Well... the decision for the last week of April was simply decided upon because it was the only week left which was not completely covered with Academie events. SO EVERYBODY IS WELCOME TO JOIN THE TRIP. 15 persons will make the flight cheaper.

-----Weekly meeting

31 January 1994

Excursion Lisbon is planned for 14-21 May. This seems to be the period that the most interesting things are going on in Lisbon. However, it was suggested to postpone it until after the Open Days. May-June is the most busiest period, esp. for the second year participants (laureates). Paul will discuss this with the t.a.'s and Head(s) next week. Considered will also be whether interesting things are happening in Lisbon in June-July.

-----Weekly meeting

30 January 1995

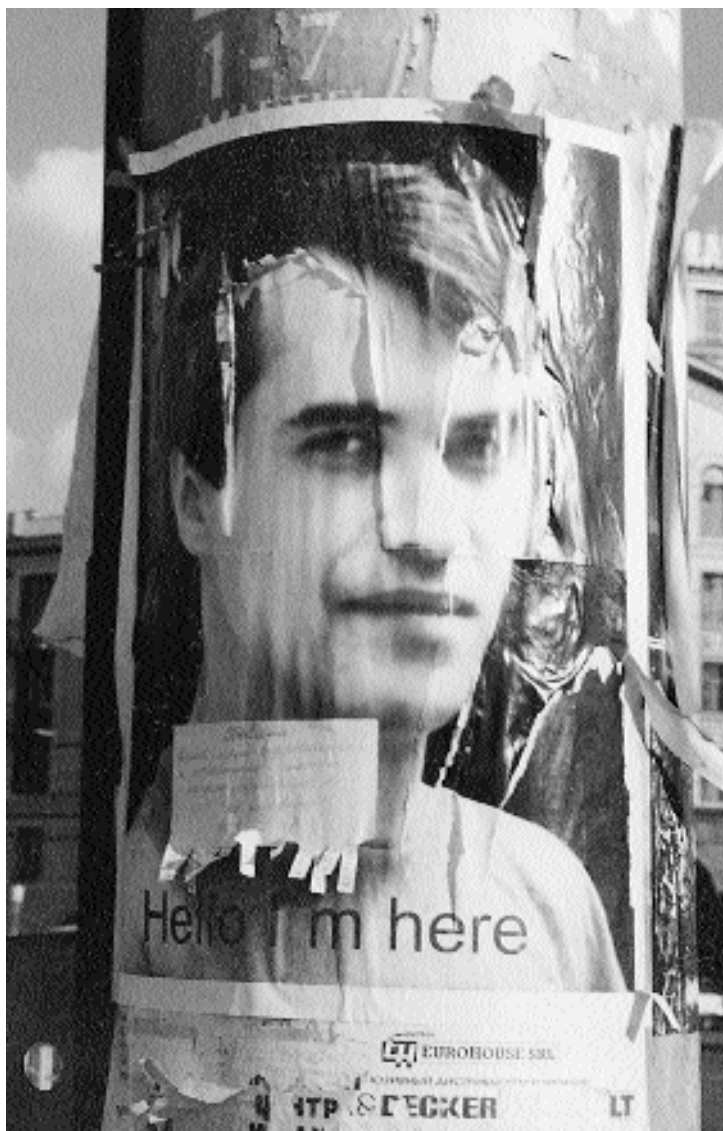
Up to now, the excursion is still planned to be New York. However, before this becomes definite, a well defined programme should

Henk Visch, F.A. Tutor of Sculpture, 1986/1990. Interview, 2000

Policy plan written under the influence of B. Welters emphasizes an individually directed art education. Ko Sarneel, Geschiedenis van de Jan van Eyck Academie, Maastricht 1988

Thorvaldur Thorsteinsson, a participant from Iceland, gave a lecture in Icelandic. He was always very well dressed, always suits, nice, beautiful man. He simply gave a lecture in Icelandic. In the beginning it was funny, but it wasn't a joke. It was very bizarre because it was not at all a joke, without any irony, simply a lecture in Icelandic. And we asked him, how should we understand what he was saying. He would answer back in Icelandic, explaining things on the board and you could read from his movements, his body language. Suddenly everybody was listening to an Icelandic lecture, as if it would be

Vasile Rata, Hello I'm Here, 1999, KSA:K Archive



be made. If there is no good programme, we will not go. Susanne, Zorica and Job will collect ideas and plans before the next Head of Departments meeting, 14 February.

----- Weekly meeting

24 March 1994

Excursion Lisbon: Money for excursion (and for previous excursions) will be automatically taken off budget cards. In future you can enlist for excursions provided all debts have been paid.

----- Weekly meeting

9 May 1994

Paul is ill, information on excursion Lisbon is to be found on information board.

----- Weekly meeting

13 March

Minutes and action points, meeting 7 March 1994

Excursion Lisbon: Excursion is planned from 13-20 May. A maximum of 30 places is available; (cheap) hotel is booked in centre.

Action points: 1. Discuss excursion Lisbon. Heads; 2. Discuss schedule of activities. Heads; 3. Discuss computer network 'The thing'. Els, Paul, Jo; 4. Discuss exhibition Open Days. Heads

----- Weekly meeting 28 February 1994

Excursion: On Tuesday 1 March, 17.00pm meeting is planned about excursion.

----- Weekly meeting

31 January 1994

Excursion: Next wednesday Paul and t.a.'s will discuss period (either before or after Open Days). Before this meeting, t.a.'s will discuss this within their department.

Action points: 1. Discuss organizing meeting staff/participants; 2. Discuss period excursion. Paul, t.a.'s

----- Weekly meeting

17 January 1993

Minutes and action points, meeting 10 January 1994

Excursion: Istanbul has been cancelled as there was nothing special going on. Considered is now Lisbon (end of April), Cultural Capital of Europe. Plan has to be made. Participants are asked to discuss this within their department.

----- Monday meeting

9/1/1995

Excursion: see poster for more irritation. Come on Thursday at 1.30pm! Late February? Some time in May, because of Venice Biennale (4 days in front of Open Days)? Think and talk about it. Come! Other points: Excursion leaves on Wednesday 9 June 13.00pm by bus.

----- Weekly meeting November 1992

7. A contact address has been around

Something Said About Forgetting, Forgetting About Something Said, 2000, Tina Gverovic, F.A. Participant



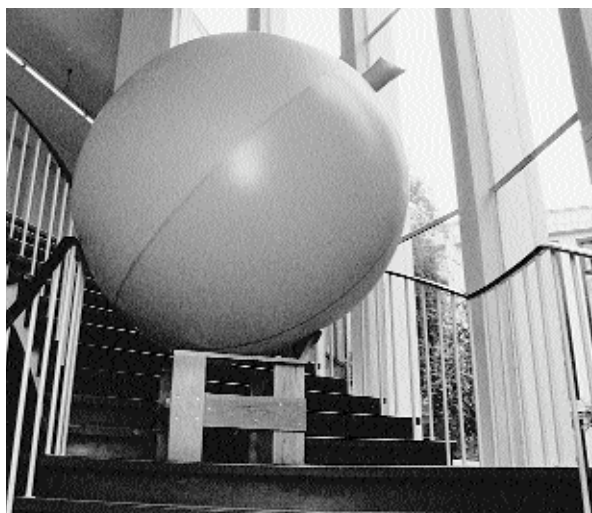
Priest Leo W. Linszen hands over the laureate to a participant, JvE Archive, 1963  
At the entrance hall at the day of the laureate ceremony, JvE Archive, 1963





JvE Archive #B/W 9506/02, 1995

Anke Schäfer, JvE Archive #B/W 9402/03, 1994





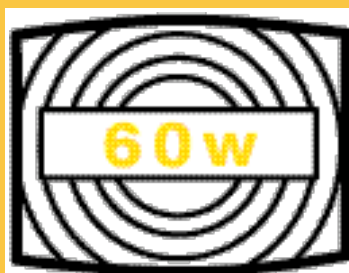
R. Sigurdar, JvE Archive #E06.90, 1990

Schilderen in Communicatief Verband/Painting in a Communicative Context, De Volkskrant, 1992  
Jan Willem Schrofer on the stairs of the Rijksacademie, Amsterdam  
Jan van Toorn on the stairs of the Jan van Eyck Akademie, Maastricht





Macintosh. It's true: Windows represents big ceremonies in the cathedral



1 July 9th. The academic training at the Jan van Eyck seems to be inadequate. The board decides to restructure the education policy according to developments in  
 9 contemporary art practices. Ko Sarneel, Geschiedenis van de Jan van Eyck Academie, Maastricht 1988  
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=Umberto Eco, *The Holy War Mac Vs. DOS*, pin-board, JvE workshop for graphic systems, 2000

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The following excerpts are from an English translation of Umberto Eco's back-page column, *La bustina di Minerva*, in the Italian news weekly *Espresso*, September 30, 1994.

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-----Insufficient consideration has been given to the new underground religious war which is modifying the modern world.

It's an old idea of mine, but I find that whenever I tell people about it they immediately agree with me. The fact is that the world is divided between users of the Macintosh computer and users of MS-DOS compatible computers. I am firmly of the opinion that the Macintosh is Catholic and that DOS is Protestant. Indeed, the Macintosh is counter-reformist and has been influenced by the 'ratio studiorum' of the Jesuits. It is cheerful, friendly, conciliatory, it tells the faithful how they must proceed step by step to reach if not the Kingdom of Heaven — the moment in which their document is printed. It is catechistic: the essence of revelation is dealt with via simple formulae and sumptuous icons. Everyone has a right to salvation. DOS is Protestant, or even Calvinistic. It allows free interpretation of scripture, demands difficult personal decisions, imposes a subtle hermeneutics upon the use, and takes for granted the idea that not all can reach salvation. To make the system work you need to interpret the program yourself: a long way from the baroque community of revellers, the use is closed within the loneliness of his own inner torment. You may object that, with the passage to Windows, the DOS

universe has come to resemble more closely the counter-reformist tolerance of the Macintosh. It's true: Windows represents an Anglican-style schism, big ceremonies in the cathedral, but there is always the possibility of a return to DOS to change things in accordance with bizarre decisions; when it comes down to it, you can decide to allow women and gays to be ministers if you want to. And machine code, which lies beneath both systems (or environments, if you prefer)? Ah, that is to do with the Old Testament, and is talmudic and cabalistic...

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=Jo Frenken, *Tutor of Graphic Systems, Guide IT-products Apple Macintosh Magazine*, article, 1999

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'Computers: that's for administration' was the opinion of the director of the Jan van Eyck Akademie. Yet the internationally well-known post-academic 'werkplaats' for fine art and design still bought its first Mac, in 1988. This was placed in a little corner of the graphics department. The oldest Mac, an II ci, has been written off, but is still in use. This proves the statement that the economic life of a computer is shorter than its technical life. Jo Frenken, tutor for digital techniques at the academy from day one, is quite attached to this eleven-year-old 'veteran'. In the early nineties it was especially the American participants who were very advanced in using computers for digital design. This led to an internal reorientation, resulting in the setting up of two new departments: design and theory. In part due to this new make-up of the academy — with its three departments — a computer workshop was set up in 1992. We needed external advice for this. In the end we chose Guide-group, because they speak the same language as the people who work

with digital techniques here. It had to be a high-level partner, because the designers are extremely creative in exploiting the computer as a tool and because the artists are so uninhibited and skeptical vis-a-vis computers that they go to the limit of what can be done. They ask themselves what the software can do and then find out how it can be done differently. Since the summer of 1998 our whole network is on the Internet. The special research field Design and media, for instance, is now researching into a completely new possibility as an alternative to traditional search engines. We have a star network with 64 power points throughout the building. More than forty computers are connected, both Macintosh and Windows. The administration uses Windows because of certain specific software demands, but they are also avid users of the older Macs. In the computer workshop and the AV studio you run into all generations, from Power-Macs and G3's to iMacs and G4's. The most heavy-duty servers enable communication between all work places and all types of equipment, they drive scanners and printers and give everybody access to the Internet. The latter has proved to be a huge success. All machines are on 24 hours a day. Especially in the small hours people are busy surfing the net for information for their research plans. If we were to take that away now, we would have a revolution on our hands.'

=Verslag weekoverleg 12 Mei 1992

Administratie is in periode 11 tot 29 mei geopend van 10.30 tot 16.00 uur vanwege een computerinstructie.

=Weekly meeting 28 September 1992

Action points

2. Monitor in cafeteria. Paul

=Weekly meeting November 16 1992

The visit of Victor Burgin did not turn out as well as expected. Even though his lecture and esp. the discussion afterwards were very much appreciated, the computer workshop turned out to be a miss (2nd day no one showed up). Jan talked to Victor and it turned out that he hadn't expected the participants to be of such a high level.

=Weekly meeting November 30 1992

Other points

Last Friday Agnes had a word processing tutorial ready. Although some eight or nine people signed up for this, no one showed up. Later in the day three people turned up for some instructions. This has happened to other tutorials and workshops as well.

Apart from the fact that it is frustrating for the people who organize these things, it also shows a certain lack of responsibility. It is stressed that people should only sign up if they are sure that they are going to be there, and if for some unforeseen reason they cannot attend the workshop, they inform the people who organized it beforehand.

=Weekly meeting 17 January 1994

Gui Bonsiepe (hypermedia and interface design) is the new project tutor in the Design department.

=Weekly meeting 7 February 1994

Mini-symposium on 'Art and Technology' is planned on 11-12 March by Sybrandt van Keulen. More information will follow.

=Weekly meeting 28 February 1994

through the American Ministry of Culture. Els is trying to find more information on activities taking place in New York in February 1993. She will keep us informed. 8. As Gerard Hadders is ill, Hugues Boekraad will replace him at the Department Head's meeting. Felix will contact him before the meeting on Tuesday and inform him on the possible excursion to New York.

Participants from the Theory Department have some reservations concerning the excursion. They are afraid it may be too expensive. Paul estimated the cost for the participants roughly around f 600,00. It was emphasized that the budget cards can be used to pay for this.

-----Weekly meeting

January 25 1993

Other points: New York excursion. The excursion will take place from February 20 until February 27 (arrival Feb. 28). 29 people are participating in the excursion, including 1 guest. Two people will be staying with friends, and the others stay in hotel 'Aberdeen'. The cost for those participating in the excursion (except for the guest) will most likely be below f 500,00. The deadline was two weeks ago and no one can be added to the list. In case there are many people still wanting to go, Paul will try to arrange something.

January 1st. Albert Troost becomes the new director. End of perspective- and anatomy-classes. Ko Sarneel, Geschiedenis van de Jan van Eyck Academie, Maastricht 1988

Academy for cultural and aesthetic education' On recommendation of the 'State committee' for Cultural Affairs and Education it has been decided to grant the academy an annual subsidy of Hfl 4,000.00 from the provincial chequers for Cultural Education Foundation in Maastricht. The subsidy will apply starting with the academic year 1965. De Nieuwe Limburger 9.11.1965

October 10th. Minister Vrolijk praises the completed van Eyck Academie. At the official opening of the new wing of the Jan van Eyck Academie, Mr Vrolijk, minister of Culture, Recreation and Social Affairs, has said that the present equipment of the academy, and also that of the nearby music academy, is outstanding. (...) Minister Vrolijk also referred to the great importance of the academy for the whole of the south, the importance of culture and the significance of Maastricht as a center of culture. The new wing ends accommodation problems experienced by the sculpture department, which hereto had to make use of a wooden shed. The wing completes the new building of the Jan van Eyck Academie — the main building was finished in 1961. The academy, designed by Heerlen architect, prof. Ir. F. Peutz, has cost nearly two million guilders. The director, prof. Albert Troost, was very pleased with the new laboratory, where students can experiment with different materials. De Tijd, 10.10.1966

Action points

Participants who want to attend the symposium 'Art and Technology' (11-12 March) have to contact Thuur. The symposium is a semi-public event. Reader with statements will be spread around this week.

=Weekly meeting 7 March 1994

Symposium 'Art and Technology': 11 and 12 March.

-----Els has had requests for taking part in computer networks. Els has some information on 'The Thing', an American interactive information network. She, Paul and Jo will discuss possibilities/cost and eventually give an advice to the Heads of Department meeting.

=Weekly meeting 18 April 1994

Action points

1. Discuss Internet. Heads

=Weekly meeting 25 April 1994

Action points

1. Discuss Internet in Heads meeting. Heads Concept

=Weekly meeting 2 May 1994

Action points

1. Discuss Internet in Heads meeting. Heads  
3. Advice request Martin Lucas to use video-studio. Berto

=Weekly meeting 9 May 1994

1. Internet Meeting (for investment plan).  
2. Meeting users video studio. Berto  
3. Advice request Martin Lucas to use video studio. Berto

4. Pass on info on projects Open Days to T.A.'s. Els

=Weekly meeting 23rd May 1994

Internet, all software is more or less installed, E-mail is working (on a basic level), learn yourself. Any CD-rom suggestions (till now two titles) tell Els.

=Weekly meeting 23th

Internet is coming... (to be continued)

=Weekly meeting 5 December 1994

Internet, all software is more or less installed, E-mail is working (on a basic level), learn yourself.

Symposium 'Art and Technology': 11 and 12 March.

=Weekly meeting 9/1/1995

Internet: Hardware is there. Installation this week. Use from next week. Hortense will empty the Mailbox. So far there will be just one homepage. What is the E-Mail address?

=JvE Programme, 1994/95

A seminar by Gui Bonsiepe. A systematic method of designing the interface of interactive artefact will be introduced, using different computer programmes for multi-media, hypertext writing, digital video and animation.

=Annual Report JvE, 1998

The new academy website offers participants a platform for virtual projects and a virtual expansion of the events that they organise in the real world.

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Richard Rogers, letter to the JvE, excerpt, 28.3.1999

An advantage of working in the summer is that the traffic on our pipe is the lowest, and the speeds approach the maximum speeds available.



1 The departments of Theater Design and Mixed Media are settled as a kind of anti-departments, where students are encouraged to work out multi-disciplinary  
9 concepts like performances and installations. The existing departments of Monumental Art and Applied Art are closed. Ko Sarneel, Geschiedenis van de Jan van  
6 Eyck Academie, Maastricht 1988  
9

1 The ministry of Education and the ministry of Culture set up a commission to advice on the restructuring of art education in the Netherlands. All institutions  
9 should offer room for education, research and experiment. Ibid.  
7  
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was no longer considered appropriate to 'higher education'



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=Annual Report JvE, 1999

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In February, Richard Rogers, an expert in the field of the dynamics of science and an associate of the University of Amsterdam and the Royal College of Art London, was appointed research fellow in Design and Media. Together with a small-think tank of four research workers, the 'design research fellowship', he developed the programme 'Net archaeologies, web geographies and active networking'.

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=Weekly meeting September 21 1999

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Laptop purchasing  
Ben: The topic of buying small Mac laptops via the academy. Jo said I should raise the issue at this meeting. And also an option of buying digital cameras...  
Petia: There has been an expressed interest among Theory department participants in obtaining a package discount with the assistance of the academy.  
Laurens: There is such an option of course as long as participants pay themselves. It is not possible, however, to realise the desire put forward by Sue of installing computers in the 1st year Theory studios. Computers are only to be used within the workshop.

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=Richard Rogers, letter to the JvE, excerpt, 28.3.1999

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So you know, a narrower bandwidth slows transmission speeds, and restricts the amount of data we can process. With 128k we wouldn't be able to run a real-time engine. We'd have to set our agents to trawl the web at night, and bring back the data and run the engine locally by day. An advantage of working in the summer is that the traffic on our pipe is the lowest, and the speeds approach the maximum speeds

available. There also isn't a server competition with the participants downstairs. If a participant were downloading or watching a movie on-line, for example, the transmission speed of the entire network would decline appreciably. Among other reasons, Jo and I are having the bandwidth conversation because it affects the type of workstation/server we order, to connect to the iMac's, the G3's and the PC to each other and to the internet. The scope and scale of the design project depends on all these factors, especially the bandwidth and the workstation. With lower bandwidth, we'd engineer a different kind of application than with higher bandwidth. With a lower bandwidth, we may use a smaller workstation. We're figuring all this out this week. Let me assure you now that we will complete a suitable project.

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=Richard Rogers, letter to the JvE, excerpt, 3.2.2000

-  
The Research Fellowship submitted a proposal to the academy in February 1999, entitled 'Net Archaeologies, Web Geographies and Active Networking'. The proposal sought to develop new manners to map public debate on the Web, which would be presented at an international symposium and in a published volume. The Fellowship in turn made great progress in developing the notion of 'web epistemology', i.e. the practice of determining the relative value of articulations made on the Web by organisations engaged in a debate. With a solid theoretical footing, the Fellowship went on to develop a technique to map Web debate, to be applied in the development of a new search engine logic, and an engine, called the 'depluralising engine'. The technique also would

JvE Archive #9509/01, 1995

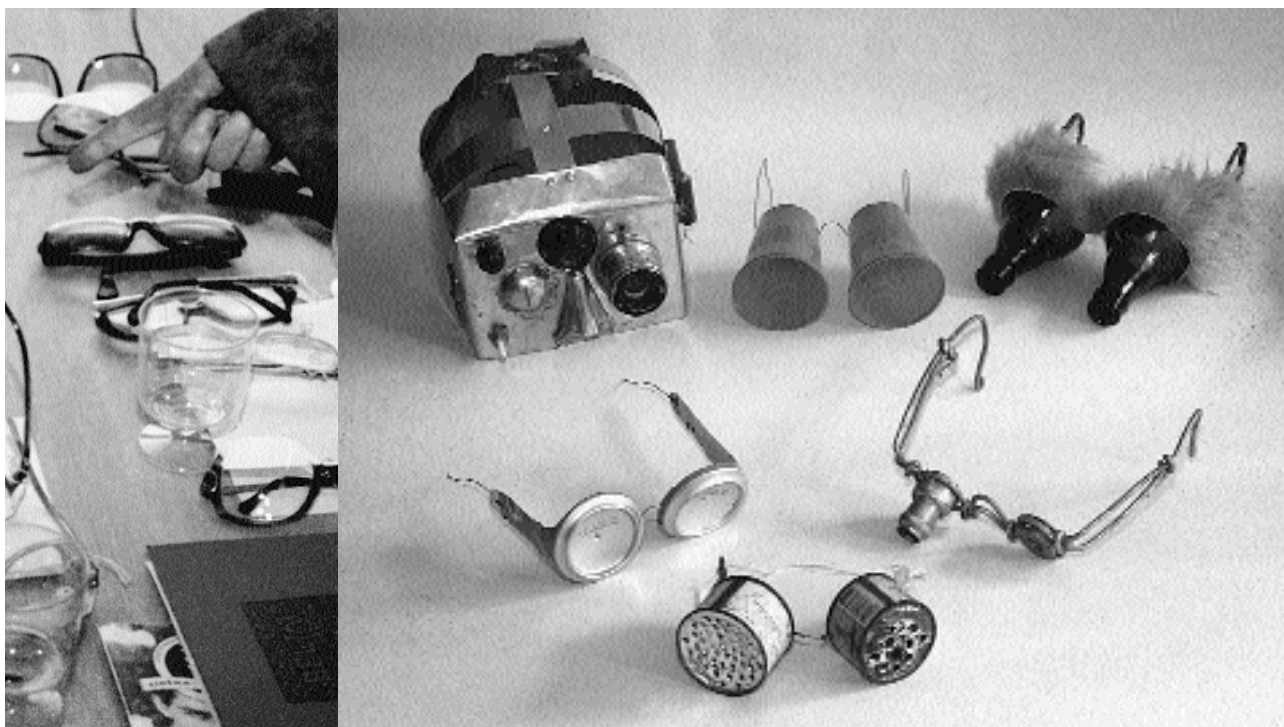
JvE Archive #9509/01, 1995



JvE Archive, 1992/1993



Mark Verlan, Glasses, 1996, KSA:K Archive



# VERBLUFFEND AUTOMATISCHE WERKING

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Carousel projector, user's manual

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The idea of the Academie functioning as a 'workplace' is presented to the ministry. complete number. JvE programme, Maastricht 1990



Mark Verlan, Metal Helmet for Surveying Insects Flying Around Flowers in the CarbonArt '97, 1997, KSA:K Archive





JvE Archive #9910/10, B/W Film, 1999

CarbonArt '98, 1998, KSA:K Archive



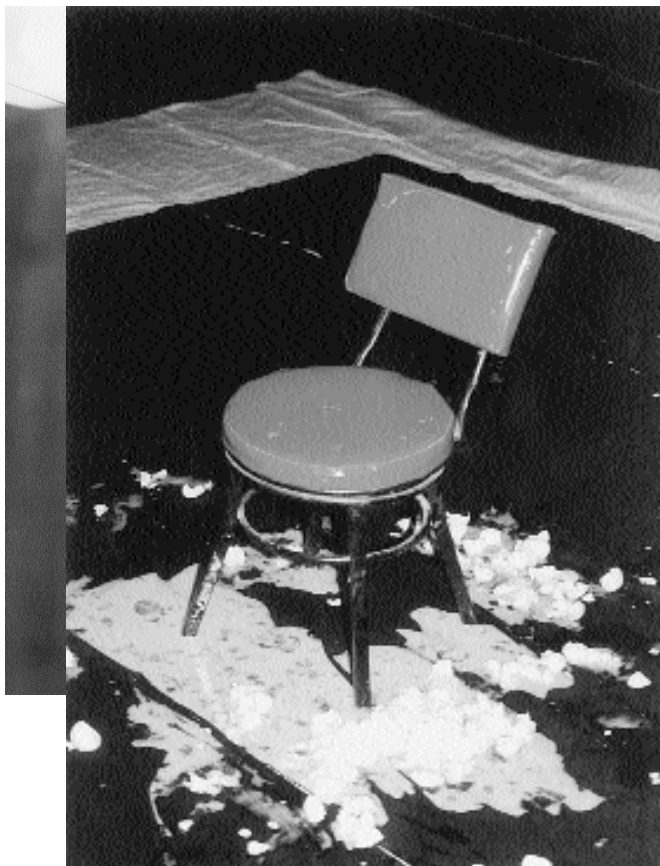


Radu Ignat, Untitled, 1997, KSA:K Archive



Vasile Rata, *Breaking the Sin*, performance, 1998, KSA:K Archive

Anatolie Tomoianu, *Dialogue*, 1997, KSA:K Archive

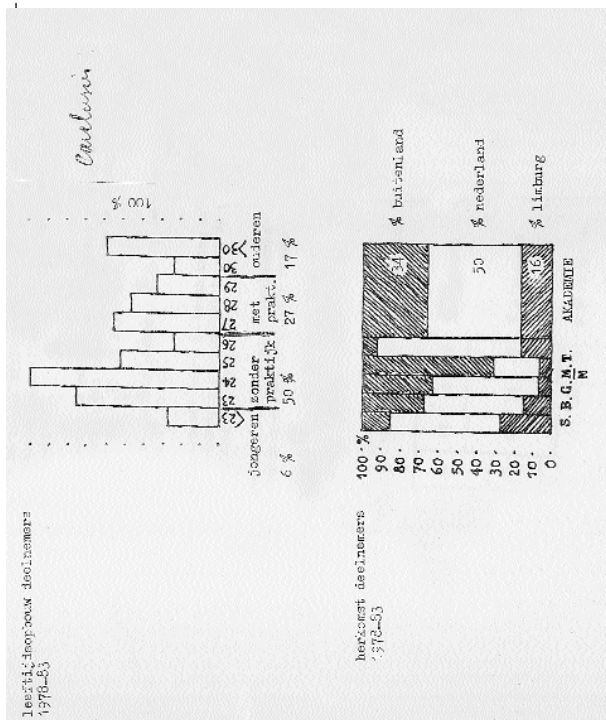


KSA:K Archive, 1999

Table-cloth Costume, 1997, Desirée Palmen, S. Department 1988/1990



1 The 'workplace' concept was put into practice in the academy. The need was not for a teaching situation, but for a work-environment where starting artists could  
9 benefit from collaboration with, or guidance from, more experienced colleagues, according to their individual needs. JvE programme, Maastricht 1990  
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Participant age and country of origin, 1978-1983. JvE Archive

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March 20th. Ko Sarneel is announced as the new director.

Renovation of a lecture room and part of the adjoining entrance hall, which are made into a studio for a new field of activity. video. William P. Graatsma, Macchina Arte, Maastricht 1992

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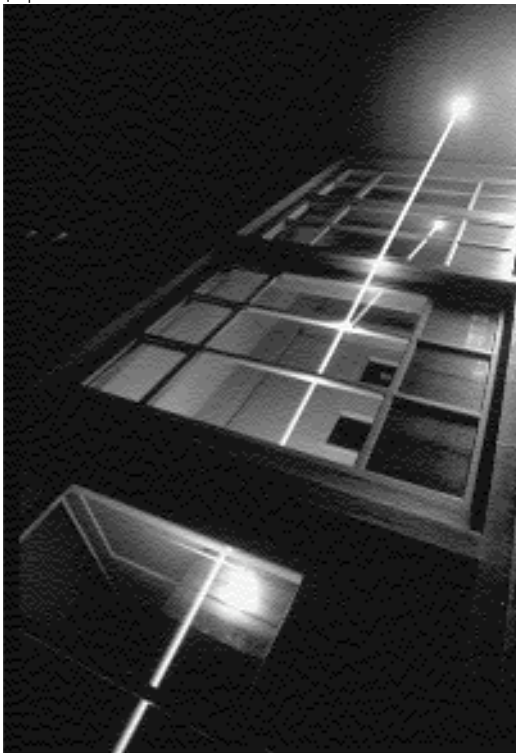
Wiel Arets and Wim van den Bergh, in: William P. Graatsma, *Macchina Arte*, Maastricht 1992

This staircase leads to the communal space on top of the hall which will be described later on. On ground floor level the central staircase element contains porter's lodge which overlooks the entire hall. The other spaces under the staircase can be used as storage room for the folding chairs, that are used during certain events taking place in the great hall. Furthermore the central staircase can be used as a raised speaker's platform by means of an opening in the screen that frames the speaker standing at the intermediate level of the

1 September 1st. William P. Graatsma is announced as the new director.

9

8 The architect John K rmeling transforms the Jan van Eyck  
Akademie into an 'Art Factory' for the period of twenty-four hours. During this period the ribs and diagonals of this imaginary building are visualized at the  
2 location of the existing building by means of laser beams. William P. Graatsma, Macchina Arte, Maastricht 1992



1 John K rmeling, laser project, JVE Archive

9

8 As there is an ever-growing need for exhibition rooms, the entrance corridors at the upper and lower floors of the main building are adjusted to suit the  
3 in the corridors and main rooms by TL-lightlines. Fast developments in

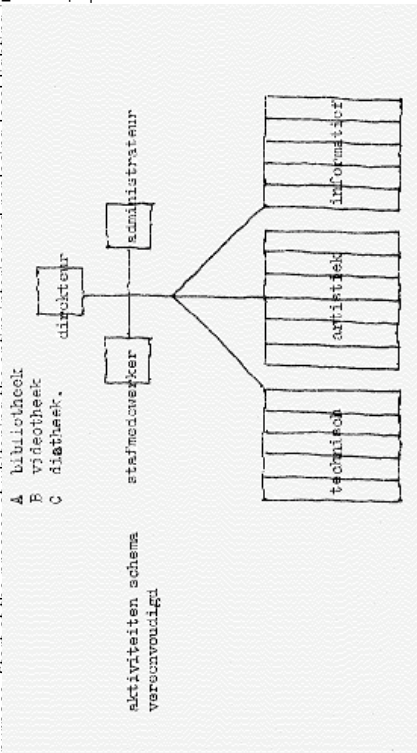
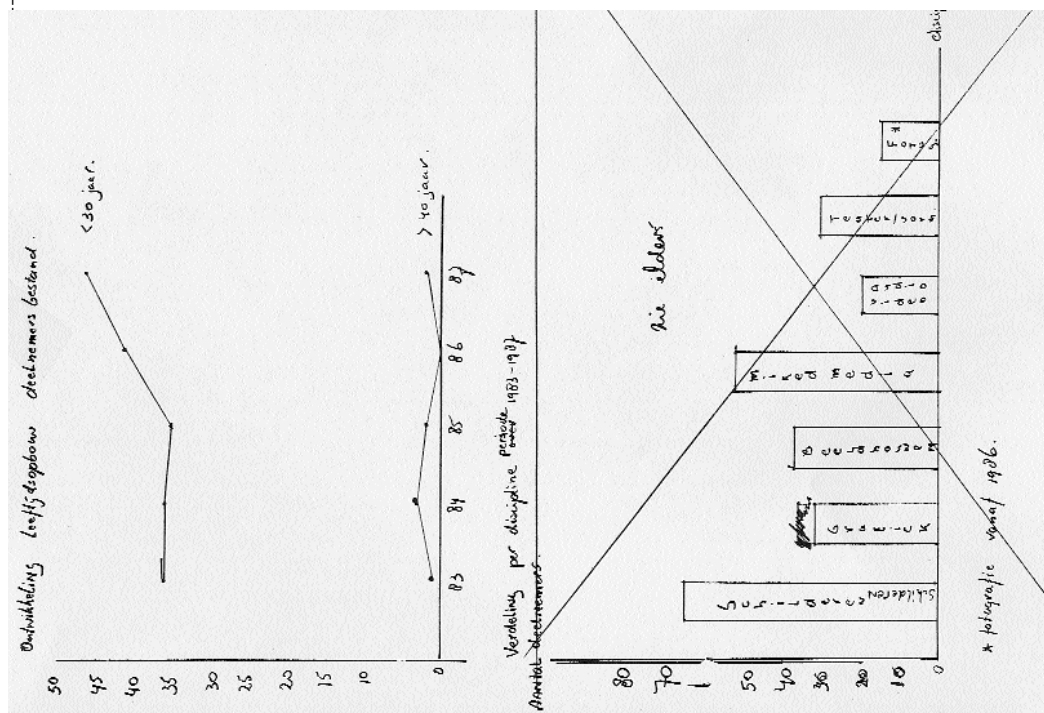




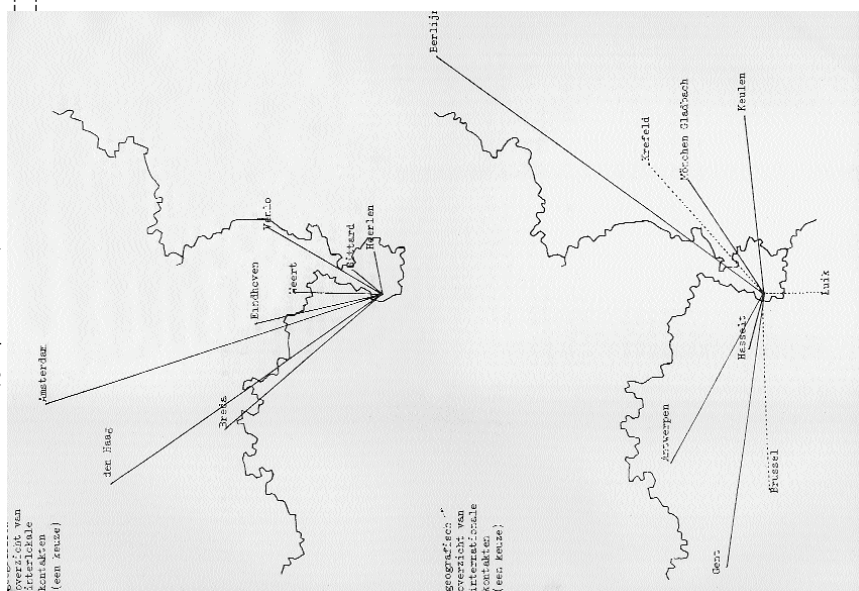
Diagram of activities, JVE Archive



Age of Participants, 1983-1987  
Number of Participants per Department, 1983-1987, JVE Archive



- 1 The number of artist who refuse to stick to a single medium has been increasing steadily over the past twenty years. The Jan van Eyck Akademie responded by
- 9 creating a Mixed Media department: (...) a rather shapeless fish-bowl designed to receive participants who would not fit into the available pigeonholes. Cor Blok,
- 8 Mixed Media 1986-1992, JVE publication, 1992
- 3



Geographical map of national relations  
Geographical map of international relations, JVE Archive

=  
Steven West, a contributing editor to Artlink, in a report after visiting Chisinau, KSA:K Archive

-  
Weekly meeting November 9 1992

Outside the  
exhibition hall,  
the streets of  
Moldova's  
capital city, lit  
primarily by  
the head-lights  
of passing  
cars.

From now on  
the lights in

1 The library is relocated and its capacity extended by means of an open steel half-space landing. The former library is turned into a media-room. The growing  
 9 use of electronics calls for a maintenance workshop. This new workshop and a new filing space are built by using the well-known inserted steel floors. The  
 8 ever-growing interest in the audio medium calls for an audio-room next to the video studio. William P. Graatsma, Macchina Arte, Maastricht 1992

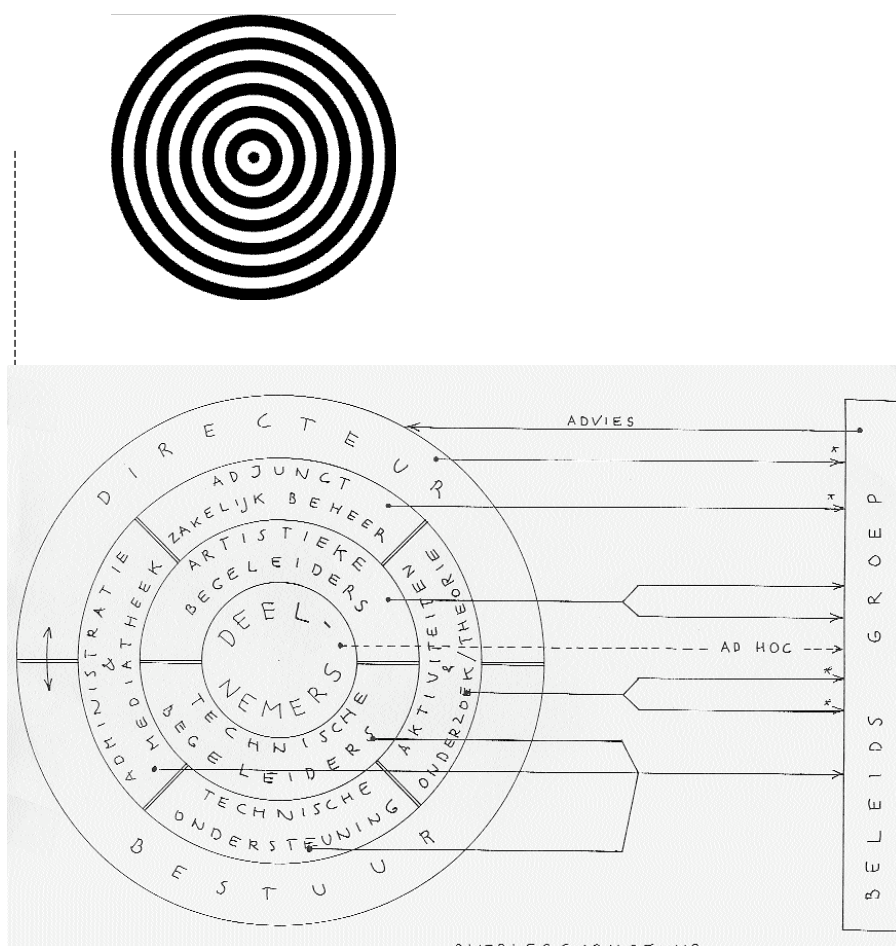


Diagram of internal communication, JvE Archive

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Wiel Arets and Wim van den Bergh, excerpt from: *Macchina Arte*, Maastricht 1992. '[In 1989] We were asked by the director of the JvE to make a design for his institute (...) in other words, the policy plan had to be translated into architectural terms.'

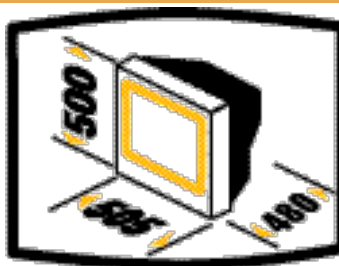
## Third and Fourth Floor

The fourth floor consists of two wings, the wing on top of the studios on the third floor contains another set of ten studios and storage room located along the gallery with a hoisting platform at the end.

The other wing, the one projecting over the roof terrace and supported by the forest of stilt-like columns, starts with elevators and toilets: first a storage room, then a photo studio, dark-rooms with the photographer's office on top, audio- and video-library with the librarian's office on top, library, archive, secretariat,



What difference does it make who designed it?



1 The Charles Nypels Prize is awarded by the Charles Nypels Foundation, which was set up in 1985 by the Jan van Eyck Akademie in Maastricht, together with  
 9 several friends and admirers of the book designer, typographer and publisher Charles Nypels (1895–1952). In 1986 the prize was awarded to Swiss artist Dieter  
 8 Roth. De Limburger, 1992

6 -----A new department for photography is established. JvE  
 programme, 1990

-----The major repairs which have to be made are used to express the  
 identity of the Jan van Eyck Akademie in colour. The building is painted white, the panes black.

-----For the benefit of the photography section which has become an  
 autonomos art by now, the basement is furnished with five fully equipped dark rooms for black/white- and colour photography. The printing office is extended  
 with rooms for graphic design. William P. Graatsma, Macchina Arte, Maastricht 1992

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=Weekly meeting February 15 1993

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Other points  
 Toilet/shower downstairs. The  
 toilet and the shower downstairs  
 are not clean. Laurens will discuss  
 this with Ber. Ber will also repair  
 the toilet seat.

-----

-----Action points  
 7. Discuss dirty toilet/shower  
 with Ber. Laurens  
 8. Repair toilet seat downstairs.  
 Ber

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=Weekly meeting 28 September 1992

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Museum of contemporary art in  
 Den Bosch organizes a debate 'on  
 art and culture in the era of  
 technical manipulation' and an  
 exhibition 'Al(l)ready made'.

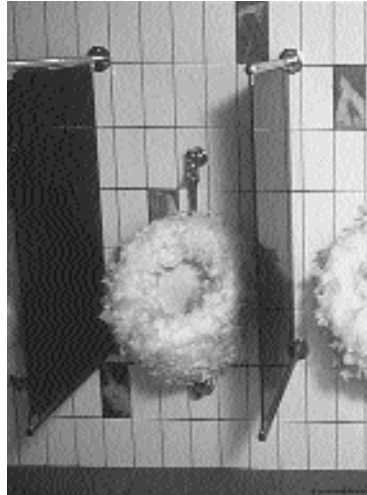
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=Weekly meeting 1 March 1993

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2. Cleaning woman cleans



=Weekly meeting 27.3.1995

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-

Bonnefanten Museum  
 Show must be cleared out by  
 10–13 April. Artists involved also  
 must help to clear up the place.  
 Volunteers however are welcome,  
 too. So, help your favorite artist!

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=Jean Heilbrunn, Distribution from an  
 Art Studio, letter to the JvE, 1992

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Before an artist takes their work  
 from the privacy of their studio  
 and places it into a public space  
 they must ask themselves the  
 following questions.

Why do I make ART?  
 What affect do I want my ART to  
 have?

The answers will direct the artist  
 as to how and where they will  
 place their work. There are two  
 primary ways of presenting  
 artwork.

#### 1 TALK ABOUT IT

Compose a slide lecture. Then  
 write a proposal and submit it to  
 an organization, such as a college  
 Art department, art academy, local  
 community center, a corporation,  
 private club, religious organiza-  
 tion, or a public institution  
 (hospital, prison, or school).

#### 2 EXHIBIT IT

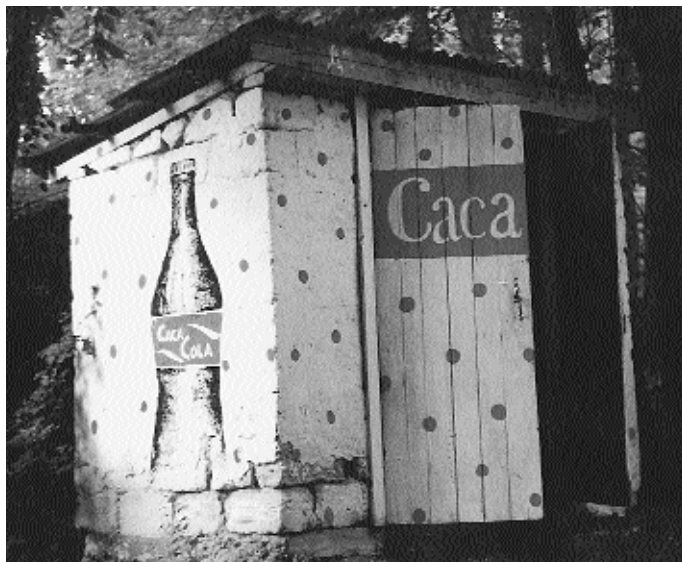
Look for exhibition opportunities.  
 Search out entry calls by inquiring  
 at university Art departments, art  
 academies, current art  
 organization newsletters, national  
 art magazines and publications,  
 community Art councils — local  
 and national.

Be represented by an art gallery,  
 agent, art consultant or art advisor  
 who will promote and sell the  
 work.

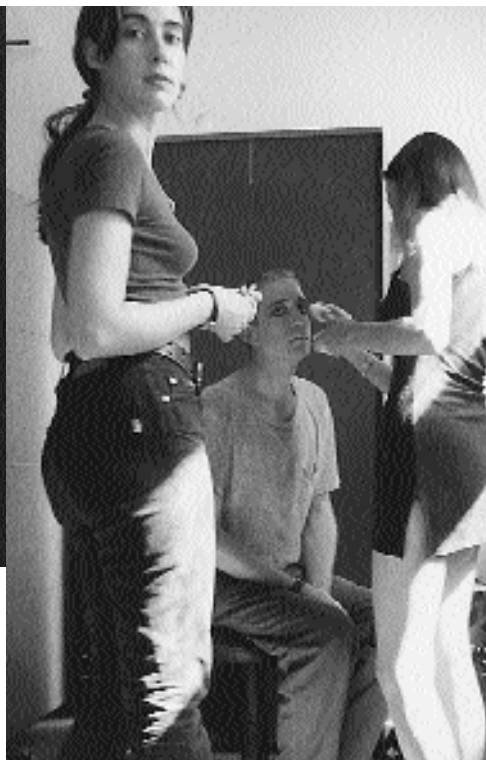
Initiate an exhibition. It can be  
 done by one artist or a group.  
 Create a theme, decide when,  
 where and how the work is to be  
 shown. Write a proposal that  
 explains the intent and purpose of  
 the exhibit. Define the needs, such



Mark Verlan, Caca Cola, 1995, KSA:K Archive



J. Bradley Adams, Papirosa Selavey (part of the project Kinovari



J. Bradley Adams, Papirosa Selavey (part of the project Kinovari)



as funding and site, then submit the proposal. Those artists who create art that is difficult to exhibit/market because of its content, form, lack of aesthetic appeal, or art that must be experienced in time and space without a tangible product, will find that artists' organizations, university galleries, art academy galleries and museums are more responsive to them. They can contact gallery directors and museum curators, invite them to their studios or make an appointment to see them in their offices, call or mail slides, accompanied with a cover letter and a clear statement of purpose. An artist should bear in mind at all times that they must be responsible, by knowing their existing rights and knowing the public's existing rights, be professional, by having good slides, keeping accurate records, responding on time, and being articulate about what they are trying to do.

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=UKF — Übergreifende Kreative Funktion: A. Abdel-Kader, M. Püspöck, C. Ruhm, P. Sandbichler, A. Scharf, R. Verougstaete, S. and A. Wachsmuth, M. Zinganel, Communication Program at the JvE Symposium P.P.P, 1992

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#### First rule

If one starts from the assumption that for the single artist the process leading to the final product (scheme) forms the actual focus of his work, one could apply the same method in a group system that would transform a linear into a three-dimensional concept.

#### Second rule

Archive and innovation are necessarily uncoupled because innovation can only be accessed in terms of examples from the records.

#### Third rule

Art outside the marketplace would mean free access to the archives and thus free innovation instead

of repetition as exercised by so-called modern art.

#### Fourth rule

Only free interpretation can open the archives.

#### Fifth rule

Denying the classic autonomies of author and text delivers the text into an endless space for interpretation.

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=From: nathanwiderxxx@xxx.xx.uk  
To: johnnydangerxxx@xxx.com  
Date: 25 Mar 2000  
Subject: Aesthetics and the Ends of Art

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Since Marcel Duchamp there has been a consistent tendency within the practice of 'advanced' art to suggest that there is no requirement for art to be based on or even related to aesthetics. This is part of the long-running struggle between philosophy and art. Ironically the tradition of art culminated in Conceptual Art. Conceptual Art turned the tables on philosophy by attempting to perform the task of relating feeling to the concept. What this salutary experiment puts on the agenda for artists, theorists of art and aestheticians is the necessity for a revaluation of philosophical reflection on art. The attempt to produce art theory without relation to the discipline of aesthetics has been singularly difficult to sustain and the discussion of the 'end' of art theory has coincided with wide discouragement about the prospects of art itself having a future. This collection will suggest that such prognostications are premature both with regard to theoretical reflection and artistic practice.

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=Polly Gould, Manifestations. Performing the Word, JvE publication, 1998

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The Encounter between the Analyst and the Artist entails its risks also. In the work of art, the

The Theory department now has a definite outline of their activities in New York. The art programme will be on a more individual basis, but an outline is expected (they are waiting for Jon's clearance).

Els has ordered a New York gallery guide which should arrive soon. She will also contact Jon about the situation with Rein van der Lugt.

#### -----Weekly meeting

January 10, 1995

Other points: London excursion.

Approximately 18 people will take part in the London excursion. They leave tomorrow and will be back by Sunday, January 24.

New York excursion: There is not much news here. The Fine Art department is basically waiting until Jon is back. Perhaps things could be discussed with him in London.

#### Weekly meeting January 11, 1993

2. The Design department cannot go to London because a workshop by Thomas Ockerse has been scheduled that week. This should be better co-ordinated next time.

3. No lectures of the Theory department are scheduled in the week of the London excursions.

4. Paul has a list of suggestions of the Fine Art department for the NY excursion. However, those suggestions are merely a list of galleries and museums to visit. This is not the intention of this excursion. Such a trip can easily be organized by anyone. The idea is that the excursion should contribute to something and involve activities that could not be organized without the academy's contacts/influence etc. The academy will support the NY excursion only when the programme contains such activities.

5. Roger has informed Paul how many Theory participants will take part in the NY excursion.

6. Felix has contacted Pierre Bernard about things happening in Budapest, but he has not received an answer yet. The problem is that the major excursion should involve all three departments to promote exchange between them. There seem to be some different opinions within the Design department about the NY excursion.

#### -----Weekly meeting

6 December 1993

Excursions: Excursion is planned on 9, 10 and 11 December to Frankfurt (Frankfurter Kunstverein: 'Die Sprache der Kunst — die Beziehung zu Text und Bild in der Kunst des 20. Jahrhundert.')

On 11 December excursion to Witte de With, Eugenio Dettborn.

Tuesday evening 7 December meeting is planned about excursion 1994.

Minutes and action points, meeting 7

object becomes a shared social object — it is the vehicle for self-transformation and takes one out of oneself. In this sense, using the art product as an access point to the psychoanalysis of the artist limits the work to the origins of the personal needs of its genesis and repudiates its power for extending beyond the self. This analysis refuses the gesture towards community which the art work/object/ text is making and throws the maker back upon a self which may have been a painful starting point but which they were in the process of articulating anew. This type of psychoanalysis is reductive. It reduces the work to symptom and the maker to sufferer. And in the refusal to recognize the leap of imagination, the maker is made to suffer again, as they find themselves placed back to square one, refused access to the community of meaning, replaced in the body in pain. The pay-off is on the side of the analyst who, as survivor in this contest, can pose as master, interpreter and author. This problem calls for a different kind of reading of texts, of art works, a reading that resists the temptation to interpret, to fill in the gaps, to rush in with keys for holes.

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=V.V. Vanslova i I.U. D. Koplinskogo, *Modernism. Analiz i kritika osnovnykh napravlenii/Modernism. Analysis and Criticism of Main Currents*, Moscow 1980

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To be sure, this is essentially nothing new; however, some of the forms are new, which have been invented by anti-artists to demonstrate their negation of the world and their nihilism. It is important to note that the exponents of these currents usually turn to Marcel Duchamp's authority, as they consider him to be the founder of anti-art. Duchamp, as we all know, belonged to the Dadaist movement of the 1920's. As he was

consistent in his actions, as early as 1920 Duchamp had turned his back to painting and gave up all artistic occupations as something defunct. His contemporary followers are not like this. They say that art is finished and turn this into a life-long profession. They are attracted to Duchamp's demonstrations thanks to their founding principle — the worse, the better. Being disgusted with all artistic activity as an embellishment to life, Duchamp insolently exhibited first a Bottle rack, and later a urinal (called 'The Fountain'). The last piece was not admitted to the exhibition, and this only enhanced the artist's scandalous fame. These events are described very soberly in all books on the history of modern art. But whatever verdict we give such acts, they definitely started a whole series of similar experiments, which at the beginning drew the attention of the police, but later became so rooted in the everyday life of Western society that they gathered around themselves many patrons.

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=Weekly programme 14–21 April 1997

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Wednesday:

16:00 Aesthetics after Art, Susan Buck-Morss

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=Weekly programme 16–22 February 1997

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Thursday:

10:30 'The End of Art', Michael Lingner

11:00 Art and Discourse, Antoon van den Braembussche

14:00 The West and the Rest, Ronnie Peplow

14:00 Critical, Ivan Dobrev

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=Kant After Duchamp (Toronto Lecture), Lecture by Thierry De Duve, excerpt, April 1998, JvE Archive (kant) 30.2

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Now, picture yourself in Germany at about the same time. George Brecht, Nam June Paik, George Maciunas, Dick Higgins were there more often than not. They had so gladly embraced Burnham's 'sensible question' that everybody hanging around their happenings, actions, and performances was a Fluxus artist. But, while America had sent Fluxus to Germany, Germany, haunted by its monstrous past and upset by student upheaval, extraparliamentary opposition and soon terrorism, yielded a Fluxus artist not quite like the others. Joseph Beuys was not exactly a young man anymore when Burnham asked, 'Why isn't everybody an artist?', yet he had already answered, why indeed? Until his death in 1986, he never strayed from his conviction. 'The most important element, for someone looking at my objects, is my fundamental thesis: every human being is an artist. This is even my one contribution to 'Art history'.' Those were the days my friend; Beuys had not yet set foot on American soil nor disdainfully proclaimed 'I like America, America likes me.' The one European artist America liked best was Marcel Duchamp, whose silence Beuys judged overrated: I criticize him because at the very moment when he could have developed a theory on the basis of the work he had accomplished, he kept silent. And I am the one who, today, develops the theory he could have developed. He entered this object [the urinal] into the museum and noticed that its transportation from one place to another made it into art. But he failed to draw the clear and simple conclusion that every man is an artist. Duchamp, by contrast, was never a utopian. Nothing could be further removed from his way of thinking than the belief in universal creativity. His particular brand of art, the ready-made, stemmed

neither from the belief nor the hope that everyone can or should become an artist. Rather, it acknowledged — with more than a grain of salt for sure — the 'fact' that everyone had already become an artist. In front of a ready-made, there is no longer any technical difference between making art and appreciating it. Duchamp's urinal is either art or nothing, and its presence in a museum doesn't forbid you to judge that it's nothing.

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=Good Housekeeping: Design and Domestic Technology, Lecture, excerpt, D. Department, March 15, 1994

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right slide: cover of Brides book  
left slide: cover of Poe book

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-----My lecture this evening is drawn from two research projects that deal with design and domestic technology. The first, called 'The Bathroom, the Kitchen, and the Aesthetics of Waste', was an exhibition which I organized with J. Abbott Miller at MIT List Visual Arts Center in 1992. The second, called 'Mechanical Brides: Women and Machines from Home to Office', is an exhibition organized at Cooper-Hewitt, National Museum of Design in 1993. The exhibition consisted of a network of sinks, stoves, tubs and refrigerators. The materials we used are deliberately crude: plywood, porch screen and J-bead, materials that are at once rustic and industrial, what we call outhouse modern.

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-----right slide:  
entrance to POE show

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-----Our exhibition compared biological consumption

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-----right slide:  
slide of sinks, showing dirt  
left slide: sink installation,  
showing transparency



JvE Archive #9406/06, 1994

JvE Archive #9406/06, 1994



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Monday meeting 28/11/1994  
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Super-copy-machine is super, but seems not to be the solution for all purposes



The Jan van Eyck Akademie is a workplace for visual arts, contributing — with interdisciplinary facilities — to: personal artistic development and contemplation of contemporary art (research, symposia, workshops) furthering the Dutch artistic climate by: giving new artists with sufficient practical experience the chance to develop themselves for one to two years under expert supervision and/or engage in technical and content oriented research, (...) and publishing the results through the proper channels. William P. Graatsma, Macchina Arte, Maastricht 1992

1 9 8 7

right slide: hip-bath  
left slide: blank

right slide: wash-stand,  
1880-1900  
right slide: Mystères de Paris  
right slide: chair-enclosure for  
toilet  
right slide: ornate ceramic toilet  
bowls  
right slide: Victorian bathroom,  
c.1895

left slide: modern bathroom, 1910  
right slide: Do You Live in a  
Haunted House?

right slide: 1921 Armstrong  
Kitchen [compare to Modern  
bathroom]  
left slide: fabulous continuous  
kitchen, late 30's  
right slide: Christine Frederick,  
diagram of kitchens

right slides: Ernst May+Grete  
Schütte-Lihotsky, kitchen for  
Frankfurt housing scheme, 1927  
r+l slides: Photos of kitchens from  
Frederick's book — down home  
version using existing equipment,  
generic shelving, etc.  
right slide: ad, 1924, Hoosier  
kitchen with 3 freestanding units,  
including sink configuration  
left slide: Type A diagram  
right slide: Monel metal kitchen,  
1930

left slide: Type B diagram  
right slide: a continuous kitchen,  
1930's (GE)  
left slide: Type C diagram

right slide: Gas stove in green  
Mont'gy Ward kitchen, 1934,  
exploited the lightness of gas and  
electric technology and steel  
construction, as compared to  
cast-iron coal stoves. With the

spread of indoor plumbing, the  
wash basin and the toilet with  
flushed water drainage assumed a  
fixed position in the home.  
Accordingly, the 'bathroom'  
became a fixed location, tied to  
the structure of the building by  
pipes for water and waste: one  
might say that the pot chamber  
replaced the chamber pot.

right slide: ornate ceramic toilet  
bowls  
right slide: Victorian bathroom, c.  
1895

=Fecal Cavern by Erwin Kessler,  
T. Participant 1998/2000, excerpt, in:  
Issues in Contemporary Culture and  
Aesthetics, #10/12, 2000

1. The last, lethal icon. In recent  
art theory, Duchamp's urinal  
(better known as Fountain)  
appears as the ultimate cult  
figure. Can one possibly imagine  
the history of contemporary art  
without this urinal? Conversely,  
can one possibly imagine the  
denigration of that very history  
without the same piece? Precisely  
in France, one can still feel the  
pulse of unending discontent  
facing the said fixture enthroned  
by a once French artist: '... depuis  
le geste de Marcel Duchamp... le  
n'importe quoi est entré dans  
l'art, donc dans les musées...'.<sup>1</sup>  
But is the urinal whatever, a trifle,  
a n'importe quoi indeed?

The urinal's progress contains a  
sheer paradox: it was neither the  
first, nor the most sophisticated  
ready-made of Duchamp. It was  
preceded, among others, by the  
Bottle rack (1914), the snow  
shovel (In advance of the broken  
arm, 1915), the Underwood  
typewriter cover (Pliant de voyage,  
1916), and followed, for example,  
by L.H.O.O.Q. (1919). What  
distinguishes Fountain from all  
these works, what makes it  
seminal besides the mythical  
conjuncture of its foundational,  
art-historical scandal?

The difference resides in Fountain's not being n'importe quoi, but precisely a urinal, not any kind of ready-made. If it were a trifle, it would support both its blaming as the death-piece of art as they knew it and conversely its acclamation as the birth-piece of art as we know it. Fountain is neither one, nor the other. Fountain is about what a urinal is about, that is the (absent) fluid. For that reason one has to inquire precisely the iconographic framework of the more general cloacal imaginary, that includes urinals together with other hygienic fixtures and various devices that both conceal and exhibit excretional fixations. The subsequent assumption is that Duchamp's inverted urinal is consistently named Fountain because it does not drive but dispense fluids, it does not ease but embarrass the user-beholder. Inversion (reverse placing and perverse spelling of words) is a phenomenal springboard for enhancing presence and acuity. The urinal called Fountain bears the telling name R. Mutt that marks another fluidity, one located at the level of versatile names and words, of spelling and playing with language-tongue-mean-ings, and the identities they imply. The urinal Fountain is a spelling-playing, essentially phenomenological machinery that obliterates the traditional symbolic functioning of a work of art. Its ready-made body does not stand for a ready-made meaning, one that is not visually given by the presented thing but by its suggested significance. Therefore it does not support an aggression against the social-political establishment of art, but against the more fundamental semiotic foundations of the work of art. Fountain is a prototype for (contemporary) work of art that acts its saying, and says nothing else than what it acts. It conflates futility, derision, criticism, and

dispassionate research on senselessness as a matter of art. Its meaning is not a pre-conceived construct, but it is inscribed in both the bare visual presence of the piece and in its doubling, sounding absence, the spelling-play of invisible fluids. Its sense emerges along with its presentification by the beholding reader, with its phenomenal (and not semiotic) employment. It is a piece made to be immediately experienced, expressed into sentences. The whole compound (urinal+Fountain+R. Mutt) sketches an alternative iconography developed by Duchamp's aestheticism of mind, which is heavily stamping the art practice of our time.

1. Francoise Gaillard, Fais n'importe quoi, in *Esprit*, p. 52, Paris February 1992. Similar opinions in the same issue, by Marc Le Bot, Marcel Duchamp et <ses celibataires même>, p.13

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=SCCA Network correspondence,  
1996, KSA:K Archive

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I have booked rooms in hotel 'Nicky', 16 Neofit Rilski Str., Sofia 1000, Tel. 511915. The price for double room is 40\$ with shower and for single 20\$ without shower. There is one WC on the floor. The hotel is nothing special but in the center of the city and as you can see not expensive. The reservation is made on the name of Soros Center, Sofia. Please pay attention that the Annual Exhibition is CLOSED on Monday.

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=Skilling Saws and Absorbent Catalogs, Lecture by Kenneth FitzGerald, excerpt, D. Department, date missing

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Today, it is a common opinion of designers that everything went to hell with art in this century. For many people, art of the last century has been progressively appalling. Art stopped being about the visual and became ideas — masturbatory and ridiculous ones

at that. Once the province of genius practitioners and unquestioned aesthetics, academics hijacked art and stifled it under incomprehensible jargon. Artistes-manqués were only too happy to join the game.

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=Paul Depondt, *Schilderen in Communicatief Verband/Painting in a Communicative Context*, De Volkskrant, 1992

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-

In the old days students at fine art academies were pre-eminently 'doers'. Creating work was far preferred over reflection. Four post-academic institutes — the 'work centers' — want to bring practice and theory closer together. Individually oriented education for 'participants' who have often already worked several years, own a studio or a gallery. An interview with the directors of two of these institutes: Janwillem Schrofer of the Rijksacademie in Amsterdam and Jan van Toorn of the Jan van Eyck Akademie in Maastricht: 'After all, the meaning of a work of art goes beyond the meaning it has for its maker.'

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=Graphic Authorship, Lecture by Michael Rock, excerpt, D. Tutor, 13 October 97

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So what is an author? The meaning of the word itself has shifted significantly over history. While the earliest definitions are not of the genius creator, and the esteem or status of the man always frames the work and imbues it with some mythical value. While some claims for authorship may be as simple as a renewed sense of responsibility, at times they seem to be ploys for property rights, attempts to finally exercise some kind of agency where there has traditionally been none. Ultimately the author=authority. The longing for graphic authorship may be the

longing for a kind of legitimacy, or a kind of power, that has so long eluded the obedient designer. But do we get anywhere by celebrating the designer

as some central character? Isn't that what fueled the last fifty years of design history? If we really want to move beyond the designer as hero model of history, we may have to imagine a time when we can ask 'What difference does it make who designed it?'

I would like to end by proposing three alternative models for design

that, rather than glorify the act and sanctify the practice, attempt to describe the activity as it exists and

as it could evolve. I propose three new metaphors to describe the expanded role of the designer: Designer as translator, Designer as performer, Designer as director.

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=Good Housekeeping: Design and Domestic Technology, Lecture, excerpt, D. Department, March 15, 1994

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The objects stand on a platform filled with peat moss, a material that serves as a clean, sanitary substitute for shit, and as a link between these glistening industrial products and an organic cycle of growth and decay, consumption and waste.

-----right slide:  
shot of center of gallery  
left slide: Raymond Loewy's ideal office

-----right slide:  
frontal view of office/train installation

-----right slide:  
Loewy with train (or plain train picture)

-----right slide:  
Twyford's bathroom, 1910, or other early 20's bathroom (compare to Loewy interior)

Conversations, Installation in m/w toilets for the Open Days 1999, D. Participant 1998/2000



Conversations, Installation in m/w toilets for the Open Days 1999, D. Participant



-----right slide:

Hoosier kitchen, mid-20's  
(compare to Loewy interior)

-----In the  
exhibition, we attempted to bring  
the masculine train down to earth,  
so to speak, by imbedding behind  
it a turn-of-the century bathroom.

-----right slide:  
overhead view of turn-of- century  
bathroom

-----  
Modernizing the Bathroom  
The modern American bathroom is  
an invention of the late nineteenth  
century, arising from the  
institution of new urban systems  
for water supply and waste  
disposal. Indoor plumbing, toilets  
and bath-tubs were part of an  
'American standard' of  
middle-class living by the 1920's.

-----right slide:

hip bath  
left slide: blank  
right slide: wash-stand,  
1880-1900

-----Outhouses  
were constructed away from the  
home, and chamber pots were  
kept most often in small  
cupboards near the bedside or in  
the dining room.

-----right slide:

Mystères de Paris  
right slide: chair-enclosure for  
toilet  
left slide: modern bathroom, 1910

-----right slide:  
images of women in love with their  
household appliances; Eureka,  
'Everything Your Heart Desires',  
Mid-50's; Phallic ironing board  
cover, 1953; GE bridal fridge,  
1938; Toastmater, 1946 'Another  
electric appliance worth loving',  
1966

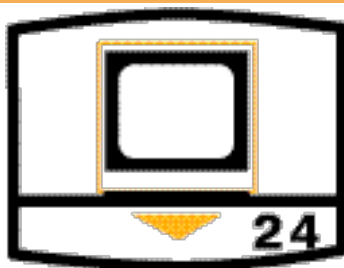
-----right slide:  
cover of McLuhan book







38% Kentucky bluegrass, 19% Western red cedar, 0,2% decorator plants in the lobbies



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=From: OSI-NY, the SIAB Meeting

To: SCCA Network

Date: May 2, 1997

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The SCCA International Advisory Board (SIAB) met in New York last week to discuss the strategy announced at the recent OSI-Budapest board, regarding the future independence of SCCA offices, the need to explore fundraising opportunities, SCARP and the SCCA annual report, and the matching of SIAB members with SCCA offices. Below is the list of SCCA and SIAB member matches:

SCCA Belgrade, Bart De Baere  
 SCCA Bratislava, Charlotta Kotik  
 SCCA Bucharest, Barbara Barsch  
 SCCA Budapest, Charlotta Kotik  
 SCCA Chisinau, Barbara Barsch  
 SCCA Kiev Bart, De Baere  
 SCCA Ljubljana, Peter Pakesch  
 SCCA Moscow, Konstantin Akinsha  
 SCCA Odessa, Konstantin Akinsha  
 SCCA Prague, Charlotta Kotik  
 SCCA Riga, Peter Pakesch  
 SCCA Sarajevo, Lynne Cooke  
 SCCA Skopje, Peter Pakesch  
 SCCA Sofia, Barbara Barsch  
 SCCA St. Petersburg, Konstantin Akinsha  
 SCCA Tallinn, Bart De Baere  
 SCCA Vilnius, Lynne Cooke  
 SCCA Zagreb, Lynne Cooke

I'm attaching an updated list of the board with addresses and contact numbers. As you may receive from the SLAB report, which was distributed in March, each SLAB member is being matched with an SCCA to assist in strategic development and program evaluation. It is expected that your board member will visit your center at least once this year, if not twice, depending on the need. If possible, visits should be set up to coincide with your annual exhibition. You might want to contact the board member you will be working with to discuss your plans and date of opening.

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=Theft Heavy Blow to Special

Collection 'Media', by Hortense Wetsels, in: De Rode Loper, 12.12.1997

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MAASTRICHT — As of 1 January 1998 new director Marianne Brouwer will succeed Jan van Toorn. In the seven years that Jan van Toorn was connected to this institute it grew to become a research center in the field of visual culture that was famous the world over. There were many successes, but unfortunately also some low points. One of the saddest moments of all was the theft of six specimen *Sansevieria trifascata* in November 1996. This collection, originally consisting of 25 specimen, had come to be a spearhead within the collection of the media center.

#### A reconstruction

The collection of *Sansevieras* had already been purchased in 1993, as part of the policy of the academy to turn the former library into a true media center. An early wish was the acquisition of this unique collection and nothing was left undone to realize this. In September 1993 it was finally accomplished and the acquisition was celebrated at a bustling reception.

Prominent guests from the art world congratulated the director for the fabulous new purchase. Staff in the media center did intensive courses in order to manage the new collection optimally. Advanced equipment for climate control was bought. The *Sansevieras* were a spearhead in the collection and the academy received many visitors from the Netherlands and abroad. In the seminar 'Towards an aesthetics of nature', the cultural and historical value of the *Sansevieras* was subject of lectures. In the corresponding workshops, collection management was discussed and practical examples given. Then fate intervened... In the night of 10 November 1996,

strangers managed to steal six specimen. A member of the facility service discovered the theft early in the morning. Her hopes that the specimen had gone into the depot for maintenance or were on loan for an exhibition unfortunately proved futile. The space formerly containing six Sansevieras now only held some earth. Fate had struck. A unique collection was damaged.

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=Weekly meeting 5 December 1995

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Other points

Last week two members of technical staff entered studios to collect missing material from the kitchen which was borrowed and had not been taken back.

Normally, a staff-member will only enter studio after appointment. In this case the participants were absent and two staff-members entered and left a note.

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-----Action points

Removal of garbage. Apparently there was a misunderstanding about the removal of garbage from the upstairs corridor. Robert must have thought that the furniture was not included. Laurens will contact Ber about this.

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'The Kollektion' in the Province House, Profile of an Academy', in: Limburgs Dagblad 89-90/04.5

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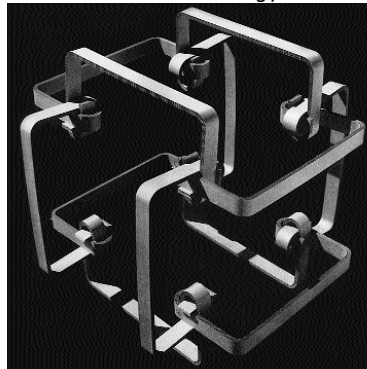
-

MAASTRICHT — In the Province House, the provincial board has been staging a series of exhibitions intended to bring to light (daylight, usually coming in through high windows, in two rooms alongside the reception) its involvement with fine art. One of these exhibitions — open until the end of the month — is very varied in character. Like all previous exhibitions, this one too, is meant for a broad public, either people who have deliberately come to see it or who can be seen fleeing

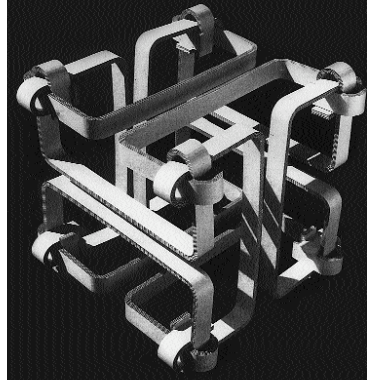
through the corridors on their way to other destinations in the building.

Nevertheless, the title 'The Kollektion' — with a 'k' — seems to stem from the colloquialism of insiders: whose collection? collection of what? It requires further explanation, and indeed that is available on a small table behind automatic doors, in the style of the Jan van Eyck Akademie, with a 'k'.

On yellow paper it is explained that the Kollektion has been acquired from the artists who made use of the facilities of the academy, during the period that William Graatsma was in charge of the institute. The choices have been made by Urbain Mulkers, director of the Hasselt Museum, and Graatsma — in part directed by their own preferences, in part based on the policy aimed at documenting the ideology of the academy. With the variety of its thirty works the Kollektion gives a wide view of this ideology with



They work in the company of



1 The former Dominikanerkerk near the Vrijthof is used by the Jan van Eyck for larger experimental presentations. William P. Graatsma, Macchina Arte, Maastricht  
9 1992  
8  
7



Queen Beatrix visiting the JvE Akademie on the occasion of Art-Paper, symposium and exhibition

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=Paul Verberne, Co-relations, in:  
Played in Space, Seminar by Eran  
Schaerf, Head of F.A. Department  
since 1998

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=William P. Graatsma, Director of the  
Jan van Eyck Akademie 1982/1990.  
Interview, 2000

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I started to build up a kind of  
archive, every participant had to  
photograph his work once a month  
and when you left there should be  
at least a box with 25 slides, to  
see the development. Beside that,  
the academy published A3  
booklets of the works from the  
participants, so that they have  
something to show, especially  
when you start your career, and  
we, within this publication, could  
present the institution.

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=Weekly meeting 20th 1993

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Els is collecting any information  
on  
other institutes, residences,  
exchanges, figures etc. which  
might be interesting both to  
current participants and for  
possible moves after here. If you  
have any suggestions or things  
you  
have heard of and would like to  
know more about, please see Els.

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-----Other points

Math found a lot of bottles in the  
container. Empty bottles should be  
returned to Miets.

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=Weekly meeting 6 June 1994

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Committee who decides on buying  
work for the Jan van Eyck  
collection consists of Jan  
(chairman), Jon, Hugues and  
Tijmen van Grootheest (Ministry  
WVC). The committee will visit  
everybody Saturday morning. They  
have Dfl. 10.000 to spend. After  
the presentation of laureateships  
it will be announced what the  
committee has bought for  
the Jan van Eyck collection.

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=Annual Report JvE, 1998

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-

Besides the library and  
documentation center, the media  
center manages the Jan van Eyck  
Collection, a collection of works  
by former participants. During the  
Open Days an acquisitions  
committee, comprising Jon Bird,  
Marianne Brouwer, Tijmen van  
Grootheest, Els Kuijpers, Armand  
Mevis and John Murphy purchased  
work by Donna Confetti, Ivan  
Dobrev, Aleksandra Giza, Matthew  
Shadbolt, Daniel van der Velden  
and Valentijn Visch. In November  
talks were opened with the art  
committee of the Maastricht  
Academic Hospital on the  
possibility of a long-term loan of  
the Jan van Eyck Collection to the  
hospital. This institution is able to  
display the collection

permanently.

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=Direct Services by Ben Cain, F.A.  
Participant 1998/2000, April 2000

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During the Summer of 1999 we were working from a large open-plan office on the south side of Maastricht in the Netherlands since at that point we needed a large isolated studio in which we could survey the building-up of our items as they passed through on their way in or out of somewhere else.

Much of the time here was spent around telephones, cataloguing, talking, watching the street outside, wondering about the fate of the items in front of us, looking at histories and finding places (futures) for items. After a couple of unusually hot months we found that our offices were thankfully more or less empty, at which point we had a short time to re-evaluate our practices and eventually re-house elsewhere.

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=Annual Report JvE, 1999

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In the summer the computerised catalogue of the Jan van Eyck Collection was completed. For an indefinite period, the collection was given on loan to the Maastricht Academic Hospital, which looks after a large collection of works of art. Unlike the academy, it is in a position to display and preserve the collection.

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=Weekly meeting October 19 1992

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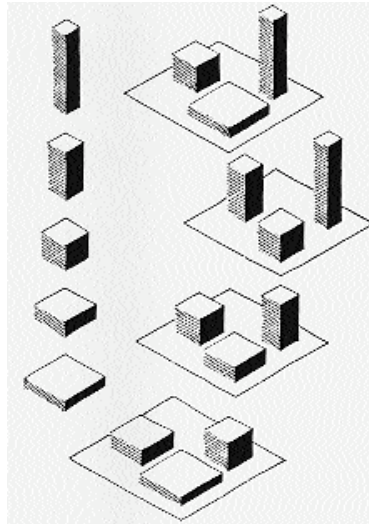
Other points

Compliments go to the organization of the party. The cleaning up afterwards was much appreciated. Unfortunately there are quite a few things missing from the fridge, some knives, about 60 glasses and a lot of deposit bottles. Imogen will check on these things.

=====

=Ivan Dobrev, F.A. Participant 1996/98.  
Interview, 2000

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=Thomp Huyghe, F.A. Participant 1988/90. Interview, 2000

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The academy was also very isolated, because the city had nothing to offer, there were no cultural activities. I came by car, worked for one week and then went back to Antwerp. I never went into the city.

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=Weekly meeting September 21 1999

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Mail boxes

Thuur: There are not enough mail boxes this year.

Laurens: The new architect has already been asked to redo the interior of the academy which covers the mail area. Library chairs are to be bought as well.

Els: The library would need a really large pigeon box.

Ben: What sort of reordering will the new architect do? What's the need for redesign?

Laurens: Part of it has to do with a report from the health authorities and the requirements of the new law for work areas (such as air conditioning in the workshops). People used to organize the public

February

1. Excursion will be organized in week of 16-21 May. Costs are approximately Dfl. 400,00. Further information will follow soon. Paul will hang up a notice.

-----

M.M.M.M.M.M.Monday 24-01-94

TRIPS: If people would like small trips to be arranged i.e. to the Rebecca Horn in Eindhoven, they should talk to Jon about money, Paul for re-arrangements.

Direct Services, 1999, Ben Cain, F.A. Participant 1998/2000





Direct Services, 1999, Ben Cain, F.A. Participant 1998/2000





1 Jan van Eyck Collection In the board meeting of April 4 it was decided that the start of a Jan van Eyck Collection would become part of the annual documentation.  
 9 This collection will be built by the annual purchase of works from the most talented and promising participants. The selection of these works will be in the hands  
 8 of the director, after advice from external experts. It was also decided to get abreast with the last five years (which was carried out in May). One aim of the  
 7 collection is to write history. The first presentation is planned for the 40th anniversary in 1988. Jaaroverzicht JvE, 1987

space on their own and you really need an architect to do that.  
 Simon: There are no plans of global character being made, it is just a re-design.

=====

=Memo JvE, 28.3.00

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Please leave the newspapers and magazines on the table, so that other people can have access to them (particularly the Spiegel — someone seems to think that it is his/her personal property)

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=Dom Hans van der Laan, JvE  
 Exhibition on the occasion of the  
 Limburg Architecture Award, 1989

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=Weekly meeting November 9 1992

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Other points

Felix suggested that there should be some system of paper collection for recycling. Unfortunately this is poorly organized in Maastricht. Usually local brass bands, or other organizations, collect old paper to improve their financial situation. Garbage of the Jan van Eyck Akademie is divided into chemicals and non-chemicals, and most workshops have their own

collecting. Felix will contact Johan on this in the coming week.

-----  
 -----A list of useful information will be put in the apartments. This information concerns for example places to go for breakfast. This list will be compiled by Laurens.

-----  
 -----Action points  
 4. Contact Johan concerning paper collecting. Felix  
 7. Make list of useful information for apartments. Laurens

=====

=Weekly meeting January 25 1993

-

Other points  
 List of names. A list of names and addresses of staff members, tutors etc. of each department was handed out by Leon.

-----  
 -----Action points  
 4. Give Felix a copy of garbage collecting rules. Laurens

=====

=©2000 '404 wugga wugga' (on greek O — Cargo Culture) and the Bloggs Family. Rewritten by Claudia Hardi, F.A. Participant, 1998/2000

-  
 I went to Uwajima-Ya and bought some UFO yaki soba noodles, the ones that steep in hot water in their own little plastic bowl. I asked what her seven Jeopardy dream categories would be:

- orchards
- labrador dogs
- the history of phone phreaks
- crime novels
- inter chips
- things Hal says in 2001
- and my parents are psychopaths

• Air Family: Describes the false sense of community experienced among co-workers in an office environment.

• 1971: Yippie phone phreaks start YIPL / TAP magazine.

For more than a decade, from the

early 1970's into the mid-1980's, PARC yielded an astonishing volume of groundbreaking hardware and software and software innovations.

- This afternoon while visiting Todd and Dusty's cottage in Redwood City, I tried to find a snack in their fridge. Bad idea. Pills, lotions, capsules, powders, anything except what normal human beings might call food.
- 1991, 25-28th March: Computer, Freedom and Privacy conference in San Francisco.
- Get a life!: Hacker-standard way of suggesting that the person to whom it is directed has succumbed to terminal geekdom.
- On a napkin we listed ideas for new Campell's soup flavours:
  - creamy dolphin lagoon
  - beak
  - pond
  - crack
- angry fruit salad: A bad visual interface that uses too many colors. (This term derives, of course, from the bizarre day-glo colors found in canned fruit salad.) Too often one sees similar effects from interface designers using color window systems such as X; there is a tendency to create displays that are flashy and attention getting but uncomfortable for long-term use.
- 1990, 6th february: USSS arrests Terminus, Prophet, Leftist, and Urville.
- wall: 1. An indication of confusion, usually spoken with a quizzical tone: 'Wall?' 2. A request for further explication.
- I looked around and noticed that if you took all of the living things on the Campus, separated them into piles and analyzed the biomass, it would come out to: 38% Kentucky bluegrass; 19%

human beings; 7% Western red cedar; 5% hemlock; 31% other crows, birch, insects, worms, microbes, nerd aquarium fish, decorator plants in the lobbies...

- BLOB: 1. [acronym; Binary Large Object] used by data base people to refer to any random large block of bits that needs to be stored in a database, such as a picture or a sound file. The essential point about BLOB is that it's an object that cannot be interpreted within the database itself. 2. To mailbomb someone by sending a BLOB to him/her; esp. used as a mild threat. 'If that program crashes again, I'm going to BLOB the core dump to you.'

- 4x4 Death Star kung fu platform

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=JvE Meeting November 24 1999

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Library — a new chapter

Old Jan van Eyck archives are being revised and filed for better library use. The ones predating 1992 will be stored in a space next to the computer room. The more recent works will be processed and presented as easy access files. The idea is that they give an overview of the different areas of local activities, f. ex. posters, public lectures, exhibitions... which would be chronologically aligned. The library expects to be ready with the result in two months.

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=Weekly meeting November 16 1992

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- 4. Johan does not have the possibility to collect old paper. Felix will contact the local authorities. If they have a solution, this will become a task for the academy (Johan).
- 7. A list of useful information/addresses will be compiled by Leon. When guests arrive, some food (bread, something to drink etc.) will be put in the apartments.

=====



=Weekly meeting November 23 1992

-  
Action points  
2. Paper collecting. There is a possibility to bring old paper to the collection place in Beatrixhaven. However the academy will have to pay for this. Felix will now try to find out what system the university uses for their old paper collecting. It was proposed that there be one place in the Jan van Eyck where old paper is stacked. Laurens will discuss this with Ber.

=Weekly meeting November 30 1992

-  
Action points  
2. Felix gave the results of his inquiry on the university's paper collecting system to Laurens. They offered to include the Jan van Eyck Academy in their paper collecting system.  
3. Laurens will make sure that in short time something is arranged for the paper collecting within the academy.Weekly

=Weekly meeting December 7 1992

-  
Other points  
There is some garbage in the upstairs corridors. This bothers people as it makes the academy look like some storage place. Laurens will see that it is removed.

-----Action points  
3. Have garbage in upstairs corridor removed. Laurens

=Weekly meeting 20th 1994

-  
Other points:  
Paul especially wanted to stress problem of chairs! Chairs back, we must have something to sit on for coming events (and drink & eat from, return glasses and plates, etc.)

=Weekly meeting 13th March 1994

-  
Other points:  
Silver chairs are needed to sit on (in the academy), please bring them back.

=Weekly meeting 25 October 1995

-  
DO NOT LITTER! Clean your place before leaving the auditorium, don't leave cups, garbage a.s.o.

-----  
Library: documentation center built up by Els and Hortense: they are trying to build up an archive about everybody who's involved in the academy — it's important to give them informations on what you were and are working on: for visitors, museums, galleries etc.

=Weekly meeting date missing

-  
BRING BACK MISSING MAGAZINE ISSUES TO LIBRARY  
BRING BACK TIRE PUMPS FOR BICYCLES TO CENTRAL POINT AT HUUB'S WORKSHOP

=Weekly meeting 7 February 1994

-  
On 25 February next big clean-up takes place in corridors/workshops. Take care to remove things to prevent them from being thrown away.

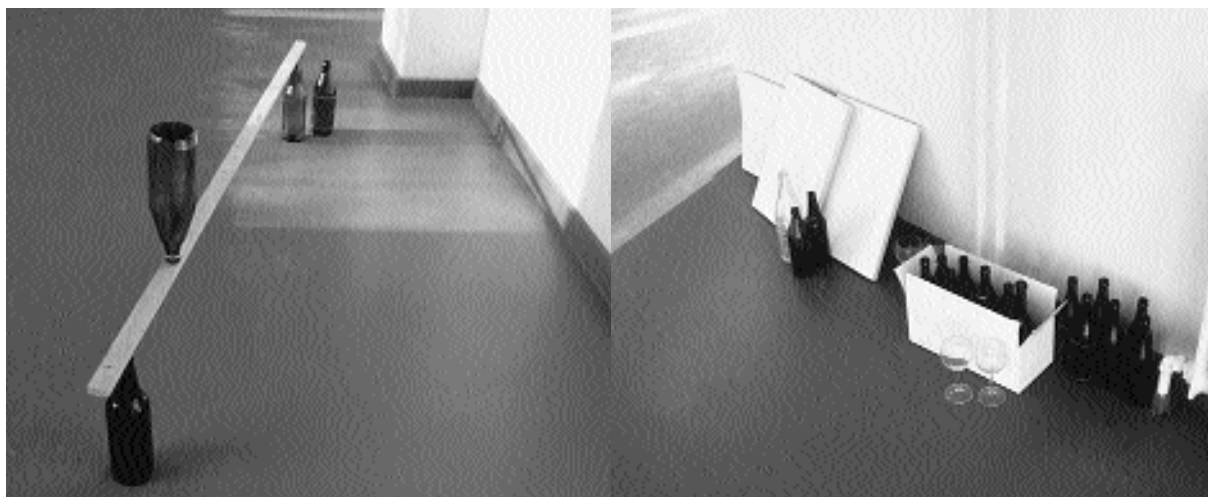
=Weekly meeting 31 January 1994

-  
Library: Els has a growing collection of interesting brochures (+application forms) for educational centres/art centres for further study in Europe and America.

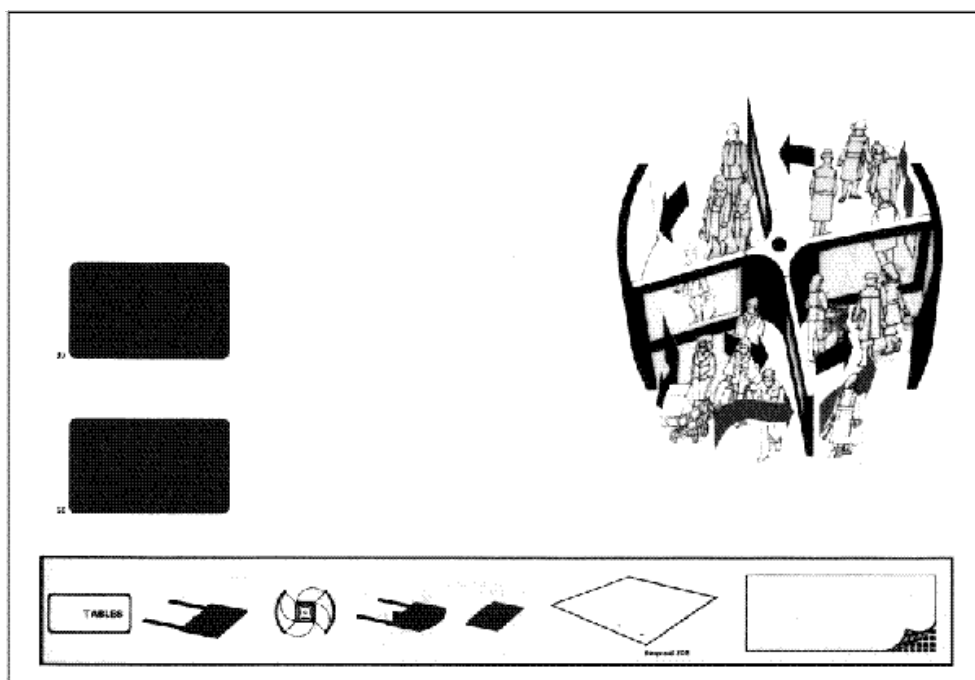
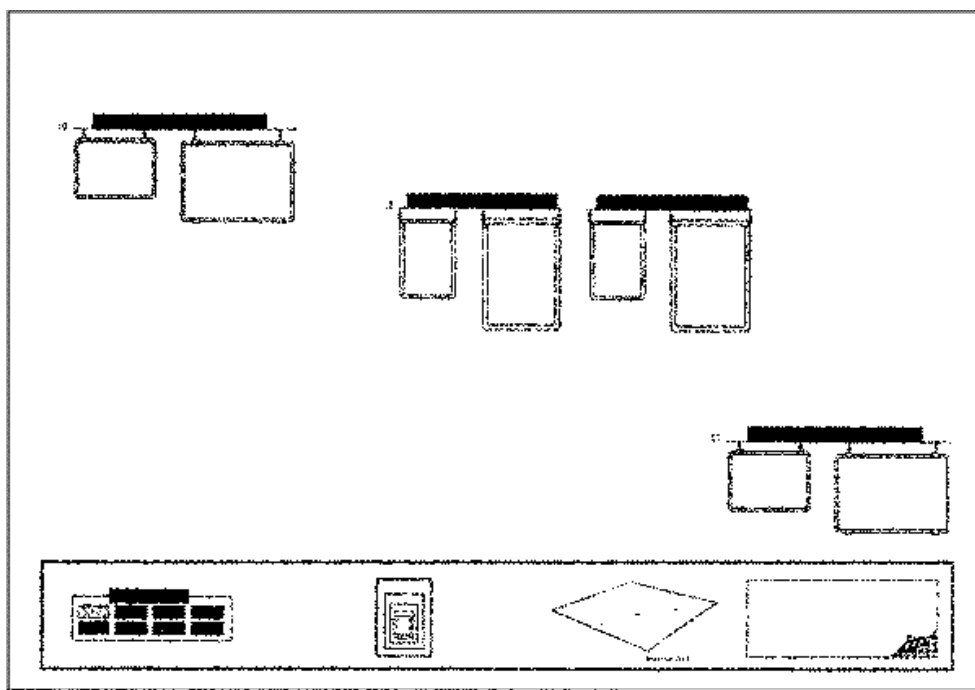
=Weekly meeting 2 May 1994

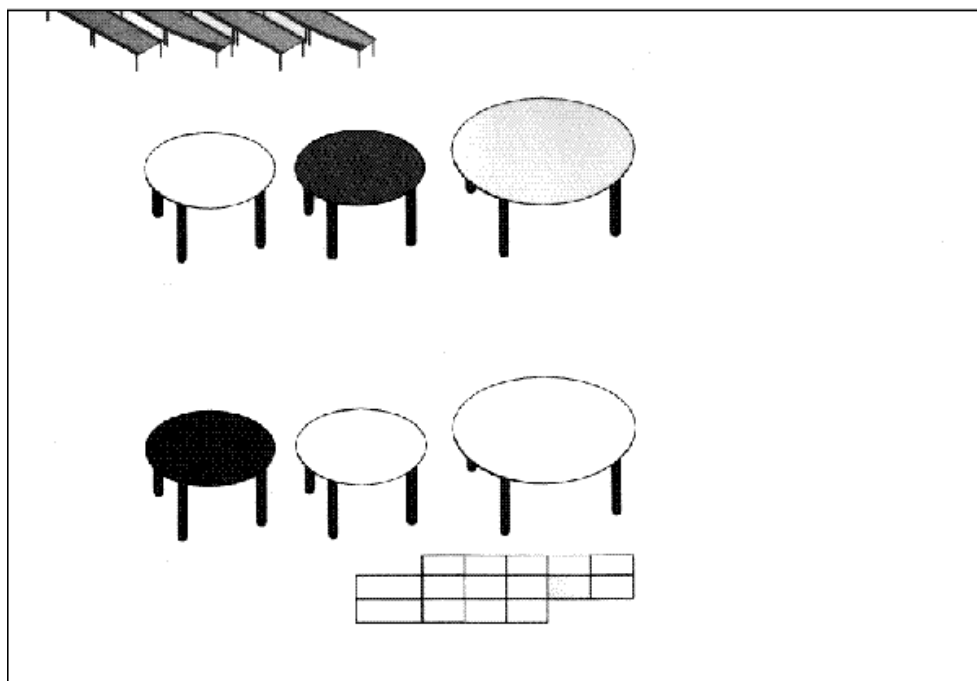
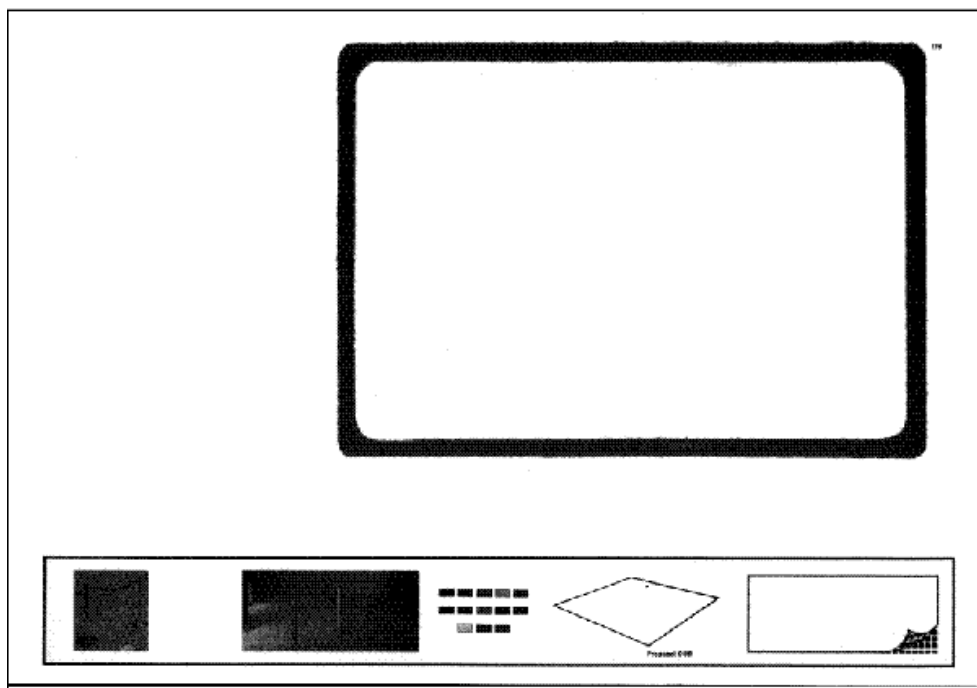
-  
Action points  
Committees for nominating new staff member for Theory and

JvE Archive # E01.89JVE2, 1989



Pages from the Work Archive Book, 1998, John Gilles, F.A. Participant 1998/2000





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Colophon, Unfortunately last Sunday afternoon somebody left the door open...

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Unfortunately last Sunday afternoon somebody left the door open... is published by the Museum Het Domein, Sittard, and

**Exhibition**  
**Museum Het Domein, Sittard**  
**27.06.00–20.08.00**

**Artists**  
**Aline Bouvy, Guillaume Bijl, Meg Cranston, Lilia Dragnev, Ryan Gander, John Gillis, Tina Gverovic, Suchan Kinoshita, Aglaia Konrad, Renée Kool, Manfred Kroboth, Lucia Macari, Timur Novikov, Willem Oorebeek, Vasile Rata, Mark Verlan, Henk Visch, Nira Zait**

**Navigator**  
**Octavian Esanu, Franziska Lesák, Giselle de Oliveira Macedo**

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