

...and Knut's mountain bike has been stolen.

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Preface

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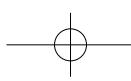
'Unfortunately last Sunday afternoon somebody left the door open...' is the first part of a sentence which was found in the archive of the Jan van Eyck Akademie in Maastricht. It served to entitle this project which consists of an exhibition and a two-volume publication.

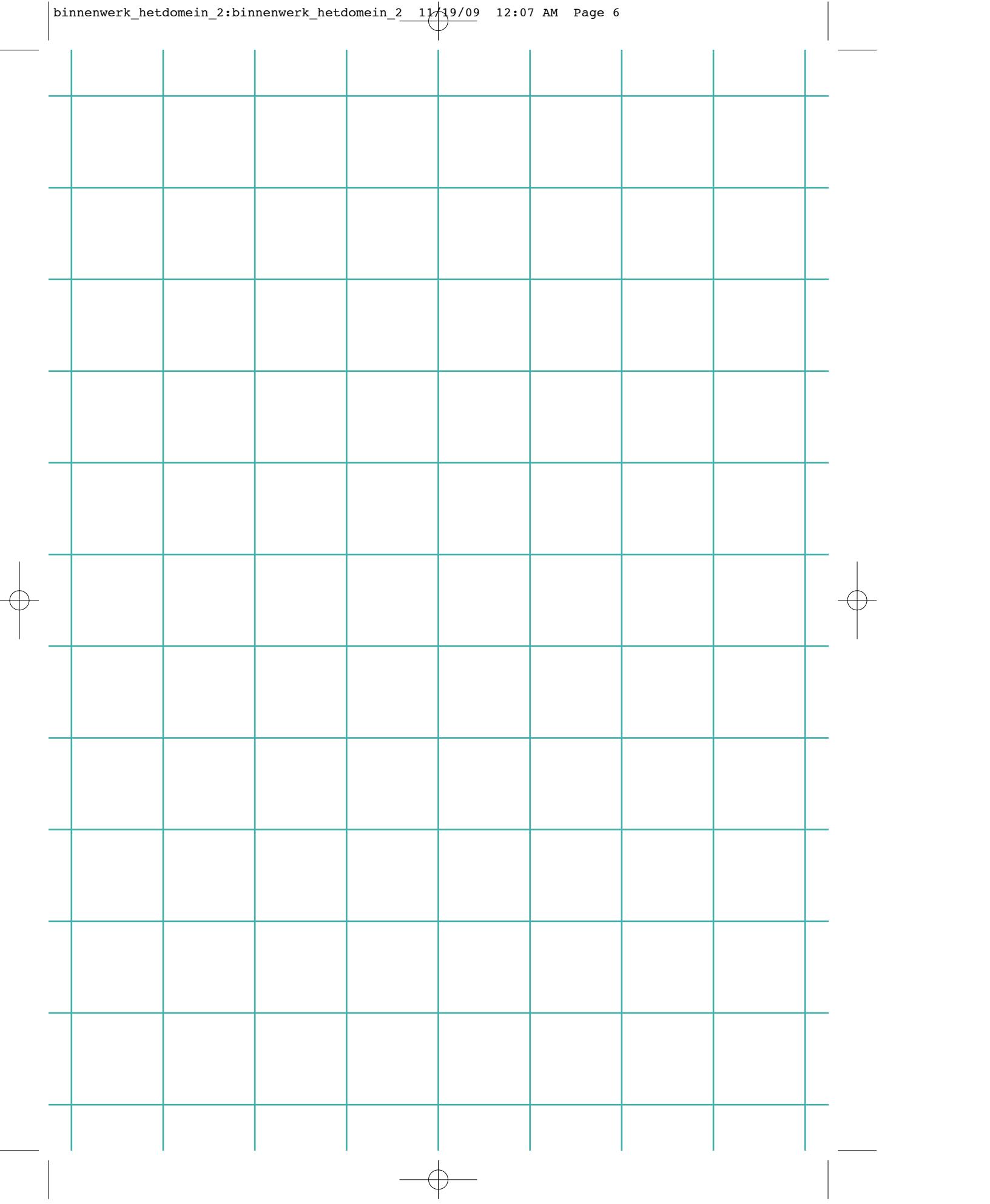
This project brings three institutions together: the Jan van Eyck Akademie in Maastricht, Museum Het Domein in Sittard, both located in the south region of the Dutch Limburg and the KSA:K — Center for Contemporary Art in Chisinau, Moldova. The exhibition in the Museum Het Domein showed works by artists who were or are involved in the activities of the Jan van Eyck Akademie and the KSA:K — Center for Contemporary Art. The 'inside out' format of the exhibition was not only a reaction to Museum director Stijn Huijts' interest into the problematic of center and periphery, but also offered a way of reading the three institutions involved.

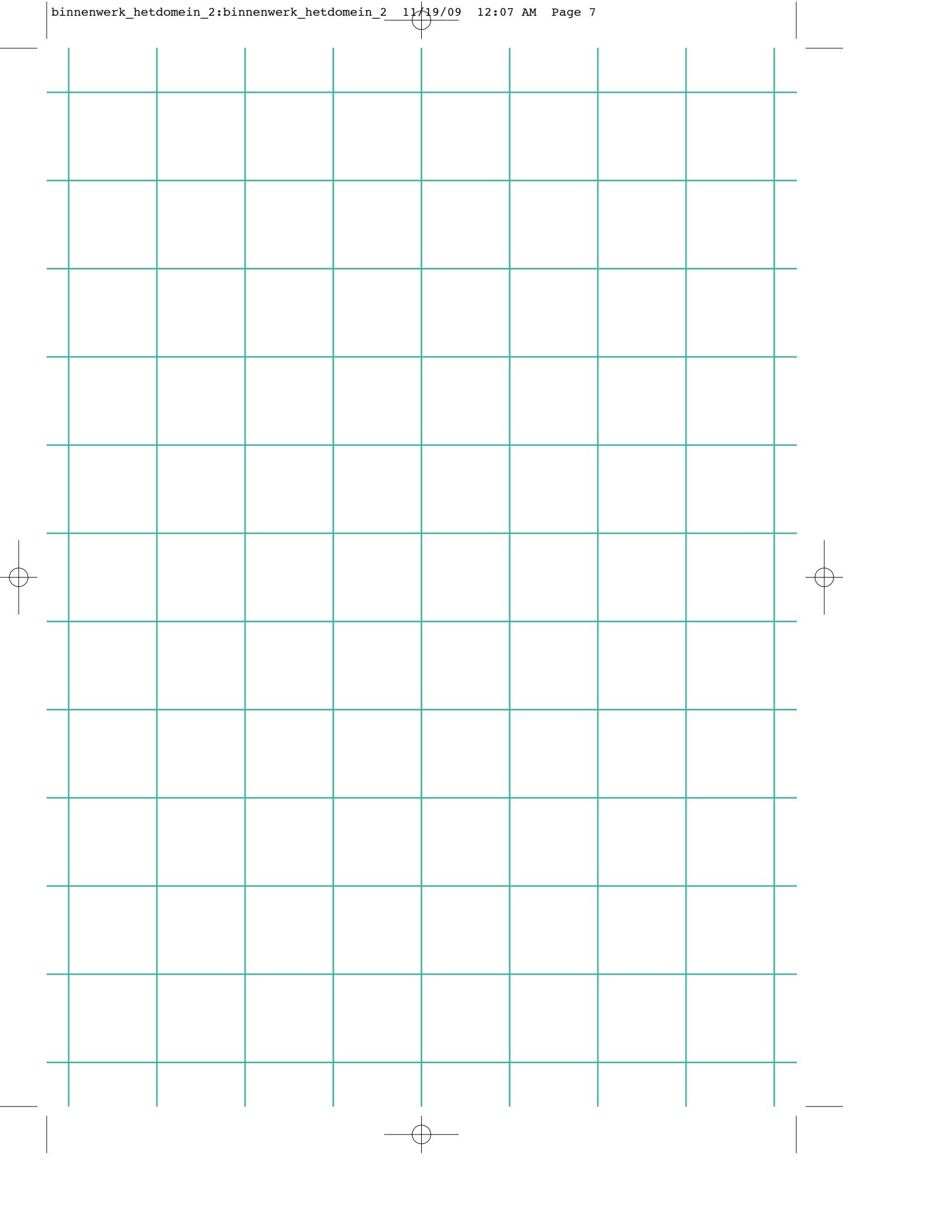
The format allowed the invited artists to contribute a site-specific project placed outside the museum's main gallery space. Within the main space the three institutions were represented, making the Museum Het Domein not only the host and commissioner of the project, but turning it into an exhibit in its own space.

The first volume of the publication was published on the occasion of the exhibition opening. It contains diverse material selected from the archives of the Jan van Eyck Akademie and the KSA:K — Center for Contemporary Art. It is a contribution of the curatorial research team for the exhibition. The book launches an inquiry into the operational structures of art production within the above mentioned institutions, and the interactions with their environment in different times.

The second volume is issued under the missing part of the title '...and Knut's mountain bike has been stolen'. This publication addresses the Museum Het Domein and the artists' contribution to the exhibition. It combines documentation and archival







The Jan van Eyck Akademie, founded in 1970, was the first post-academic art academy. The academy made it possible for students who had already completed their initial studies in Maastricht. At the beginning of the Seventies, a group of students established a private association which gave birth to 'higher education' in visual arts. In 1978 the 'workplace' became part of the academy. Since 1992, the academy has been a research centre for Fine Art, Design and Theory, governed by a foundation and is funded by the Ministry of Education.

*Since 2000, the academy is re-thought as a postacademic research centre for Fine Art, Design and Theory.

d in 1948, was set up as a Catholic

sible for promising young artists, tial training, to continue their

new conception took shape in was no longer considered appropri-

e' concept was put into practice in my is an international postgraduate ory*. The Jan van Eyck Akademie is

cation, Culture and Science.

Design and Theory.

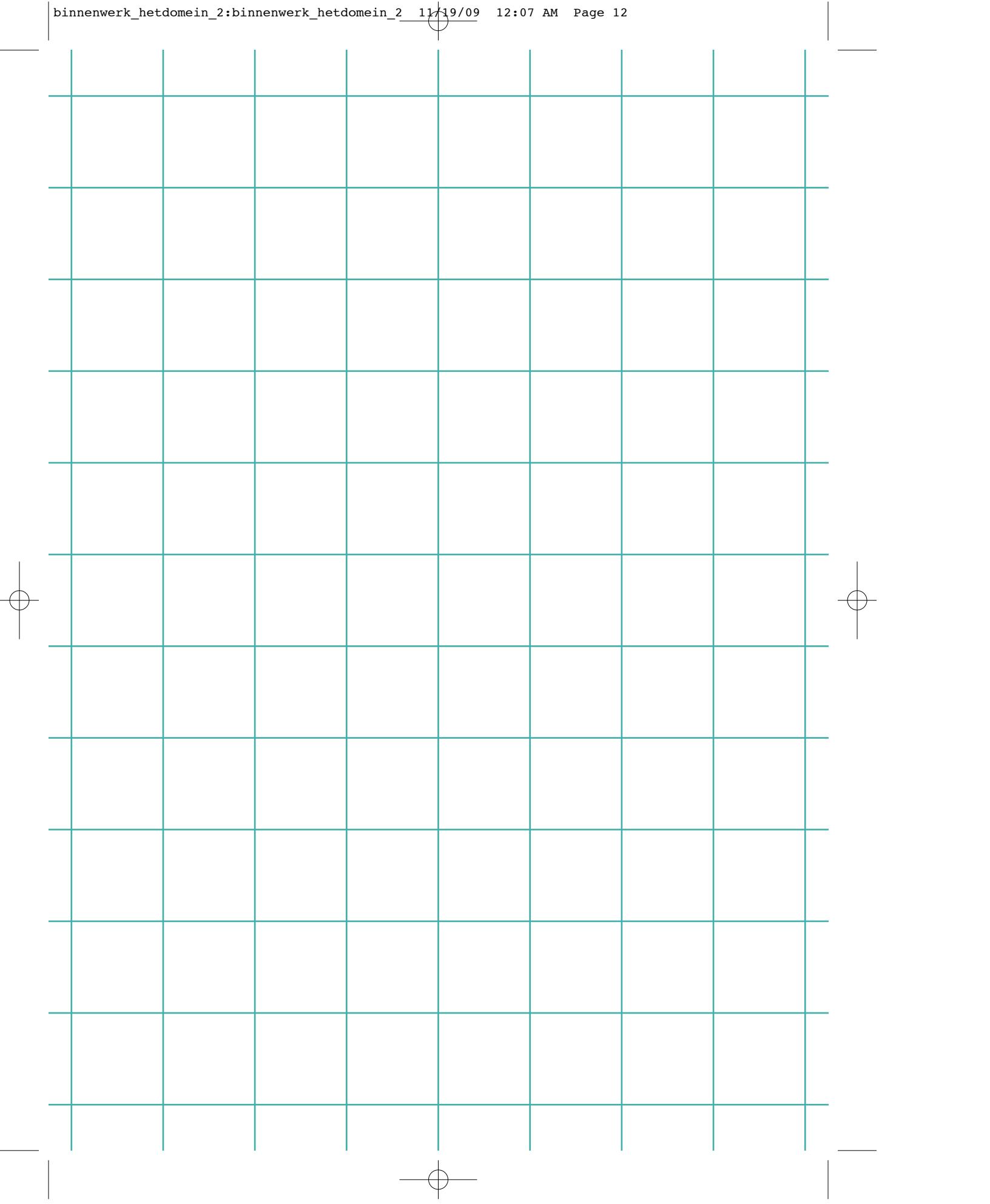
KSA:K — Center for Contemporary Art is an institution which succeeds the SCCA, established in 1996 as part of the non-governmental organization Central European Contemporary Art — SCCA. Funded by the financier George Soros, there are centers in Central Europe, Central Asia, and Eastern Europe, former Soviet Union countries, which are devoted to the development of contemporary art in their respective regions as well as to the integration of local art communities into the international art scene.

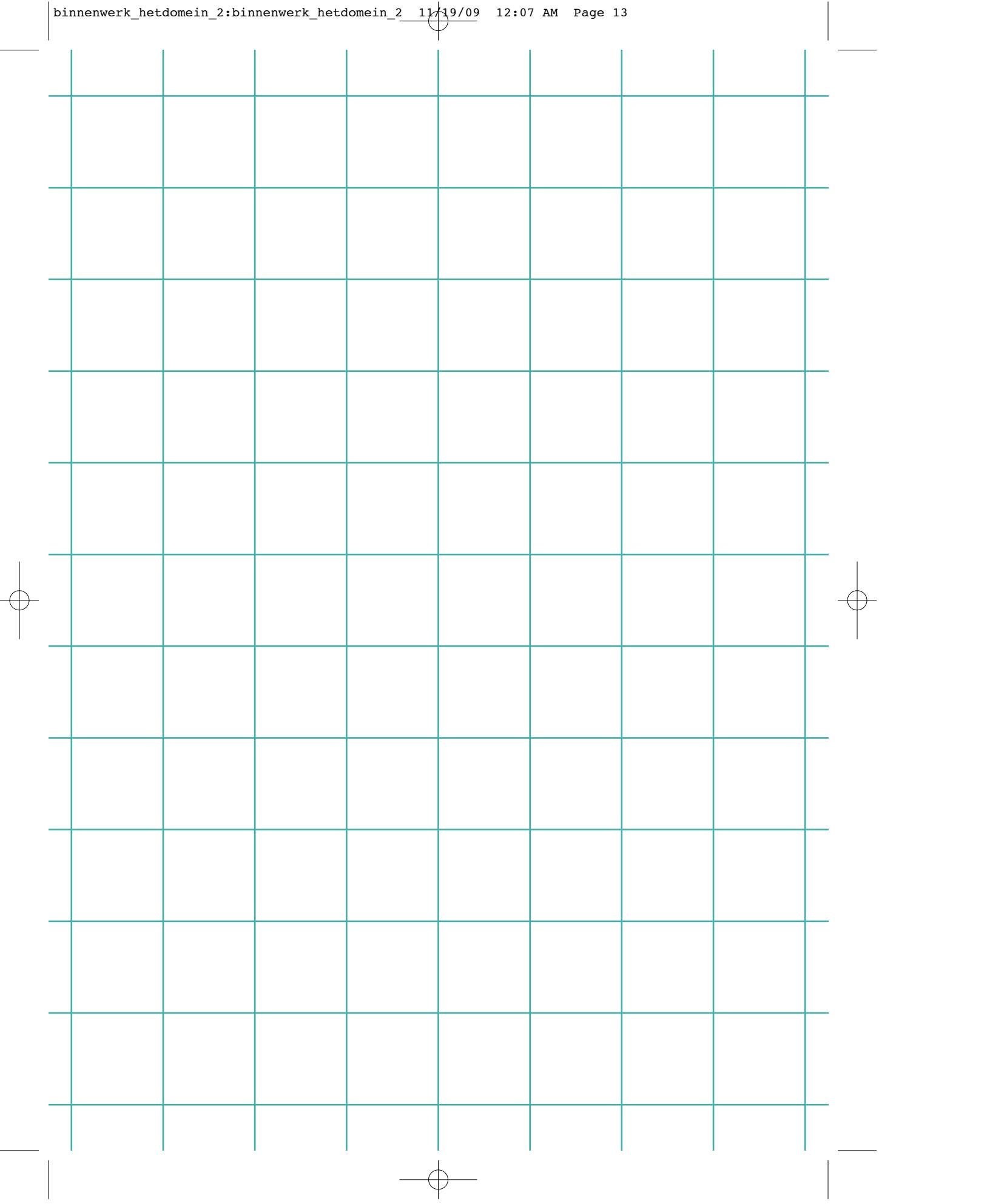
Contemporary Art Chisinau is supported by the Soros Foundation Moldova.

Art Chisinau, Moldova is a young
A Chisinau. The SCCA Chisinau was
etwork of Soros Centers for

are twenty one offices throughout

nion and the Baltics. The centers
ontemporary visual arts in the
of the Central and Eastern European
nal art world. KSA:K — Center for
orted





Museum Het Domein is a museum of History and Archaeology. It has been one of the main centers of international contemporary art acquisitions. Its policy was exclusively directed at the collection of objects in a medium that is still one of the main strengths of the collection. Besides works of art, Het Domein also collects objects from the field of urban history and archaeology, including a large collection of utensils and art which throw light on the social and cultural environs, and a large collection of documents. Het Domein is a municipal museum; its exhibitions and collections are supported by the Province of Limburg, the Mondrian Foundation, the Foundation of the Limburgian Art Collection, the Foundation of the Limburgian Art Collection, the Foundation Friends of Het Domein, and the Foundation Friends of Het Domein.

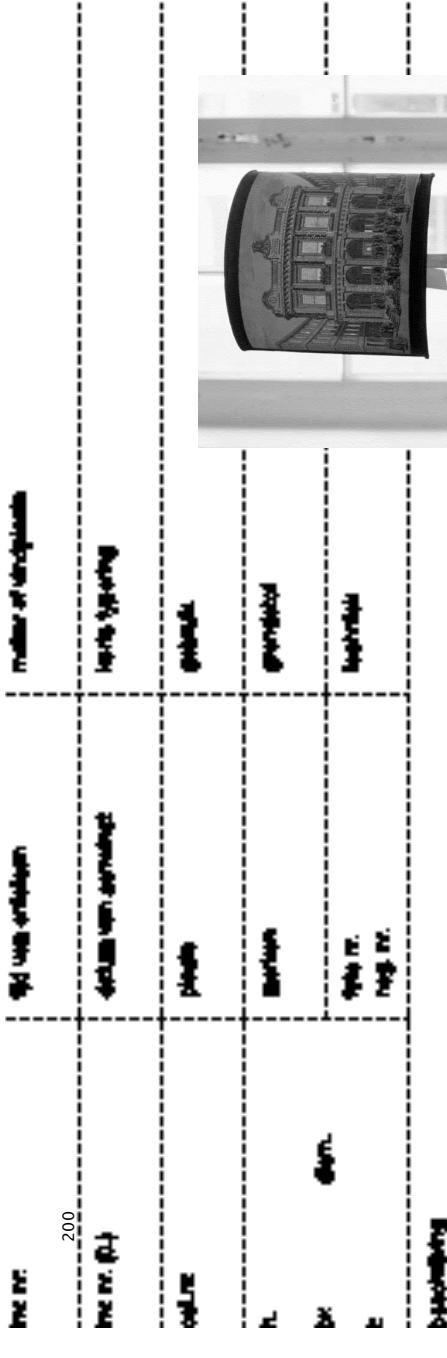
for Contemporary Art, Urban
en investing in its own collection
since 1996. Before that date its
aimed at Dutch photography, a
n components of the collection.
also has various collections in the
ogy. They consist of historical
on the history of Sittard and its
archaeological objects. Museum

ctions are supported a.o. by the

ion, the Het Domein Sponsor

Domein.

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Photography



Kandelaar van hout met kaars, ervoor een halfronde kap met tekening van huis. Als de kaars brandt is het net alsof er licht brandt in het huis (Opticapravit).

The history of the photography collections in Sittard is connected to an individual's hobby. Curator Guus Roebroek's interest in photography led to museum 'Den Tempel', the former Sittard museum for local history and archaeology, starting to collect old cameras and other historical photographic hardware. In the second half of the Eighties curator Coen Eggen began to collect portraits, landscapes and staged photography by contemporary Dutch photographers.

In 1993 the Photography Department moved, together with the local Arts Centre, to the building of 'Het Domein' to become the 'Netherlands Photomuseum'. After a re-organisation in 1994-1995 the Municipality of Sittard decided that Museum Het Domein would be a museum for contemporary art, local history and archaeology. The contemporary Dutch photography became part of the new international collection of contemporary art. A selection of historical photographic hardware became part of the collections on history and archaeology.

De geschiedenis van de fotografie-collecties in Sittard is verbonden met de hobby van een individu. Vanwege de persoonlijke interesse van conservator Guus Roebroek, begon museum 'Den Tempel', het voormalige Sittardse museum voor stedelijke historie en archeologie, oude cameras en andere historische foto-apparatuur te verzamelen. In de tweede helft van de jaren tachtig begon conservator Coen Eggen met het verzamelen van portretten, landschappen en geësceneerde fotografie van contemporaine Nederlandse fotografen. In 1993 verhuisde de fotografie-afdeling, vanaf dat moment opereren onder de naam 'Nederlands Fotomuseum', samen

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Contemporary Art

Heden huiden Titel: Chocolade Ben d'Armagnac	nr. 89020 BESTENDIG:	 zw-w foto op linnen	AUTEUR: 123 x 246 cm	DATUM AANMAKING: 1989	OPRICHTER: foto van een performance aan de Jan van Eyck Akademie. 30 januari 1976
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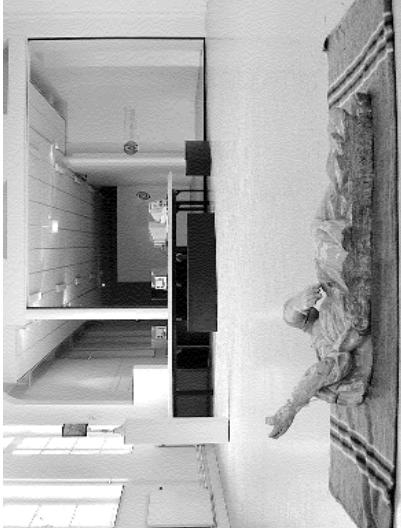
The profile of the new contemporary

art collection is shaped by the critical and poetic engagement in the work of the youngest generation of international artists, with an historically grown emphasis on photography and video. The collection started in 1995, and consists of over 300 works of art such as paintings, drawings, sculpture, photography, film, video, installations, etc. Selections from the collection are shown semi-permanently in the museum and regularly in temporary exhibitions of other museums in the Netherlands and abroad. Sometimes guest curators are invited to work with the collection. The collection is also presented on the website of the museum as well as on a special cd-rom.

Het gezicht van de nieuwe collectie hedendaagse kunst wordt gevormd door het kritische en poëtische engagement in het werk van de jongste generatie internationale kunstenaars en hun voorbeelden, met een historisch gegroeid accent op fotografie en video.

De collectie startte in 1995, en bestaat inmiddels uit meer dan 300 werken, waaronder schilderijen, tekeningen, sculpturen, fotografie, film, video, installaties, etc. Delen van de collectie worden semi-permanent in het museum getoond, maar ook regelmatig in tijdelijke tentoonstellingen van andere musea in Nederland en daarbuiten. Soms worden gast-curatoren uitgenodigd om met de collectie te werken. De collectie wordt ook gepresenteerd op de website van het museum, alsmede in de vorm van een speciale cd-rom.

= Urban History and Archaeology



Liggende vrouwengruur, mogelijk een allegorische afbeelding van het Geloof. Als attribuut heeft ze een kruis in de armen. Dit kruis is niet origineel. Ze staat te boek als St. Helena. Er zijn echter geen attributen aanwijsbaar die daarop duiden.

The collection of the Urban History and Archaeology Department contains art and artefacts from the history of Sittard and its environs. Band ceramics occupy a special position within this collection.

The display provides information about the Department of Urban History and Archaeology's permanent collection. It is permanently on show in the museum in changing configurations. Set within the broader framework of general history, this collection throws light on the major and minor events and stories of Sittard and its environs on the basis of local and regional archaeological and historical objects and sources. Since the present is a part of history too, a link is made with Sittard today.

De collectie van de afdeling stedelijke historie en archeologie omvat gebruiksvoorwerpen en kunst uit de geschiedenis van Sittard en omstreken. De bandkeramiek heeft een speciale plek binnen deze collectie.

De opstelling informeert over de vaste collectie van de afdeling stedelijke historie en archeologie en is in wisselende samenstellingen permanent in het museum te zien. Ingebed in de grote lijn van de algemene geschiedenis, belicht deze collectie de kleine en grote geschiedenissen en verhalen van Sittard en omstreken, aan de hand van lokale en regionale archeologische en historische voorwerpen en bronnen.

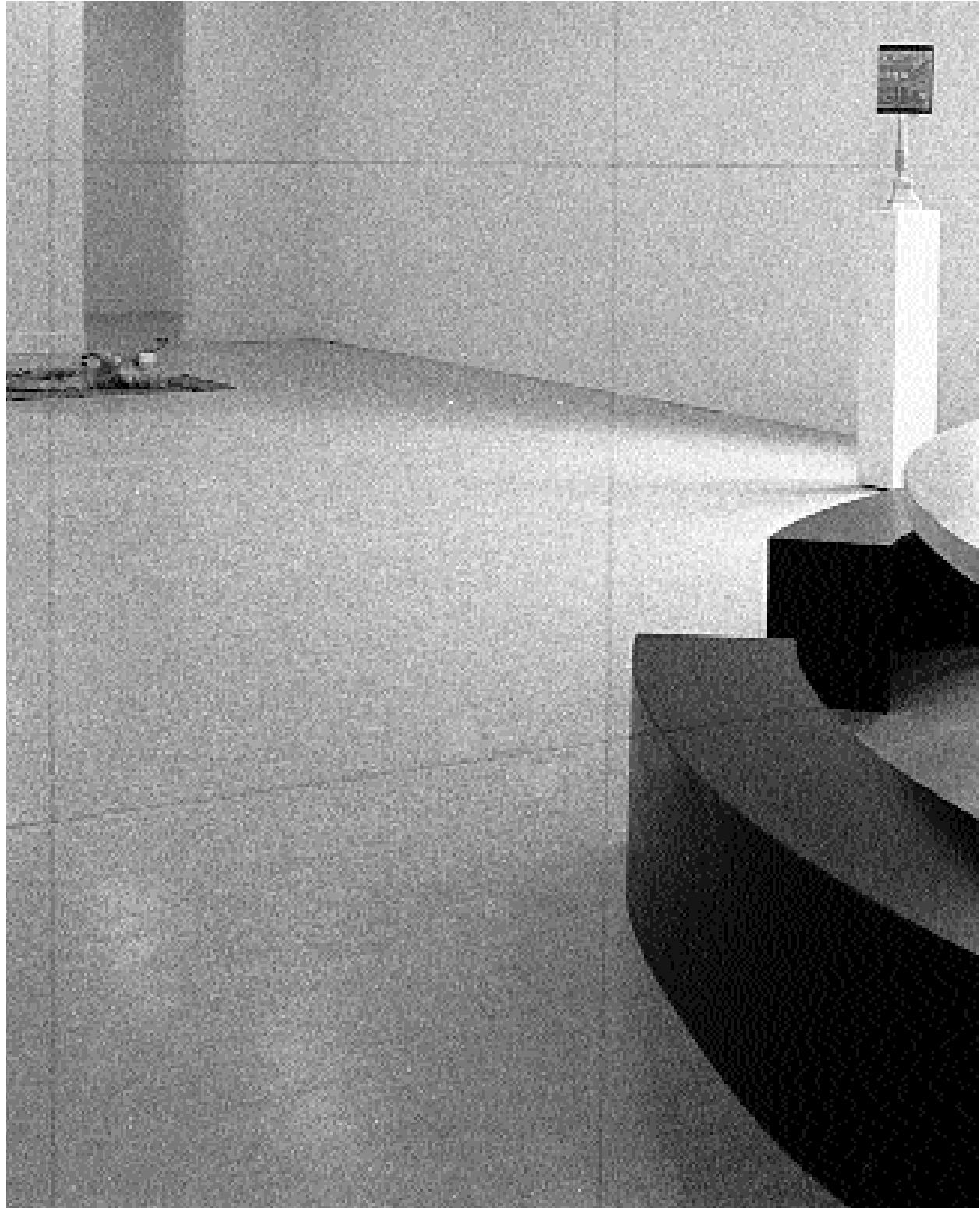
Omdat de actualiteit deel uitmaakt van de geschiedenis wordt ook de relatie met het heden gelegd, het Sittard van nu.

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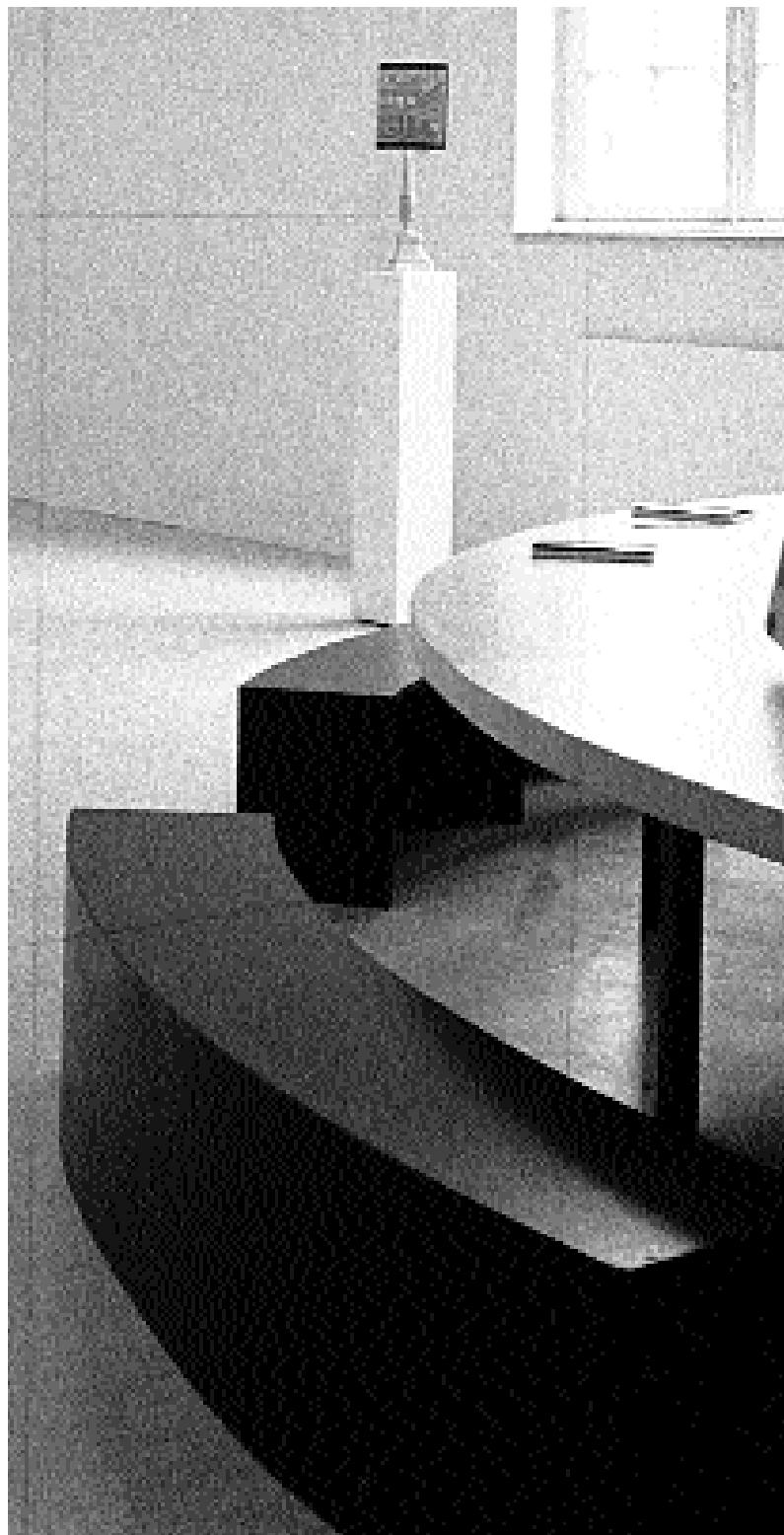
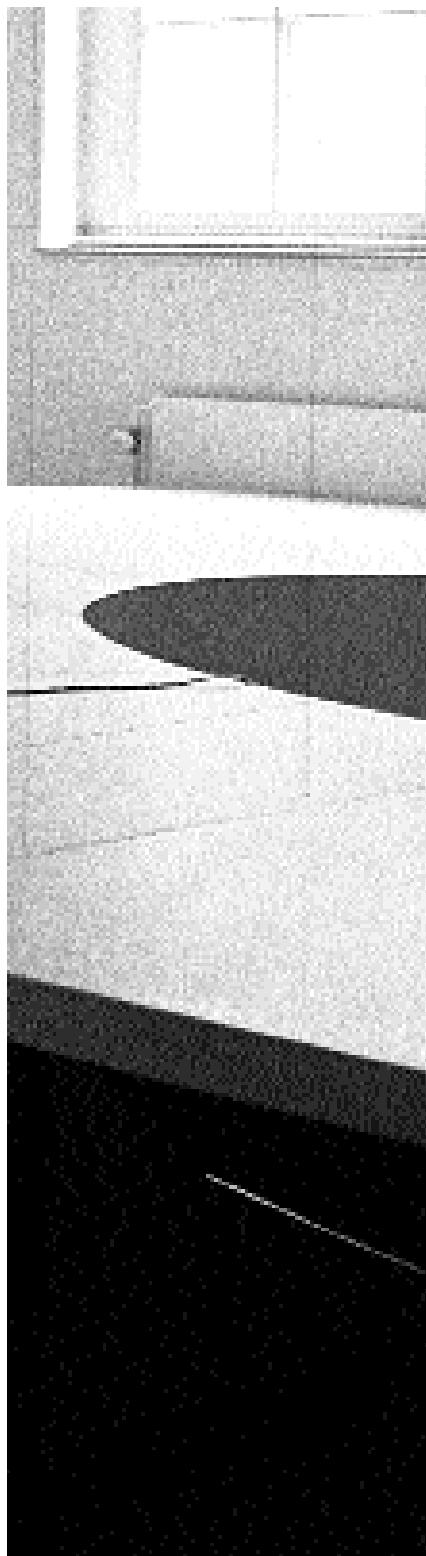
Octavian Esanu, Franziska Lesák, Giselle de Oliveira Macedo, Navigator, 2000

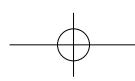
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Main gallery space for contemporary
art









Octavian Esanu (*1966, Moldavian Soviet Socialist Republic, USSR) studied art at the Repin Art School and interior design at the State Institute of Art, Chisinau. 1998/2000 participant at the Theory Department, Jan van Eyck Akademie, Maastricht, NL. He lives and works in Chisinau, MD.

Franziska Lesák (*1967, Austria) studied art history at the Universities of Vienna and Berlin.

1998/2000 participant at the Theory Department, Jan van Eyck Akademie, Maastricht, NL. She works and lives in Amsterdam, NL.
Giselle de Oliveira Macedo (*1965, Brazil) studied social sciences and philosophy at the Universidade Federal do Rio de Janeiro, art history at the Universiteit van Amsterdam, graphic design and photography at the Cooper Union, New York and at the Gerrit Rietveld Academie, Amsterdam. She is currently a



participant
at the Design Department, Jan van Eyck
Akademie, Maastricht, NL.

Octavian Esanu (Ed.), Kilometrul 6, cat., Soros Center for Contemporary Art, Chisinau, 1996 | CarbonART, cat., Soros Center for Contemporary Art, Chisinau, 1997 | Octavian Esanu, Mark Verlan, Marioka Son of Rain — MSR, pub., Soros Center for Contemporary Art, Chisinau, 1998 | Gioconda's Smile from Mythic to Techno-Ritual, cat., Soros Center for Contemporary Art, Chisinau, 1999 | 'Art Forum layout reduced 12%', Sue Golding (Ed.), Issues in contemporary culture and aesthetics, #10/11, Jan van Eyck Akademie,

Maastricht, 2000

Franziska Lesák, 'Erwin Wurm — Ephemeral Scenes', Jerome Sans (Ed.), 1 minute scenario, cat., Le Printemps de Cahors, 1997 | 'Aernout Mik, Der dreidimensionale Blick', Eikon, internationale Zeitschrift für Photographie und Medienkunst, Heft 30, 1999 | Franziska Lesák, Cristina Della Guistina, In conversation with..., Jan van Eyck Akademie, Maastricht, 1999 |



Location

Biography

Bibliography

Location

Biography

Bibliography

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Lilia Dragnev and Lucia Macari, Guillotine, 2000

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Guillotine

The 'Guillotine' was built by Iurie Cibotaru in 1996 for Kilometrul 6, the first exhibition of the Soros Center for Contemporary Art — SCCA* in Chisinau, Moldova. The work was well received by the local public and received invitations to participate in international exhibitions to represent the Moldavian contemporary art scene.

Dragnev/Macari asked for the copyright of Cibotaru's work and brought to Sittard documents and images from the archive of the KSA:K, that tell the story of the 'Guillotine' from its inception until its participation in exhibitions.

The archive material includes custom-, storage- and transportation documents, grant applications, contracts etc.

The documentation also highlights an installation by the German artist Ingo Günther, also titled 'Guillotine' which was exhibited in 1963 in the Tretjakov Gallery, Moscow.

*SCCA Chisinau was launched in 1996. In 2000 it registers as an independent NGO called KSA:K — Centru pentru Arta Contemporana, Chisinau.

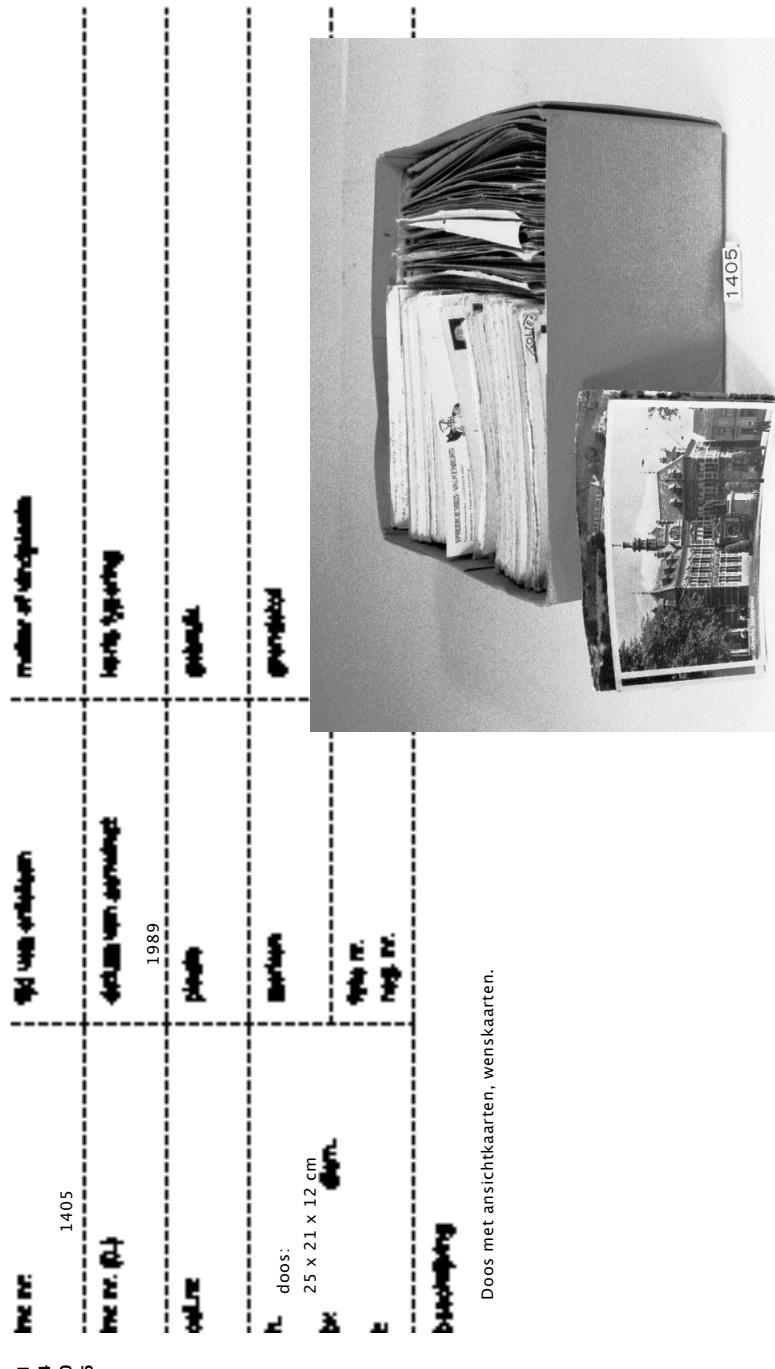


Main gallery space for contemporary art

Lilia Dragnev (* 1975, Moldavian Soviet Socialist Republic, USSR) studied fashion design at the State Institute of Art, Chisinau. Lucia Macari (*1974, Moldavian Soviet Socialist Republic, USSR) studied fashion design at the State Institute of Art, Chisinau. Since 1996 they have been involved in the activities of the KSA:K — Center for Contemporary Art in Chisinau. They live and work in Chisinau, MD.

CarbonART, cat., Soros Center for Contemporary Art, Chisinau, 1997 | Gioconda's Smile from Mythic to Techno-Ritual, cat., Soros Center for Contemporary Art, Chisinau, 1999 | After the Wall, Art and Culture in Post-Communist Europe, cat. Moderna Museet, Stockholm, 1999/2000





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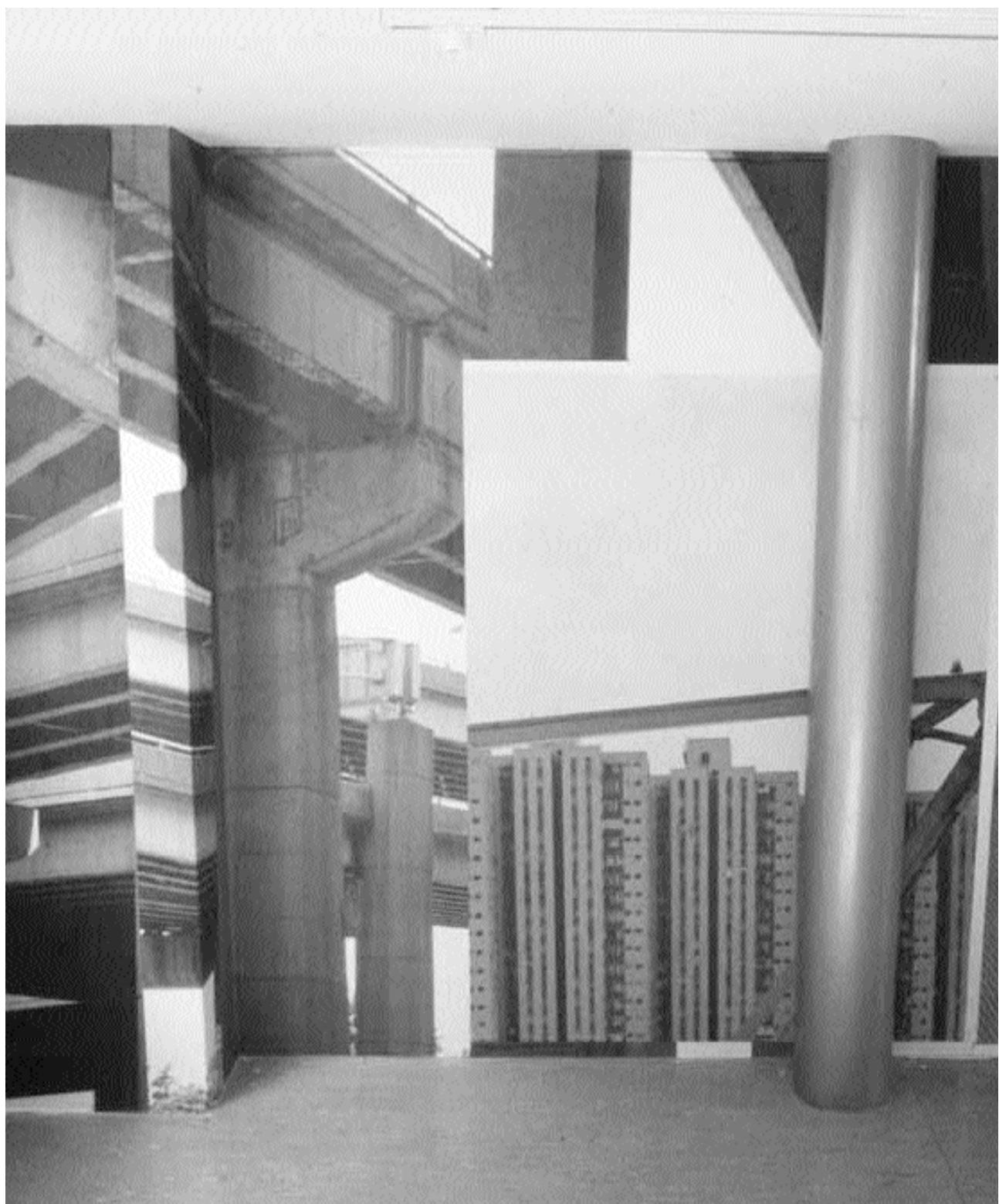
Aglaia Konrad, Sittard '00, 2000



Emergency exit

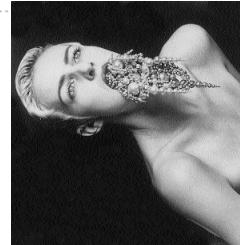
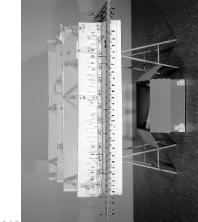
Aglaia Konrad (*1960, Austria) 1990/1992 participant at the Fine Art Department, Jan van Eyck Akademie, Maastricht, NL. She lives and works in Brussel, B.

Herta Wolf, Aglaia Konrad/Thomas Freiler, cat., Museum moderner Kunst, Vienna, 1990 | Aglaia Konrad, cat., Kunstverein, Salzburg, 1993 | Groene Pasen, cat., Museum Dhondt-Dhaenens, Deurle, 1997 | Documenta X, cat., Kassel, 1997 | Cities on the Move, cat., Edition Cantz, Stuttgart, 1997





	DATUM AANKOOP 1998	PRIS.	TICKET P. CHRISTIAN LIAOTONG K
	GVERSEN		
	verworven met subsidie van de Mondriaan Stichting		
			





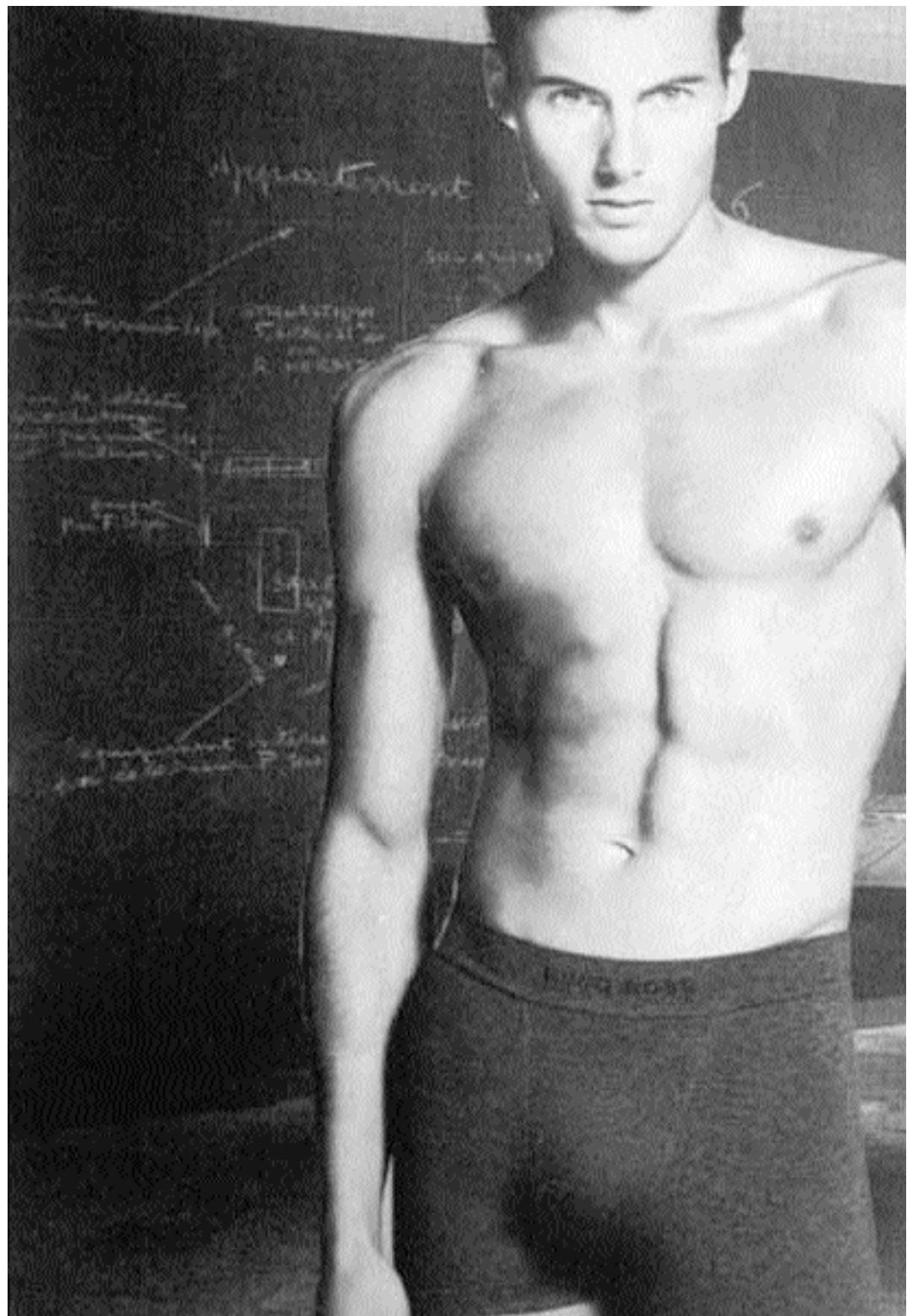
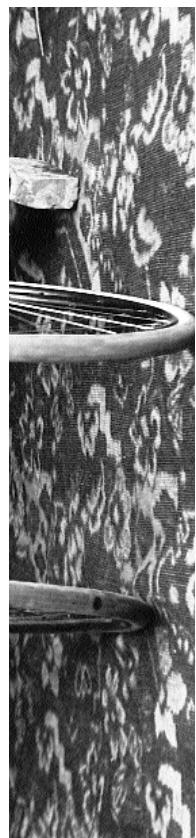
Gemeentelijke Archiedienst
SITTARD

FOTOCOLLECTIE

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Copyright:
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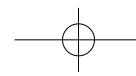
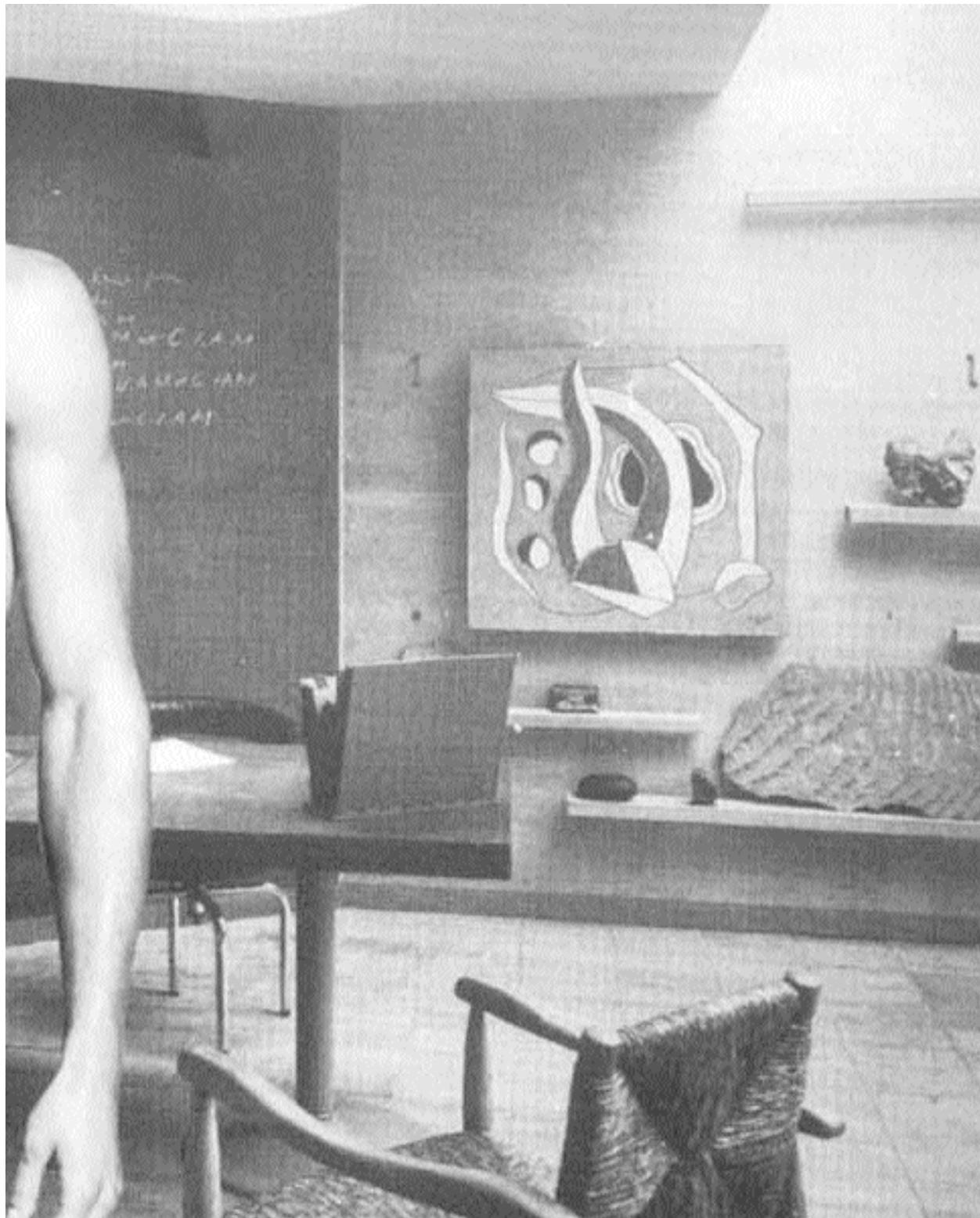
Studio-opname van twee jongens op een fiets opgenomen in de studio van Mathieu Wilms, de vader van Zef Wilms,
1910-1920.



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Aline Bouvy and John Gillis, One day in the life of, 2000

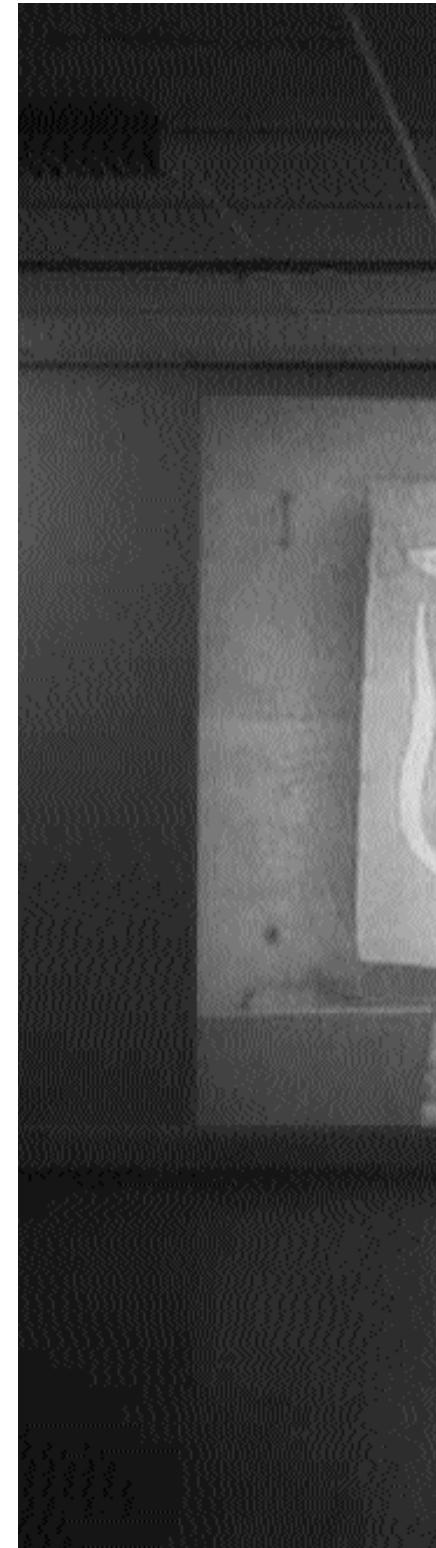
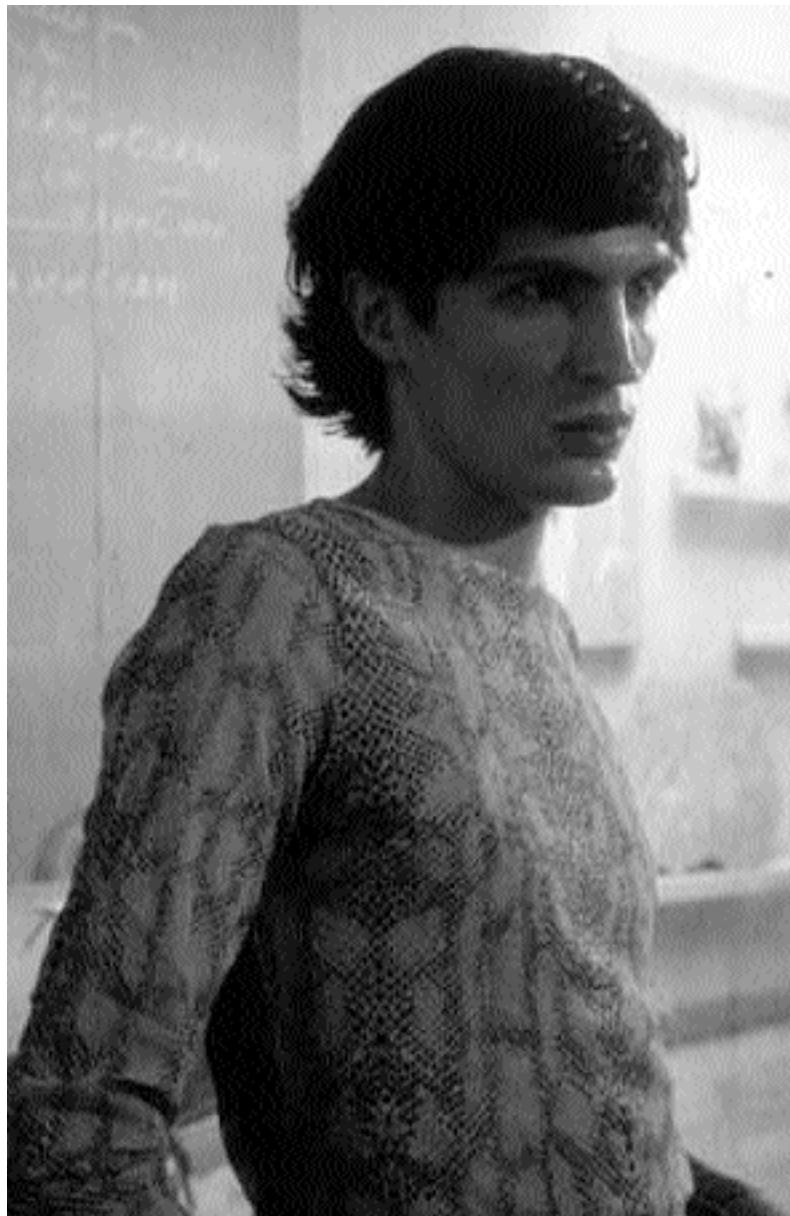


Cabinet #2

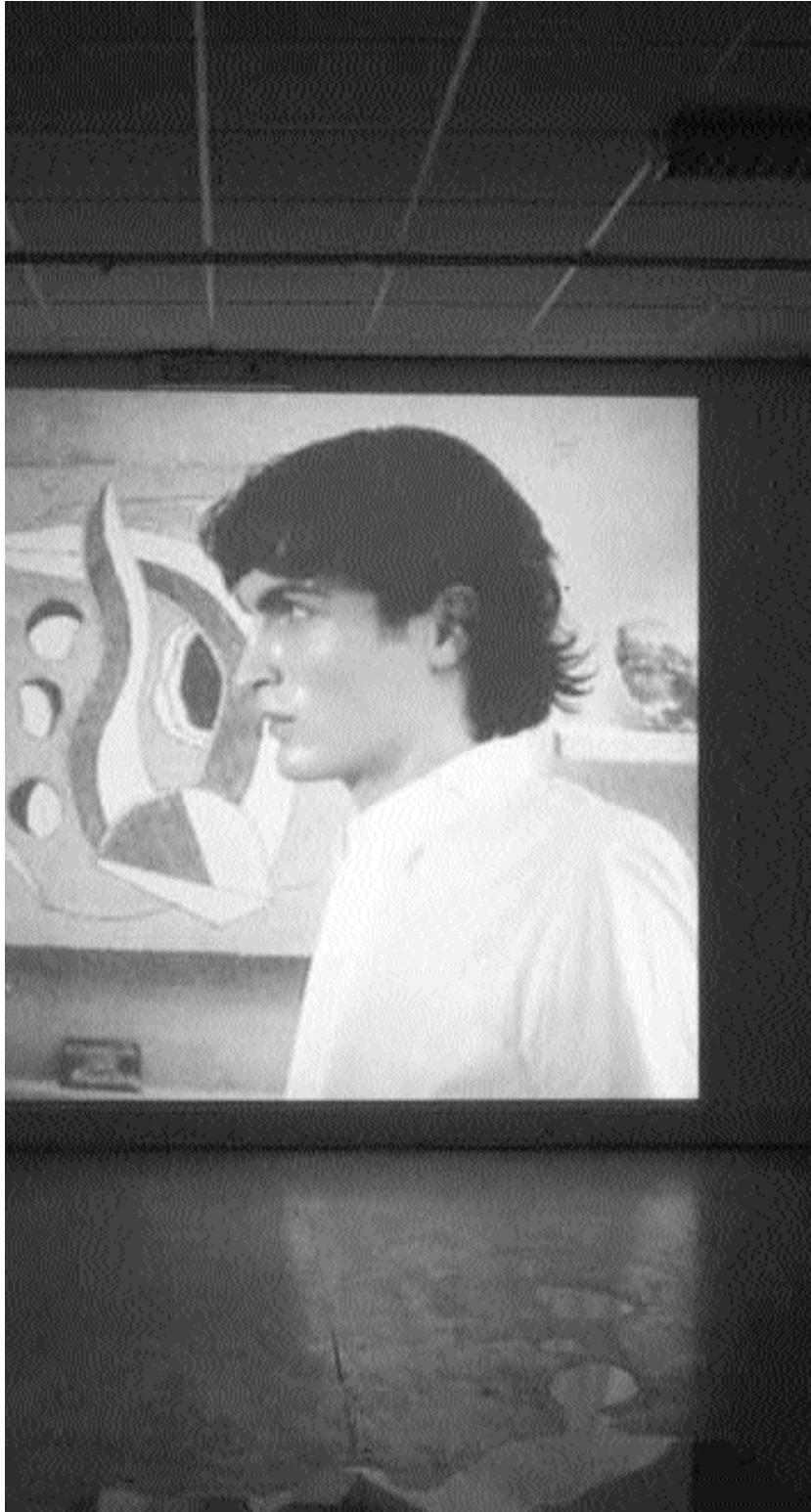
Aline Bouvy (*1974, Belgium) studied at the École de Recherche Graphique, Brussel and is currently a participant at the Fine Art Department, Jan van Eyck Akademie, Maastricht, NL.

John Gillis (*1972, Belgium) studied art at the Sint-Lucas and at the École de Recherche Graphique, Brussel. 1998/2000 participant at the Fine Art Department, Jan van Eyck Akademie, Maastricht, NL. He lives

and works in Brussel, B.



Aline Bouvy and John Gillis, '_OURoriespy',
Jean-Paul Jacquet (Ed.), *Hype_Text*, Jan van Eyck
Akademie, Maastricht, 2000



One day in the life of

Featuring Charlotte Perriand and Le Corbusier's 1935 project 'The young man's house', 'One day in the life of' presents a fashion shoot with a man modelling in front of a blown-up view of the ideal interior as envisaged by the architects for the ideal young man of the time. For this one day performance, photographers, light director, model, ...were asked to enact their profession in a photo studio. Two cameras reported the photo session, concentrating on the model in relation to his backdrop: a black and white image of an interior used as theatre decor or as in early film sets, prevailing the power of suggestion and showing the seams of a spectacle as a constructed representation rather than creating a perfect illusion of reality. Accordingly, the pictures taken by the photographer during the photo session as much as the video editing focus on the 'making of' of a tableau: background and figure treated separately and the underlying question, 'What or who was there first?', echoing modernist utopian architecture planning.

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Hidden Kurzzeitanzeige Benoît Hermans (Wählwiller 1963)
Title: Christening
z.t. (ref. lichtbak)

TECHNIQUE:

mixed media

AFLINET

50 x 50 x 11 cm

DATUM AUFNAHMENGP

1996

PPNG



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Renée Kool, Sieglien Ceder on a sunny summer sunday afternoon in Paris, 2000

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Cabinet #1

Renée Kool (*1961, The Netherlands) studied at the Audio-Visual Department at the Gerrit Rietveld Academie, Amsterdam and at the Institut des Hautes Études en Arts Plastique, Paris. 1993/1994 participant at the Theory Department, Jan van Eyck Akademie, Maastricht, NL. She lives and works in Amsterdam, NL, and Strasbourg, F.

Mark Kremer, 'The life of a Repo Man is always intense', Archis, #6, 1995 | Sublieme vormen met zicht vanaf 5m, cat., Stedelijk Museum, Amsterdam, 1996 | Leontine Coelwij, 'Gedraag jel', Nieuwsbrief, #20, Stedelijk Museum Bureau Amsterdam, 1996 | Renée Kool, 'A Sunny Summer Sunday Afternoon in Paris 2', Lust & Gratie, #1, 1998 | unlimited.nl#3, cat., Centre for Contemporary Art De Appel, Amsterdam, 2000 | <hers> Video as a Female Terrain, cat.,



Steirischer Herbst, Graz, 2000



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Suchan Kinoshita, Box office, 2000

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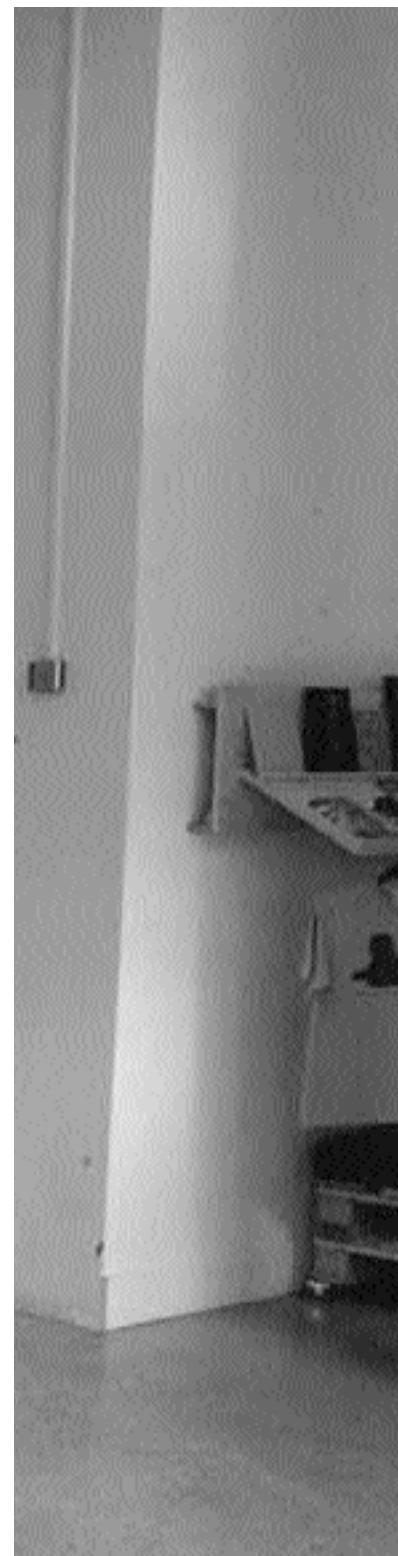


Entrance hall

Suchan Kinoshita (*1960, Japan) studied at the Musikhochschule, Cologne. 1988/1990 participant at the Jan van Eyck Akademie. Since 1997 tutor at the Fine Art Department, Jan van Eyck Akademie, Maastricht, NL. She lives and works in Maastricht, NL.

Inclusion: Exclusion, cat., Steirischer Herbst, Graz, 1996 | Suchan Kinoshita. Voorstelling, Van Abbemuseum, Eindhoven, 1997 | Suchan Kinoshita. Meaning is Moist, cat., Stedelijk Museum voor Actuele Kunst/Chisenhale, Ghent/London, 1998 | 11th Biennale of Sydney, Sydney, 1998 | Francesco Bonami, Suchan Kinoshita. Cream, London, 1998 | Luk Lambrecht, 'Suchan Kinoshita S.M.A.K.', Flash Art 32, #204,





Het Domein
Bezoekersaantallen 1996

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9	9	26		10	10	1	2							35
10	10	8	1											47
11	11	6	4	2	12	3	2							22
12	12	4	3	1	13	1	2						Sub.Totaal	29
13	13	37	4	1	18	1	5						about you	123
14	14	9	2		13		2							35
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17	17	4	2		4									12
18	18	8	2		9		2							150
19	19	13	13	1	18		1						Sub.Totaal	21
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22	22	15	4	3	23	1	1	2	33					21
23	23	18	6	2	17	1	1	2	26					21
24	24	53	10	2	21		1	1	VVV	5				21
25	25	88	52	3	29		5	3	VVV	62	9			21
26	26									2	95		Sub.Totaal	1610
27	27	9	1		15	1		3						75
28	28	15	4	3	31		6	VVV	6					229
29	29	2	3		11									59
30	30	15	2		23									22
31	31	15		1	15		2							40
32	32	20	4	2	18	1	6	3	VVV	21				33
33	33	30	11		26		2	4	1					75
34	34	34			30									229
35	35	8	3		4		1	1	60	pers	1		Sub.Totaal	69
36	36	45	4		38	1	24	2	VVV	15	pers	1		851
37	37	270	4	3	104		65	4						77
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41	41	78	1	2	38	2	42	2	8	149	10			279
42	42	134	10	3	96	3	64	1						251
43	43	Inrichten												312
44	44	7			23		2	2	VVV	35	3	72	Bijl G.	184
45	45	33	1	1	23		3	4	2	59	2	41	Pers 3	170
46	46	12	1	3	16		3	3	3	50	4	127		142
47	47	18	1	1	12					34	2	42		211
48	48	29	1		32		1	4	2	34	2	34		145
49	49	14	2		26	1				2			Sub.Totaal	77
50	50	179											Salon	929
51	51	222	27	5	36	4	15	6	1	30	8	215		555
52	52	632	49		75	13	1	24						798

KUNSTUITLEN = ABONNEE / BEZOEKERS 1997

85

Het Domein
Bezoekersaantallen 1990

Gemeentelijke Archiedienst
SITTARD

FOTOCOLLECTIE

Number: Rijftek:
Onderwerp:

Formaat:
Gefotografeerd door:
Datum opname:
Copyright:

Herkomst: In de huidige, moderne stad is het karakteristieke stratenpatroon van de middeleeuwse stad heel gaaf bewaard. De oudste kern was een kleine 11e eeuwse nederzetting met een kerk aan de zuidkant en een versterkte heerlijkehof aan de noordkant. Deze is in de 12e eeuw ovaalvormig uitgebreid en omgeven door een wal en een gracht. De rondlopende Begijnhofstraat en de Limbrichterstraat getuigen hier nog van. In de 13e eeuw heeft er een grootschalige en plannmatige uitbreiding plaats gevonden waardoor het stadsoppervlak meer dan verdubbelt. De huidige markt wordt het nieuwe stadscentrum. Nieuwe straten als de Putstraat en Paardenstraat worden recht aangelegd. Deze stad werd beschermde door een dubbele wal en een gracht. De omwalling is ook nog volledig aanwezig en herkenbaar in het stratenpatroon van de huidige stad.

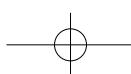
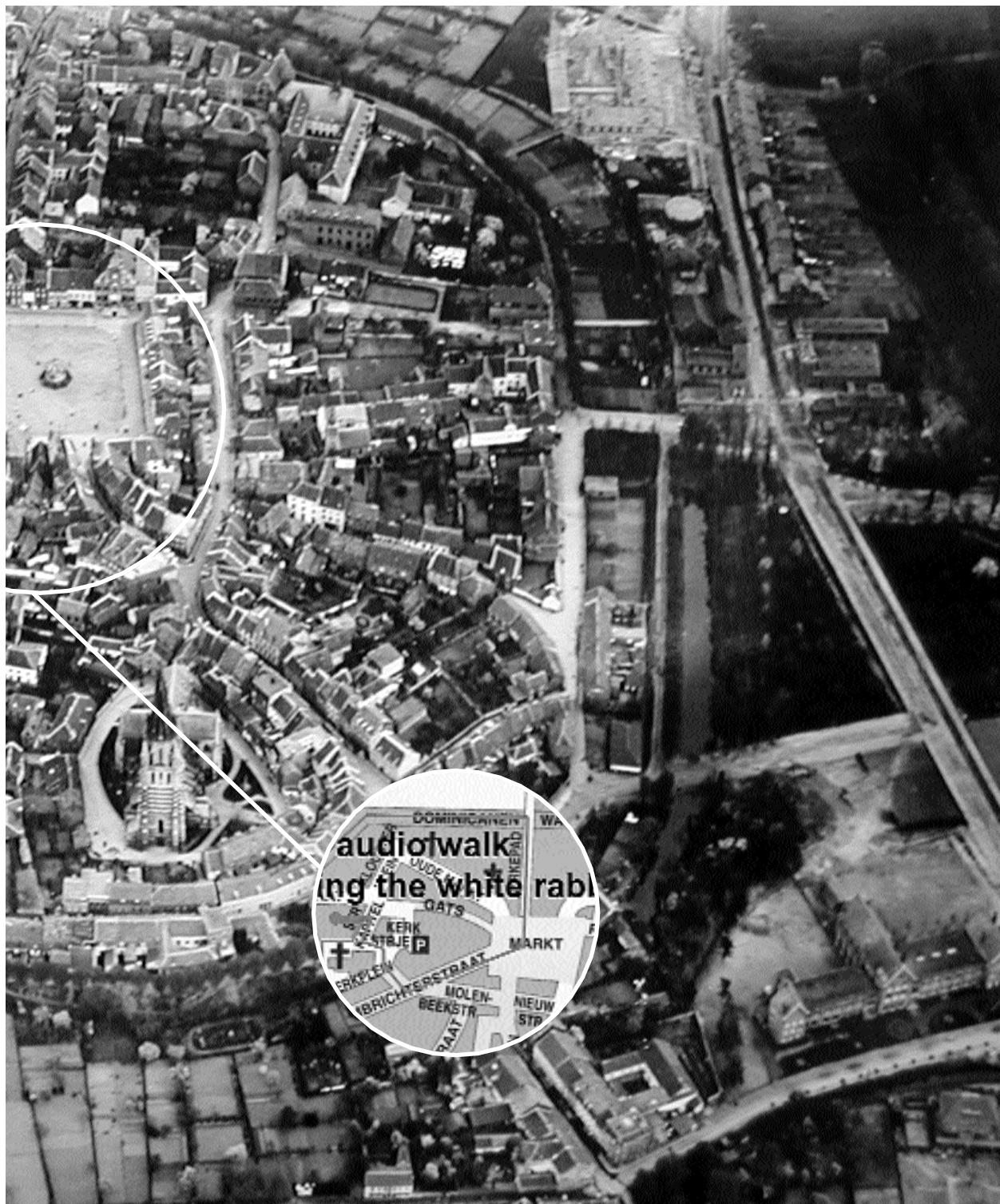
Datum: Negatiefnummer: Eigendomheeft:



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Manfred Kroboth, Following the White Rabbit, 2000



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Manfred Krobeth, Wing chair, 2000



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Exhibition space
Department of Urban History and Archaeology

Manfred Kroboth (*1966, West Germany) studied fine art at the HfBK, Hamburg. 1996/1998 participant at the Fine Art Department and is currently a participant at the Theory Department, Jan van Eyck Akademie, Maastricht, NL.

Manfred Kroboth, 'The sound of the monument', Sue Golding (Ed.), *Issues in contemporary culture and aesthetics*, #10/11, Jan van Eyck Akademie, Maastricht, 2000



Following the White Rabbit, audio tour

-----(...)
So she
was considering in her own mind
(as well as she could, for the hot
day made her very sleepy and stu-
pid), whether the pleasure of mak-
ing a daisy-chain would be worth
the trouble of getting up and pick-
ing the daisies, when suddenly a
White Rabbit with
pink eyes ran close her.

There was nothing so very remarkable in that; nor did Alice think it so very much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (...) but when the Rabbit actually took a watch out of its waistcoat-pocket, and looked at it, (...) and burning with curiosity, she ran across the field after it.

You can borrow a walkman in the museum and make a walk through the city. The walk last about 17 minutes.

Wing chair

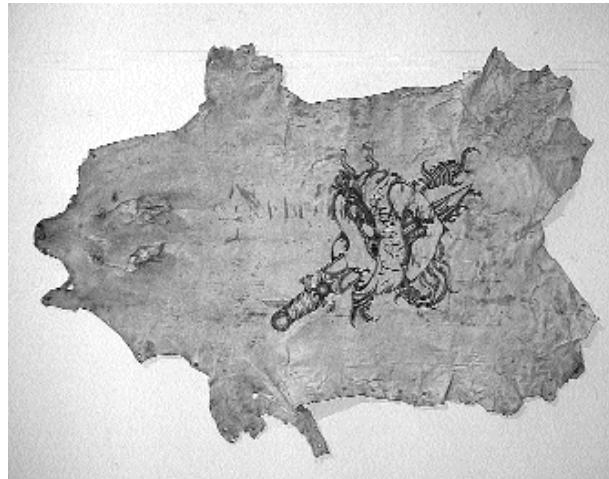
The work consists of 100 sound pieces, which are arranged on the surface of a fictive ball. Each sound piece is like a cloud fading into the others. With the help of a joystick in the armrest you can move through this surface and re-combine the sounds.

00011

NR.

BESTAAND:

DIVERSEM.



Hidden language: Wim Delvoye.
Title: Chacalage. Tania

TECHNIEK:
tattooed Pig skin

AFFINETÉS:
113 x 145 cm

DATUM AANMAKING:
2000

PRIS:

0 0 0 1 -

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Mark Verlan, Weathercocks by Marioka Son of Rain, 2000

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Museum roof

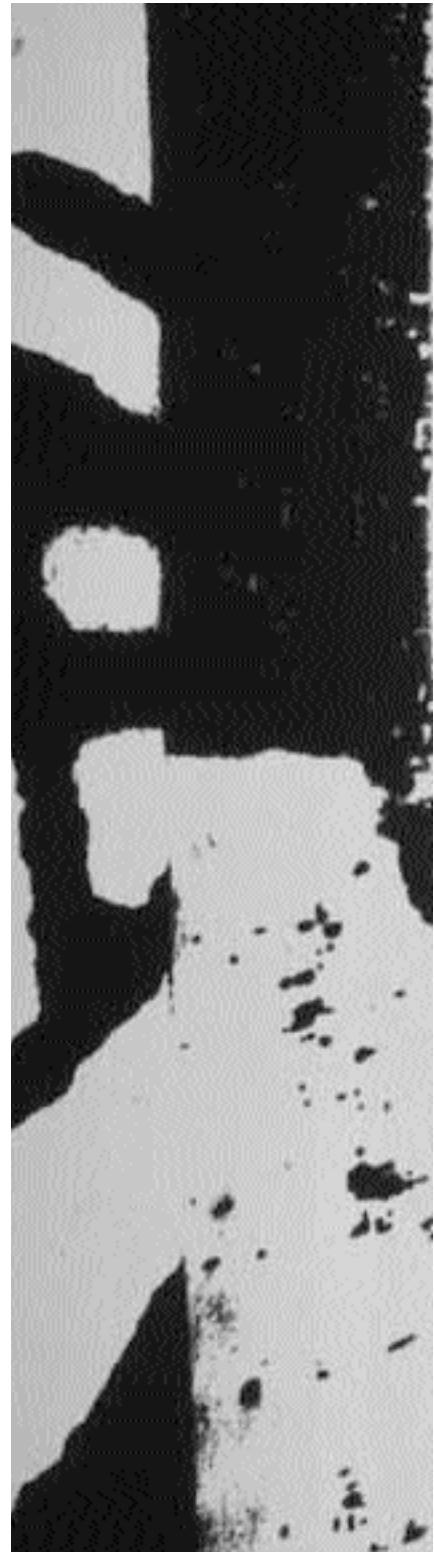
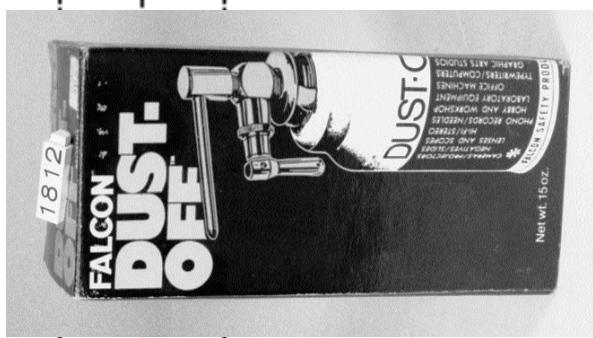
Mark Verlan (*1963, Moldavian Soviet Socialist Republic, USSR) studied at the School of Fine Arts Repin, Chisinau. Since 1996 he has been involved in the activities of the KSA:K — Center for Contemporary Art, Chisinau. He lives and works in Chisinau, MD.

Kilometrul 6, cat., Soros Center for Contemporary Art, Chisinau, 1996 | Mark Verlan, Marioka Son of Rain — MSR, pub., Soros Center for Contemporary Art, Chisinau, 1998 | After the Wall, Art and Culture in Post-Communist Europe, cat., Moderna Museet, Stockholm, 1999/2000





1	1812	02-VIII-89	Doosje voor Falcon Dust Off om stof van films e.d. te ver-
1	1812		
2	1812		



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Meg Cranston, Good grief: a comic tragedy, 2000



Entrance hall

Meg Cranston (*1960, United States) studied anthropology at the Kenyon College, Ohio and art at the California Institute of the Arts, Valencia. 1988 participant at the Sculpture Department, Jan van Eyck Akademie, Maastricht, NL. She lives and works in Venice, California, USA.

Meg Cranston, *The Russian Songbooks*, Jan van Eyck Akademie, Maastricht, 1988 | Ingrid Schaffner, 'Deep Storage on the Art of Archiving', Frieze, Summer 1995 | Display: An International Exhibition of Painting, cat., Charlottenborg Exhibition Hall, Copenhagen, 1997 | Gianna Carutenuto, 'Meg Cranston', Artissue, September/October 1999 | Deep Storage, cat., P.S. 1 Contemporary Art Center, New York, 1999



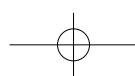
00382 Opgang naar Fort Jan der Boutwal bij de Putstraat



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Nira Zait, 2000





Museum cinema

Nira Zait (*1971, Israel) studied at the Kalisher School of Art, Tel Aviv. Currently participant at the Fine Art Department, Jan van Eyck Akademie, Maastricht, NL.





Gemeentelijke Archiedienst
3 SITTARD
1
8

FOTOCOLLECTIE

Number 1318 Afbeelding: 26
Onderwerp:

2e Perron station Sittard

Formaat: 16 x 23 cm

Gefotografeerd door:

Datum opname: 1906

Copyright:

Herkomst: Reproductie H. van der Mortel

Datum: 22 mei 1979

Negatiefnummer: 758

Eigendomhechten:

prentbriefkaart
verzonden 20-6-1908



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Ryan Gander, Obstacles bloom (blue+yellow), 2000

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North/east facade
Deken Tijssenstraat, Kapittelstraat

Ryan Gander (*1976, United Kingdom) studied interactive arts at the Manchester Metropolitan University, Manchester, UK. 1999/2000 participant at the Fine Art Department, Jan van Eyck Akademie, Maastricht, NL. Currently he is a participant at the Rijksakademie van Beeldende Kunsten, Amsterdam, NL.

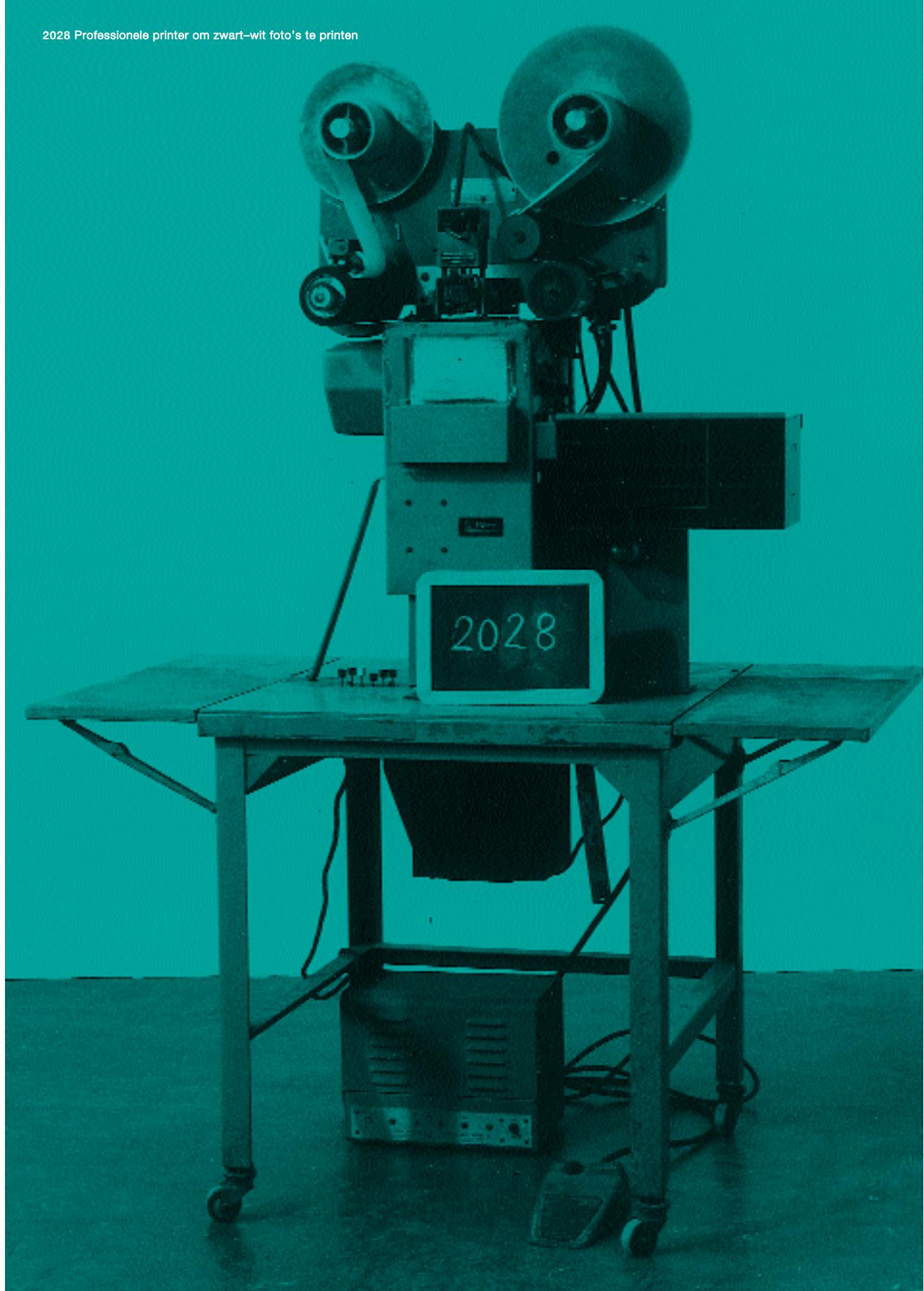
Illusion Free Space Forever Young, cat., NICC, Antwerp, Jan van Eyck Akademie, Maastricht, 2000







2028 Professionele printer om zwart-wit foto's te printen



Maquette	Presentatie	Maquette
ca. 40 cm	ca. 110 cm	ca. 150 cm
ca. 110 cm	ca. 150 cm	ca. 150 cm
ca. 110 cm	ca. 150 cm	ca. 150 cm
Tijdsperiode	Domein	plaats
ca. 5300 - 490 v.Chr.	historisch	historisch
ca. 5300 - 490 v.Chr.	historisch	historisch
ca. 5300 - 490 v.Chr.	historisch	historisch
ca. 5300 - 490 v.Chr.	historisch	historisch
ca. 5300 - 490 v.Chr.	historisch	historisch
ca. 5300 - 490 v.Chr.	historisch	historisch

Maquette die een impressie geeft van de ligging en het uiterlijk van een dorp in de periode van de lineaire bandkeramiek (ca. 5300 -490 v.Chr.). In het dorp een palissade omgeven dorp staan zes huizen met het karakteristieke uiterlijk van de houtbouw uit die periode. Een huis in aanbouw laat de druppende structuur van het hethuis zien. In en om het dorp zijn kleine figuurtjes bezig met de diverse activiteiten die het dagelijks leven vormgeven. Het dorp ligt in een bosrijke omgeving aan een stroom.



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Guillaume Bijl, Composition trouvée, 2000

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Museum garden

Guillaume Bijl (*1946, Belgium), 1988/1996 tutor
at the Fine Art Department, Jan van Eyck
Akademie, Maastricht.
He lives and works in Antwerp, B.

Documenta IX, Kassel, 1992 | Die Orte der Kunst.
Der Kunstbetrieb als Kunstwerk, cat., Edition
Cantz, Stuttgart, 1994 | Shopping, cat., Cape
Musée, Bordeaux, 1995 | Guillaume Bijl, cat.,
Museum van Hedendaagse Kunst, Antwerp, 1996





Gemeentelijke Archiedienst
SITTARD

FOTOCOLLECTIE

Number: Rijftek:
Onderwerp:

Merovingisch grafveld de Lahrhof

Formaat:
Gefotografeerd door:
Datum opname:
Copyright:
Herkomst:
Datum:
Negatiefnummer:
Eigenaarbedarf:

Eigenaarbedarf
Het Merovingisch grafveld de Lahrhof werd in 1984 bijna compleet opgegraven. Uit de analyses van de grafstructuren en de bijgiften in de graven blijkt dat de overledenen van dit grafveld behoorden tot een kleine gemeenschap die waarschijnlijk uit 4 (familie?)groepen bestond. De leden van deze gemeenschap waren niet allemaal even rijk of aanzienlijk. Toch is het algemene beeld er een van een kleine, welvarende boerengemeenschap.





S	J	SL95	Tijds van ontdekking	16e-17e eeuw
9	5		plaats	Domein
			titel	trackball
			gewicht	17 cm
			presentatie	foto's
			onderdeel wapentuig	kanonskogel



Ronde kanonskogel, gevonden in de gracht. Gewicht 14,5 kg.



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Henk Visch, Things seem to end before they start, 2000

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Main entrance

Henk Visch (*1950, The Netherlands) studied at the Koninklijke Academie voor Kunst en Vormgeving, 's Hertogenbosch. 1987/1990 tutor at the Sculpture Department, Jan van Eyck Akademie, Maastricht, NL.
He lives and works in Eindhoven, NL.

Henk Visch, cat., Dutch Pavilion XLIII Biennale di Venezia, Venice, 1988 | Henk Visch, cat. Van Abbemuseum, Eindhoven, 1989 | Henk Visch, cat. Kunstverein, Hannover, 1990 | Henk Visch, Facts and Rumours, cat., Witte de With, Rotterdam, 1991 | het park, cat., Openlucht Museum voor Beeldhouwkunst Middelheim, Antwerp, 1996 | Henk Visch, cat., Stadsgalerij, Heerlen, 1997



Tanks in de Putstraat na de bevrijding, 1944



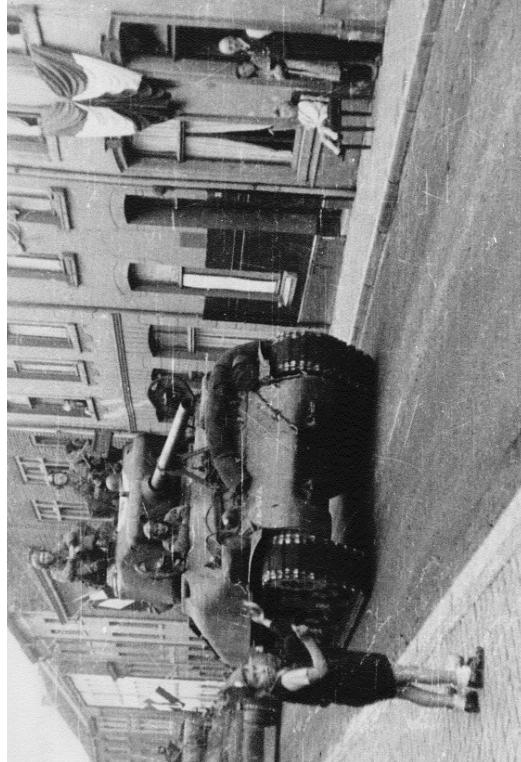
Gemeentelijke Archiedienst
SITTARD

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Number: _____ Rijftek: _____
Onderwerp: _____

Formaat: _____
Gefotografeerd door: _____
Datum opname: _____
Copyright: _____
Herkomst: _____
Datum: _____
Negatiefnummer: _____
Eigenaarachternaam: _____

Tanks in de Putstraat na de bevrijding, 1944



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Timur Novikov, Flags of the european society for the preservation of classical aesthetics, 2000

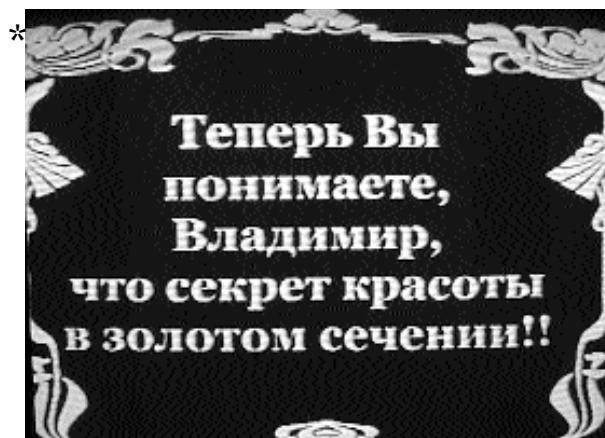
Timur Novikov, selection of videos including 'The golden section or the Red Square' and 'The New Academy', 2000



Foyer

Timur Novikov (*1958, Russian S.F.S.R.) studied painting at the art club of the Pioneer House of Dzerzhinsky district, Leningrad. Since 1993 he has been co-founder of and tutor at the New Academy of Fine Arts, St. Petersburg. Novikov lives and works in St. Petersburg, RUS.

Der belebte Raum/Interferenzen 1, cat., Museum Moderner Kunst Stiftung Ludwig, Vienna, 1991 | Timur Novikov, cat., Stedelijk Museum, Amsterdam, 1993 | Kabinet, An Anthology, cat., Stedelijk Museum, Amsterdam, 1997 | Timur Novikov, Novyi russkii klassitsizm, Palace Editions, St. Petersburg, 1998



*Now you understand Vladimir that the secret of beauty is to be found in the gold-

Manifesto

Europeans!

Not so long ago we had a great European culture.
Not so long ago our artists could draw fine paintings.
Our sculptors created great sculptures,
Our architects built beautiful palaces,
Our poets wrote beautiful poetry,
Our composers wrote beautiful music,
Now our great culture is almost lost

But the beauty of these disappearing arts, still lives on in the hearts of the people.

Europeans!

Let us seriously consider what is being shoved at us in the name of art.

Isn't it time for us all to be involved in the preservation of lost culture?

So that we are deserving representatives of our ancestors.

We must learn to paint fine pictures

We must learn to carve fine sculptures

We must learn to build beautiful palaces

We must learn to write beautiful poems

We must learn to compose beautiful music

And only then will we deserve the name of Europeans for the next thousand years.!

Timur Novikov, Novyi russkii klassitsizm, Palace Editions, St. Petersburg, 1998

	Invent. nr.	Naam van artikelnummer	Waarde en omschrijving	Waarde en omschrijving	Waarde en omschrijving
1	1765				
2	Invent. nr. 64	apotheker doosje	leere spiering	apotheker doosje	leere spiering
3	6	glas	glas	glas	glas
4	5	glas	glas	glas	glas
5					
6					
7					

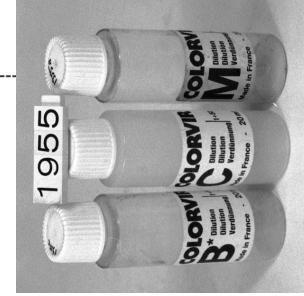


1 flesje witte inkt Talens. 1
flesje Oostindische inkt JM
Pallard



Doos met Ektaprint R14-3 Kleurenonontwikkelset

	Invent. nr.	Naam van artikelnummer	Waarde en omschrijving	Waarde en omschrijving	Waarde en omschrijving
1	1765				
2	Invent. nr. 64	apotheker doosje	leere spiering	apotheker doosje	leere spiering
3	6	glas	glas	glas	glas
4	5	glas	glas	glas	glas
5					
6					
7					



3 flesjes met
Colorvar

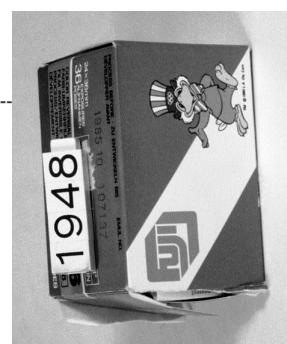


Doos met Ilford Cibachrome A
Kleurontwikkelaar set. 2 liter



Blikje Kodak D-76 poeder om 1 liter zwart-wit negatief ontwikkelaar te maken. In blikje zaten verschillende kleinbeeld filmpjespoelen. Zie invoernr. 1960

Inv. no.	Year	Number of specimens	1960		Number of specimens	
			No. sp.	Sp. sp.	No. sp.	Sp. sp.
Inv. no. 1	1948	1	9	9	6	6
Inv. no. 2			Wet. spring	Wet. spring	Wet. spring	Wet. spring
Inv. no. 3			Wet. summer	Wet. summer	Wet. summer	Wet. summer
Inv. no. 4			Wet. fall	Wet. fall	Wet. fall	Wet. fall
Inv. no. 5			Wet. winter	Wet. winter	Wet. winter	Wet. winter
Inv. no. 6			Wet. spring	Wet. spring	Wet. spring	Wet. spring
Inv. no. 7			Wet. summer	Wet. summer	Wet. summer	Wet. summer
Inv. no. 8			Wet. fall	Wet. fall	Wet. fall	Wet. fall
Inv. no. 9			Wet. winter	Wet. winter	Wet. winter	Wet. winter

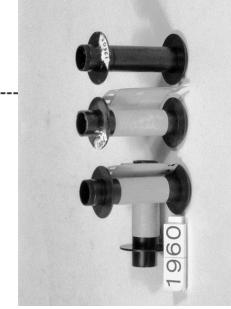


Dosje Fujichrome diafilm RD
135-36 100 asa, 21 Din.
Ontwikkelproces C41 of E-6

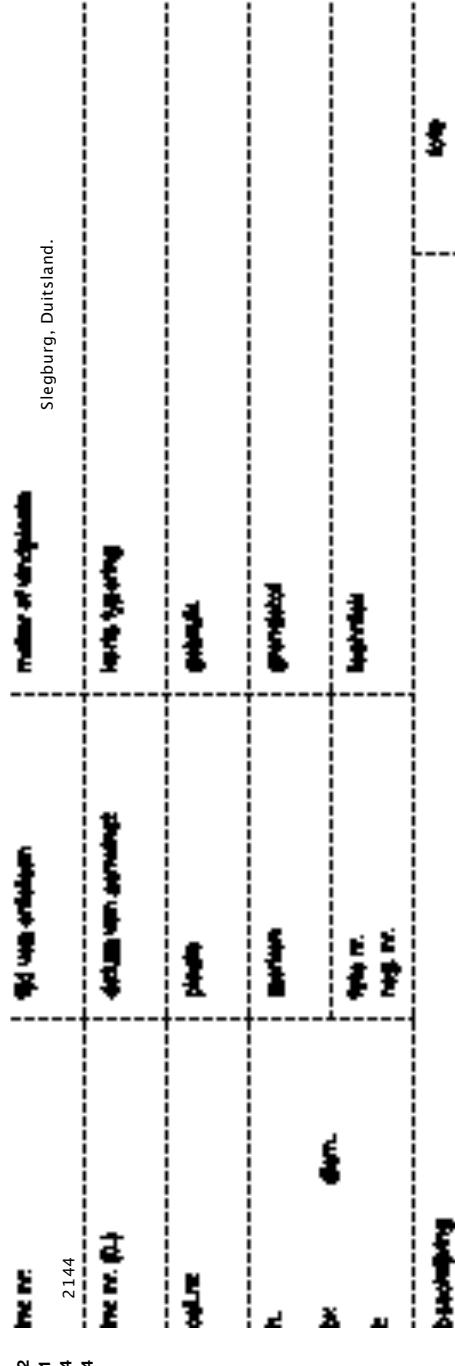


Geel doosje met twee bads Sepia toner om zwart-wit foto's om te kleuren naar Senia

Year	Estimated population		Migrants in millions	
	1960	1965	Inflow	Outflow
Inflow	Inflow	Inflow	Inflow	Inflow
Inflow	Inflow	Inflow	Inflow	Inflow
Outflow	Outflow	Outflow	Outflow	Outflow



Verschillende kleinbeeld film-
spooltjes genummerd a t/m i.
Komen uit blikje met invoernr.
1959



Serie van 6 glazen bruine flessen om film en foto chemicalien te bewaren



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Tina Gverovic, From the entrance till above, 2000



Woodworkshop





Tina Gverovic (*1975, Yugoslavia) studied at the Academy of Fine Arts, Zagreb and at the Center d'Art i Natura, Ferrara. 1998/2000 participant at the Fine Art Department, Jan van Eyck Akademie, Maastricht, NL.
She is currently living and working in New York, USA.

Tina Gverović, 'From I would wake up to it till hear where I was', Jean-Paul Jacquet (Ed.), Hype_Text, Jan van Eyck Akademie, Maastricht, 2000

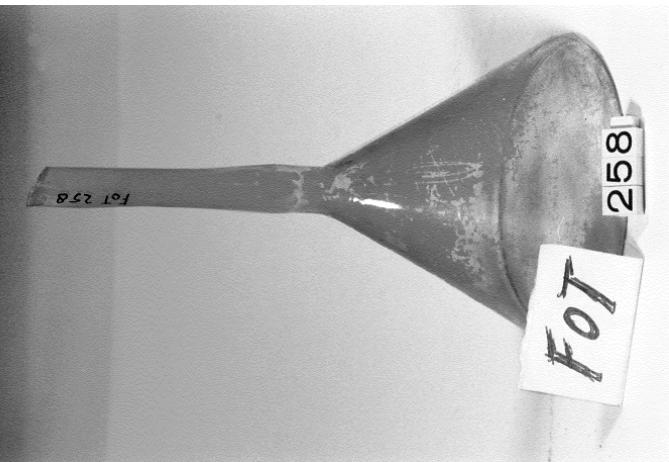
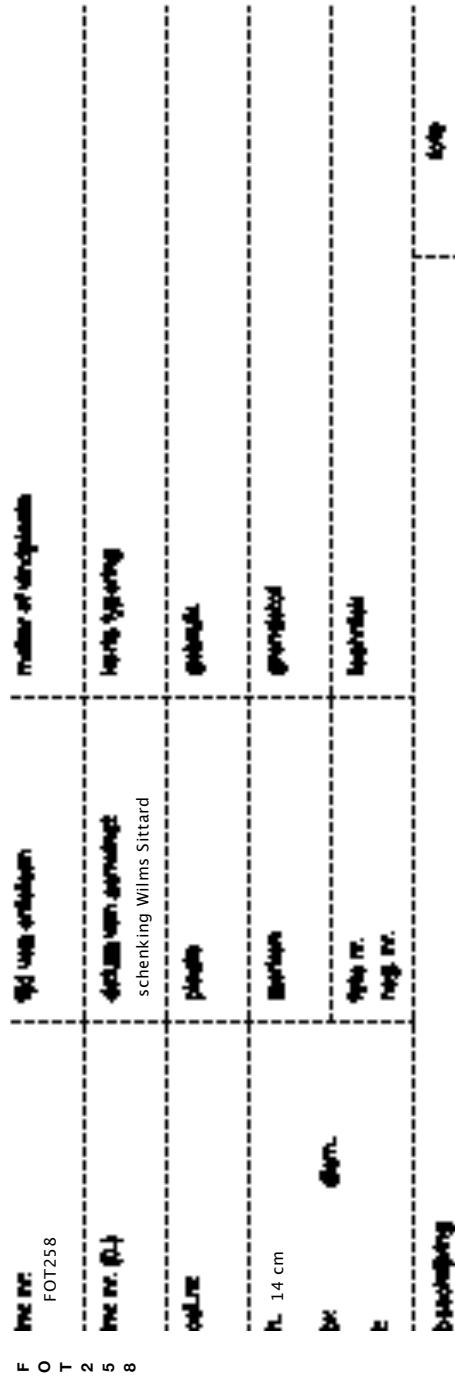
From the entrance till above

from the entrance till
above/behind inside/the first big
screen with the
layers moving one for each eye
playful couples recognise
change/forming the change speed
again/stills
as stills/numbers towards the
destination of colours/then all of
a sudden starts the rythm of one
sleeping on his feet the rhythm of
the rhythm of the rhythm/switch
the light and change the roles it
sounds like it has been a long time
since i heard the silence/even
denying what is possible barriers
became fluid the order
disappeared/one on the top of
another leaning on each other
stills are capturing motion/project
me as one that changes the
rhythm
moving around the possibility of
change/the stage the rhythm the
light the time the space the colour



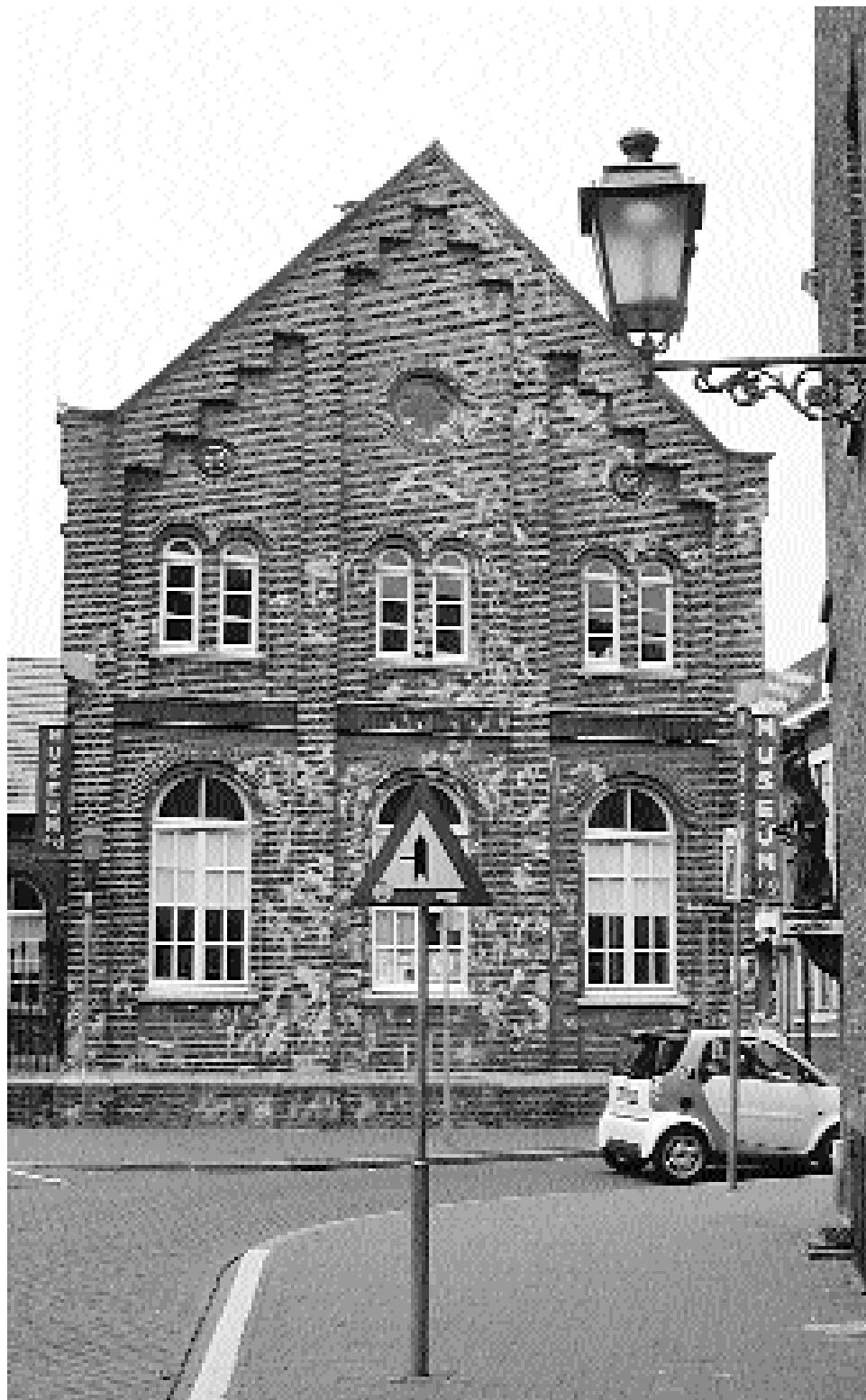
FOT258 Glazen trechters





Glazen trichters

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Vasile Rata, Mirage, 2000



South/east facade

Vasile Rata (*1966, Moldavian Soviet Socialist Republic, USSR) studied stage design at the Cinematography Institute, Moscow and painting at the Art Academy, Bucharest. He lives and works in Bucharest, RO and Chisinau, MD.

CarbonART, cat., Soros Center for Contemporary Art, Chisinau, 1997 | Erwin Kessler, Vasile Rata, Paintings and Objects, pub., Bucharest, 1998 | Gioconda's Smile from Mythic to Techno-Ritual, cat., Soros Center for Contemporary Art, Chisinau, 1999

**Mirage**

Exterior frescoes were painted around the 16th century on various churches, representing themes taken from the holy writing as well as scenes from secular life of the time.

Sittard and Limburg's history is rich in events which have taken place centuries ago. Mutating the fragments missing from exterior Moldavian frescoes, now in the form of a colored chalk dust onto the walls of Museum Het Domein, is a phantasm.

Exterior frescoes were made with pigments mixed up with casein, a painting medium extracted from processed cow cheese. The medium faded and vanished in time, turning the paintings to dust and wiping them out.

Taken away by the wind, that painting dust, those fragments of frescoes, are still wandering around. From time to time they settle, maybe on walls as old as those from which they were once spooled.

The images constitute the missing parts, the negative of fragments still existing on the walls of churches in Moldova.



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Willem Oorebeek, 2000

De objecten in deze ruimte zijn er als resultaat van een geheugenoefering, die is begonnen met vergeten.

Door de toevallige herontdekking van de vier tafeltjes die ik in 1990 heb gemaakt voor een tentoonstelling van Henk Visch in de Jan van Eyck Akademie, en die ik sindsdien uit het oog verloren ben, heb ik me afgevraagd wat en hoe ik me van de talloze personen die voorbijtrokken in de tijd dat ik er was, herinner.

Voor een aantal van hen werd mijn geheugen in de eerste plaats door middel van een object geactiveerd, waarna de persoon zelf in fragmenten van de vele situaties in mijn herinnering voorbijflitste.

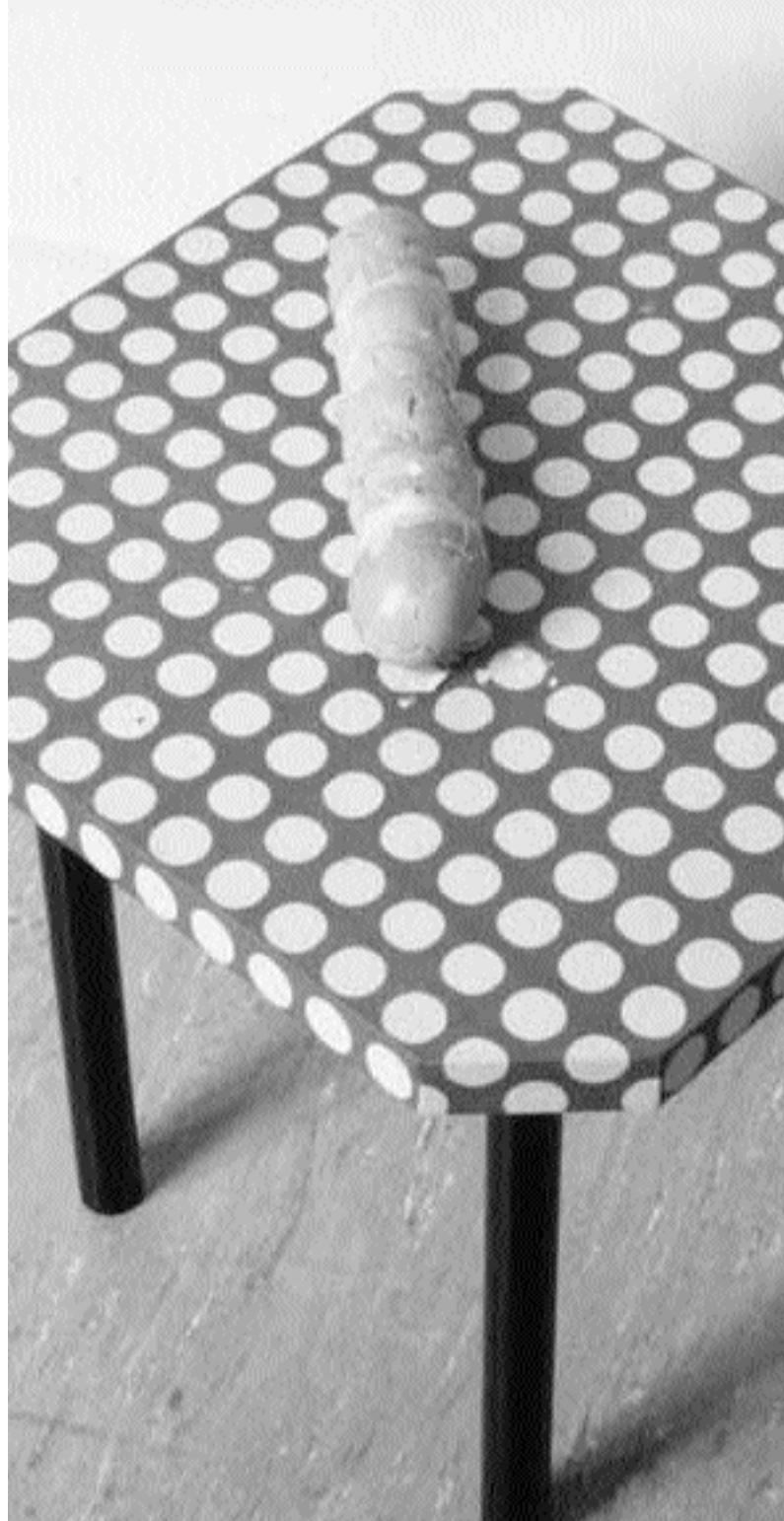
Op deze manier heb ik me voor elk van de vier teruggevonden tafeltjes een exercitie voorgenomen, die echter vanwege de grilligheid van het geheugen in een moedwillige onderneeming als deze, heeft geleid tot het volgende resultaat:

The objects in this space are gathered by means of a memory-exercise that started with something completely forgotten.

By the accidental rediscovery of four little tables, which I made in 1990 for an exhibition of Henk Visch at the Jan van Eyck Akademie and that got out of sight since then, I started to wonder about what & how I remember of the numerous people that passed by in the time I have been there.

Of a number of them my memory seemed activated through an object in the first place, after which the person him/herself flashed by in fragments of many different situations.

In this way I have set myself to memorise objects/persons for each of the four little tables.



Al direct schoot me een object te binnen van Michael Curran, dat nooit bedoeld is geweest om te tonen. Als gevolg van een tamelijk eenzijdig dieet door de minimaal toegeruste kookgelegenheid in zijn atelier, ontstond een verbazingwekkend voorwerp, door eierschalen in elkaar te steken die overbleven bij het bakken van eieren. Het onhandige moment van het deponeren van de twee halve eierschalen met een sliert eiwit werd op die manier omzeild; een dergelijk uitstel wordt na zes eieren een dwangmatig ritueel waarvan men het einde alleen nog aan de omstandigheden kan overlaten.

Bij mijn verzoek om dit object tentoon te stellen, bleek op de plaats waar hij nu woont eenzelfde wonder te groeien, waarvan het einde uiteraard bepaald werd door het ter beschikking te stellen voor deze tentoonstelling.

I immediately thought of an object by Michael Curran that was never intended to be shown. Due to a rather limited diet and the most minimal cooking equipment in his studio, an amazing object came into being by sticking all halve eggshells together that are usually left of baking eggs. The clumsy moment of having to transport the two halve eggshells with a slimy sliver of egg white to the bin was thus avoided: after six eggs a delay like this becomes a compulsive ritual of which the end can only be left to circumstances.

At my request to use this object it turned out that there was again growing a similar miracle at the place where he now lives and of which its ending was naturally provided with the disposal for this occasion.

Corridor

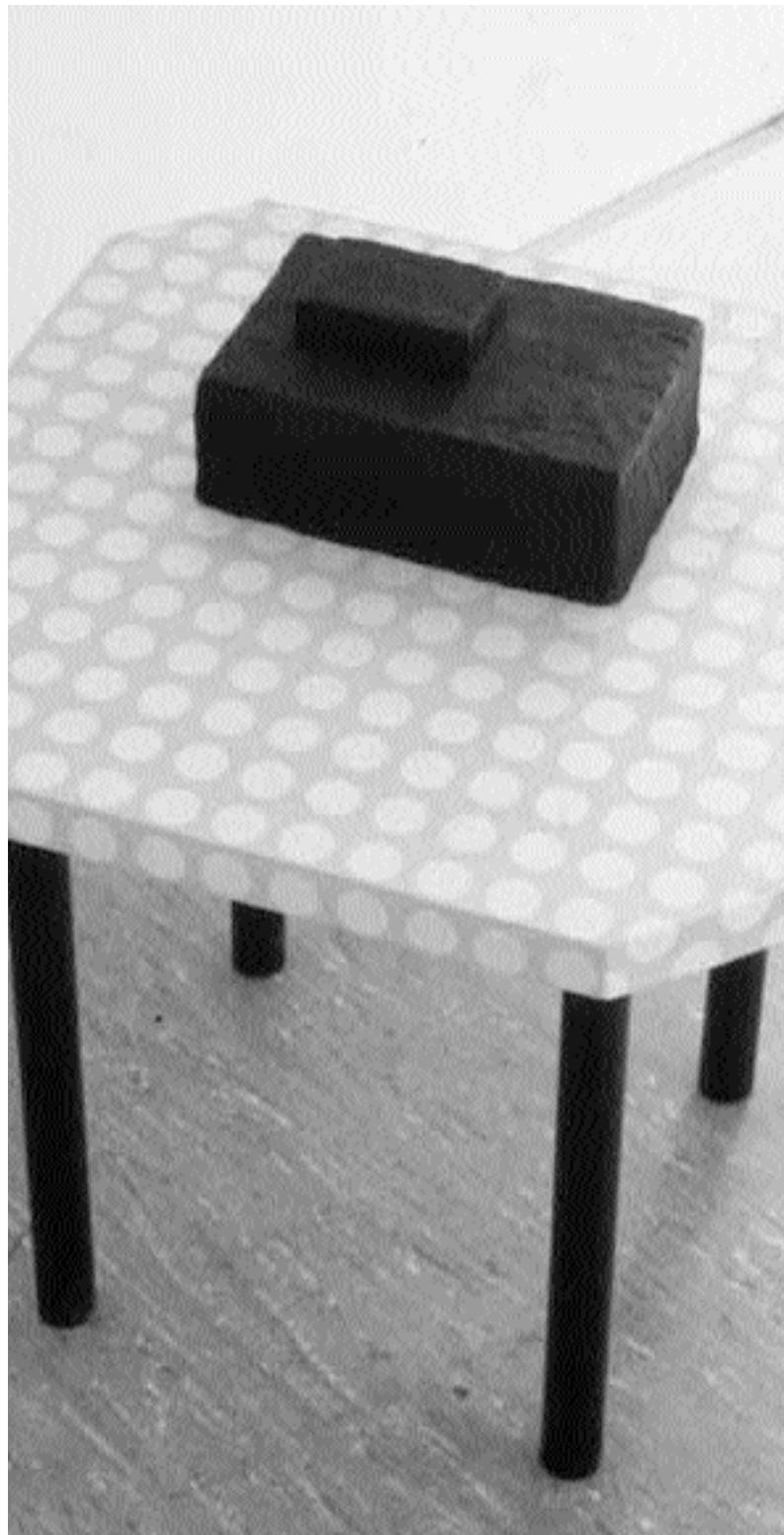
Een ander object dat me te binnen schoot is de rubber 'Badeanzug' van Annelies Oberdanner, dat hier niet is te zien.

Bij een recent bezoek aan haar in Wenen ervaarde ik een recenter werk dat alle eigenschappen van de 'Badeanzug' in zich draagt, maar handzamer is; zo zou ik me Annelies Oberdanner 'als nieuw' weer in herinnering willen dragen.

Another object that I recall is the rubber 'Badeanzug' by Annelies Oberdanner, which is not shown here.

During a recent visit to her in Vienna
I experienced a more recent work
that bares all the qualities of the
'Badeanzug' but in dimensions
more practical for
fitting on my table: with its inten-
tionally haptic seduction it is this
how I would like to remember
Annelies Oberdanner 'like new'.





The belgian post however proved its reliability by not forwarding the object in time and therefore the table is occupied by another work of her: Pantouffles!

Willm Oorebeek (*1953, The Netherlands) studied at the Academy of Fine Arts, Rotterdam. 1989/1990 tutor at the Jan van Eyck Akademie, Maastricht, NL. He lives and works in Brussel, B, and Rotterdam, NL.

Martijn van Nieuwenhuyzen, 'Willem Oorebeek De Expeditie, Amsterdam'. Flash Art, #152, May/June 1990 | Negen, cat., Witte de With, Center for Contemporary Art Rotterdam, 1991 | Willem Oorebeek, Monolith between echo & HOPE, cat., Witte de With, Center for Contemporary Art, Rotterdam, 1994 | Woderstories: global language, pub., Jan van Eyck Akademie, Maastricht, 1995 | Aernout Mik/Willem Oorebeek, cat., Dutch pavilion, XLVII Biennale di Venezia, Stedelijk Museum,

Van Gottfried Hundsibchler is de 'Plastik Februar 1989' de onmid- delijkst voorhanden herinnering, meteen gevolgd door de minu- tieuze beschrijving van het onstaan ervan.

Dit object en zijn ontstaan doemt vaak op als een onverwachte 'atmosferische stor- ing' die in z'n zeldzaam sensibele nasmaak altijd welkom is.

Of Gottfried Hundsibchler is 'Plastik Februar 1989' the most immediate recollection, directly followed by the minute description of its origi- nating considerations.

The memory of the object and its making often rises in my mind like an unexpected atmospheric of which the rare sensible after taste is always welcome.





Van Guillaume Bijl represeneert de 'Caravan Show' poster alles wat ik me van hem herinner; als trechter van het geheugen.

De kernachtig heldere voorstelling van een complex werk heb ik, geheel oneerbiedig, tot 'Blackout'* verwerkt, als beeld dat gered moet worden, als voeding voor de duistere mechanismes van ons geheugen.

Opmerkelijk is dat hij zelf met dit beeld als voorstel voor een 'Blacked out' aankwam, ondanks mijn negen jaar smeken.

*Voor verdere inwijding in het verschijnsel 'Blackout' verwijjs ik graag naar de tentoonstelling Total 'Blackout' totale in het NICC, Antwerpen.

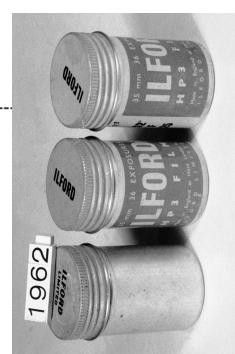
The 'Caravan Show' poster represents all I need to remember Guillaume Bijl, like a funnel of memory.

I have turned this clear image of

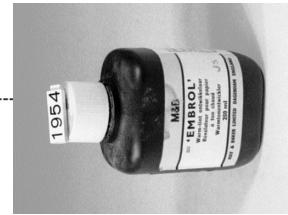


luchtkussen met opschrift:
odacolor VR film Geel-Zwart

Year	Year of publication	Author(s)	Year of publication	Author(s)
1952 A+B	1952	Herr. B.	1954	Herr. B.
Herr. B.	1954	Herr. B.	1954	Herr. B.
Colle.	1954	Colle.	1954	Colle.
H.	1954	Colle.	1954	Colle.
W.	1954	W.	1954	W.
L.	1954	L.	1954	L.



+B Blikken filmkokertje, Ilford,
P3 film



Inc. #	Ref. No. of Specimen	Order of Specimen	Number of Organism
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
1.			
26	26791.	26791.	26791.
2			

Inc. #	Spouse's Name & Address	Number of Dependents	Wife's Spouse	Spouse's Address	Spouse's Employment	Spouse's Income	Spouse's Net Income	Spouse's Expenses	Spouse's Remaining Income	Spouse's Remaining Income After Taxes	Spouse's Remaining Income After Taxes & Charity
Inc. #1	Spouse's Name & Address	Number of Dependents	Wife's Spouse	Spouse's Address	Spouse's Employment	Spouse's Income	Spouse's Net Income	Spouse's Expenses	Spouse's Remaining Income	Spouse's Remaining Income After Taxes	Spouse's Remaining Income After Taxes & Charity
Inc. #2	Spouse's Name & Address	Number of Dependents	Wife's Spouse	Spouse's Address	Spouse's Employment	Spouse's Income	Spouse's Net Income	Spouse's Expenses	Spouse's Remaining Income	Spouse's Remaining Income After Taxes	Spouse's Remaining Income After Taxes & Charity
Inc. #3	Spouse's Name & Address	Number of Dependents	Wife's Spouse	Spouse's Address	Spouse's Employment	Spouse's Income	Spouse's Net Income	Spouse's Expenses	Spouse's Remaining Income	Spouse's Remaining Income After Taxes	Spouse's Remaining Income After Taxes & Charity
Inc. #4	Spouse's Name & Address	Number of Dependents	Wife's Spouse	Spouse's Address	Spouse's Employment	Spouse's Income	Spouse's Net Income	Spouse's Expenses	Spouse's Remaining Income	Spouse's Remaining Income After Taxes	Spouse's Remaining Income After Taxes & Charity
Inc. #5	Spouse's Name & Address	Number of Dependents	Wife's Spouse	Spouse's Address	Spouse's Employment	Spouse's Income	Spouse's Net Income	Spouse's Expenses	Spouse's Remaining Income	Spouse's Remaining Income After Taxes	Spouse's Remaining Income After Taxes & Charity

=====

=

Colophon, ...and Knut's mountain bike has been stolen.

...and Knut's mountain bike has been stolen. is the second part of the two-volume publication Unfortunately last Sunday

afternoon somebody left the door open and Knut's mountain bike has been stolen. Published by the Museum Het Domein, Sittard, and the Fine Art Department, Jan van Eyck Akademie, Maastricht.

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Guillaume, Jan Kempenaers, Renée
Kool, Manfred Kroboth, Gert Jan
van Rooij, Jean Schrijen, Nira Zait

Exhibition

**Unfortunately last Sunday after-
noon somebody left the door
open...**

Museum Het Domein, Sittard

27.06.00-20.08.00

Artists

Guillaume Bijl, Aline Bouvy, 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

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Assistant curator

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Math Cortlever, Robert Garnett,
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Fareed Armaly, Stijn Huijts, Suchan
Kinoshita, Aernout Mik, Eran
Schaerf, Silvia Ursachi

Commissioner

Museum Het Domein, Sittard: Stijn
Huijts

Jan van Eyck Akademie, Fine Art
Department: Eran Schaerf

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looking at one hundred years of art in Limburg'.

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Akademie,
the artists, the authors, the photographers

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Ed

de
Estafette

