

JAN VAN EYCK

YEARBOOK 2008

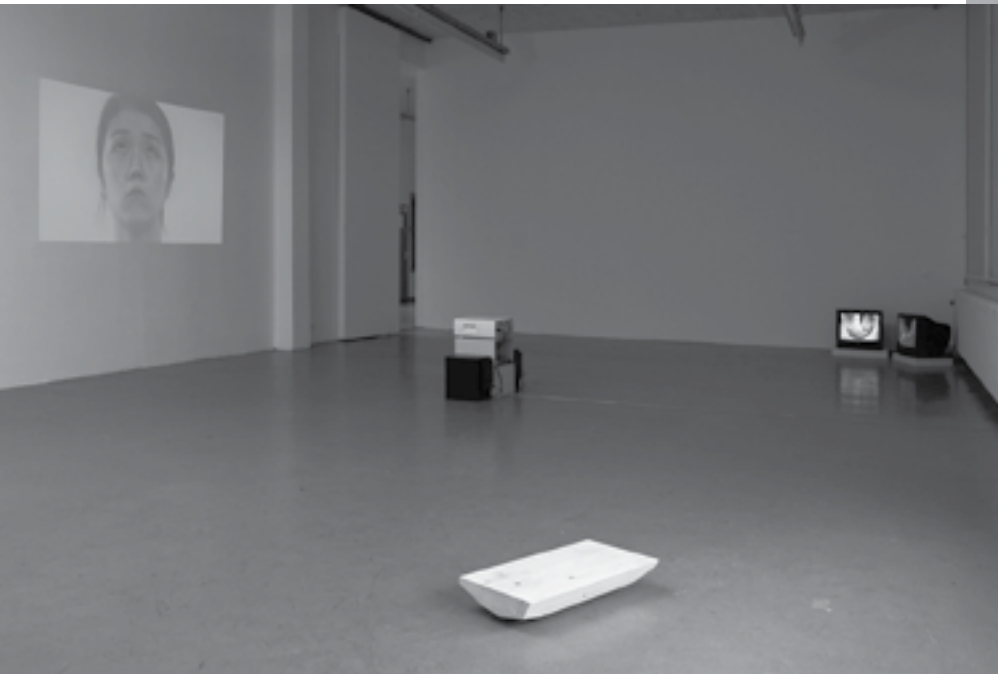
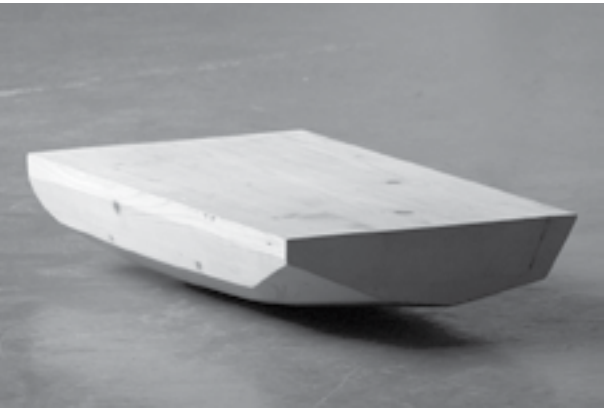
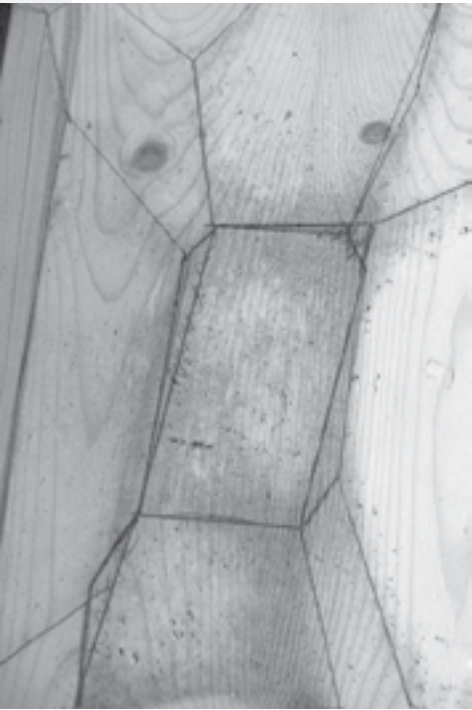
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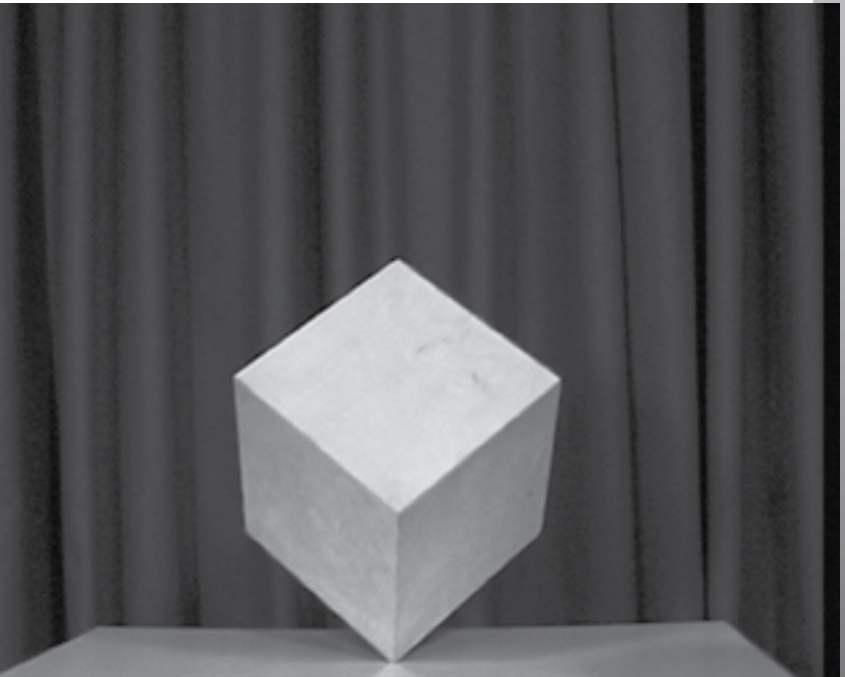
Simon Hempel, researcher Fine Art
Ekstasen/ecstasies, ongoing research project



Theo Cowley, researcher Fine Art
Detail of *Block*, 2008; *Block*, 2008; installation view, *Movement as mask, cloth as emotion*, Jan van Eyck Academie (4–10 November)



Ruth Buchanan, researcher Fine Art
Still from *Build a wall or be a room*, video with colour/sound/English subtitles, 9'23", 2008; still from *Satisfaction*, video with colour/sound, 11'45", 2008



Kristin Posehn, researcher Fine Art
Untitled (study for Settlers House), photographs printed on self-adhesive vinyl, mounted on the front and back cover of *Architectural Digest* magazine, 8" x 11" x 2"



Katja Gretzinger, researcher Design
photographs



Theo Cowley, researcher Fine Art
Composition de rhétorique, architect paper, 48 pieces, 2008



RESEARCHERS & PROJECTS

Koen Brams
Director

1964, Turnhout, BE

Book/Catalogue contributions
Conversations with Guillaume Bijl. With Dirk Pültau. In: *Guillaume Bijl. Installations & compositions*, pp. 35-50. Cologne, DE: Walther König Verlag; Ghent, BE: Stedelijk Museum voor Actuele Kunst (S.M.A.K.).

Conversations with Guillaume Bijl. With Dirk Pültau. In: *Guillaume Bijl. Installations & compositions*, pp. 357-369. Cologne, DE: Walther König Verlag; Ghent, BE: Stedelijk Museum voor Actuele Kunst (S.M.A.K.).

An all too timely invitation [Une invitation trop pressante]. In: *From art school to professional practice* [De l'école d'art à l'engagement artistique]. Paris, FR: AICA Press.

De tentoonstellingen van Daniel Buren in de Wide White Space Gallery (Antwerpen, 1969–1974). Koen Brams in gesprek met Anny De Decker [The exhibitions by Daniel Buren in the Wide White Space Gallery (Antwerp, 1969–1974)]. In: *Ik ben Artis jaarboek/I am Artis yearbook*. Artis Den Bosch, September 2006–September 2007. 's Hertogenbosch, NL: Artis.

Articles
Kunst en jeugd (2). Een gesprek met Joëlle Tuerlinckx.

With Dirk Pültau. In: *De witte raaf*, 23(136), pp. 21-23.

Het heimelijke in het werk van Jef Cornelis. Bij de films over Daniel Buren (1971) en Sonsbeek buiten de perken (1971). In: *De witte raaf*, 23(136), pp. 8-11.

Kunst en jeugd. Een gesprek met Joëlle Tuerlinckx. With Dirk Pültau. In: *De witte raaf*, 23(135), pp. 1-2.

De geschiedenis van het NICC. Aflevering 1: De bezetting van het ICC. Gesprek met Christine Clinckx en Ptries Wichers (Hit & run). Gesprek met Danny Devos. With Dirk Pültau. In: *De witte raaf*, 23(133), pp. 12-15.

Portret van de kunstenaar als een jongeman. Interview met Philippe van Snick. With Dirk Pültau. In: *De witte raaf*, 22(132), pp. 15-16.

Gesprek met Phillipe van Snick. With Dirk Pültau. In: *De witte raaf*, 22(131), pp. 13-15.

Kunst en vriendschap. Een gesprek met Joëlle Tuerlinckx. With Dirk Pültau. In: *De witte raaf*, 22(131), pp. 5-7.

Lectures
Towards another history of art in Belgium from 1975 to the present. The case of the Searchlight-documentary about Daniel Buren (1971). (19 November). Bern, CH: Hochschule der Künste Bern.

Het heimelijke in het werk van Jef Cornelis. (30 October). In: *Video out of joint*. Organised by Argos, Ghent University & Koninklijke Academie voor Schone Kunsten. Ghent, BE: Film-Plateau.

On container. The (public) place of the intellectual in the Flanders of 1989 & the archaeology of (post-) modernity. (30 October). With Dirk Pültau. In: *Video out of joint*. Organised by Argos, Ghent University & Koninklijke Academie voor Schone Kunsten. Ghent, BE: Film-Plateau.

The secret in the work of Jef Cornelis. In: *Histories of landmark exhibitions. Contemporary art shows since 1968*. (10–11 October). Organised by Jan van Eyck Academie & Tate Modern. London, GB: Tate Modern.

Ijsbreker (1983–1984) and *De langste dag* (1986) by Jef Cornelis. (25 February). Ghent, BE: Art Cinema OffOff.

Discussions
Skulpturprojekte Münster 1977–2007. Koen Brams in conversation with Kasper König. (8 February). With Kasper König. Organised by Etablissement d'en face projects. Brussels, BE: Café Greenwich.

FINE ART

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Babak Afrassiabi and Nasrin Tabatabai / Pages
Advising researchers Fine Art

In her work Nasrin Tabatabai has always been dealing with notions of migration, its experience and subjectivity, and how these should be dealt with within representation and art. Her recent video works, however, are about the equivocal experience of history within certain—non-Western—socio-political contexts. She explores this through a focus on the multiplicity of affairs and stories that surround politically ‘decisive’ events in history, and the way they, in turn, come to instigate a continuity of ambivalent interpretations of history. What is inevitable to any depiction of these at once imaginary, rumourous or bluntly true stories, is the representational ambivalence and indecisiveness affecting this depiction.

In his recent video—and other—works Babak Afrassiabi

traces the excesses of history: contingencies of specific socio-political processes and events that refuse to be endowed with historical certainty and instead release traumatic intervals within history and its narration. In building his work around this excess, he addresses history from inside the gaps (ideological, social, political and, finally, the psychological) that bear the desires, fantasies and acts that constitute history’s ‘underbelly’. Like anything else in life, images of history have surpluses that take them beyond the historical and let them flicker from their a-temporal abyss.

Beside their individual practices, Nasrin Tabatabai and Babak Afrassiabi have, since 2004, initiated a long-term collaborative practice called *Pages*. *Pages* consists

of various activities, such as the publication of a bilingual Farsi/English magazine, video and installation works and ‘editorial re-appropriations’. With *Pages* they try to pursue possibilities of reflection between various localities and conditions of artistic and cultural discourses. While always maintaining a link to the contextual and historical realities of the issues addressed in each project and editions of the magazine, they generate spaces and instances of criticality and negotiation regarding the aesthetics and politics defining current artistic and cultural practice and production.

Babak Afrassiabi
Isfahan, IR

Nasrin Tabatabai
Tehran, IR

Organised events
Instances of translation. Workshop with participation of Jan van Eyck Academie researchers and Iranian artists and authors. Tehran, IR.

Book/Catalogue contributions
Excerpts: From sunset cinema to undecided utopias.
In: Emily Pethick, Marina Vishmidt & Tanja Widmann (Eds). *An ambiguous case. Casco issues*, 11, pp. 47-56, 125-134. Rotterdam, NL: Episode; Utrecht, NL: CASCO.

Instance of a purloined voice & instance of purloined pages. In: Alessandro Ludovico & Nat Muller (Eds). *The Mag.net reader 3. Processual publishing. Actual gestures*. London, GB: OpenMute.

Old house, Nasrin Tabatabai. In: *On the move*. Verkehrskultur II. Münster, DE: Westfälischer Kunstverein Münster.

Place and practice of eventuality. Politics of revolt at the forecourt of Tehran University. In: *Museion journal* 06. Bolzano, IT: Museion

Museo d'arte moderna e contemporanea di Bolzano.

Conferences/Symposiums

On the circulation of artistic labour. Performing the

Orla Barry
Advising researcher Fine Art

Language, in written as well as spoken form, constitutes the essence of Orla Barry's work. She ties words into phrases, kneads sentences into paragraphs, ending up with a visual as well as verbal unity, an apparently non-structured stream-of-consciousness with an open and poetical structure.

Much of Barry's photographic, video, performance, text and sound installation work searches for the place where myth, memory and a robust and sensual physical reality intersect. She replaces herself where she's been removed. She inserts her distinctive blatter of words into everyday talk.

By using several forms of address, including the first person voice-over and text recited by someone else, Barry invents fiction of multiple 'I's, which enrich our understanding of the unfixed,

Aglaia Konrad
Advising researcher Fine Art

Aglaia Konrad researches the contemporary urban. Using photography and video she focuses on the endless variety of urban time, its structural growth, character and living order. The archive

local and distributing the international and vice versa. (29 February). In: *Art Sheffield* 08. *Yes, no, other options*. Sheffield, GB.

Revolution and exhaustion. (29 February). In: *Art Sheffield* 08. *Yes, no, other options*. Sheffield, GB.

Lectures

Conversation between Pages and Mai Abu Eldahab. (21 December). In: *Photocairo* 4. *The long shortcut*. Cairo, EG.

multiple nature of identity. Barry's use of female personae makes her feminism subtle, witty and pleasantly underhand.

1969, Wexford, IE

Editorials

Bienvenue. In: *The stone road*. (On track. Off track. Memorising the mid-world. Walking the fifth space). With Wim Cuyvers, Els Dietvorst, Nikolaus Gansterer & Johanna Kirsch. Newspaper. Brussels, BE: Argos; Maastricht, NL: Jan van Eyck Academie; Vienna, AT: Kunsthalle Exnergasse.

Articles

AUTOTEXXXXXT. In: *Bienvenue*.

From found landscape to film set. In: *Bienvenue*.

Letters from the other side of the road. In: *Bienvenue*.

she has built up throughout the years has become a parallel study case and a source for installations and publications.

The presentation level covers her interest in exhibi-

Eventual spaces. (19 October). In: *La otra. Feria de arte contemporáneo*. Bogota, CO.

Conversation between Flávia Müller Madeiros and Nasrin Tabatabai. (28 June). In: *Prologue* 2. Exiles. London, GB: Tate Britain.

Eventual spaces. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Group exhibitions

*Photocairo*4. *The long shortcut*.

Reviews

Caspar Cillekens. (20 February). Waalse volkskunst werpt licht op eigenzinnige streek. In: *De Limburger*, p. 16.

Lectures

N6: Letters from the side of the road. With Wim Cuyvers. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Events

54th International short film festival Oberhausen. Oberhausen, DE.

LOOP. Barcelona, ES.

Solo exhibitions

The stone road. (On track. Off track. Memorising the mid-world. Walking the fifth-space). (15 November–13 December). Vienna, AT: Kunsthalle Exnergasse. (Exh. Cat).

Group exhibitions

L'amiral cherche une maison à

tion space in relation to the outside. Using windows, entrances or any openness she formulates a type of 'montage' that relates the archive to the actual situation. These are attempts, temporary stills

(17 December 2008–14 January 2009). Cairo, EG.

Art Sheffield 08. *Yes, no, other options*. (16 February–30 March). Sheffield, GB: Millenium Galleries.

Screenings

Passage (2005) by Nasrin Tabatabai. In: *Prologue* 2. Exiles. London, GB: Tate Britain.

louer. With Olivier Foulon, Eleni Kamma & Eran Schaerf. (20 June –17 August). Liège, BE: Galerie Nadja Vilenne.

Art Brussels. With Olivier Foulon, Suchan Kinoshita, Aglaia Konrad & Eran Schaerf. (18–21 April). Brussels, BE: Brussels Expo.

Trésors anciens et nouveaux de Wallonie. Ce curieux pays curieux. (14 February–18 May). Brussels, BE: Palais des Beaux-Arts/ Paleis voor Schone Kunsten.

Performances

The scavenger's daughters. (13 December). In: *UBS openings: Saturday live*. London, GB: Tate Modern.

The scavenger's daughters. (2 November). In: *Playground festival*. Louvain, BE: Stuk.

The scavenger's daughters. (24 October). In: *Playground festival*. Louvain, BE: Stuk.

that are preferably not fixed. In her practice of publishing she questions the role of the (representational) printed form.

1960, Salzburg, AT

Editorials

Aglaia Konrad & John Lagae (Eds). *Desert cities*. Christoph Keller editions. Zürich, CH: JRP/Ringier.

Reviews

Ästhetik der Fotografie. Typologie von sechs Wahrnehmungsformen von Fotografen und Fotografien. In: *Kunstforum*, 192, pp. 119-177.

Glen Rubsamen
Advising researcher Fine Art

1959, Los Angeles, US

Group exhibitions

Parcours interdit. (16 June–20 July). Düsseldorf, DE: Jacobipark/Malkastenpark.

Hinrich Sachs
Advising researcher Fine Art

Hinrich Sachs is an artist and writer, based in Basel. Critically reflecting upon communicative and cultural frameworks, he focuses on testing, elaborating, choreographing and transferring cultural material, its forms and formats.

1962, DE

Organised events

The power of place. With Apolonija Sustersic. (21–23 April). Stockholm, SE: Kungliga Konsthögskolan.

Book/Catalogue contributions

Moving. Prospects for a myth of the modern. (on Allan Kaprow's Happening moving and its reinventions). In: *Moving*. Bern, CH: Kunsthalle Bern.

On the design of a thesis. Art goes researching. With Michael Hanger, Sybille

Lectures

Sculpture house. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Solo exhibitions

Shaping stones. (13 August–18 October). Liège, BE: Galerie Nadja Vilenne.

Lectures

An investigation into plantscapes. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Articles

(Untitled). In: *Geist. Method*, 11, 12, 14, pp. 95-104.

Reviews

Eran Schaerf. Palaver, ein Verhandlungsraum für ein einzelnes Kunstwerk. Dieter Wolf. (10 June). Annäherung an das Wesen einer Stadt. In: *Rundschaus*.

Lectures

Artistic moves. Conventions vs. transgressions, or the grammar of the exhibition. (12 December). Stockholm, SE: Kungliga Konsthögskolan.

Image monopolies. (18 November). Bern, CH: Hochschule der Künste Bern.

Group exhibitions

Die Lucky Bush. (23 May–17 August). Exhibition project. Antwerp, BE: Museum Hedendaagse Kunst Antwerpen (MuHKA).

Common-place. With Krüger & Pardeller & Willem Oorebeek. (15 May–20 June). Brussels, BE: Vienna International Apartment.

On cultural time. A draft. (14 October). Tokyo, JP: The Musashino University.

A title decided on the spot. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Discussions

Acting Joe, George and Mr. Seek. (5 November). With Falke Pisano, Ana Roldán. Zürich, CH: Ausstellungsraum Wartesaal.

Lange Nacht des Palavers. (17 September). Bern, CH: Kunsthalle Bern.

Group exhibitions

Kultur&Gespenster magazine launch. (December).

Without content: Bodies. (20–25 October). Tokyo, JP: The Musashino University.

Eternal tour festival 2008. (3–13 July). Rome, IT: Istituto Svizzero di Roma (ISR).

Art Brussels. (18–21 April). Brussels, BE: Brussels Expo.

A certain mess. (8–30 March). Amsterdam, NL: Vlaams Cultuurhuis De Brakke Grond.

Le soigneur de gravité. (17 February–1 June). Grand Hornu, BE: Musée des Arts Contemporains (MACs).

Performances

Untitled (conceptual artist). (20 October). With Miwa Taroh. Tokyo, JP: The Musashino University.

Incontro con il Dottor Weiter. (4 July). With Albert Liebl & Izet Sheshivari. Rome, IT: Istituto Svizzero di Roma (ISR).

Films

Gala night of the cannibals. Video loop, colour, sound, 8.30 min. Maastricht, NL: Jan van Eyck Academie.

Imogen Stidworthy
Advising researcher Fine Art

Working with speech as a sculptural material opens out the dimensions of space, body, sound, architecture, thought and language of the voice. Stidworthy's focus is on how we communicate —the role of speech, in its presence and absence, and of language in performing and defining it. Often it is only when language is not a given, when something disturbs the connection between a thought and a word or between one person and another that the questions find their focus. One way they enter the work is in the ambiguous relation between the voice, the body and the subject: who is speaking and where are they located?

1963, London, GB

Prizes
Liverpool art prize.
Shortlisted for Northern art prize.

Artist's book
Die Lucky Bush. Artist's

Anke Brüchner
Researcher Fine Art

Anke Brüchner's animations are always thought three-dimensionally. And in her three-dimensional work, movement is always inherent. Both parts cannot be seen separately from each other.
So, movement and stand-still are crucial to her work. While making her film *I II III*, this contrast developed

publication for the exhibition. Antwerp, BE: Museum Hedendaagse Kunst Antwerpen (MuHKA).

Book/Catalogue contributions
The anxiety of the next work. In: *Anxiety of creativity. Possible worlds.* Dublin, IE: Published Works.
The whisper heard. In: Anke Bangma, Deirdre M. Donoghue, Lina Issa & Katarina Zdjelar (Eds). *Resonant bodies, voices, memories.* Berlin, DE: b_books.
Topography of a voice. In: Emanuele Guidi (Ed.). *Cities on the edge.* Berlin, DE: Revolver.
(Untitled). In: Cathy Lane (Ed.). *Playing with words.* Cromford, GB: Research Group for Artists Publications (RGAP).

Conferences/Symposiums
Flowers in the mirror. Anxiety of creativity and possible words. In: *Guangzhou triennial.* (6–7 July). Hongkong, CN: Hong Kong Arts Centre.

to being part of a story and having an overview of it. That took her to Kierkegaard. She was especially drawn to two theses: first, that life can only be understood backwards, while it must be lived forwards. This, in turn, means that you can never really find the position backwards. Secondly, that one can never see one's life as a whole,

Lectures
(Untitled). In: *Opening week 2008.* (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Group exhibitions
Next up: Liverpool art now. (12 December 2008–22 February 2009). Liverpool, GB: The Bluecoat.
Northern art prize. (21 November 2008–1 February 2009). Leeds, GB: Leeds City Art Gallery.
Power plant. (8–12 October). Collaborative sound work in public space. Liverpool, GB: Calderstones Park.
Liverpool art prize. (29 February–7 May). Winner. Liverpool, GB: Contemporary Urban Centre - North West.

Projects
Die Lucky Bush. (23 May–17 August). Exhibition project. Antwerp, BE: Museum Hedendaagse Kunst Antwerpen (MuHKA).

because it is not complete as long as one is alive. The story stays vivid, while trying to tell it, and while telling it, it takes you away. These are the reasons why she made three versions (and could do more, if she wanted to) of the film *I II III*, which was shown as a video installation.

1977, Hamburg, DE

Screenings
Stedelijk Museum Amsterdam screening programme. (7–12 May). Amsterdam, NL: Contemporary Art Screen Zuidas; Amsterdam, NL: SMART Cinema.

I hate. (26 April). In: *Moves 08: Movement on screen.* Manchester, GB: Royal Northern College of Music.
7 AM. (25 April). In: *Moves 08: Movement on screen.* Manchester, GB: Royal Northern College of Music.

Lectures
Oder brauchst Du gar nicht zusammengehalten zu werden? In: *Opening week 2008.* (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Events
I II III. (14 March). Screening. Installation. Maastricht, NL: Jan van Eyck Academie.

Donatella Bernardi
Researcher Fine Art

Donatella Bernardi's research project *Talking Objects* was initially conceived as an experimental television series—a video art production—aimed at narrating a story involving several characters in 4 to 6 episodes. Bernardi wrote the screenplay with Deirdre Foster (January–April 2008) and imagined an attribute or accessory for each of the characters, each attribute being a prototype involving a collaboration with a designer, an artist or the production of an object she had devised. The camera work was of the same status as cubist research (seeking a 2-dimensional language for a 3-dimensional reality) and made each side of the character or object visible, in an evidently illusory attempt to 'objectivise' them.

"In this world which we enter, appearing from a nowhere, and from which we disappear into a nowhere, Being and Appearing coincide. (...) Nothing and nobody exists in this world whose very being does not presuppose a spectator. (...) Since sentient beings (...) are themselves also appearances, meant and able both to see and be seen, hear and be heard, touch and be touched, they are never mere subjects and can never be understood as such. (...) The worldliness of living things means that there is no subject that is not also an object and appears as such to somebody else, who guarantees its 'objective' reality." Hannah Arendt, *The Life of the Mind*, New York; London: Harcourt Brace Jovanovich, cop. 1978, pp. 19-20.

Hannah Arendt's reflections deserve thorough study, but for lack of sufficient time Bernardi retained two elements from these reflections: firstly, the status of the subject-object intro-

duced by Arendt: if every object becomes a subject, and vice versa, can the traditional dominating-dominated relationship be considered as obsolete? And secondly, Arendt describes the world like the stage of a theatre (or a television studio), an empty space which we enter and then leave.

In view of this, Bernardi had drawn up a precise production schedule for *Talking Objects*. It turned out that this empty space and free time did not materialise during her first year of research. This observation raised questions concerning working methods as regards this so-called 'construction of the work or of the research' within a given time, space and structure. Rather than a stage which is filled and then emptied, the working conditions of an artist (Bernardi's, in any case) seem to be those of 'an ensemble of relations that define emplacements that are irreducible to each other and absolutely nonsuperposable'.

This concept of space was expounded by Michel Foucault in 1967 (in *Des espaces autres* or *Of Other Spaces*, English translation by Robert Hurley): "We do not live in a kind of void, within which individuals and things might be located. We do not live in a void that would be tinged with shimmering colours, we live inside an ensemble of relations that define emplacements that are irreducible to each other and absolutely nonsuperposable."

In the case of the *Talking Objects* project, Donatella could talk of the impossibility of freeing up a stage or studio space and having played with the emplacements she was given. Would this be a strategy? During

2008 Bernardi took the opportunity to develop the *Talking Objects* by making the most of invitations to exhibit in quite varied places and contexts, which she will continue in 2009.

1976, Geneva, CH

Books/Catalogues
Eternal tour. Short guide. With Noémie Etienne. Geneva, CH; Rome, IT; Zürich, CH.
Zorro & Bernardo (Ed.). *L'âne et le lion/L'asino e il leone.* Geneva, CH: Société des arts de Genève.

Book/Catalogue contributions
Entretien avec Kirsten Dufour. Let us speak now, une archive vidéo féministe. In: Kornelia Imesch, Jennifer John & Daniela Mondini (Eds). *Inscriptions/Transgressions: Kunstgeschichte und Gender Studies. Histoire de l'art et etudes genre. Art history and gender studies*, pp. 189-205. Frankfurt am Main, DE: Peter Lang.
Olfaction susurrante à fleur de peau [Susurating olfaction, at skin depth]. In: *États de réalité non ordinaire [States of non-ordinary reality]*, pp. 17-21/22-27. Blou, FR: Le comptoir des indépendants.

Articles
Shahryar Nashat. La qualité humide et molle du béton. In: *Kunst-bulletin*, June, pp. 54-57.

Articles on web
Grand tour capitolino. (2 July). In: *Exibart*. Published on: <http://www.exibart.com/notizia.asp?idnotizia/24118>.

Lectures
Talking objects. In: *Opening week 2008.* (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Solo exhibitions
Talking objects I. (1 April–3 May). Geneva, CH: Forde

- Usine espace d'art contemporain Genève. *L'âne et le lion.* (17 January–16 February). With Demis Quadri.

Group exhibitions
Abstraction extension. Une scène romande et ses connexions. Alex, FR: Fondation pour l'art contemporain Claudine et Jean-Marc Salomon.
Eternal tour 2008. Rome, IT.
Seek refuge. Venice, IT: Camping Venezia Village.
Shifting identities. Swiss art today. Zürich, CH: Kunsthau Zürich.

Speicher fast voll. Solothurn, CH: Kunstmuseum Solothurn.
Swiss art awards. Basel, CH.
Under construction. Rifrazioni 2008. Rome, IT: Istituto Svizzero di Roma (ISR).
Manzoni prototipi. With Société Réaliste. (15–17 April). Milan, IT: Teatro Manzoni.

Films
Les héritiers de la Comtesse. Documentary film. Geneva, CH: Box Productions.

Screenings
Fortuna Berlin (2005) and *Peccato mistico* (2007) by Donatella Bernardi. (30 March). Paris, FR: Centre Culturel Suisse.

Ruth Buchanan (Te Ati Awa/Taranaki)
Researcher Fine Art

He drew diagrams for her so she could understand that the world was circular with poles at either end. Despite these carefully drawn diagrams this geographical fact was something she found hard to reconcile with what she described as 'real life'.

The first thing she always noticed about a place was the trees and if not the trees themselves then the way the wind moved through the trees. Regardless of whether it was the trees or the wind or the hills this 'circular fact' remained elusive to her. What, however, could be clearly observed was how the things on the outside outlined the things on the inside and it was this clearly sensible outline or edging that highlighted the incongruous nature of the circular fact.

There seemed to be many outlines, many edges, but the binding, the way these things were brought together, seemed ruefully mistreated.

In these diagrams with neatly hatched black lines arrows emerged pointing in this or that direction, indicating the flow from one pole to the other.

But the first thing she always noticed was the trees and the way they moved, and the way things on the inside seeped outside distorting things.

The possibility to deform space seemed to her far more graspable than this circular object with poles at either end. For example, when one describes a space at a distance one may use a language that would be entirely unsuitable if one were actually there. So then to achieve this distortion one simply needs only to speak in an inappropriate language and the place, space or thing is rendered entirely unrecognisable.

In her work Ruth Buchanan moves through artistic legacy and asks how various spaces of history, both conceptual and physical, characterise artistic agency in the present. Her previous work looked at

the barely perceivable impact of New Zealand painter Flora Scales on the development of a local Modernism. Consequently this project became very much about how one develops a personalised agency. Her current project shifts from this almost unknown character to investigating the very public figures of authors Agatha Christie (UK), Janet Frame (NZ) and Virginia Woolf (UK). In making this shift of scale or presence she seeks to re-consider modes of address, or more precisely she asks, how does one speak as an artist when participating in an economy of voice, and subsequently, what space is it that this voice makes?

Buchanan approaches these fascinations by constructing 'meetings with meaning' whereby an encounter between the concrete and the abstract acts as the impulse for developing various gestures. These meetings could be, for example, working intensely with an original manuscript, archival collection or specific location. These gestures take the form of sculpture, video, text, 35 mm slide, photographs, audio, readings or installations that carefully choreograph these individual elements into one space that steps in and out from, magnifies and reduces, intensifies and diffuses the voice of the individual and the collective, the voice of the factual and the fictional, the voice of the historical and the contemporary.

1980, New Plymouth, NZ

Book/Catalogue contributions
Better to be laconic than epic. In: Dan Arps & Kate Newby (Eds). *Discreet and popular*. Auckland, NZ: Gambia Castle Press.

Ostensibility. In: Özlem Altin (Ed.). *The fall occurs inside*. Arnhem, NL: Museum voor Moderne Kunst (MMKA).
Poems about nature documentaries. In: Kate Newby (Ed.). *Holding onto it only makes you sick*. Auckland, NZ: Gambia Castle Press.
Working on talking. In: Sarah Hopkinson (Ed.). *Gambia Castle yearbook* 2007. Auckland, NZ: Gambia Castle Press.

Reviews
Emile Hollman. Wees je eigen toeschouwer. In: *Zuiderlucht*, 2(10), p. 13.

Lectures
Watch the object watching. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Seminars/Workshops
Experimental standards #1. (6 June). Cluster meeting. With Thibaut Jacquerie, Eleni Kamma, Rachel Koolen, Kobe Matthys, Peter Müller, Anne Querrien & Marina Vishmidt. Maastricht, NL: Jan van Eyck Academie.

Blind spot. Eight hours of work, eight hours for infrastructure, eight hours for repose. (19–21 March). With åbåke, David James Bennewith, Sara De Bondt, Katja Gretzinger, Jens Schildt, Indrek Sirkel & Nina Støttrup Larsen. Maastricht, NL: Jan van Eyck Academie.

Events
De mooiste tour van de hele Euregio. Le plus joli tour du Euregio entier. Die schönste Tour der ganzen Euregio. In: *KunstTour* 2008. (24–25 May). With Maartje Dros, Rachel Koolen & Jozua Zaagman. Bus tour winding through the Euregio.

Solo exhibitions (selection)
Lying freely. (12–22 June).

With Eveline van den Berg. Sheffield, GB: Bloc.

Group exhibitions (selection)
Y2K Melbourne biennale of art and design. (19 November–6 December). Melbourne, AU: TCB.

Chanting Baldessari. With John Baldessari, Eleni Kamma, Rachel Koolen, Jean-Baptiste Maitre, Kristin Posehn & Stéphane Querrec. (7 October 2008–25 January 2009). Maastricht, NL: Bonnefantenmuseum.
Le societas! (22 May–15 June). Amsterdam, NL: De Veemvloer.
Özlem Altin. Geometrisch portret. (8 March–18 May). Arnhem, NL: Museum voor Moderne Kunst (MMKA).

Screenings
For the openness to remain.... In: *Aurora festival of moving images*. (15–16 November). Norwich, GB.

The body in the library. (9 May). Dublin, IE: Project Arts Centre.
The importance of invisibility. With work by Ivana Müller and Frances Stark. (13 March). Maastricht, NL: Jan van Eyck Academie.

Architect as building. (24 February–9 March). Wellington, NZ: City Gallery Wellington.
Older lovers etc.. (11–24 February). Auckland, NZ: City Gallery Wellington.

Performances
Frau ohne Stimme. Series of one-to-one readings. Maastricht, NL: Jan van Eyck Academie.
Baldessari blueprint. With Rachel Koolen. Maastricht, NL: Jan van Eyck Academie.
Lying freely. (20 June). Reading séance. With Eveline van den Berg & Jan Verwoert. Sheffield, GB: Bloc.
Less mirror than he was used to. (29 May). In: *Gemini*

conspiracy. Rotterdam, NL: Piet Zwart Instituut.
Lying on rocks, sitting in windows, standing on chairs. (24

May). In: *KunstTour* 2008. Euregional bus tour.

Theo Cowley
Researcher Fine Art

Theo Cowley's work looks at the organisation of movement and action. Instead of expressive gestures, Cowley is interested in what shapes, holds and frames movement—the key frames, abstract narratives, stuck or fixed positions that one moves through and the rhythms that form and interrupt them. He studies movement across various times, spaces and contexts in particular theatrical representations, which he sees as a way to construct or retrace contemporary or historical subjectivities (formed in a specific context or event). He is interested in how subjectivity might be formed through movement and movement formed through subjectivity.

These studies take the form of film, video, performance and sculpture and could be further highlighted through another ongoing work, a reworking of the pamphlet *Composition de rhétorique de M. don Arlequin*, published in 1601 by the early Harlequin Tristano Martinelli. The figure of Harlequin reflects an inability to think of more than one thing at a time.

Andjeas Ejiksson
Researcher Fine Art

Andjeas Ejiksson's research at the Jan van Eyck Academie centres on a letter theatre and the staging of a 'letter play'. The project is an investigation of the theatrical and dramatic aspects of writing, publishing and critical discourse. However, it is not a mere matter of finding ways to present discourse, but

Constantly forgetting, he is unable to consider the possible consequences of an immediate action. Harlequin's traits offer a potential for the re-patterning of the body and its causal effect on an overall narrative. In his reworking of this pamphlet, elements, objects, body relations, attributes, attentions, presences from the original pages of the pamphlet—separated on individual sheets—combine in elements and layers to form different formations. The material can only contain so many layers before the image becomes opaque. The sheets becomes a surface on which to explore shifts, reversals, projections, extractions, movements and sensations formed in situ; all those elements between the 'subject' and this object.

In 2008 Cowley's interest in harlequin and previous research into dyspraxia, a disorder affecting the initiation, organisation and performance of movement fed into a performance called *A place for everything, everything in its place*, held at the Academie. Later in the year he became aware

Ostensibility. (8 March). Arnhem, NL: Museum voor Moderne Kunst (MMKA).

of Fernand Deligny's tracings of the pathways of autistic children and their non-autistic companions in the drawing series 'washing the dishes'. Visiting Kyoto and Tokyo to research Noh and Kabuki theatre, he arrived at another perspective on these fragments, adding further facets to a fracturing and opening up of movement.

1976, London, GB

Organised events
The work of Ryoko Aoki. (26 August–11 September). Exhibition. Maastricht, NL: Jan van Eyck Academie.

Lectures
The eye cannot see itself. Thoughts on a trip to Japan to see Noh theatre. (8 September). Maastricht, NL: Jan van Eyck Academie.

(Untitled). (3 June). In: *The dual part II. On mathematics, theatre and love as conditions of philosophy: In order to have one, one needs two (or maybe four)*. Maastricht, NL: Jan van Eyck Academie.

The harlequin as dyspraxic figure. In: *Opening week* 2008.

open anonymous public and what becomes of the audience when its members are picked out and addressed as individuals. In the last couple of years Ejiksson's work as an editor has developed into an investigation of the staging and theatrical aspect of writing, interpretation, editing, critical discourse—in short, a question

(7–11 January). Maastricht, NL: Jan van Eyck Academie.

Seminars/Workshops
(Untitled). Workshop with students of Academie Beeldende Kunsten Maastricht (ABKM). Maastricht, NL: Jan van Eyck Academie.

Solo exhibitions
Movement as mask, cloth as emotion. (4–10 November). Maastricht, NL: Jan van Eyck Academie.

Group exhibitions
(Untitled). In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Films/Videos
The rays of the eye pierce the sheet to its backside. (HDV, 36 min.).

Performances
A place for everything, everything in its place. (11–12 March). Entrance foyer. Maastricht, NL: Jan van Eyck Academie.

about the communication and distribution of experience. In this project he wants to concentrate on these questions by staging a theatre that—in distribution, writing, and layout—will use letter correspondence as the scenery for theatrical play.

1978, Kungälv, SE

Projects <i>Letterhead.</i> (ongoing). Maastricht, NL: Jan van Eyck Academie.	(Eds). <i>Geist. Geist on speed</i> , 15- 16 (del 1). Fredrik Ehlin, Andjeas Eijksson & Oscar Mangione (Eds). <i>Geist. Method</i> , 11, 12, 14. Journal issues. Stockholm, SE: Eijksson.	Lectures <i>Geist on speed.</i> (17 September). Stockholm, SE: Index. The Swedish Contemporary Art Foundation. <i>Geist on method and research.</i> (17 June). Stockholm, SE: IASPIS Gallery.	Et voilà du propre! In: <i>Opening week</i> 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.
Editorials Fredrik Ehlin, Andjeas Eijksson & Oscar Mangione			
Simon Hempel Researcher Fine Art			
<i>Ekstasen / Ecstasies</i> is an ongoing project that grew out of Simon Hempel's interest in the phenomenon of atmospheres and its role in the processes of corporeal and cognitive experience and perception in urbanised spaces. In the approach of philoso- pher Gernot Böhme, atmos- phere is a spatial phenomenon that serves as a mediator between subject and object. In the most common onto- logical concepts, the object is delimited from its surrounding contexts. But as Böhme points out, perceptibility is also a substantial characteristic of the object. The qualities of an object are not solely at- tached and restricted to the object itself—its vicinity, too, is 'tinged' by the particular qualities which emerge from the object. Böhme terms these particular ways of emerging- from-itself as 'the ecstasies of the thing' (<i>die Ekstasen des Dings</i>). Atmospheres are spatial inasmuch as they are 'tinged' by the particular presence or rather the ecstasies of things, beings or environmental con- stellations. They are spaces of corporeal perception and experience, which can be en-	tered and left. They are violent in the sense that they have the capacity to subtly turn the subject into the object. It is important to stress that at- mospheres can be consciously produced and placed. When they are, they will become a powerful and influential agent that addresses affect and not reason. But atmospheres are mostly unconsciously placed/ misplaced, often with unex- pected results. Hempel is interested in examining how objects or object constellations in urban- ised spaces like built environ- ment create atmospheres, how these atmospheres are experienced and perceived and what the consequences are. Within that framework of thought, one of his research projects developed into an artist's book (to appear in 2009). The book contains a set of photographs of an object he became aware of some time ago in a public garden in the centre of Hamburg. The object, which he started to photograph at various points in time, is a floral ornament made from soil and plants, held together by a metal grid and moulded in a particular way to make the	whole construction take the abstracted shape of a peacock. The peacock-representation is a relatively simple structure gardeners decorate anew each season—it is a flowerbed that had to take a form to flaunt the skill of its builders. On closer observation, this peacock-re- presentation may seem to be a rather ridiculous object. But things that appear insignificant or dull at first sight, may turn out to be decisive and crucial elements in understanding the interweaving of the processes that constitute spaces, and the processes of perception which in these spaces take effect. To Hempel, this garden sculpture seemed to be appropriate to be used as a tool to think about the perception of time in urbanised spaces. In his practice Hempel ex- periences the method of serial working as a possible solution to the restrictions the photo- graphic apparatus imposes. What he means with restric- tions is having to accept the singular image the apparatus is producing. The plurality the serial approach deals with turned out to be a release from this constraint, because it can activate the recipient by	generating a particular latitude that facilitates the construc- tion of an internalised / mental image. An internalised im- age—an image that shifts and alters because it is blended from diversity—has a lot to do with a particular complex- ity that becomes valid in the processes of understanding and generating world. Here, the book format is thought as a space in which an alternative, altering image can be developed from a structure of several more or less fixed images. As the single images lose their importance in the process, the object in the pho- tograph becomes arbitrary. Hempel is interested in evolv- ing the different elements that form the serial structure in the spaces in-between. The object represented in the photographs being of smaller interest to him than the object that is constituted in the representational process.
		1975, Hamburg, DE	
	Lectures (Untitled). In: <i>Opening week</i> 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.		
Thibaut Jacquerie is interested in confronting one's anxiety by taking away all that is per- sonal. Hence, he focuses his research on forming and mod- elling 'other spaces' — <i>contre-</i>	<i>espaces</i> —, spaces of neutrali- sation. These are relational spaces in which symbols are constantly moving and whose status is never fixed. Each space intends to be	varied, multiple and each piece of work is multiple in itself. Consequently, ex- periments can be constantly repeated, renewed by the media of production, layout,	confrontation and connec- tion. The status of each piece is thus nomadic, ceaselessly developing itself, never co- agulated. In these spaces possibilities are unlimited,
Thibaut Jacquerie Researcher Fine Art			

they are constant generators of de-individualisation.	<i>The hideout session. Inside/ inside body.</i> (17 May). With Frederic Bourlez, Dominiek Hoens, Frederik de Preester & Romain Rulot. Maastricht, NL: Jan van Eyck Academie.	Lectures (Untitled). In: <i>Opening week</i> 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.	Kobe Matthys, Peter Müller, Anne Querrien & Marina Vishmidt. Maastricht, NL: Jan van Eyck Academie.
1981, Ath, BE		Seminars/Workshops <i>Experimental standards</i> #1. (6 June). Cluster meeting. With Ruth Buchanan, Eleni Kamma, Rachel Koolen,	
Organised events <i>The hideout session. Trans-topic.</i> (28 June). With Fabrice Bourlez, Jonathan Mangez & Gerard Meurant. Maastricht, NL: Jan van Eyck Academie.			
Eleni Kamma Researcher Fine Art			
Eleni Kamma's research evolves through the use of architectural drawing conven- tions as structures of desire. It focuses on the develop- ment of organisational modes that explore the notion of the in-between space, a space defined at the rift of given binary structures and stere- otypical opposites. Kamma suggests that this in-between area might provide us with the possibilities of a future architecture, an architecture of acceptance of the 'other', of the 'different'. Influenced by readings of Irigaray and Grosz, she realises that to "live well together in a lasting way" we have to discover new ways to co-exist in—and constantly be able to re-produce—a blossoming space which will enhance our potential of continuous transformation. Approaching the pos- sibilities of the utopian architectural space that may be produced at the melt- ing point of oppositional stereotypical pairs, with an emphasis on the natural/ cultural opposition, is a pre-requisite factor for the realisation of a 'between me and you'—shared—place. Kamma borrows mate- rial from a variety of visual	sources, mainly architecture and design, by focusing on plan and construction, orna- ment and structure, form and content. Through research she intends to re-examine systems of classification, order and hierarchy and their effectiveness by targeting the dissatisfied, those never seriously considered by of- ficial architecture: women, plants, groups of people liv- ing in the margins of society. By examining spatial prop- erties such as symmetry, the double and transparency and through discontinuities and juxtapositions of binary structural systems, she will work towards the creation of an open-ended system of narrative. Issues of location, constant displacement and replacement will be treated as central. Her exploration involves the production of drawings, models, notebooks and stop-motion video-ani- mations. Her project will be completed by the production of a book that emphasises the methods and processes of exploration.	Book/Catalogue contributions (Untitled). In: <i>Chanting Baldessari.</i> Maastricht, NL: Bonnefantenmuseum. (Untitled). In: <i>Women only.</i> <i>Greek women artists from the Beltsios collection.</i>	<i>Bargain prices on elephant gun.</i> (9 October–15 November). Athens, GR: Tounta Contemporary Art Center. <i>Chanting Baldessari.</i> (7 October 2008–25 January 2009). Maastricht, NL: Bonnefantenmuseum. <i>Women only.</i> (19 July–17 August). Amfilohia, GR: The Margaris Foundation. <i>Video relay</i> 07051830. (5 July). Kyoto, JP: Muzz Program Space. <i>Lalah, lalah, lola, lo-la, once again.</i> (3–31 July). Moscow, RU: Regina Gallery. <i>L'amiral cherche une maison à louer.</i> (20 June–17 August). Liège, BE: Galerie Nadja Vilenne . <i>L'art en Europe.</i> (12 June–31 December). Reims, FR: Domaine Pommery. Athensville. In: <i>Art Athina</i> 08. (23–25 May). Athens, GR: Helexpo Palace Conference and Exhibition Centre.
		Reviews Emile Hollman. Tussen tulp en Turkse tegel. In: <i>Zuiderlucht</i> , 2(10), p. 13.	
		Lectures The space in-between. Towards an architecture of acceptance. In: <i>Opening week</i> 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.	
		Seminars/Workshops <i>Experimental standards</i> #1. (6 June). Cluster meeting. With Ruth Buchanan, Thibaut Jacquerie, Rachel Koolen, Kobe Matthys, Peter Müller, Anne Querrien & Marina Vishmidt. Maastricht, NL: Jan van Eyck Academie.	
	For more information, see: www.elenikamma.com		
1973, Athens, GR		Group exhibitions <i>Freeze! Who's there?</i> 1st Moscow <i>international biennale of young art.</i> (1–30 July). Moscow, RU. <i>Collage, cut, paste.</i> (22 October–7 December). Thessaloniki, GR: State Museum of Contemporary Art.	Works of Art <i>Displaced structures in a given space.</i> Wall painting in entrance hall. Maastricht, NL: Jan van Eyck Academie.

Rachel Koolen
Researcher Fine Art

Given her interest in the Dutch welfare system, Rachel Koolen's research focuses on the control and administration of social security. This theme, associated with the marginal, enables her to relate to a number of artistic strategies. The crux of the matter is that most artistic projects do not wish to be associated with the control regime they are criticising. Yet, any form of reproduction, representation and simulation — inherent in artistic practice — contrasts with the invisible, uncontrollable nature of marginal places or groups not willing to fit into any given framework.

The same paradox of visibility occurs in the rise of 'Centres for Work and Income' in the Netherlands. The so-called *werkploinen* (job squares) are manifestations of a larger governmental project that integrates welfare and recruitment agen-

cies and offers guidance to create job opportunities. The design is largely derived from corporate business culture, e.g. the drive to gear transparency and publicity towards client or public orientation. The persons who benefit from social security policies submit to interventions and counselling and withdraw from their active role in society, which results in social invisibility.

Koolen activates the environment by constructing it through photos. However, the moment the shutter is released, the equipment takes over. Via this temporal withdrawal, the critical status of the artist is brought into question. Koolen uses the consciously chosen, insuperable vantage point of the outsider to challenge her artistic vocabulary and production.

1979, Rotterdam, NL

Ines Lechleitner
Researcher Fine Art

Methods of Exchange 2008
"In encounters where one doesn't share a common language or understanding — either with humans or animals — can a medium of recording and playback be used as means to an exchange? When does a sound become a voice and is it possible to translate something one does not understand, for example the songs of a Gibbon in Indonesia or a particular scene of human exchange?" (from a presentation at the workshop *Instances of Translation*, organised by *Pages*, Tehran, August 2008)

Book Space/Zoo Space (Extended book project: 'Green Box')
For years, Ines Lechleitner

has visited the same Western lowland Gorilla group in the Munich Zoo, filming, photographing and recording the Gorillas but somehow avoiding the environment and the relations it imposed. She has decided to return, to revisit this body of work, this time addressing the space itself, looking at the primates' inter-relation, interaction and movement in the enclosure.

Green Box is a development of the extended book format: a box with a collection of photographs, a video and a map that relates and indexes them all; various elements that unfold in different ways, but are all enclosed in the box itself.

In addition, Lechleitner has asked a number of writ-

Organised events
De mooiste tour van de hele Euregio. Le plus joli tour du Euregio entier. Die schönste Tour der ganzen Euregio. In: *KunstTour* 2008. (24–25 May). With Ruth Buchanan, Maartje Dros & Jozua Zaagman. Bus tour spiraling through the heart of the Euregio.

Book/Catalogue contributions
Three or more people in a room. In: *Chanting Baldessari*. Maastricht, NL: Bonnefantenmuseum.

Reviews
Emile Hollman. Wees je eigen toeschouwer. In: *Zuiderlucht*, 2(10), p. 13.

Lectures
The marginal in artistic production. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

ers from various disciplines to contribute a text in response to the material. The resulting collection of texts will constitute a reader — an external voice in the box. The Green Box itself is a reduced model of the occupation/communication boxes hanging in the Gorillas' enclosure (with which they are supposed to interact in order to receive small treats).

Articulation of Spaces (Photographic study: 'Workdays')
Influenced by an ethnological practice of returning to one's own environment as a field of study after having done years of fieldwork in very remote localities, Lechleitner has started an investigation into

Seminars/Workshops
Critical substance. In: *Contrapolis; or, creativity and enclosure in the cities*. (26–27 March). Enschede, NL: Werkplein Enschede.

Solo exhibitions
Acclimatisatie. (5 September–3 October). Enschede, NL: Werkplein Enschede.

Group exhibitions
Chanting Baldessari. With John Baldessari, Ruth Buchanan, Eleni Kamma, Jean-Baptiste Maitre, Kristin Posehn & Stéphane Querrec. (7 October 2008–25 January 2009). Maastricht, NL: Bonnefantenmuseum.

Performances
Baldessari blueprint. With Ruth Buchanan. Maastricht, NL: Jan van Eyck Academie.

the way artists (around her age and in similar positions) construct their working conditions, how they use and move through the space and interact with the objects in it.

In parallel, the project is extended to constructions of private spaces in public space — instances of concentrated occupation that create a sphere of autonomy. This project has a character of a study and a research process.

Exchanges of Public and Private — (Radio programme: 'A Space of Translation')
Last August, Lechleitner travelled with a group of Jan van Eyck researchers to Tehran to participate in *Instances of Translation*, a workshop

organised by *Pages* (Nasrin Tabatabai and Babak Afrassiabi). Realising how charged her visual preconception of Iran was through media coverage and alternative representations by artists, film makers and intellectuals she decided to take this workshop and her stay in Iran as a starting point for a sound project which will be broadcast at the Austrian 'Kunstradio' (OE1). A *Space of Translation* is a radio composition in two parts. A layering of recorded excerpts of the engaged discussions between the

Jean-Baptiste Maitre
Researcher Fine Art

Jean-Baptiste Maitre investigates the entropy of meaning, trying to understand how a flux of ideas is generated and how it is transformed, especially in photography. In his work he tries to generate different positions for photography apart from the actual depiction-based position. He examines Bateson's notion of metalogue: "When a conversation about problems between two people mirrors the problems themselves a metalogue is happening" (Bateson, Step to an ecology of mind [Vers une ecologie de l'esprit, Paris, LeSeuil

various presentations during the two-day multidisciplinary workshop constitute the first part. It is not meant as a representation of the workshop; rather, it can be seen as a collage of chosen moments that had an influence on the field recordings Lechleitner made during the days following the workshop as well as a statement on her own take on 'translation'. Using microphones hidden under her veil, she followed her ears in order to create a physical acoustic record of everyday urban life spaces in the city. The second part

edition, 1977)). One way of investigation is to consider photography as a practice rather than a production of information. Another one is to consider it as a simple object interacting with a physical context. Maitre does not avoid the reluctance of this medium: a photograph on paper depicting a subject. That is when he wishes for a photographic metalogue to happen, an image turning back on itself.

1978, Montluçons, FR

Kobe Matthys (Agency)
Researcher Fine Art

Agency constitutes an ongoing list of quasi things: things that witness hesitation in terms of the bifurcation of nature into the categories of 'nature' and 'culture', 'evolution' and 'creation', 'object' and 'subject'. These things fall just inside or outside a classification, move from one category to another or do not belong to any category at all. Agency presents

these quasi-things in various assemblies. Thing: sawing a woman in half
List: specimen 0809
Cartography: ontology of property: national: US
Copyright: theatre: sawing a woman in half
Ontology of jurisprudence: national: US
Court of appeal: Goldin vs. Clarion Photoplays

of the sound piece is based on these sound walks and is an attempt to elaborate an acoustic experience of social and architectural spaces with their particular encounters, resonances and discussions.

1978, Vienna, AT

Lectures
Untranslation. In: *Instances of translation*. Workshop by *Pages*. Tehran, IR. *Un pot autour de Pièce de cinéma*. (15 March). Paris, FR: l'Atelier Véritable.

Between an image and a sound. In: *Opening week* 2008.

Reviews
Duncan Lieferink. Beeld van de werkelijkheid. In: *Zuiderlucht*, 2(10), p. 14.

Lectures
A photographic metalogue. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Solo exhibitions
Plywood as media. (18 April–10 May). Paris, FR: Miss China Beauty.

Group exhibitions
Memories of tourism part I. Italy. In: *Slick contemporary art*

Assemblies: 2007, October–December, The Oil of the 21st Century, Bootlab, Berlin

For more information, see: www.agentive.org

1970, Ghent, BE

Book/Catalogue contributions
Specimen 0815 (Have gun – will travel). In: Emily

(7–11 January). Maastricht, NL: Jan van Eyck Academie.

Group exhibitions
Kim Kim gallery. (8–10 August). With Robert Estermann. Berlin, DE: ROB-ERT.

Die Lucky Bush. (23 May–17 August). Antwerp, BE: Museum Hedendaagse Kunst Antwerpen (MuHKA).

Platform. (24–25 January). Winterthur, CH: Fotomuseum Winterthur.

fair. (23–27 October). Paris, FR.

Chanting Baldessari. With John Baldessari, Ruth Buchanan, Eleni Kamma, Rachel Koolen, Kristin Posehn & Stéphane Querrec. (7 October 2008–25 January 2009). Maastricht, NL: Bonnefantenmuseum. *Part III: Second life*. (15 June–6 July). Paris, FR: La Générale.

Screenings
An interview with Jayson Blair. (7 July). In: *Eternal tour festival*. Rome, IT: Nuova Cinema Aquila.

Pethick, Marina Vishmidt & Tanja Widmann (Eds). *An ambiguous case. Casco issues*, 11. Rotterdam, NL: Episode; Utrecht, NL: CASCO.

Articles
Specimen 0880. Papa Hemingway. In: *Dot Dot Dot* 17, pp. 85-90. (Untitled). In: *Starship magazine*, 11.

Lectures Disclosures. London, GB: Gasworks Gallery. (Untitled). Grenoble, FR: L'École Supérieure d'Art de Grenoble. Specimen 0920. (19 December). In: <i>Photocairo</i> 4. <i>The long shortcut</i> . Cairo, EG. (Untitled). In: <i>Wouldn't it be nice...wishful thinking in art and design</i> . Dot Dot Dot magazine evenings. (30 October). London, GB: Somerset House. Specimen 0843 (SportsTrax). (26 April). In: <i>Berlin Biennial. When things cast</i>	<i>no shadow</i> . Berlin, DE: Mime Centrum Berlin. Specimen 809. In: <i>Opening week</i> 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.	Moderated events Traces of autism: Wander-research in the Euregion Meuse-Rhine. (25 May). In: <i>KunstTour</i> 2008. With Wim Cuyvers, Maartje Dros, Jacqueline Schoemaker, Jayme Yen & Jozua Zaagman. Exhibitions, film screenings, lectures. Maastricht, NL: Jan van Eyck Academie.	Seminars/Workshops <i>Experimental standards</i> #1. (6 June). Cluster meeting. With Ruth Buchanan, Thibaut Jacquerie, Eleni Kamma, Rachel Koolen, Peter Müller, Anne Querrien & Marina Vishmidt. Maastricht, NL: Jan van Eyck Academie.	Group exhibitions <i>Photocairo</i> 4. <i>The long shortcut</i> . (17 December 2008–14 January 2009). Cairo, EG. <i>Un-scene</i> . (29 November 2008–22 February 2009). Brussels, BE: Wiels, Centrum voor hedendaagse kunst.	<i>Anna Kournikova deleted by memeright trusted system</i> . Art in the age of intellectual property. (19 July–19 October). Dortmund, DE: Hartware Medien Kunstverein. <i>Berlin Biennial. When things cast no shadow</i> . (5 April–15 June). Berlin, DE. <i>Architectures of survival</i> . (4–27 April). Berlin, DE: Sparwasser HQ. <i>Have the cake and eat it, too</i> . (13 March–19 April). Vienna, AT: Kunsthalte Exnergasse.
Karolin Meunier Researcher Fine Art	“The drawing had become an essential tool to construct the spoken text. When I focus on the structure of some form of communication, e.g. a letter or a speech, it often appears to be an exemplary model. In its abstractness it lends itself to be applied and attached to various realities. Analyzing such communication forms by drawing and thus spatializing the different positions, like addressee and observer, social conditions and technical means, enable to visualise and therefore clarify different constellations. In a process of having conversations and rehearsals, of placing notions on a paper and connecting them via the movement of drawing arrows, the final diagram is constructed. The pleasure of explaining in diagrams is the simultaneity of notions. In contrast to the chronology and linearity of a text the spatial order of notions allows to display something undecidable, just by materialising and visualizing the circles that any contradiction in thinking provokes. Yet it follows its own dynamics, and seems to infect the whole procedure of developing a theory itself, when I start to comply with	the logic of the graphic and the attraction of intersecting lines. Are there specific necessities implicated, that grow out of the logic of the diagram as an image? Does the aesthetic of the graphic have a impact on the direction of the speech?” (Excerpt from <i>The Reverance Has Vanished</i> , 2008)	College Art Association annual conference. (20–23 February). Dallas, US.	Workshops <i>I walked announced into a classroom</i> . Vienna, AT: Universität für angewandte Kunst.	An ambiguous case. In: <i>Look B: Nothing is exciting. Nothing is sexy. Nothing is not embarrassing</i> . (12–20 April). With Stéphane Querrec & Tanja Widmann. Performance, screening, panel discussion. Vienna, AT: Museum Moderner Kunst Stiftung Ludwig (MUMOK).
	1975, Bonn, DE	Organised events <i>Systems exposed</i> . With Rod Dickinson, Jesko Fezer, Anthony Iles, Doreen Mende, Andreas Müller, Emily Pethick, Steve Rushton, Nina Støttrup Larsen, Marina Vishmidt & Axel Wieder. Maastricht, NL: Jan van Eyck Academie.	Solo exhibitions <i>Die Beschreibung von Relationen zum Gegenstand machen oder dance, Gregor!</i> (15–23 November). With Achim Lengerer. Berlin, DE: Samsa. <i>When doing things and words</i> . (16 June–20 July). Lüneburg, DE: Halle für Kunst.	Group exhibitions <i>Social diagrams. Planning reconsidered</i> . (20 June–23 August). Stuttgart, DE: Künstlerhaus Stuttgart. <i>Libre libra</i> . In: <i>International Moscow biennale of young art</i> . (1–30 July). Moscow, RU: Gallery VKHUTEMAS.	Performances <i>Blueblacksliding constellations und weiß, too</i> . (17 October). With Achim Lengerer & Tanja Widmann. Cologne, DE: Blast. <i>When doing things and words</i> . (27 June). Lüneburg, DE: Halle für Kunst. <i>Whatever constellations</i> . (16 March). In: <i>Festival Cement</i> . With Sönke Hallmann. 's-Hertogenbosch, NL: Artis. <i>Statement of affairs</i> . In: <i>Opening week</i> 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.
	Symposiums <i>Just in time</i> . (23 October). Sheffield, GB: Site Gallery.	Lectures The gradual distraction of thoughts. With Tanja Widmann. In: <i>Ulus Baker conference</i> . (11–14 July). Ankara, TR. <i>Reading video as reading</i> . With Sönke Hallmann. In: <i>Video needs art history like a tv set needs a plinth</i> . Part of	Screenings For openness to remain. In: <i>Aurora festival of moving images</i> . (15–16 November). Norwich, GB. <i>Talkmasters</i> . (15 July). With Stéphane Querrec. Karlsruhe, DE: Badischer Kunstverein.		

Peter Müller Researcher Fine Art	Peter Müller seeks to develop several situations on video that create a techno-scientific atmosphere. To the term techno-scientific he attributes roughly an atmosphere that conveys interplays of current science policies and their application by and in society and human self-conceptions. In doing so he is not producing a distinct critique of biopolitics, but rather constructs unstable miniatures of techno-scientific life. As for references, he is mainly interested in the iconography and narrative structures of science stories in 20th-century popular culture and how they render pictorial representations of risk. The videos neither mean to be parodies nor homages of such stories. They are denarrations of core plots and	expansions of the ideas of certain images. He further wants to depict situations where techno-scientific changes and upheavals are represented by voids, by novel representations or by out-dated representations that are oddly reappearing.	1976, Ruesselheim, DE	Organised events <i>The body of the worker as paradoxical machine and teaching aid</i> . Happiness (1934) by Aleksandr Medvedkin and <i>Cine-Train excerpts</i> by Medvedkin and others. (4 March). Introduction by Marina Vishmidt. Maastricht, NL: Jan van Eyck Academie.	Lectures D.I.S.P.A.T.E.R. Grötzingen. In: <i>Opening week</i> 2008. (7–11
Kristin Posehn Researcher Fine Art	Kristin Posehn's current work is a combination of photography, sculpture and architecture. She uses photography to reproduce the surface of architecture. Rather than the photograph being a window onto a scene, she is using it as a one-to-one map. Lots of these surface images are stitched together, combined and wrapped around a structure. For example, rather than take a picture of a building, she is reconstructing the building from detailed photographs of all of its surfaces—the reconstruction appears to be the building. The individual pictures aren't important; how they're used and installed in a space is what becomes the total image. The final thing is this very physical work, but the process is actually more about digitizing, pulling material things into a virtual space.	This process could be seen as sucking architecture into a photograph—and an inkjet printer spitting it back out. She is not making architecture; the work is not actually about the content. It's more about an operation on architecture and image.	For more information, see: www.kposehn.com	1978, California, US	Books/Catalogues The pacific reclamation company of Nevada. In: <i>Reclamation</i> . With Nina Støttrup Larsen. Almere, NL: Museum De Paviljoens; Maastricht, NL: Jan van Eyck Academie. <i>Metropolis chronicle</i> . In: <i>Reclamation</i> . With Nina Støttrup Larsen. Newspaper reprint. Almere, NL: Museum De Paviljoens; Maastricht, NL: Jan van Eyck Academie.
	Book/Catalogue contributions (Untitled). In: <i>Chanting Baldessari</i> . Maastricht, NL: Bonnefantenmuseum. (Untitled). In: <i>Yearbook</i> 2007. Aalst, BE: Netwerk Centrum voor hedendaagse kunst.	Reviews Duncan Lieferink. In: <i>het schemergebied</i> . In: <i>Zuiderlucht</i> , 2(10), p. 14.	Lectures (Untitled). Maastricht, NL: University College Maastricht. <i>Metropolis Chronicle</i> and The Pacific Reclamation company brochure. (31 August). In: <i>Reclamation</i> . With Nina Støttrup Larsen. Almere, NL: Museum De Paviljoens. <i>Butnot reallyland</i> . In: <i>Opening week</i> 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.	Solo exhibitions <i>Parlor and roseville</i> . With Anna Betbeze. (14 November–19 December). Duo exhibition. New York, US: Kate Werble Gallery. <i>Reclamation</i> . (31 August–30 September). Almere, NL: Museum De Paviljoens. (Exh. Cat).	Group exhibitions <i>Chanting Baldessari</i> . With John Baldessari, Ruth Buchanan, Eleni Kamma, Rachel Koolen, Jean-Baptiste Maitre & Stéphane Querrec. (7 October 2008–25 January 2009). Maastricht, NL: Bonnefantenmuseum. <i>Reclamation</i> . (31 August–30 September). Almere, NL: Museum De Paviljoens. (Exh. Cat). <i>Localisms</i> . (12 April–19 October). Almere, NL: Museum De Paviljoens.

Stéphane Querrec
Researcher Fine Art

At the Jan van Eyck Academie Stéphane Querrec developed a work on film which follows a rigorously conceptual pattern that is underpinned by explorations into the viewer's identity, the identities of the speakers in his films, and how these parameters interrelate.

1979, Biarritz, FR

Reviews
Emile Hollman. Waar laat je jezelf? In: *Zuiderlucht*, 2(10), p. 15.
Anthony Auerbach. Letter on portraits to/for Ines Lechleitner and Stéphane Querrec. Vargas organisation. Published on: <http://vargas.org.uk/aa/jve/portraits.html>.
Vera Tollmann. Optisch korrekt? Videos im Netz. In: *Springerin*, XIV(2), pp. 12-13.

Delphine Rigaud
Researcher Fine Art

Delphine Rigaud's research deals with the concept of traceability (the origins of things). Globalisation, expanding information sources and the profusion of objects make us want to know where products come from and traceability has become an unavoidable tool. Rigaud diverts and reverses this tool to use it in situations from the art field to reveal aspects of cultural history. She enquires, collects information, classifies and articulates the findings in analogous or virtual form.

Christopher Lueder.
Stephane Querrec. Wor(l)ds. In: *Kingston University catalogue* 2008.

Lectures
Trance-lation. In: *Instances of translation*. Tehran, IR.
Words, worlds, translation. London, GB: Kingston University.

What's the trouble with subject? In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Seminars/Workshops
Words, worlds, translation. (28 February). London, GB: Kingston University.

Events
The beggar project. Invitation to Dora Garcia. Maastricht, NL: Jan van Eyck Academie.

Rigaud is interested in the art world as a 'small' world that is part of the global one. Following Stanley Milgram's concept of 'six degrees of separation' (stating that everyone is linked to everyone via a chain of six relations), she intends to work on the links between people in the arts and art events. She plans to make a world map whose design resembles the map of the underground map: instead of stations, the map would state the places where major recurrent art events take place. A second

Group exhibitions
Chanting Baldessari. With John Baldessari, Ruth Buchanan, Eleni Kamma, Rachel Koolen, Jean-Baptiste Maitre & Kristin Posehn. (7 October 2008–25 January 2009). Maastricht, NL: Bonnefantenmuseum.

Calypso. Artistic learning processes. (17 April–22 June). Bilbao, ES: Sala Rekalde.

Freeze! Who's there? 1st Moscow international biennale of young art. (1–30 July). Moscow, RU.

Look B: Nothing is exciting. Nothing is sexy. Nothing is not embarrassing. (12–20 April). With Karolin Meunier & Tanja Widmann. Performance, screening, lecture performance, panel discussion. Vienna, AT: Museum Moderner Kunst Stiftung Ludwig (MUMOK).

project is a graphic that shows the artists' interventions in various recurrent art events around the world. A website will display the database of information, infinitely connecting the occurrences.

1979, FR

Catalogues
Re-situation. Bourges, FR: Galerie La Box.

Lectures
Créer de nouveaux contextes pour l'art. In: *Zero-economie*.

Screenings
Video vortex 3. (10–11 October). Ankara, TR.

Talkmasters. (15 July). Karlsruhe, DE: Badischer Kunstverein.

Screenings
Video vortex 3. (10–11 October). Ankara, TR.

Talkmasters. (15 July). Karlsruhe, DE: Badischer Kunstverein.

Screenings
Video vortex 3. (10–11 October). Ankara, TR.

Talkmasters. (15 July). Karlsruhe, DE: Badischer Kunstverein.

(17 February). Paris, FR: La Ménagerie de Verre.
Former works and upcoming project. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Group exhibitions
Wanted Duchamps. (2 October–8 November 2008). Berlin, DE: Volapük Antiquariat.
XS Paris. (12 December 2007–5 January 2008). Paris, FR: Fondation d'entreprise Ricard.

Screenings
Video vortex 3. (10–11 October). Ankara, TR.

Talkmasters. (15 July). Karlsruhe, DE: Badischer Kunstverein.

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Wim Cuyvers
Advising researcher Design / *Traces of Autism*

Architect Wim Cuyvers has 'read' the cities of New York, Sarajevo, Belgrade, Paris, Tirana, Brazzaville and Kinshasa. In these cities he has studied 'public space', the space where anyone can do anything at any given moment. It is non-private space, non-privatised space, space that is economically uninteresting. The weak and vulnerable—junkies, gypsies, the homeless—can point us towards 'real' public space, that is to say, the space of exclusion.

Cuyvers makes inventories while taking walks through the cities. Personal engagement, exhaustion and weakness are non-scientific parameters in the act of reading. His work results in planning schemes of the various cities, which show where

public space is abundant in the urban area: the outside rim at the waterfront in Manhattan where homeless people are living and the two rivers in the middle of Tirana that are used as rubbish-dumps, home to gypsies.

For the *Traces of Autism* project Cuyvers and his team have read and mapped the public space in the Euregion.

1958, Hasselt, BE

Books/Catalogues
Traces of autism: Wander-research in the Euregion Meuse-Rhine. Glossary. With Maartje Dros, Jacqueline Schoemaker, Jayme Yen & Jozua Zaagman. Maastricht, NL: Jan van Eyck Academie.

Newspapers
Bienvenue. In: *The stone road*.

(*On track*. *Off track*. *Memorising the mid-world*. *Walking the fifth space*.). With Els Dietvorst, Nikolaus Gansterer & Johanna Kirsch. Newspaper. Brussels, BE: Argos; Maastricht, NL: Jan van Eyck Academie; Vienna, AT: Kunsthalle Exnergasse.

Lectures
(Untitled). (25 May). In: *Traces of autism*. *Wander-research in the Euregion Meuse-Rhine*. Maastricht, NL: Jan van Eyck Academie.

(Untitled). (7 February). In: *Research on research* IV. *Urban research*. Maastricht, NL: Jan van Eyck Academie.
Infrastructure for a stranger. (30 January). With Maartje Dros, Jacqueline Schoemaker, Jayme Yen & Jozua Zaagman. Maastricht, NL: Jan van Eyck Academie.

Infrastructure for a stranger. (13 January). With Maartje Dros, Jacqueline Schoemaker, Jayme Yen & Jozua Zaagman. In: New Year's reception 2008. Presentation film. Maastricht, NL: Nederlands Architectuurinstituut Maastricht.

N6: Letters from the side of the road. With Orla Barry. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Interviews
Wim Cuyvers interviewt Louis Bec. *Louis Bec over Flusser*. (27 May). With Louis Bec.

Discussions
(Untitled). (7 February). In: *Research on research* IV. *Urban research*. With Keller Easterling, Arjen Oosterman, Milica Topalovic,

Daniel van der Velden & Marina Vishmidt. Maastricht, NL: Jan van Eyck Academie.

Seminars/Workshops
The hideout session. Inside/inside. (10 April). With Thibaut Jacquerie. Maastricht, NL: Jan van Eyck Academie.

Events
Traces of autism: Wander-research in the Euregion

Meuse-Rhine. (25 May). In: *KunstTour* 2008. With Maartje Dros, Kobe Matthys, Jacqueline Schoemaker, Jayme Yen & Jozua Zaagman. Exhibitions, film screenings, lectures. Maastricht, NL: Jan van Eyck Academie.

Group exhibitions
The stone road. (On track. Off track. Memorising the mid-world. Walking the fifth-space). (15

Florian Schneider
Advising researcher Design / Imaginary Property

The passage from ‘intellectual’ to ‘imaginary’ property is challenging traditional notions of ownership and personhood. It is the theft of the soul which, in both analogue and digital modes, turns images into property or vice versa: property into ‘image-ness’. The Museum of the Stealing of Souls is devoted to histories of the invention, appropriation and reconfiguration of the subject by photography. The museum holds a fast-growing collection organised in seven departments. The exhibits on show are reflecting alleged histories of soul-theft and surveillance, soullessness and alienation, immaterial production and

precariousness—loosely based on the question: Where can a soul live its life instead of saving it?
Florian Schneider is initiator and advising researcher of the project *Imaginary Property*.

1967, Munich, DE

Books
Florian Schneider (Ed.). *Wörterbuch des Krieges/ Dictionary of war.* Berlin, DE: Merve Verlag.

Conferences/Symposiums
International symposium on electronic art (ISEA) 2008. (25 July–3 August). (chair). Singapore, SG.

Daniel van der Velden
Advising researcher Design / Design Negation

Designer and writer Daniel van der Velden is a partner in the design research collective Metahaven, based in Amsterdam and Brussels. With partners Vinca Kruk and Gon Zifroni he combines design with research, creating logos, icons, symbols and maps, posters, information structures and architectural proposals. In projects about ‘totalitarian’ architecture in Bucharest and Pyongyang, the Sealand anarchist base in the North Sea and Quaero, a

European search engine driven by cross-Atlantic antagonism, Metahaven focuses on the relation between visual identity and the political.
Daniel van der Velden is also initiator and advising researcher of the project *Design Negation*. With researchers Cornelia Durka, Ghalia Elsrakbi, Merijn Oudenampsen and Žiga Testen he conducts research into the visual and theoretical aspects of populist politics.

1971, NL

November–13 December). With Orla Barry, Nikolaus Gansterer & Johanna Kirsch. Vienna, AT: Kunsthalle Exnergasse. (Exh. Cat).
Place@space. With Maartje Dros, Jacqueline Schoemaker, Jayme Yen & Jozua Zaagman. (16 March–25 May). Hasselt, BE: Z33.

Traces of autism: Wander-research in the Euregion Meuse-Rhine. In: *KunstTour*

Imaginary property. (6 June). Maastricht, NL: Jan van Eyck Academie.

Lectures
Blank space. With Annett Busch. In: *Dictionary of war. Taipei biennale.* (24–25 October). Taipei, TW.
Concept person. (20 September). In: *Manifesta 7. The European biennial of contemporary art.* Trento, IT.
Imaginary property. (6 June). In: *Imaginary property.* Maastricht, NL: Jan van Eyck Academie.

Welcome. (6 June). In: *Imaginary property.* Maastricht, NL: Jan van Eyck Academie.

Editorials
HTV De IJssberg. *A democratic brand paradox.*, 72. Designer and guest editor-in-chief.

Books/Catalogues
White night before a manifesto. Eindhoven, NL: Onomatopée.

Book contributions
Interview: Forward to Sandberg. In: *Masters of Rietveld. Dutch design education in the 21st century by the Sandberg Institute.* pp. 44-48.

2008. (24–25 May). With Maartje Dros, Jacqueline Schoemaker, Jayme Yen & Jozua Zaagman. Maastricht, NL: Jan van Eyck Academie.

Works of Art
Abris sous noms. Laser-cut names into steel roofs and installed alongside building. With David Bennewith. Antwerp, BE: Koninklijk Atheneum Antwerpen.

Discussions
(Untitled). (6 June). Roundtable discussion. With Franco Berardi, Anselm Franke. Maastricht, NL: Jan van Eyck Academie.

Seminars/Workshops
Dictionary of war. In: *Taipei biennale.* (24–25 October). Taipei, TW.
Dictionary of war. In: *Gwangju biennial.* (4–5 September). Gwangju, KR.

Group exhibitions
Letter to Leopold. In: *Brussel biënnale.* (19 October 2008–4 January 2009). Brussels, BE.

Public art as interruption or anamorphosis. On the possibility and critical potential of a creative engagement with present-day ‘public space’. An interview and (in)conclusive remarks. In: Benda Hofmeyr (Ed.). *The Wal-Mart phenomenon. Resisting neo-liberal power through art, design and theory*, pp. 143-157. Maastricht, NL: Jan van Eyck Academie.
Wall. In: Emily Pethick, Marina Vishmidt & Tanja Widmann (Eds). *An ambiguous*

case. Casco issues, 11, pp. 35-42, 139-146. Rotterdam, NL: Episode; Utrecht, NL: CASCO.

Articles
Exclave. A conversation with Société Réaliste about cosmopolis, dominium, Euregions, branding and politics. In: HTV De IJssberg, 72, p. 12.

We. In: *Form*, September/October.
We need visual strategies against the conquest of the world as a fixed, conformist image. A conversation with Regula Stämpfli. In: HTV De IJssberg, 72, pp. 8-9.
Crypto logo Jihad. Black metal en de esthetiek van het kwaad. In: *Metropolis* M, 3, pp. 30-37.

Reviews
Kristjan Mändmaa. (31 October). Disaini ja rahvaste saatusest. In: *Sirp.* Marina de Vries. (1 October). De nieuwe monumenten voor Europa komen er niet meer. In: *De volkskrant.* Rick Poynor. Critical omissions. In: *Print*, October, pp. 33-34.
Annett Busch. Re-search the search engine. In: *Springerin*, 1.
Alice Twemlow. Some questions about an inquiry. In: *Design observer.*

David James Bennewith
Researcher Design

The catalyst for David Bennewith’s research is the work of New Zealand type designer Joseph Churchward. Churchward (b. 1933, Apia, Samoa) has produced a body of work that is worthy of further exploration and (re-) interpretation.
Since 2005, Bennewith has been in correspondence with Churchward. He has amassed a collection of his typefaces and design work, produced

Published on: <http://www.designobserver.com/archives/entry.html?id=32924>.

Conferences/Symposiums
Politics of designing. (September). Copenhagen, DK: The Royal Danish Academy of Fine Arts.

Lectures
Nation branding. Tallin, EE: The Estonian Academy of Arts.
Faculty of branding. In: *Archiphoenix: Faculties for architecture.* Venice, IT: Venice Architecture Biennial.
Away from the centre. Stockholm, SE: IASPIS Gallery.
Icons & watermarks. In: *Brno biennial of graphic design.* Brno, CZ.
(Untitled). In: ISEA 2008 *electronic arts festival.* Singapore, SG.
Metahaven. (June). In: *Urbanasymmetries.org.* Delft, NL: Technical University of Delft.
Metahaven. (May). Valence, FR: Lux Gallery.
Metahaven. (May). In: *Chaumont festival des affiches.* Chaumont, FR.
Desearch. (May). Providence (RI), US: Rhode Island School of Design.
We. (May). In: *Design blast.* Karlsruhe, DE: Staatliche Hochschule für Gestaltung Karlsruhe.

Academy of flows. (February). In: *Low festival.* Budapest, HU.
Wall. In: *Dictionary of war* #5. Novi Sad, CS: Kuda.org, new media centre.
The nation brand paradox. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Discussions
Utopolitika. (18 May). With BAVO, Société Réaliste & Lukasz Jan Stanek. Eindhoven, NL: Van Abbemuseum.
Artists’ positions and visual strategies after 9/11. (24 March). With Jordan Crandall, Brian Holmes, Metahaven, Naeem Mohaiemen & Trevor Paglen. In: *Towards a new visualization of secrecy? Representations of secrecy within contemporary terrorism and counterterrorism.* Amsterdam, NL: Stedelijk Museum CS.
(Untitled). (7 February). In: *Research on research* IV. *Urban research.* Maastricht, NL: Jan van Eyck Academie.

Moderated events
Opening week 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Solo exhibitions
Affiche frontière. Solo exhibition and public space project. Bordeaux, FR: CAPC.

Group exhibitions
Since we last spoke about monuments. (14 September–9 November). The Hague, NL: Stroom.
On purpose. Design concepts. (13 September–9 November). Bristol, GB: Arnolfini.
Forms of inquiry: The architecture of critical graphic design. (6 May–21 June). Valence, FR: Lux Gallery.
Forms of inquiry: The architecture of critical graphic design. (17 January–17 February). Utrecht, NL: CASCO.

Shows/Projects
Cuneiform (ideography). In: *Sinopale* 2008. Sinop, TR.
Exodvs. In: *Pancevo biennial.* Pancevo, CS.

Designs (selection)
Contrapolis; or creativity & enclosure in the cities. (booklet/ brochure). With Metahaven.
Imaginary property. (research passport). With Metahaven.
White night before a manifesto. (book). Eindhoven, NL: Onomatopée.

face is biographical. He has widened the scope of this material into a larger context of (New Zealand) graphic design—its histories and dialogue. He has examined how the process of practicing design cannot only ‘give form’ to content, but how it can serve as a reflection on itself to present a position or a context.
1977, NZ

Book/Catalogue contributions	Maastricht, NL: Jan van Eyck Academie.
A Kapital K for practice, ownership and ephemerality. Against symbols and exactitudes. Repeat. With Joseph Churchward & Sandra Kassenaar. In: <i>Kapital</i> K, p. 33-38. Eindhoven, NL: Onomatopee.	
Articles	
A proposal for a psychosomatic signage system. In: <i>Werkplaats typografie magazine</i> .	Seminars/Workshops <i>Memory character, resurrection character</i> . (28 May–2 June). Auckland, NZ: Elam School of Fine Art. <i>Blind spot. Eight hours of work, eight hours for infrastructure, eight hours for repose</i> . (19–21 March). With åbåke, Sara De Bondt, Ruth Buchanan, Katja Gretzinger, Jens Schildt, Indrek Sirkel & Nina Støttrup Larsen. Maastricht, NL: Jan van Eyck Academie. <i>Memory character, resurrection character</i> . (26 February). London, GB: The Royal College of Art. (Untitled). In: <i>Opening week</i> 2008. (7–11 January).
Lectures	Group exhibitions DEXPO. (12 April–24 May). Arnhem, NL: Subwalk. <i>Forms of inquiry: The architecture</i>

Željko Blaće
Researcher Design / Imaginary Property

Željko Blaće's research project *PUBLICIMAGinING* deals with the potentiality of transformative re-factoring of surveillance video systems from its known (counter-)surveillance to a future observation (and commons) setup. The project sets out to instigate processes of hegemonic image acquisition of video surveillance (design, economy, power relations and ownership) in order to meet the urgent need for setting up systemic observation instal-

lations in public spaces (with openly accessible images), for the benefit of the general public (empowering activists, urbanists, researcher, academics, designers, artists, performers and all sorts of enthusiasts of urban living discoveries). The project will aim to establish a discourse that enables proactive engagement in designing a prototype media system (for the collective production of observation images of public

space). To that end, Blaće's intends to produce presentation material that would support the promotion and engagement with this discourse in public space (with posters and installations) and in an academic environment (publications, events). The production aspects of the project (dependant on external support) are set to experiment with slow-cam setups and the development of a website that would document/support the project's

development and tools such as CompilingMovies, to produce integrated visual media.

1976, Capljina, BA
Group exhibitions <i>Creative clusters</i> . Zagreb, HR.
Design <i>Creative clusters</i> . Floss AV communities. (web mastering and graphics). Published on: http://cocc.probe.info/hr/ .

Maartje Dros
Researcher Design / Traces of autism

Maartje Dros is researcher in the framework of the research project *Traces of Autism*.

1980, Oosterend, NL

Books
Traces of autism: Wander-research in the Euregio Meuse-Rhine.

Glossary. With Wim Cuyvers, Jacqueline Schoemaker (text), Jayme Yen & Jozua Zaagman. Maastricht, NL: Jan van Eyck Academie.

Lectures
(Untitled). (30 January). With Wim Cuyvers, Jacqueline

Schoemaker, Jayme Yen & Jozua Zaagman. Maastricht, NL: Jan van Eyck Academie. (Untitled). (13 January). With Wim Cuyvers, Jacqueline Schoemaker, Jayme Yen & Jozua Zaagman. In: *New Year's reception* 2008. Maastricht, NL: Nederlands

Architectuurinstituut Maastricht.

Events
Traces of autism: Wander-research in the Euregio Meuse-Rhine. (25 May). In: *KunstTour* 2008. With Wim Cuyvers, Kobe Matthys,

Felix Weigand. Rotterdam, NL: Veenman Publishers
Rutger Wolfson (Ed.). *This is the flow. The museum as a space for ideas*. (book). With Linda van Deursen & Armand Mevis. Amsterdam, NL: Valiz.
Unique act. (book). With Linda van Deursen & Armand Mevis.
The heroic. (catalogue). Rotterdam, NL: Piet Zwart Instituut.
Chubby 8 (from biographical typeface). (knitted mohair cushion). With Conny Groenwegen. Arnhem, NL: Werkplaats Typografie.
& *(from Churchward maori)*. (perspex form).
The soul. (signage system, various sizes). With Andreas Müller.

Jacqueline Schoemaker, Jayme Yen & Jozua Zaagman. Exhibitions, film screenings, lectures. Maastricht, NL: Jan van Eyck Academie.
De mooiste tour van de hele Euregio. Le plus joli tour du Euregio entier. Die schönste Tour der ganzen

Euregio. In: *KunstTour* 2008. (24–25 May). With Ruth Buchanan, Rachel Koolen & Jozua Zaagman. Bus tour spiraling through the heart of the Euregio.

Exhibitions
Traces of autism: Wander-

Cornelia Durka
Researcher Design / Design Negation

Designers are strongly attracted to topics dealing with politics, social engagement and responsibility. To perceive one's work as politically 'left' has been a prerequisite of most avant-garde movements in art and is equally fashionable in design, even if protagonists show "rather inconspicuous behaviour" when it comes to actual political involvement (Walter Grasskamp). Since the Bauhaus movement, art school departments and book series were based on an understanding of design as a critical discipline. Cornelia Durka's broad interest lies in relating the project *Design Negation* to her previous work on practices and working habits of designers, and the possibilities and limitations of social criticism through designed objects. Her observation focuses on what practices and strategies *Design Negation* can employ to avoid creating

de-contextualised armchair debate among fellow experts.

Research: Where can design and populism collide?
Numerous articles on populism agree that the term cannot be accurately or concisely defined. Populism is a virulent subject that is easily labelled, but remains hard to grasp. Durka intends to amplify this ambiguousness and aims to collapse form (activism), medium (design) and content (populism) to come to an experimental "thick" description of an inquiry into populism.
As "any discourse on populism believes itself to be part of the struggle against populism" (Dieter Lesage), she proposes to produce an exercise in advocating populism, assuming that direct quotes of populist strategies will allow for an in-depth depiction of the phenomenon,

Ghalia Elsrakbi
Researcher Design / Design Negation

Ghalia Elsrakbi's participates in the *Design Negation* project with a view to illustrate, analyse and uncover the recent political climate in Europe and the Netherlands from the perspective of design, by finding a new stance to respond to growing right-wing populism in the Netherlands. The last few years have brought political confusion, polarising discussions and populist

campaigns. In the aftermath of two political murders, the Netherlands are experiencing a new phase in which the differences are stressed between native and immigrant citizens. Fear of strangers and the Islam is still increasing. There is a clear need for leadership and for a definition of the 'Dutch identity'. The quest for lost respect and solidar-

research in the Euregio Meuse-Rhine. In: *KunstTour* 2008. (24–25 May). With Wim Cuyvers, Jacqueline Schoemaker, Jayme Yen & Jozua Zaagman. Maastricht, NL: Jan van Eyck Academie.
Place@space. With Wim Cuyvers, Jacqueline

Schoemaker, Jayme Yen & Jozua Zaagman. (16 March–25 May). Hasselt, BE: Z33.

which, through a shift of context, can produce confusion and gain criticality. As a case study, Durka is working on a portrait of the late Austrian politician Jörg Haider. She is experimenting within the format of a video documentary that takes into account practices and possibilities of amateur video work.

Production: Making nothing out of something, or to designegate
Creative practices are per definition active and productive and generate visible output. In artistic design practice, a space for refusal and non-production is not clearly defined if not contested. The working environments of designers and the media are closely entwined with the produced output. The working process of the actors involved in the projects affect the ways of negating and the "position of opposition" they

will take. In her production-related research Durka deals with the question of where in this process a designer can find and extend a space for non-affirmative expression. Durka is interested in capturing moments where productivity and refusal concur and merge into 'designegation'.

1979, DE

Seminars/Workshops
Long live the Städtelschule. (28 October). With Julian von Klier, Luna Maurer & Tobias Roettger. Berlin, DE: B.A.S.
The fall of typography. (28 October). With Julian von Klier, Luna Maurer & Tobias Roettger. Berlin, DE: B.A.S.

Design
D-Movies. (announcement of screenings). With Lena Panzlau.

scious imagery and mimicry and the seduction of sponsors. Emotional and radical politics has come into being that keeps stressing the issues of immigration, integration, safety, terrorism. Remarkably, opposing voices lack the strength to compete with the mass-media. Elsrakbi will analyse the communication strategies used by populists in the

Netherlands. She will focus on undressing the core of their messages and policies. Use of language, use of imagery and events by politicians like Rita Verdonk will be exposed. Followers, cam-

paign teams, secret sponsors and politicians will be closely investigated. She will map out the network—people, media, organisations, thinkers—that populists use and rely on to empower their

political position to lay bare the agendas, larger theories and goals.

1978, Damascus, SY

Katja Gretzinger
Researcher Design

In her research Katja Gretzinger focuses on the possibilities of design to create spaces of dissent and scenes that might disturb common perceptions. A dilemma of criticality in graphic design is that, while trying to unmask or reveal certain narrations, graphic design simultaneously creates new narrations of its own. Therefore, criticality in design seems to be paradoxical. Nevertheless, is there a kind of language, a form, an action, a design that reminds us simultaneously of its own unreliability?

1972, Melle, DE

Organised events
Blind spot. Eight hours of work, eight hours for infrastructure, eight hours for repose. (19–21 March). With åbäke, David James Bennewith, Sara De Bondt, Ruth Buchanan, Jens Schildt, Indrek Sirkel & Nina Støttrup Larsen. Maastricht, NL: Jan van Eyck Academie.

Lectures
Gegenstände und Figuren. (13 December). Berlin, DE: B.A.S.
Thinking through blind spots. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Discussions
Used look. (31 October). With Roman Bittner, Luna Maurer & Henrike Noetzold. Berlin, DE: B.A.S.
World machine. (31 October). With Roman Bittner, Luna Maurer & Henrike Noetzold. Berlin, DE: B.A.S.

Seminars/Workshops
Kartografieworkshop zu EM 2008. In: *Fancity.* (5–12 June). With Gregor Huber. Zürich, CH: Rote Fabrik Zürich.

Group exhibitions
Fancity 2008. With Gregor Huber. (27 June–27 July). Zürich, CH: Shedhalle.

Design
After 1968. (graphic design website). Maastricht, NL: Jan van Eyck Academie. Published on: <http://www.after1968.org>.
Wissen und bedenken. Fabrikzeitung, 11. (journal issue). With Gregor Huber. Zurich, CH: Rote Fabrik.

Ferenc Gróf
Researcher Design / Société Réaliste

Ferenc Gróf is member of the cooperative Société Réaliste. Société Réaliste is a Parisian cooperative created in 2004. It works with political design, experimental economy, ter-

ritorial ergonomY and social engineering consulting. Polytechnic, it develops its production schemes through exhibitions, publications and conferences.

For more information, see: www.societerealiste.net and Société Réaliste, p. 39.

Kim De Groot
Researcher Design / Imaginary Property

Imaginary Property incites to reconsider the condition of the digital networked image within current socio-technical culture. The relation between image and reality is inverted. The research group is producing reality through the visual and organising it in digital networks, servers, databases. What digital images are being produced today? What are their pro-

duction mechanisms? What do current images represent, not just in what we see, but in the sense of what images stand for? What politics is part of digital image design? Kim De Groot will be researching imaginary property as the condition of the production and distribution of the digital networked image. Digital images are informational; they are both techni-

cal and cultural descriptive data objects. Images that are shared through web platforms become repositories of metadata such as date, time and keywords. Almost all digital cameras save jpeg files with exif data. Camera settings and scene information are recorded by the camera into the image file. At the same time, digital networked images function

as identifiers of (property) relations within networks, of both people and files. Do these transformations imply that the representation of the image is of minor importance compared to its production protocols, its function as a node in the network, aggregating various network relations? Do the technical and cultural programmes and protocols

of digital image production take over the visual? And what would that imply?

Thousands of images are created every day to capture different accounts of reality. The image is constantly being copied and manipulated. As a designer, De Groot is interested in the distribution of the networked image through repetition, circulation, annotation and accumulation as mechanisms for design. Can patterns be recognised within the ‘lives’ of images in networks? Is there a structural overlap between, for example, surveillance data and Google street map imagery? Do these images share certain characteristics? For *Imaginary Property* Kim De Groot will collect specific

digital images, analyse their production mechanisms and design with their potentials. The Indexing Image as a case study about the continuous act of imaging. Google Earth and Google Maps are good examples of the indexing image. They illustrate the madness of imaging every bit of reality. The Modular Image about the disintegration of the image turning into modules for network efficiency. Starting point is image and especially face recognition software. The Monitoring Image as an observing mechanism captures what should not happen and constructs that which is imagined as a reality, pre-emptively. The Image Map as an image that interfaces its constantly changing internal architecture

according to different annotation procedures such as tagging and commenting. The analysis and deconstruction of existing image production mechanisms will enable the design of an alternative model of production that would interrupt existing mechanisms. This alternative model can range from the creation of certain images that instigate alternative modes of circulation as a kind of network event to the repurposing of existing image collections.

1980, Gouda, NL

Lectures
Create the future work with today. (26 September). In: *Picnic* 2008. Amsterdam, NL: Flexbar.

Seminars/Workshops
Project grey. With MV. Rotterdam, NL: Willem de Kooning Academie.

Design
Liminal zones seminar. (October). (website and programme flyer). Nicosia, CY.
Election issue imagery. (June). (research and design). With Esther Weltevrede. Amsterdam, NL: Digital Methods Initiative (DMI).
Elfriendo.com. (February). A Myspace related service for people who do not have time to fill out their profile. In collaboration with Nederlands Instituut voor Mediakunst (NIMK) Montevideo & Digital Methods Initiative (DMI).

Tsila Hassine
Researcher Design

Hassine explored multilingual and translational issues as represented through the Wikipedia platform. She expanded the approach she developed so far in order to investigate the dynamics formed around equivalent concepts articulated in different languages as well as

the extent to which they differ from one another. To that end, she built upon the earlier project *The dynamics of* NPOV *disputes*, which she presented at the first Wikipedia conference in Frankfurt, 2005. In that project she attempted to analyse the dynamics formed around

Wikipedia articles that were tagged as NPOV (Wikipedia’s neutral point of view policy). A Wikipedia article is tagged non-NPOV as soon as a user thinks it breaches this policy. Naturally, NPOV-tagged articles are more prone to ‘editorial wars’ than ‘neutral’ ones. Since Wikipedia’s editors

are its users, these debates can sometimes become very ‘heated’, raising issues and perspectives that are ignored by conventional media.

1976, Israel, IL

Nina Støttrup Larsen
Researcher Design

In considering the book’s architecture, Nina Støttrup Larsen does not mean the design of a book cover, the decision about dimensions and structure, but mainly the relation between these variables and the space in which it is inserted, the space of which it is an essential component. In fact, there is no such thing as a book without a book space, nor is there such a thing as a library without books. This is the reason why Larsen finds it important to distance herself a little

from the book itself and focus on the design of its surrounding environment, which she considers to be as important a design issue as the design of the book. In other words, she means to extend the design of the book to encompass the book space. In order to test this perspective, Larsen would like to challenge the existing systems of libraries, which are the archetypical book spaces. Book design, the design of the library space and the politics of the visibility of

books are the three axes on which she wants to base her research. The question with regard to book collections is how to discover and produce new thought, not how to eliminate what we do not already know. However, new library systems try to narrow down possibilities by turning to a market-oriented logic, rather than opening up and embracing the mass of information at their disposal. The challenge lies in how we create structures that will

allow books to continuously re-enter the present. This calls for a certain flexibility and necessitates a structured system as well as the possibility of unexpected encounters.

1981, Copenhagen, DK

Organised events
Systems exposed. (27–28 November). Film programme. With Rod Dickinson, J. Fezer, Anthony Iles, Doreen Mende, Karolin Meunier, Andreas Müller, Emily Pethick, Steve

Rushton, Marina Vishmidt & Axel Wieder. Maastricht, NL: Jan van Eyck Academie.

Books/Catalogues
The pacific reclamation company of Nevada. In: *Reclamation*. With Kristin Posehn. Almere, NL: Museum De Paviljoens; Maastricht, NL: Jan van Eyck Academie.
Metropolis chronicle. In: *Reclamation*. With Kristin Posehn. Newspaper reprint. Almere, NL: Museum De Paviljoens; Maastricht, NL: Jan van Eyck Academie.

Lectures
Metropolis Chronicle and The

Eva Moulaert
Researcher Design

With Jens Schildt, Eva Moulaert was invited to participate in the *LA Works* project, which comprises a group of artists, writers and researchers (Anthony Auerbach, david-kremers, Marjolijn Dijkman, Martijn Hendriks, Charlotte Moth, Jonas Ohlsson, Maarten Vanden Eynde, Tobias Zielony). They meant to contribute a magazine that was not intended as a ‘document’ re-

Andreas Mueller
Researcher Design

The projects of participatory architecture assume that the participation of the future users of buildings in their planning is a form of democratic emancipation. But when we focus on the subjects of participation—the users of architecture—the following question becomes interesting: Is not it precisely only in the process of participation that the figure of the user is constructed, defined as an ideal figure and addressed as a counterpart? The constructive nature of the figure of the user in architecture becomes obvious in the

Pacific Reclamation company brochure. (31 August). In: *Reclamation*. With Kristin Posehn. Almere, NL: Museum De Paviljoens.
About the book design. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Seminars/Workshops
Formatting utopia. From Paul Otlet to the Internet. (17 November). With Marjolijn Dijkman. Mons, BE: Mundaneum.
Blind spot. Eight hours of work, eight hours for infrastructure, eight hours for repose. (19–21 March). With åbåke, David

cording present or past events, but as an exhibition space in its own right.
With Jacqueline Schoemaker she edited a story by Sabine Hillen and turned it into a scenario. She also did the design of the book.
With actress Nadia Amin she is doing a project about the metro, in which the city is reduced to an underground grid, composed of coloured

question of how to address the users from the position of the architect. Are they simply clients? Are they architecture's public, judging and legitimising architecture according to its user-value? Are they victims of expert planning, who need the assistance of ‘advocacy planners’ to claim their rights? Should they learn how to dwell to liberate themselves, as was suggested by some guide-books in the 1980s? Are they in need of aesthetic training to formulate their own ideas?

James Bennewith, Sara De Bondt, Ruth Buchanan, Katja Gretzinger, Jens Schildt, Indrek Sirkel. Maastricht, NL: Jan van Eyck Academie.

Design
Jan van Eyck Academie programme brochure 2009. (institutional publication). Maastricht, NL: Jan van Eyck Academie.
More than a lot. Displacements in ontology. (poster). Maastricht, NL: Jan van Eyck Academie.
Reclamation. (poster). The pacific reclamation company of Nevada. In: *Reclamation*. Almere, NL:

lines and proper names. Moulaert records her observations, actions, detours of/ in the metro in a logbook, which she then passes on to Nadia. Together they are writing a monologue.

See also:
www.enoughroomforspace.org and www.fyreflyfilms.be

1983, Louvain, BE

Lectures
European migration geography in Poland. (24 April). Brussels, BE: Argos.
The fundamental protagonist. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Editorials
An Architektur 22. GAMMA Grid, 1953. *The end of CIAM and the bidonvilles of Casablanca*. Magazine issue.
An Architektur 19-21. *Community design. Involvement and architecture in the US since* 1963. Magazine issues.

Articles
The fundamental protagonist. In: *Field*, 2. Sheffield, GB: University of Sheffield.

Museum De Paviljoens; Maastricht, NL: Jan van Eyck Academie.
Metropolis Chronicle. (newspaper reprint). In: *Reclamation*. Almere, NL: Museum De Paviljoens; Maastricht, NL: Jan van Eyck Academie.
Politics & thought. (poster). Maastricht, NL: Jan van Eyck Academie.

Lectures
The last book. With Sabine Hillen & Jacqueline Schoemaker. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Lectures
European migration geography in Poland. (24 April). Brussels, BE: Argos.
The fundamental protagonist. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Discussions
An Architektur. Discussion. (30 March). With Damon Rich. Berlin, DE: Arttransponder.

Seminars/Workshops
Systems exposed. (27–28 November). With Rod

Dickinson, J. Fezer, Anthony Iles, Doreen Mende, Karolin Meunier, Emily Pethick, Steve Rushton, Nina Støttrup Larsen, Marina Vishmidt & Axel Wieder. Maastricht, NL: Jan van Eyck Academie.
Community design. (13 November). In: *Agency. 51th International conference of the Architectural Humanities Research Association* (AHRA). Sheffield, GB: University of Sheffield.
Spatial practices. (12 September). In: *MaHKU Dare #3*. Utrecht, NL: Centraal Museum.
The agency of mapping. In: *Seminar architecture theory*. (8

September–15 December). Delft, NL: Faculty of Architecture, Delft University of Technology.
Events
Community design. Involvement and architecture in the US since 1963. (30 March–20 April). Exhibition and public interviews. With An Architektur & Mathias Heyden. Berlin, DE: Arttransponder; Maastricht, NL: Jan van Eyck Academie.

Group exhibitions
No place like home. Perspectives on migration in Europe. (15

April–21 June). With An Architektur. Brussels, BE: Argos.
Designs
Extra city. Brussels biennial. (19 October 2008–4 January 2009). (exhibition). With Jesko Fezer. Brussels, BE.
The soul. (19 July 2008–2 November 2008). In: *Manifesta 7. The European biennial of contemporary art*. (signage system). With David Bennewith. Trento, IT.
In the desert of modernity. Colonial planning and after. (29 August–26 October). (exhibition). With Jesko Fezer.

Berlin, DE: Haus der Kulturen der Welt.
Social diagrams. Planning reconsidered. (20 June–23 August). (exhibition). Stuttgart, DE: Künstlerhaus Stuttgart.
Katya Sander. Darstellungen der Zukunft. Ein Science Fiction über Berechnungen. (15 April–7 June). (installation). Stuttgart, DE: Künstlerhaus Stuttgart.
Contrapolis. (26–29 March). (exhibition). Rotterdam, NL: NAI.

Jean-Baptiste Naudy
Researcher Design / Société Réaliste

Jean-Baptiste Naudy is member of the cooperative Société Réaliste. Société Réaliste is a Parisian cooperative created in 2004. It works with political design, experimental economy, ter-

ritorial ergonomY and social engineering consulting. Polytechnic, it develops its production schemes through exhibitions, publications and conferences.

For more information, see: www.societerealiste.net and Société Réaliste, p. 39.

Eleonora Oreggia
Researcher Design / Imaginary property

Virtual Entity is a philosophical research starting from the assumption that the concepts of authenticity, ownership, uniqueness and seriality are no longer valid within the digital domain. In fact, there is no substantial difference between copy and original on the web—these two categories are not relevant. Since any file can generate an infinite number of entities identical to itself, there is no scarcity on the net; any resource is indefinitely available. Assuming possession is related to the numerical proportion between resources (objects) and potential owners (subjects), the concept of ownership and the idea of property become superfluous, whereas resources are unlimited.

Socialist and communist experiments in the real world were limited by the presence of state ownership. Virtual Entity, now, is proposing the implementation of a non-property system within the digital domain. The practical method to achieve results is through new radical software specifically developed to release, license and catalogue digital files. This system, transforming the traditional approach towards metadata, is based on the idea that any file is an independent creation living its own life and experiencing various levels of transformation and progressive generation (of meaning, shape and entities) in the course of its virtual existence. Thus, digital resources, interpreted as cultural units,

are considered the main actors of the web.

For more information, see: <http://virtualentity.org/>

1976, Milan, IT

Prizes
First prize for Best short film. Cronosfera Festival, Cavatore, IT.

Curated events
Code dreams. With Gisle Frøysland & Martin Howse. (12 December 2008–25 January 2009). Bergen, NO: Galleri 3.14; Bergen, NO: Galleri Volt.

Book/Catalogue contributions
The Piksel bang bang. In: *Aymeric Mansoux & Marloes de Valk* (Eds). Floss+art. London,

GB: Goto10; London, GB: OpenMute.

Articles on web
Eduardo De Carli. La permanenza del sapere. In: *Digimag. Digicult*, 34. Published on: <http://www.digicult.it/digimag/article.asp?id=1161>.
Annalist. Controllo, terrore e sorveglianza. In: *Digimag. Digicult*, 31. Published on: <http://www.digicult.it/digimag/article.asp?id=1073>.

Lectures
Virtual entity. (4 November). In: *Haip festival Hacktopia*. Ljubljana, SI: Kiberpipa.

Moderated events
Web 3.0. Conspiring to keep the Net public. (3 February). In: *Transmediale*. Berlin, DE: Haus der Kulturen der Welt.

Techno-historical collusions. The making of a Trojan horse. (2 February). In: *Transmediale*. Berlin, DE: Haus der Kulturen der Welt.

Greying of the commons. IP, the law and the street. (1 February). In: *Transmediale*. Berlin, DE: Haus der Kulturen der Welt.

Seminars/Workshops

Virtual entity. Hands on metadata. (19 June). In: *Hacker space fest*. Paris, FR: /tmp/lab.

Merijn Oudenampsen
Researcher Design / Design Negation

Due to right-wing political protagonism and the ever-increasing discussion about religious and national identity in on-line and off-line media, populist politics have managed to claim centre stage in the previously languid Dutch political scene. Notions of the popular and the people—‘het volk’, ‘jan met de pet’, ‘de man in de straat’, ‘de gewone mensen’ [‘commoners’, ‘Joe the plumber’]—have become infused with a newly-found political charge and have dramatically altered the political landscape that was hitherto dominated by a liberal cosmopolitan political elite.

Oudenampsen’s research is situated within a conceptual framework that links populism with the post-political and pleads for a new engagement with the popular, using the work of philosophers such as Schmitt, Mouffe, Laclau, Žižek, Rancière, and accompanying those insights with Network Theory and interviews of relevant actors.

To consider populism as a particularly Dutch pathology, related to the post-traumatic stress caused by the assassinations of Pim Fortuyn and Theo van Gogh, is seductive, but also deceptive. To do so is to deny the political, historical and geographical expansion of populism in this decade. In large parts of Europe and in the US, populist politics, and especially those of the extreme right, have seen a spectacular rise in recent years. It seems pertinent to explore the context in which populism flowers, hence the necessity to analyse populism from without, in order to understand it from within.

This research project has a two-pronged strategy: making radical political theory relevant to the Dutch political context (where it is completely absent) and making the Dutch case relevant to political theory.

1979, Amsterdam NL

Organised events

Bypass. Everyday life and contemporary urbanism in India and China. (15 November). (co-organisier). Amsterdam, NL: De Balie.

Contrapolis; or flexible accumulation, enclosures and creativity in today’s city. (26–27 March). (co-organisier). Rotterdam, NL: NAI; Rotterdam, NL: Poortgebouw.

Migrant, media, metropole. New labour struggles in the global city.

(29 March–13 April). Berlin, DE: Arthouse Tacheles.

Computer art congress 2008. *Emerging forms of computer art. Making the digital sense*. (26–28 March). Mexico City, MX.

Films/Videos

What is terror? (single channel, video, 11:04 min).

Performances

A descent into the maelstrom. (7 December). In: *Abstract code*. Bergen, NO:

(2 February). (co-organisier). Amsterdam, NL: De Balie.

Editorials

Flexmens magazine 2.4. In Limbo, Herfst.

Agora, tijdschrift voor sociaal-ruimtelijke vraagstukken. Zuidas & zelfbouw, 24(3).

Book/Catalogue contributions

Hoe de politiek verdween uit Nederland. In: Tiers Bakker & Robin Brouwer (Eds). *Liberticide. Kritische reflecties op het neoliberalisme*. Utrecht, NL: Uitgeverij IJzer.

Articles

Open source urbanism. Een eerste aanzet. With Thijs Vissia. In: *Open*, 15, pp. 167-173.

Voorkom fiasco op de Zuidas. (8 September). In: *De Volkskrant*.

It’s beyond numbers. On creativity and naked ideology. In: *Variant*, 31.

I ‘love’, I ‘hate’, I ‘am’. Amsterdam’s city branding. In: *HTV De IJlberg*, 72, pp. 14-15.

Articles on web

Komt dat zien! Situationisme light. Nu met nog minder inhoud! (5 November). In: *Archined*. Published on: <http://www.archined.nl/archined/7402.1.html>.

Wrap Arts Centre.

Radio ubique. Music was not enough. Rome, IT: Radio Onda Rossa.

Psychedelic visions. (28 May). Amsterdam, NL: Vrankrijk.

Works of art

Virtual entity.

The oracle machine.

Meten met twee maten. De tijdsgeest, de media en de hypocrisie van de Telegraaf. (20 September). In: *Waterlandstichting*. Published on: <http://www.waterlandstichting.nl/index.php?p=artikelen&s=bekijken&id=1454>.

Lectures

City of glass. (28 March). Amsterdam, NL: Stedelijk Museum Bureau Amsterdam.

The creative city. (27 March). In: *Contrapolis*. Rotterdam, NL: NAI.

Urban politics now. (2 February). With BAVO. Amsterdam, NL: De Balie.

Discussions

The vanguard function of cultural and creative actors in the Euregion Meuse-Rhine. (24 May). In: *The Euregional Forum is coming to see you!* With Peter Fransman, Tom Goossen, Guus Huits, Mark Maurer. Maastricht, NL: Jan van Eyck Academie.

Lilia Perez Romero
Researcher Design

Just Touch

The screen is one of the dominant interfaces for image viewing today. We have come to be so used to its presence that we hardly notice how its shape imposes its constraints on us. In a Foucaultian manner, we could say that it dictates a viewing regime, a paradigm. According to Lev Manovich, this viewing regime would be that of immobility. Like looking through a window, while watching a screen we are required to stay relatively motionless, our eyes focused on what the window can reveal. Immobility is, however, not a concept positively associated with today’s way of life. On the contrary,

designers and developers are striving to create and sell ever more movable and portable gear, for movement is associated with freedom. Perhaps trying to break the immobility barrier of the screen, applications such as Apple’s iPhone and iPod and Microsoft’s touch-screen table, Surface, as well as their recently launched operating system Windows 7, are all oriented to work with multi-touch, a form of interaction which allows the incorporation of hand gestures in the manipulation of an on-screen graphic interface. However, despite the stunning illusion of liberty of movement created by these devices, this transformation

of the (GUI) equals mobility only to a very restricted extent. It concerns only mobility of the hands: the flat rectangular surface still dictates the perimeter of the fantasy. Will this technology, nevertheless, become the new interactivity paradigm? If so, what will derive from it? Which are the implications of touching images? Does the multi-touch screen represent the prevalence of simulation over representation? Which are the discursive formations informing the practices related to the touch screen? How will the experience of constantly touching images shape our perception? Will it affect us in a different way than previous interfaces did?

1970, Mexico City, MX

Books/Catalogues

Randy Adams, Stefan Arisona Müller & Steve Gibson (Eds). *Transdisciplinary digital art. Sound, vision and the new screen*. In: *Communications in computer and information science*, 7. Vienna, AT: Springer.

Exhibitions

Frontera v.2. Interactive portrait and video booth. Amsterdam, NL: Nederlands Instituut voor Mediakunst (NIMK) Montevideo.

Swedish style. (graphic identity for international design exhibition). Stockholm, SE: Swedish Style.

Why, how, when, where, what? (T-shirt).

The A-team. (poster). Graphic Design Festival Breda.

If time is money and money is time this is a moment in time. (poster). New York, US: The Arm.

End of the year party. (poster). Maastricht, NL: Jan van Eyck Academie.

Traces of faces. The Bontepike story. (digital version of the font Bontepike by Pierre Bonte). Maastricht, NL: Jan van Eyck Academie.

space in Amsterdam, in order to connect the research to a space and set up small events at the gallery.

See also: www.detroitartistsworkshop.org and www.planbprojects.nl

1977, Åtvid, SE

Lectures

(Untitled). In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Seminars/Workshops

L.A. workshop. Double or nothing. (15–18 April). With Anthony Auerbach, Marjolijn Dijkman, Maarten Vanden Eynde, Martijn Hendriks, Charlotte Moth, Eva Moulaert, Jonas

Ohlsson & Jens Schildt. Maastricht, NL: Jan van Eyck Academie.

Blind spot. Eight hours of work, eight hours for infrastructure, eight hours for repose. (19–21 March). With åbåke, David Bennewith, Sara De Bondt, Ruth Buchanan, Katja Gretzinger, Indrek Sirkel & Nina Støttrup Larsen. Maastricht, NL: Jan van Eyck Academie.

Designs

The session. (various fanzine designs: The colo(u)r session; The weapons & armor session; The secret session; The holiday session and The psychedelic session). Amsterdam, NL.

Ulrika Sandström. (visual identity). Stockholm, SE.

Salome Schmuki
Researcher Design

The project *Dyslexia II* intends to find ways to improve the abilities of dyslexic people to communicate, especially in written language. Dyslexia is characterised by a phonological processing deficit, possibly due to a deficit in more general auditory processing. Salome Schmuki investigates reading disabilities in different writing systems and languages, such as non-alphabetic scripts that work with ideographic characters, whole syllables instead of phonemes (i.e. the Chinese writing system). She com-

pares the underlying mechanisms involved in alphabetic and logographic writing systems. Using these criteria, she has become familiar with and started to design a typeface which should be easier to read for dyslexic readers and easier to learn for dyslexic (and non-dyslexic) children. So far, she has developed different versions and will start to test these with a group of dyslexic children as well as a group of dyslexic adults.

1979, St.Gallen, CH

Jacqueline Schoemaker
Researcher Design / *Traces of Autism*

Jacqueline Schoemaker is researcher in the framework of the research project *Traces of Autism*.

1969, Antwerp, BE

Books/Catalogues
Traces of autism: Wander-research in the Euregion Meuse-Rhine. Glossary. Maastricht, NL: Jan van Eyck Academie.

Lectures
Cross-border urbanism in the Euregion Meuse-Rhine. Facts, dreams and opportunities. (8 May). With Jozua Zaagman. Hasselt, BE: Z33.

Indrek Sirkel
Researcher Design

Indrek Sirkel's research concerns small-scale publishing and the process of making a book, from its conception to collecting and editing the material, designing, printing, binding and distributing. He concentrates on his homeland Estonia to find possible partners and people interested in

cooperating with the researchers at the Jan van Eyck.

In Estonia, more and more art books are published, but Estonian curator Reet Varblane states that “art books published in recent years do not give a clear picture of art, its meaning and changing in time. Not to

Books/Catalogues
Jet master. A visual strategy. With Idan Hayosh, Corina Künzli. Baden, CH: Kodoji Press; Maastricht, NL: Jan van Eyck Academie.

Book/Catalogue contributions
The black one comes before the red. Laying out the logics of Corina Künzli and Salome Schmuki. With Saara Hacklin. In: *Jet master. A visual strategy.* Baden, CH: Kodoji Press; Maastricht, NL: Jan van Eyck Academie.

Kunst!Tour 2008. With Wim Cuyvers, Maartje Dros, Kobe Matthys, Jayme Yen & Jozua Zaagman. Exhibitions, film screenings, lectures. Maastricht, NL: Jan van Eyck Academie.
Genk city. (9–18 May). Theatre project. Genk, BE: Shopping I.
(*Untitled*). (30 January). With Wim Cuyvers, Maartje Dros, Jayme Yen & Jozua Zaagman. Maastricht, NL: Jan van Eyck Academie.

Group exhibitions
Traces of autism: Wander-research in the Euregion

even mention contemporary art: the books at our bookshops do not bring it closer to the public, nor teach them to understand the language of it.”

What type of books would? What books really need to be published? Who are the books for? Should more

Lectures
Dyslexia. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Solo exhibitions
With or on. (20 December 2008–18 January 2009). With Idan Hayosh. Amsterdam, NL: WI39.

Design
Jan van Eyck Academie recruitment campaign 2008. (institutional publication). Maastricht, NL: Jan van Eyck Academie.

Meuse-Rhine. In: *Kunst!Tour* 2008. (24–25 May). With Wim Cuyvers, Maartje Dros, Jayme Yen & Jozua Zaagman. Maastricht, NL: Jan van Eyck Academie.
Place@space. With Wim Cuyvers, Maartje Dros, Jayme Yen & Jozua Zaagman. (16 March–25 May). Hasselt, BE: Z33.

books be translated? What is and what could be the designer's role in producing a book? How do necessity, relevance and demand relate to the subject? Do we need new publishing methods or do we need to look into history and revive forgotten ones? Are 1.2 million

Estonians sufficient reason for publishing books in the Estonian language?

To incite thought about these questions, Sirkel is taking the *Press Room* to Estonia to present their work and organise lectures, workshops, exhibitions and the like, thus setting up a discussion between local publishers, writers, artists, students and Jan van Eyck researchers. Engaging a group

of designers would give weight to the arguments and ensure a more versatile dialogue. The ensuing ideas, knowledge and connections could develop into a (independent) publishing platform for (Estonian) artists.

For more information, see: www.sirkel.ee

1984, Tallinn, EE

Société Réaliste
Cooperative / Researchers Design

Articles
Culture states. Prologue. In: *Rajzlap*, 8. Budapest, HU.
Exclave. A conversation with Société Réaliste about cosmopolis, dominium, Euregions, branding and politics. In: HTV De IJlberg, 72, p. 12.
Gandhi Bürger. In: *Journal of visual culture*, 7(2), pp. 223-227.

Reviews
Tijana Stepanovic.
Cultured states. In: *Muerto*, 11(5).
Júlia Cserba. Triangular paranoia. In: *Balkon*, 3.
Cédric Vincent.
Conspiratory truths. In: *Transmediale* 08. *Conspire*. Frankfurt am Main, DE: Revolver.

Lectures
Conversations européennes: sur les pratiques participatives. Paris, FR: Jeu de Paume.
Glyphs and strata. (31 October). San Francisco, US: San Francisco Art Institute.

Boomerang effect. (11 July). In: *Eternal tour festival*. Rome, IT: Istituto Svizzero di Roma (ISR).
Towards a greater Euregion. In: *Euregional Forum*. Maastricht, NL: Jan van Eyck Academie.
E-pothèque. (18 April). In: *Art & flux*. Paris, FR: Centre d'Études et de Recherches en Arts Plastiques (CERAP);

Paris, FR: École Nationale Supérieure des Beaux-Arts.
MA: *Soliton, the upgrade!* (28 March). Paris, FR: La Cantine.
Spéculums pour spéculations. (25 March). Amsterdam, NL: Maison Descartes.
Du goût ultraglobal du Gandhi burger. (18 February). Bordeaux, FR: Café Pompiér.
Economies expérimentales. In: *Zero-économie*. (17 February). Paris, FR: La Ménagerie de Verre.
Digression. (16 February). In: *Métropoles créatives*. Paris, FR: Maison de l'Europe.
The artist, the scientist and the industrial. (31 January). In: *Transmediale* 08. Berlin, DE: Haus der Kulturen der Welt.
Polisteries. (25 January). Berlin, DE: Ugbar.
Transitions. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.
Spéculums pour spéculations. Lyon, FR: École Nationale des Beaux Arts de Lyon.

Discussions
Commenting l'Argent/Marka. (28 June). With Emiliano Battista, Gal Kirn & Georgios Papadopoulos. Paris, FR: Le Plateau.
Utopolitika. (18 May). With BAVO, Lukasz Jan Stanek & Daniel van der Velden. Eindhoven, NL: Van Abbemuseum.

Lectures
Publishing and graphic design in Estonia. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Seminars/Workshops
Blind spot. Eight hours of work, eight hours for infrastructure, eight hours for repose. (19–21 March). With åbåke, David Bennewith, Sara De Bondt,

Moderated events
Least common multiples. (3 October). In: *3rd young artists' biennial of Bucharest*. Bucharest, RO.

Seminars/Workshops
Lineology. Paris, FR: Parsons School of Art and Design Paris.
Disposition. Paris, FR: École Nationale Supérieure d'Art de Paris-Cergy.

Solo exhibitions
MA: *Culture states. Exposition des arts et techniques appliqués à la vie moderne*. (4–25 April). Budapest, HU: Labor Galéria.
Transitioners: Le producteur. (30 April–25 May). Eindhoven, NL: Van Abbemuseum.

Group exhibitions
Try again. Fail again. Fail better. (27 September–9 November). Budapest, HU: Mucsarnok.
Pancevo republika! In: *13th Biennial of art "Pure expression"*. (13 September–20 October). Pancevo, CS.
The aesthetic center. In: *6th Gyumri international biennale. Transformation of history or parallel histories*. (8 September–6 October). Gyumri, AM.
Magazine 08. *Positive critical imagination*. (3–24 August). Edinburgh, GB: Edinburgh Sculpture Workshop.

Ruth Buchanan, Katja Gretzinger, Jens Schildt & Nina Støttrup Larsen. Maastricht, NL: Jan van Eyck Academie.

Designs
Jan van Eyck Academie programme brochure 2009. (institutional publication). Maastricht, NL: Jan van Eyck Academie.

The mechanics of the canvas. (10 July–31 August). Budapest, HU: Ernst Museum.
Pro eto. (2–31 July). Moscow, RU: National Center for Contemporary Art.
Be a happy worker: Work to rule! (26 June–20 July). Zagreb, HR: Galerija Miroslav Kraljevic.

Na mi van? (21 June–31 August). Budapest, HU: Mucsarnok.
L'Argent. (18 June–17 August). Paris, FR: Le Plateau.
Urban jealousy. The 1st international roaming biennial of Tehran. (30 May–6 July). Istanbul, TR: Hafriyat Karakoy.
World ex-position '08. (26 April–15 May). Vienna, AT: Open Space. Zentrum für Kunstprojekt.

Bat-yam international biennale of landscape urbanism. (16 April–15 June). Tel Aviv, IL: Museum of Bat Yam.
UtopiaTransfer. In: *Low festival*. (5 March–6 April). Budapest, HU: Kiscelli Museum.
Economie 0. (15–17 February). Paris, FR: La Ménagerie de Verre.
Conspire. In: *Transmediale* 08. (30 January–24 February). Berlin, DE: Haus der Kulturen der Welt.

Žiga Testen Researcher Design / Design Negation			
The starting point of Žiga Testen's research as part of the <i>Design Negation</i> project is the work and heritage of the Slovenian post- and retro-avant-garde movements such as the Neue Slowenische Kunst, New Collectivism, OHO group. Their work and specific politicised status in the context of post-socialism present a possibility for further exploration and reinterpretation from the perspective of graphic design. In the work of the Slovenian artists of the late 1970s and 1980s, the historical avant-garde re-emerged in a different form, as a de-historicised political and artistic application. Testen focuses particularly on specific concepts or tactics entailed in their work, which may be applied to the	design practice. His objective is to deconstruct the particular conceptual and/or artistic aspects of the Slovene avant-garde and translate or compile them as an impetus for new work. Testen will explore the possibilities of using them in the field of graphic design today. Another objective of Testen's research is to explore possibilities of contributing the findings of his research to the design vocabulary of the <i>Design Negation</i> project. This will present a framework for possible practical applications of his research and further analysis on the subject.	[<i>Museum in the street</i>]. (23 September–19 October). Ljubljana, SI: Mala Galerija. <i>Grupa Ee & Sindikat</i>: 50%. (12 August–1 September). Ljubljana, SI: Skuc Gallery. <i>23rd International Biennial of Graphic Design Brno 2008: Work from... Slovenia</i>. (18 June–19 October). Brno, CZ: The Moravian Gallery.	<i>Close-ups of a region in motion</i>. Kalingrad. (Publication). Amsterdam, NL: European Cultural Foundation. <i>Gostimo Moderno galerija</i> [<i>Hosting Moderna galerija</i>]. (Visual identity). Ljubljana, SI: Museum of Modern Art. <i>Muzej na cesti</i> [<i>Museum in the Street</i>]. (Visual identity). With Ajdin Basić. Ljubljana, SI: Museum of Modern Art. Marko Peljhan, Velimir Khebnikov. LADOMIR AB. (Publication). Ljubljana, SI: Zavod Projekt Atol. <i>RoboVox. Your Voice</i>. (Book, publications, visual identity). Ljubljana, SI: Zavod Projekt Atol. <i>INSULAR Project</i>. (<i>Visual identity</i>). Ljubljana, SI: Zavod Projekt Atol.
	1981, Kranj, SI		
	Group exhibitions (Untitled). In: <i>Muzej na cesti</i>		
Raoul Wassenaar Researcher Design			
Raoul Wassenaar paid tribute to Michael Haneke and Anne Teresa de Keersmaeker, who are absolute examples to him, in Opening Week lectures 2007 and 2008. Apart from these homages, he feels he should perhaps have taken more time to analyse their oeuvres to the full. Possibly, he allowed himself to be restrained by the	practical aspects of designing. Such is life. Another meeting proved extremely important. 'She was flighty, radical, excessive. Poetic and intelligent. Exceptionally extraordinary above all. She changed my life. For which I am grateful.'	1979, Vaassen, NL	publication). Maastricht, NL: Jan van Eyck Academie. Benda Hofmeyr (Ed.). <i>The Wal-Mart Phenomenon. Resisting Neo-Liberal Power Through Art, Design and Theory</i>. (book). Maastricht, NL: Jan van Eyck Academie.
Jayme Yen Researcher Design			
Jayme Yen was a participant in the research group <i>Traces of Autism</i> and, following that, an independent design researcher. Yen started her period at the Jan van Eyck with questions about the marks of a city and the ways in which the image of a place is mirrored and multiplied through the local newspaper. This led to an interest in the transcription	of images into text, and vice versa. Yen graduated with an MFA in design from the Yale School of Art and is a former design fellow of the Walker Art Center in Minneapolis.	<i>Glossary</i>. With Wim Cuyvers, Maartje Dros, Jacqueline Schoemaker & Jozua Zaagman. Maastricht, NL: Jan van Eyck Academie.	Lectures <i>Circling</i>. (26 October). With Lilo Bauer & Steven Humblet. Maastricht, NL: Bonnefantenmuseum. (Untitled). (30 January). With Wim Cuyvers, Maartje Dros, Jacqueline Schoemaker & Jozua Zaagman. Maastricht, NL: Jan van Eyck Academie. (Untitled). (13 January). With Wim Cuyvers, Maartje
	1977, California, US		
	Books/Catalogues <i>Traces of autism: Wander-research in the Euregion Meuse-Rhine</i> .		

Dros, Jacqueline Schoemaker & Jozua Zaagman. In: <i>New Year's reception 2008</i> . Maastricht, NL: Nederlands Architectuurinstituut Maastricht.				Group exhibitions				Jozua Zaagman. (glossary, poster, invitation). Maastricht, NL: Jan van Eyck Academie.				It's nice to be nice, try it. (book). Seoul, KR: Caustic Window.			
The local. In: <i>Opening week 2008</i> . (7–11 January). Maastricht, NL: Jan van Eyck Academie.				Traces of autism: Wander-research in the Euregion Meuse-Rhine. In: <i>KunstTour 2008</i> . (24–25 May). With Wim Cuyvers, Maartje Dros, Jacqueline Schoemaker & Jozua Zaagman. Maastricht, NL: Jan van Eyck Academie.				<i>Rethinking theory, space and production</i> . Henri Lefebvre today. (booklet/brochure). Delft, NL: Technische Universiteit.				Frida Kahlo. (book). Minneapolis, US: Walker Art Center.			
Events				Place@space. With Wim Cuyvers, Maartje Dros, Jacqueline Schoemaker & Jozua Zaagman. (16 March–25 May). Hasselt, BE: Z33.				<i>Rethinking theory, space and production</i> . Henri Lefebvre today. (poster). Delft, NL: Technische Universiteit.				Just a little off the back. With Kristin Posehn. (flyer). Maastricht, NL: Jan van Eyck Academie.			
Traces of autism: Wander-research in the Euregion Meuse-Rhine. (25 May). In: <i>KunstTour 2008</i> . With Wim Cuyvers, Maartje Dros, Kobe Matthys, Jacqueline Schoemaker & Jozua Zaagman. Exhibitions, film screenings, lectures. Maastricht, NL: Jan van Eyck Academie.				Designs				Lilo Bauer. Circling. (book). Maastricht, NL: Jan van Eyck Academie.							
				In-form. Vilém Flusser on design. (poster). Maastricht, NL: Jan van Eyck Academie.				Lilo Bauer. Circling. (invitation). Maastricht, NL: Jan van Eyck Academie.							
				Traces of autism: Wander-research in the Euregion Meuse-Rhine. Glossary. With Wim Cuyvers, Maartje Dros, Jacqueline Schoemaker &				Citygraphy: Industrialised space. History and representation in photography. (poster). Maastricht, NL: Jan van Eyck Academie.							

is part of everyday life, in which consumers are alienated from their basic human needs.

Metahaven seeks to establish a (post-)design practice that is self-critical and proposes models that unmask and refuse to make things work.

1980, IL

Editorials
Metahaven (Ed.). HTV De IJssberg. *A democratic brand paradox*, 72.

Books/Catalogues
White night before a manifesto. With Metahaven. Eindhoven, NL: Onomatopee.

Book/Catalogue contributions
Wall. In: Emily Pethick, Marina Vishmidt & Tanja Widmann (Eds). *An ambiguous case*. Casco issues, 11, pp. 35-42, 139-146. Rotterdam, NL: Episode; Utrecht, NL: CASCO.

Articles
Exclave. A conversation with Société Réaliste about cosmopolis, dominium, Euregions, branding and politics. With Metahaven. In: HTV De IJssberg, 72, p. 12.

Lectures
Academy of flows. With Metahaven. In: *Low festival*. Budapest, HU.

Away from the centre. With Metahaven. Stockholm, SE: IASPI Gallery.

Desearch. With Metahaven. Providence (RI), US: Rhode Island School of Design.
Desearch. With Metahaven. New York, US: Columbia University Graduate School of Architecture, Planning and Historic Preservation.

Faculty of branding. With Metahaven. In: *Archiphoenix: Faculties for architecture*. Venice, IT: Venice Architecture Biennial.

Icons & watermarks. With Metahaven. In: *Brno biennial of graphic design*. Brno, CZ.

Metahaven. With Metahaven. In: *Chaumont festival des affiches*. Chaumont, FR.

Metahaven. With Metahaven. Valence, FR: Lux Gallery.
Metahaven. With Metahaven. In: *Urbanasymmetries.org*. Delft, NL: Technical University of Delft.

Nation branding. With Metahaven. Tallin, EE: The Estonian Academy of Arts. (Untitled). With Metahaven. In: ISEA 2008 *electronic arts festival*. Singapore, SG.

Wall. With Metahaven. In: *Dictionary of war* #5. Novi Sad, CS: Kuda.org, new media centre.

We. With Metahaven. In: *Design blast*. Karlsruhe, DE: Staatliche Hochschule für Gestaltung Karlsruhe.

The power of the virtual. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Seminars/Workshops
On economics and psychoanalysis. (4 October). With Katja Diefenbach, Antke Engel, Dominiek Hoens, Marc De Kesel, Georgios Papadopoulos, Yannis Stavarakakis, Panagiotis Tsakalogiannis. Maastricht, NL: Jan van Eyck Academie.

Symposiums/Conferences
Politics of designing. With Metahaven. Copenhagen, DK: The Royal Danish Academy of Fine Arts.

Solo exhibitions
Affiche frontière. With Metahaven. Solo exhibition and public space project. Bordeaux, FR: CAPC.

Group exhibitions
Cuneiform (ideography). With Metahaven. In: Sinopale 2008. Sinop, TR.

Exodvs. With Metahaven. In: *Pancevo biennial*. Pancevo, CS. *Since we last spoke about monuments*. With Metahaven. (14 September–9 November). The Hague, NL: Stroom.

On purpose. Design concepts. With Metahaven. (13 September–9 November). Bristol, GB: Arnolfini.

Forms of inquiry: The architecture of critical graphic design. With Metahaven. (6 May–21 June). Valence, FR: Lux Gallery.
Forms of inquiry: The architecture of critical graphic design. With

åbåke, Alexandra Bachzetsis, David Bennewith, Sara De Bondt, Julia Born, Linda van Deursen, Paul Elliman, Experimental Jetset, Will Holder, Vinca Kruk, Jürg Lehni, Karel Martens, Metahaven, Armand Mevis, John Morgan, Manuel Räder, Daniel van der Velden, Michael Worthington. (17 January–17 February). Utrecht, NL: CASCO.

Designs
Imaginary property. (project booklet). With Metahaven.
Contrapolis; or creativity & enclosure in the cities. (booklet/ brochure). With Metahaven.
White night before a manifesto. (book). With Metahaven. Eindhoven, NL: Onomatopee.
Research passport Extrastatecraft. With Metahaven. Maastricht, NL: Jan van Eyck Academie.

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Katja Diefenbach Advising researcher Theory

In 2008 the research group *After 1968. On the notion of the political in post-Marxist theory* aimed at elaborating a critique of the ontology of living labour articulated by post-workerist authors since the 1990s. The discussion started by reconsidering how Marx, in his early ‘Paris Manuscripts’, understood labour as an expression of human essence, of its self-production and self-actualization, an Feuerbachian and anthropological idea which he abandoned in his subsequent writings, in the end turning to the idea of necessary work beyond which the realm of disposable time is beginning. Post-workerism partially reverted to the anthropological positions of the early Marx. It thinks of living labour as a proto-communist germ that is inherent in the history of being, the content of a latent humanity which will actualise

itself one day. Thus, the force of a trans-historical constituent power is projected into a progressing informatisation of production, culminating in the diagnosis that a communism of creative activity is at the gates.
From the post-workerist rejection of any negativity in political subjects it follows that the power inherent in the multitude has to be as creative as disruptive. The *After 1968* research group discussed in how far an onto-technological trick is at work in this immanentist argumentation. The central critical question had been how the post-workerist focus on both—the relationship of minoritarian struggles and class composition, and of biopolitics and valorisation—could be led to another theoretical outcome by rejecting the concept of living labour as constituent power.

Hence, Moishe Postone’s actualisation of value theory was discussed, by which he has dismissed any use-value and appropriation oriented idea of living labour as antagonist content capital that is not able to reintegrate. While Postone returned to the Hegelian current in Marx’s critique of political economy, the research group subsequently read three different deconstructions of Marx’s thinking of living labour, which avoided the dialectical short-circuit persisting in the idea of the social as effect of a law of value that explains the social by having interiorized all its relations: Derrida’s deconstruction of value theory, Balibar’s critique of Marx’s temporary idea of a pure proletarian act and Rancière’s attack on the meta-political class concept in Marx’s early writings. For Rancière, this declassifying

class that is thought by Marx to be able to dissolve the bourgeois society became the most radical figure of an archi-police order. However, he, then, also presented a declassifying class, a class that is out of class, by drawing back to the positionality of the people within the ancient city of Athens. He replaced the effectivity of an unmediated dissolution of the bourgeois society articulated by Marx in the introduction to the ‘Critique of Hegel’s Philosophy of Right’ with the infinite process of staging the gap between a place where equality and freedom are present and where they are absent, a sort of theatre of universalising the subject of wrong, without presupposing any true foundation of politics. At the last meeting in 2008, those aspects of the political were discussed that

could not be conceptualised within this negative ontology of the poor who are qualified by no other quality than that to be counted and miscounted alike, especially the intensification of the political through a concatenation and organisation of its forces.

1968, DE

Organised lectures
Political spinozism. Negri on power. (4 December). Guest lecture by Martin Saar. In: *After 1968*. Maastricht, NL: Jan van Eyck Academie.

Tronti's legacy. The refusal of labor. (3 November). Guest lecture by Steve Wright. In: *After 1968*. Maastricht, NL: Jan van Eyck Academie.

Communists like us. The production of commons, subjectivity and space. (5 June). In: *After 1968*. Lecture night and workshop with Massimo De Angelis, Pier Vittorio Aureli & Anne Querrien. Maastricht, NL: Jan van Eyck Academie.

Book/Catalogue contributions
1968 and after. Some comments on singularity and minoritarian politics. In: Maja and Reuben Fowkes (Eds.). *Revolution I love you*. 1968 in art, politics and philosophy. Manchester, GB: Manchester Metropolitan University.

Den wirklichen Ausnahmezustand herbeiführen. Macht der Ausnahme bei Agamben, Macht des Vermögens bei Negri. In: Bernd Heiter & Christian Kupke (Eds.). *Andersheit, Fremdheit, Exklusion*. Berlin, DE: Parados Verlag.

Fizzle out in white. Postporn-politics and the deconstruction of the fetish. In: Tim Stüttgen (Ed.). *Postporn politics. Queer-feministische Perspektiven zu postpornographischen Politiken und Sex als biopolitischer Kulturproduktion*. Berlin, DE: b_books.

Lebendige Arbeit, gestaltendes Feuer. Die post-operaistische Marx-Lektüre und der Begriff der biopolitischen Arbeit. In: Sabeth Buchmann, Helmut Draxler & Stephan Geene (Eds.). *Kino, Avantgarde, Biopolitik*. Vienna, AT: Schlebrügge.

Lectures
Politik des Vermögens bei Negri und Virno. (December). In: *Macht und Medien*. Weimar, DE: Bauhaus-Universität Weimar.

The paradoxes of the political. The relationship of minoritarian becoming and political organisation. (November). In: 6808: *Revolt and representation*.

Copenhagen, DK: The Royal Danish Academy of Fine Arts; Copenhagen, DK: University of Copenhagen; Odense, DK: Funen Art Academy.

Marx mit Deleuze und Foucault. (November). In: *Virtualität und Kontrolle. Internationales Symposium zu den Kontrollgesellschaften*. Hamburg, DE: Academy of Fine Arts. *Meta-transgression. Zum Verhältnis von Politik und Ästhetik*. (June). Leipzig, DE: Hochschule für Grafik und Buchkunst Leipzig.

Queer bohemia and cinema. (May). Lecture and workshop. Munich, DE: Akademie der Bildenden Künste München.

Bringing about a real state of emergency. Power of exception in Agamben, power of potentiality in Negri. In: *Opening week 2008*. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Discussions
Storming heaven. Autonomist Marxism, workerism and the left today. (5 November). In: *Returns of Marxism*. Amsterdam, NL: International Institute for Research and Education (IIRE).

On economics and psychoanalysis. (4 October).

With Antke Engel, Dominiek Hoens, Marc De Kesel, Georgios Papadopoulos, Yannis Stavrakakis, Panagiotis Tsakalogiannis & Gon Zifroni. Maastricht, NL: Jan van Eyck Academie.

Seminars
After 1968
Marx's metapolitics. Reading Jacques Rancière's Disagreement. (5 December). In: *After 1968*. With Emiliano Battista. Maastricht, NL: Jan van Eyck Academie.

The non-totalizable complexity of the historical process. Reading Balibar's The vacillation of ideology in Marxism. (4 November). In: *After 1968*. With Ozren Pupovac & Steve Wright. Maastricht, NL: Jan van Eyck Academie.

Deconstructing value theory. Reading Jacques Derrida's Specters of Marx. (6 October). In: *After 1968*. Maastricht, NL: Jan van Eyck Academie.

Value and capitalist capacity. Reading Moishe Postone's Time, labor and social domination. (11 September). In: *After 1968*. Maastricht, NL: Jan van Eyck Academie.

Marx with Bataille. Debating The mirror of production by Jean Baudrillard. (1 July). In: *After 1968*. Maastricht, NL: Jan van Eyck Academie.

The coming communities of commons. (6 June). With Massimo De Angelis, Pier Vittorio Aureli & Anne Querrien. Maastricht, NL: Jan van Eyck Academie.

The arcane of reproduction. Feminist comments on the relation between politics and labor. (5 June). In: *After 1968*. With Anne Querrien & Marina Vishmidt. Maastricht, NL: Jan van Eyck Academie.

Rancière on the inactuality of communism and the intelligence of the unqualified. (9 May). In: *After*

1968. Maastricht, NL: Jan van Eyck Academie.

Notes on the general intellect. Virno on Marx's Fragments on machines. (7 May). In: *After 1968*. With Stephan Geene & Gal Kirn. Maastricht, NL: Jan van Eyck Academie.

What is living and what is dead in Marx's philosophy? Virno on the concept of biopolitics in Postoppearism. (4 April). In: *After 1968*. Maastricht, NL: Jan van Eyck Academie.

What is living and what is dead in Marx's philosophy? Jason Read on abstract and living labour. (3 April). In: *After 1968*. Maastricht, NL: Jan van Eyck Academie.

The autonomy of living labour. Reading Toni Negri's Twenty theses on Marx. (7 March). In: *After 1968*. Maastricht, NL: Jan van Eyck Academie.

The emergence of the socialised worker. Class composition in Italian autonomist Marxism. (7 February). In: *After 1968*. Maastricht, NL: Jan van Eyck Academie.

Screenings
After effect (2007) by Stephan Geene. The cool despair of young creatives. Film screening and discussion with the filmmaker. (6 May). In: *After 1968*. With Stephan Geene. Maastricht, NL: Jan van Eyck Academie.

The cell – Toni Negri and the prison. (6 March). In: *After 1968*. With Angela Melitopoulos. Maastricht, NL: Jan van Eyck Academie.

The last firebrands. Workers' autonomy in the Veneto in the 1960s and 70s (2006/2007) by Porto Marghera. (8 February). In: *After 1968*. Maastricht, NL: Jan van Eyck Academie.

Hanneke Grootenboer
Advising researcher Theory

Hanneke Grootenboer is the author of *The rhetoric of perspective. Realism and Illusionism in Seventeenth-Century Dutch Still Life Painting* (2005, University of Chicago Press). In this book, she puts forward the idea that Baroque still life, trompe l'oeil and anamorphic images question the status of their own representation by deploying perspective as a pictorial rhetoric, thereby examining the limits and credibility of the viewer's perception. Was the notion of seeing the starting point of her first book, the book she is now writing, entitled *Treasuring the Gaze*, offers a theory of intimate vision, starting from the question what it means to be 'seen' by images.

Dominiek Hoens
Advising researcher Theory

In 2008, Dominiek Hoens wanted to continue his research on what one should consider as the basic psychoanalytic thesis: a subject originates in and lives by fantasy. In order to distinguish this 'fantasy' from more traditional definitions and connotations like 'faculty of imagination' or 'creative force', the term 'phantasm' was introduced. Questioning the status, meaning and implications of the phantasm also implies a (re)thinking of object, subject and desire. In the course of elaborating the notion of phantasm, Lacan introduced the notorious object a, 'his sole invention' as he put it in *Les non-dupes errent*. Despite the fact it has proven to be a useful tool to analyse politics, art, love and literature, its philosophical meaning remains obscure. It is time to address this question. In order to do

1969, Harderwijk, NL

Organised events
In-form. Vilém Flusser on design. (27 June). With Marcel René Marburger. Maastricht, NL: Jan van Eyck Academie. (Untitled). (4 June). In: *The pensive image*. Maastricht, NL: Jan van Eyck Academie. Photography as the go-for-broke-game of history. (7 May). In: *The pensive image*. Maastricht, NL: Jan van Eyck Academie. The camera as eye/I. (3 April). In: *The pensive image*. Maastricht, NL: Jan van Eyck Academie. Photography as the enlightenment of painting. (6 February). In: *The pensive image*. Maastricht, NL: Jan van Eyck Academie.

so, three sessions were held, in which the Lacanian theory was confronted with some of his (implicit) interlocutors like Bataille, Derrida and Deleuze. After these preparatory steps, one session was devoted to the notion of semblance, allowing participants to question the limitations pertaining to the category of the Real. This philosophical investigation concluded with a day on object a, during which, among other things, the relation between Lacan's subject 'not without object' and Badiou's objectless subject was explored. Later in the year, the research group took a step back, at least historically, and discussed selected fragments from Freud's work, ranging from the pre-analytical to the later writings.

1973, Tielt, BE

Book/Catalogue contributions
Reading the Annunciation. The navel of the painting. In: Deborah Cherry (Ed.). *About Mieke Bal*, pp. 49-63. Oxford, GB: Wiley-Blackwell.

Moderated events
Opening week 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Lectures
Introduction. (27 June). In: *In-form. Vilém Flusser on design*. Maastricht, NL: Jan van Eyck Academie. The pensive photograph, the thinking painting. In: *Opening week 2008*. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Organised events
CLiC (Reading groups)
Réponse à des étudiants en philosophie sur l'objet de la psychanalyse by Jacques Lacan. (4 December). In: CLiC. Maastricht, NL: Jan van Eyck Academie. The object of psychoanalysis, seminar XIII. Lesson of 22 June 1966. (20 November). In: CLiC. Maastricht, NL: Jan van Eyck Academie. The object of psychoanalysis by Jacques Lacan. (5 November). In: CLiC. Maastricht, NL: Jan van Eyck Academie. The object of psychoanalysis. Lesson of 15 June 1966, part two. (6 October). In: CLiC. Maastricht, NL: Jan van Eyck Academie. The object of psychoanalysis. (26 September). In: CLiC. Maastricht, NL: Jan van Eyck Academie. The object of psychoanalysis. (19 June). In:

Discussions
Vorurteilsloses entwerfen. The use of the phenomenological method for the liberation of the act of designing. (27 June). In: *In-form. Vilém Flusser on design*. With Christian Gänshirt, Marcel René Marburger & Chadwick Truscott Smith. Maastricht, NL: Jan van Eyck Academie.

CLiC. Maastricht, NL: Jan van Eyck Academie. The object of psychoanalysis by Jacques Lacan. (4 June). In: CLiC. Maastricht, NL: Jan van Eyck Academie. The object of psychoanalysis. Lesson of 25 May 1966. (23 May). In: CLiC. Maastricht, NL: Jan van Eyck Academie. The object of psychoanalysis. (18 April). In: CLiC. Maastricht, NL: Jan van Eyck Academie. The object of psychoanalysis. Lesson of 18 May 1966. (3 April). In: CLiC. Maastricht, NL: Jan van Eyck Academie. The object of psychoanalysis. (18 February). In: CLiC. Maastricht, NL: Jan van Eyck Academie. The object of psychoanalysis. Lesson of 4

May 1966. (6 February). In: CLiC. Maastricht, NL: Jan van Eyck Academie.

CLiC (Events)
Alenka Zupancic's Enthusiasm, anxiety and the event. (3 December). In: CLiC. Maastricht, NL: Jan van Eyck Academie.
Slavoj Žižek's The ticklish subject, 'The deadlock of transcendental imagination, or, Martin Heidegger as a reader of Kant'. (6 November). In: CLiC. Maastricht, NL: Jan van Eyck Academie.
The scene of two. (8 September). In: CLiC. Maastricht, NL: Jan van Eyck Academie.
The ontological status of Lacan's mathematical paradigms. (2 July). In: CLiC. With Andrew Cutrofello. Maastricht, NL: Jan van Eyck Academie.
Hamlet and the history of nihilism. (1 July). With Andrew Cutrofello. In: CLiC.

Anthony Auerbach
Researcher Theory

"My research project at the Jan van Eyck Academie corresponded with the *Pensive Image* project initiated by Hanneke Grootenboer. In this context, I extended my PhD research towards a book on *Structural Constellations*. That title belongs to the series of drawings by Josef Albers which formed the monographic topic of a group of excursive explorations in my doctoral thesis. During my period at Jan van Eyck I presented my research at conferences and talks (*Contesting Identity and the Meta-praxis of Drawing, A Box in the Theatre of the World: Television, Interior and Urban Experience, Joining the Dots, Video Needs Art History Like a TV Set Needs a Plinth, Reading Material: International*

Maastricht, NL: Jan van Eyck Academie.
The impossibility to love: Marguerite Duras. (8 May). In: CLiC. Maastricht, NL: Jan van Eyck Academie.
Nathalie Granger (1972) by Marguerite Duras. (7 May). In: CLiC. Maastricht, NL: Jan van Eyck Academie.
The active gift of love. Kaja Silverman's ethics of vision. (3 April). In: CLiC. Maastricht, NL: Jan van Eyck Academie.
Angst essen Seele auf (1974) by Rainer Werner Fassbinder. (2 April). In: CLiC. Maastricht, NL: Jan van Eyck Academie.
On liberty and art. Aesthetics and the social bond in Schiller and Lacan. (8 February). With Malcolm Quinn. In: CLiC. Maastricht, NL: Jan van Eyck Academie.
On imagination and love. (7 February). In: CLiC. Maastricht, NL: Jan van Eyck Academie.

Necronautical Society Lecture, Prospectus), in publications (*Imagine no Metaphors: the dialectical image of Walter Benjamin, Disaster*), exhibitions (*The State of New York, Video as Urban Condition, Reconstruction*) and in a series of seminars at Jan van Eyck. I also took part in Katja Diefenbach's seminar on political theory *After 1968* and contributed a paper on Walter Benjamin's *Critique of Violence*.
My research is principally concerned with practices such as drawing and video, which are not the exclusive property of art. They are therefore sites of transmission, exchange, confusion and contestation. I aim to elaborate a critical, interdisciplinary position. This calls for attention to material

Translations
Alain Badiou. Paulus. De fundering van het universalisme. With Dirk De Wit. Kampen, NL: Uitgeverij Ten Have.

Lectures
Hamlet and the history of nihilism. (1 July). With Andrew Cutrofello. In: CLiC. Maastricht, NL: Jan van Eyck Academie.
The one of the same. (respondent). With Jelica Sumic-Riha. In: *More than a lot. Displacement in ontology.* (10–11 May). Organised by Institute of Philosophy of Ljubljana. Maastricht, NL: Jan van Eyck Academie.
A Lacanian perspective on language. In: *Between language and nature.* (1–2 May). Eugene, US: University of Oregon.
The one is not, or, love is a many splintered thing. In: *Associated psychoanalytic workgroups.* (28 March). Philadelphia, US.

detail and a metatheoretical critical apparatus.
I am interested in how institutional structures affect the production and transmission of knowledge. I researched the actual conditions of research at the Jan van Eyck Academie with the aim of developing proposals, in collaboration with fellow researchers, for promoting researchers' involvement in institutional matters and eliminating discriminatory practices and structures. This research is also documented online."

See also: <http://aauerbach.info/jve>

1966, London, GB

Discussions
Philosophy and the revolution. (chair). With Ozren Pupovac, Rado Riha & Alberto Toscano. In: *Politics & thought.* (27–28 September). Maastricht, NL: Jan van Eyck Academie. Panel session.

Seminars/Workshops
On economics and psychoanalysis. (4 October). With Katja Diefenbach, Antke Engel, Marc De Kesel, Georgios Papadopoulos, Yannis Stavrakakis, Panagiotis Tsakalogiannis & Gon Zifroni. Maastricht, NL: Jan van Eyck Academie.
The hideout session. Inside/inside body. (17 May). With Frederic Bourlez, Frederik de Preester & Romain Rulot. Maastricht, NL: Jan van Eyck Academie.

Organised events
Post-Pensive Image (seminars)
The discontinuity announcer. (3 December). Maastricht, NL: Jan van Eyck Academie.
The theoretical eye. (5 November). Maastricht, NL: Jan van Eyck Academie.
The graphic hypothesis. (8 October). Maastricht, NL: Jan van Eyck Academie.
The figure of the frame. (10 September). Maastricht, NL: Jan van Eyck Academie.

Articles
'Disaster' for Pascal Bircher. '740 pm'. In: *Semaines. Bimestrial pour l'art contemporain*, 13, pp. 20-25.
I rode a gelatin motorcycle. (29 February). In: *La journal*, p. 25.

Articles on web
Anthony Auerbach. Letter on portraits to/for Ines Lechleitner and Stéphane Querrec. Vargas organisation. Published on: <http://vargas.org.uk/aa/jve/portraits.html>.

Symposiums/Conferences
Least common multiples. (3 October). In: *3rd young artists' biennial of Bucharest.* Bucharest, RO.
Video needs art history like a tv set needs a plinth.

Emiliano Battista
Researcher Theory

Emiliano Battista's project originated as a comparative study of the work in aesthetics of Jean-François Lyotard, Alain Badiou and Jacques Rancière. In *Malaise dans l'esthétique*, Rancière defends aesthetics against the attacks of Lyotard and Badiou, both of whom believe that the time for aesthetics has come and gone, and that it is important for philosophy to try to think outside the constraints it imposes. The hope of eluding those constraints is the guiding force behind Lyotard's anti-aesthetics of the sublime and Badiou's inaesthetics. The problem is that the closer one looks at Rancière's defense of aesthetics, the more complicated it becomes to

Bruno Besana
Researcher Theory

Aesthetic ontology: a concrete ontology of the abstract sensible
Bruno Besana's abstract, theoretical project has an essential point of intersection with practices: the object of his research is in fact the sensible as the genetic framework of concepts. To be more precise, he focuses on the sensible as the impossible, yet necessary object of theoretical enquiry.

(chair). With Sönke Hallmann, Angela Harutyunyan, Naima N. Lowe & Karolin Meunier. In: *College art association annual conference.* (20–23 February). Dallas, US.

Seminar series
Curatorial methods II. Relations of representation. In: *Post-socialism and media condition. Strategies of representation.* (28 July–1 August). Yerevan, AM.

orchestrate a real dialogue. The aesthetics Lyotard and Badiou criticise is immediately recognisable. They express their doubts about that philosophical discourse which claims to make sense of art, or of our experience of it, through such concepts as taste and disinterestedness and through a well-known emphasis on pleasure. In Rancière, however, aesthetics is not this discipline or discourse: it is not the examination of a mode of sensibility or of the objects that are the most common correlates of the mode of sensibility we associate with the aesthetic. Aesthetics is, instead, a regime of visibility, which manifests itself in what Rancière calls the aesthetic

Lectures
International necronautical society briefing. Aerial reconnaissance. (24 February). New York, US: Freddy's Bar & Backroom.
Work. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Events
Publish and be damned independent publisher's fair. (3 August). With Marina Vishmidt. London, GB: Rochelle School.

regime of art. Aesthetics manifests itself through art, but is not essentially tied to art. Similarly with politics: the fact that there have always been governments does not mean that there has always been politics. The goal for next year is to look more closely at Rancière's understanding of aesthetics and politics; to that end Emiliano will be organising a reading group on the work of Friedrich Schiller, whose *Letters on the Aesthetic Education of Mankind* Rancière claims is their originary site. A conference will also be organised around the following question: Does Rancière have an aesthetic/political theory?

1973, Buenos Aires, AR

Solo exhibitions
Empire State pavilion. (27 January–4 May). New York, US: Queens Museum of Art.

Group exhibitions
Re-construction. Third young artists' Biennial of Bucharest. (3 October). Bucharest, RO.

Lectures
Rancière on Mallarmé. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Discussions/Debates
Commenting l'Argent/Marka. (28 June). With Gal Kirn, Georgios Papadopoulos & Société Réaliste. Paris, FR: Le Plateau.

Seminars/Workshops
Marx's metapolitics. Reading Jacques Rancière's Dis-agreement. (5 December). In: *After* 1968. Maastricht, NL: Jan van Eyck Academie.

philosophy starts to shape its own interiority, its own identity. Besana will analyse how the contemporary idea of identity as an effect, as the resultant of a multiplicity of heterogeneous sensible elements, is also applied to philosophy. To this end, he will consider, for instance, the theory of conditions in Badiou or the theory of inter-section in Deleuze. He will try to see how philosophy can think more than this movement of abstraction, leading form sensible multiplicity to well-ordered identity, if philosophy can think the being of the sensible without reducing its inexhaustible complexity.
Besana's research will also have an 'aesthetic' focus,

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but not in the sense of a philosophy of art: the project will consider art as one of the most important sources where philosophy captures its intimate, sensible outside into the interiority of its discourse; on the other hand, it will regard art as one of the most important sources of shock that opens the identity of philosophy on the multiplicity of its sensible outside.

1972, Milan, IT

Organised events
Versus laboratory
(seminars)

Does science think? (2 December). Lecture by Rado Riha. In: *Versus laboratory*. Maastricht, NL: Jan van Eyck Academie.

(Untitled). (2 December). In: *Versus laboratory*. Workshop with Eric Alliez. Maastricht, NL: Jan van Eyck Academie.

Undoing the image. (1 December). Lecture by Eric Alliez. In: *Versus laboratory*. Maastricht, NL: Jan van Eyck Academie.

The universal part I. Universality which is not large numbers. (4 November). In: *Versus laboratory*. With Ozren Pupovac. Maastricht, NL: Jan van Eyck Academie.

Saara Hacklin Researcher Theory

Saara Hacklin's project applies phenomenological, more precisely Merleau-Pontyan, approaches in case studies of contemporary art. Besides engaging in a critical reading of Maurice Merleau-Ponty's phenomenology, she aims to induce his thought into a dialogue with artworks to study the ways in which artworks may interact or interrupt theory.

Besides the relationship to theory, she is concerned with the relation that artworks establish between themselves

The multiple part I. The many names of the many: multiplicity, multitude, multiple. (9 September). In: *Versus laboratory*. With Ozren Pupovac. Maastricht, NL: Jan van Eyck Academie.

The dual part III. What remains of the two? An encounter with Jacob Rogozinski, philosopher. (2 July). In: *Versus laboratory*. With Ozren Pupovac. Lecture by Jacob Rogozinski. Maastricht, NL: Jan van Eyck Academie.

The dual part II. On mathematics, theatre and love as conditions of philosophy: In order to have one, one needs two (or maybe four). (3 June). In: *Versus laboratory*. With Ozren Pupovac. Maastricht, NL: Jan van Eyck Academie.

The dual part I. One divides into two. (6 May). In: *Versus laboratory*. With Ozren Pupovac. Maastricht, NL: Jan van Eyck Academie.

The singular part III. Aesthetical singularity. Literature, art and art history. (1 April). With Ozren Pupovac. Lecture by Armen Avanesian. In: *Versus laboratory*. Maastricht, NL: Jan van Eyck Academie.

The singular part II. A singular kick in the

philosopher's ass. (4 March). In: *Versus laboratory*. With Ozren Pupovac. Maastricht, NL: Jan van Eyck Academie.

The singular part I. (5 February). In: *Versus laboratory*. With Ozren Pupovac. Maastricht, NL: Jan van Eyck Academie.

Versus laboratory
(conferences)

Politics & thought. In: *Versus laboratory*. (27–28 September). With Ozren Pupovac. Maastricht, NL: Jan van Eyck Academie.

More than a lot. Displacements in ontology. In: *Versus laboratory*. (10–11 May). With Ozren Pupovac. Organised by Institute of Philosophy of Ljubljana & Jan van Eyck Academie. Maastricht, NL: Jan van Eyck Academie.

Versus laboratory
(Berlin)

From negation to excess. Destruction, refusal, subtraction. (12 December). With Ozren Pupovac. Berlin, DE: ICI Kulturlabor.

Art in excess and subtraction. (21 November). With Ozren Pupovac. Berlin, DE: ICI Kulturlabor.

Articles

Interview with Bruno Besana. In: *Affiche-frontière*. Project by Metahaven. Bordeaux, FR: CAPC.

Lectures

What is a sensible excess? With Frank Ruda (respondent). In: *More than a lot. Displacement in ontology*. (10–11 May). Organised by Institute of Philosophy of Ljubljana & Jan van Eyck Academie. Maastricht, NL: Jan van Eyck Academie.

The uncommon friend. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Conferences

Dispatches from the edge of the void. Notes on the concept of change through Alain Badiou. (16 October). With Oliver John Feltham & Tzuchien Tho. In: *47th Annual conference of the Society for Phenomenology and Existential Philosophy* (SPEP). Pittsburgh, US: Duquesne University.

within philosophy and art history by showing how communal aspects are involved in phenomenology. Does thinking about works as iconic necessarily mean that they, too, would establish a closed relation of isolated spectator and the work of art?

Hacklin has set about discussing the theoretical framework through a study of artworks of, among others, Tiina Mielonen and Monika Sosnowska. Mielonen's paintings draw their inspiration from travel imagery.

Her paintings on Plexiglas have a strange immaterial feel and their subjects, often empty scenes, appear slightly familiar, yet dislocated. By drawing a parallel with Merleau-Ponty's discussion on landscape painting, Hacklin intends to show how our role as a spectator is no longer one of the solitary spectator. Sosnowska, on the other hand, is known for her installations/sculptures that trick the spectator in believing something else about the surrounding space. *The*

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fountain, an installation made for the ARS 06 exhibition at Kiasma (Helsinki, FI), examines the limit in encountering the spectator. What happens if the work hides from us, denying to show itself, or to look with us? How can Merleau-Ponty's conception of passivity help us understand the terms of encountering?

1978, Tornio, FI

Curated exhibitions

Art of inhabitation: Modulations. (11 October–9 November). Dordrecht, NL: Pictura.

Jan Hein Hoogstad Researcher Theory

The Intellectual Image

The object of Jan Hein Hoogstad's research is the figure of the intellectual. In his essay *The dilemma of the black intellectual* (1984), Cornel West emphasises the critical potential of his protagonist, which stems from the fact that this situated individual is always caught between two discursive practices, that is to say, that of white society and the black community. These practices force conflicting roles—personae—upon the black intellectual. As a result, this figure functions as an arena in which these discursive ten-

Editorials

Saara Hacklin & Annu Wilenius (Eds). *Mongolia. Perception and utopia*. Kerava, FI: Kerava Art Museum.

Book/Catalogue contributions

The black one comes before the red. Laying out the logics of Corina Künzli and Salome Schmuki. In: *Jet master. A visual strategy*. Baden, CH: Kodoji Press; Maastricht, NL: Jan van Eyck Academie.

The city, the dog and the wolf. In: Saara Hacklin & Annu Wilenius (Eds). *Mongolia. Perception and utopia*, pp. 40-

sions intersect and clash. In other words, not the situated individuals but the conceptual personae are the actual agents of discourse. According to this line of thinking, the fact that the intellectual is a site rather than a person implies that this concept can no longer be restricted to human beings. Differently put, a text, image, record or film can also function as an intellectual in this new sense of the word. The situated individual has become a medium amongst others. Hoogstad want to show that this so-called medial turn transforms the image from a

51. Kerava, FI: Kerava Art Museum.

Articles

Art of inhabitation. Modulations. (October). Exhibition essay on poster.

On intimacy of space in Monika Sosnowska's Fountain. In: *The bodily turn. Corpus network web journal*, Winter.

Articles on web

Academy beyond academy. On art and research at the Jan van Eyck. (17 December). In: *Mustekala*, 6. Published on:

<http://www.mustekala.info/node/922>.

Screenings

Zidane: A 21st century portrait (2006) *by Douglas Gordon and Philippe Parreno*. (5 November). Maastricht, NL: Jan van Eyck Academie.

representation to a collision point, where heterogeneous conceptual personae and their corresponding discursive practices meet.

1975, Gouda, NL

Moderated events

Opening week 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Book/Catalogue contributions

Oh baby, I like it raw. In: Carolyn Birdsall & Anthony Enns (Eds). *Sonic meditation: Body, sound, technology*. Newcastle upon Tyne,

GB: Cambridge Scholars Publishing.

Articles

New adventures in low fidelity. In: *Image & narrative*. Lectures

How can you mend a broken heart? (26 April). In: *The arrival of enigma: Letters*. Long Beach, US: California State University.

Brooklyn zoo. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Tom Van Imschoot Researcher Theory

Fascination, Speak. (Featuring Maurice Blanchot)

Tom van Imschoot's research focuses on the experience of fascination, which he sees as being at the crossroads of the imaginary and the corporeal. Starting out from the observation that the term 'fascination' is gradually carving out a 'commonplace' in contemporary discourse, as can be seen in artistic production and reception, the question arises

what cultural logic this commonplace points to and of which it is a function. Rather than asking how one would have to define its ontological status, Van Imschoot wonders why fascination proves to be a paradigm par excellence to cover contemporary artistic experience by investigating exactly what happens when we are fascinated, or what is at stake when we talk about it, and why we actually do so.

Van Imschoot's research features the work of Maurice Blanchot, which is entirely (de-)centred around the experience of fascination as a disappropriating encounter between the imaginary of the reader and the writer, not as a self-indulging reaffirmation of a solipsistic subjectivity in the face of its otherness. In the first phase of his project he explores the nexus between the writerly

staging of fascination and its reading experience as 'une danse avec un partenaire invisible' (*L'espace littéraire*, 1955). The second phase of his project entails a theatrical performance of *La folie du jour* (1973).

1978, Wetteren, BE

Articles

Fuck rock 'n roll. In: *rekto:verso*, 30.

De literatuur en haar toekomst. Over Koetsier herfst van Charlotte Mutsaers. In: *rekto:verso*, 29.

Het spel van Boon en het belang van Ludo. (5 February). In: *rekto:verso*.

Sigi Jöttkandt
Researcher Theory

What is ‘first love’? Any psychoanalyst can tell you it is mother love, but Jöttkandt’s research project aims to explode this supposedly Freudian myth, by showing how first love is rather a love of the father. Not just any father, however, but a father of prehistory, an archaic paternal function whose *jouis-sance* rains down as letters on the pre-egoic subject, leaving marks, furrows and eddies where the paternal signifier will later gain successful purchase. As a result of its unquestioning acceptance of first love as mother love, the psychoanalytic tradition has largely focused on that later moment of

Gal Kirn
Researcher Theory

What can Althusser’s concepts of politics and reproduction tell us about the emergence and the break-up of Yugoslavia? In order to consider the rupture with the capitalist mode of production and reproduction, Althusser opened up many topics: ranging from the critique of economy, of politics (and state) to law and ideology. Gal Kirn’s attention will be focused on the field of politics. In contradistinction to thinkers of autonomy of politics, that is, the line of thought that tries to place importance on the constitution of the political sphere as an autonomous sphere

Lectures
The literal and the imaginary: Maurice Blanchot and the writing of letters. (25 April). In: *The arrival of enigma: Letters*.

Long Beach, US: California State University.

Two versions of the imaginary by Maurice

castration, looking ahead to the time when the mother will be re-found in the guise of the objects of desire. This project looks backwards, to the murky, imaginary and only half-told story of what Freud called the “earliest emotional tie”: primary identification. Reading texts entitled *First love* by Beckett, Kierkegaard, Turgenev, Welty and Clare alongside Lacan’s seminars XVIII and XXIII, Jöttkandt articulates another theory of first love—not as a love of the mother, but as an archaic poetic power passed down from father to child that, in enabling the subject to make a One, acts as the ‘literary cause’ of subjectivity. For it is

Blanchot. (5 March). In: CLiC. Presentation and discussion. Maastricht, NL: Jan van Eyck Academie.

To become someone. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

this originary “love of letters” that gives the pre-Oedipal subject the disposition and courage to ultimately submit to the signifying cut of language; it is what instills in him the will to choose a fundamental fantasy and people it with his own singular characters and dynamics, ensuring that our reality is never anything but a ‘fiction’.

1965, Melbourne, AU

Editorials
Gert Buelens, Dominiek Hoens & Sigi Jöttkandt (Eds). *Tickle your catastrophe. On cuts, borders and edges in contemporary theory*. Basingstoke, GB: Palgrave Macmillan.

situation—it is only through this rupture that politics appears. In other words, true politics is auto-referential, it begins with the formula politics = politics. Therefore, politics loses its ‘traditional’ reference and is not fixated on any of the presupposed social spheres. True politics is nothing more than politics, with its characteristic moments of destruction and constitution. Kirn studies the primacy of politics on two levels: politics as a theory of politics (in abstracto) and politics as a double political act (in concreto) of the destruction that always needs

Moderated events
Rekto:verso-debat. Kunst in tijden van populisme. (18 December). Brussels, BE: De Beursschouwburg.

Lectures
Being ‘present at the catastrophe’. Causality, subjectivity, psychoanalysis. In: *Sign of the times. The future of psychoanalytic literary and cultural criticism*. (30 January–1 February). Louvain, BE: Katholieke Universiteit Leuven.

The first love is the true love and one only loves once. Count(er)ing love in Kierkegaard, Freud and Badiou. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

to imply a certain constitution with consequences. Althusser’s concept of politics, specifically his stress on the specific reading of the class struggle (primacy of struggle vis-à-vis classes) is employed in the reading of the historical conditions of the rise of self-management in Yugoslavia. Self-management in Yugoslavia was the first formal and historical rupture with Stalinist politics, which produced many unanticipated effects. Apart from understanding the novelty of this Yugoslavian event (alternative type of socialism,

partisan politics, non-aligned movement), one intention of Kirn’s research is to prepare some elements for an analysis of the break-up of Yugoslavia, of what went wrong in the 1980s.

As a concrete project within this analysis, Lukasz Stanek and Gal Kirn conceived an urban research that they named *After the self-managed city? Yugoslavian urbanism and the post-socialist condition*. This project may prove relevant for Kirn’s research, which thinks transformations and overlapping, articulations of socialism and capitalism, periphery and core, self-management and post-fordism.

1980, Ljubljana, SI

Organised events
The body of the worker as paradoxical machine and teaching aid. Happiness (1934) *by Aleksandr Medvedkin and Cine-Train excerpts by Medvedkin and others*. (4 March). Screening

Georgios Papadopoulos
Researcher Theory

Psycho-analysing money (part II); the (dis)placement of desire in the capitalist symbolic order Georgios Papadopoulos’ project aims to investigate the question of how the symbolic order that we call capitalism is supported by the desire economy of the participants and to query the role of money in the articulation of this desire. This question is an expansion of the problematic of his current research at the Jan van Eyck on the reading of capitalism, using a psychoanalytic framework of ideology critique. The new line of investigation moves away from the primarily structuralist reading of capitalism’s constitutive ideology (with money as the main vehicle of meaning and consistency) towards the

with an introduction by Marina Vishmidt. With Peter Müller & Marina Vishmidt. Maastricht, NL: Jan van Eyck Academie.

Editorials
Living labour, form-giving fire. With Katja Diefenbach. In: Gal Kirn (Ed.). *Post-fordism and its discontents*. Ljubljana, SI: Peace Institute; Maastricht, NL: Jan van Eyck Academie.

Book/Catalogue contributions (Untitled). In: *Muzej na cesti [Museum in the street]*. Ljubljana, SI: Museum of Modern Art.

Articles
“Artist in residence coming, make some space!”. In: *Reartikulacija*, 4, pp. 5-6.

Lectures
Ghost of antisquatting is haunting the Netherlands.... In: *Right to the city*. (6 December). Zagreb, HR.

analysis of the support of this ideology by the subject and her desire economy. As long as the desire economy operates entirely in the (alienating) field of the signifier of the capitalist symbolic order, desire looks for its object in commodities, while enjoyment is regulated in their consumption. The ability and the freedom to enjoy, as well as the prohibitions against enjoyment are perceived by the subject in economic or, more precisely, in monetary terms. These monetary constraints mask the fundamental inability of the capitalist symbolic order to provide for the enjoyment of the subject. When the subject fails to grasp, she resists the realisation of the very impossibility of full enjoyment. She

On the alter-globalization movement today. (6 September). With Antonis Vradis. Leicestershire, GB: Loughborough University. Issues of the transition, self-managed subjectivity and culturalisation of antagonism in Pavlovic’s film When I will be white and pale (1967). (14 August). In: *Translations*. Tehran, IR.

Virno’s theses and Yugoslav self-management. (8 May). Maastricht, NL: Jan van Eyck Academie.

Regulation and self-management in Yugoslavia. (30 April). Ljubljana, SI: Delavsko Punkerska Univerza.

La loi, l’économie et l’état: d’Althusser à Agamben. (16 February). In: *Zero-economie*. Paris, FR.

Althusser’s case. Reproduction and primacy of politics. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

rather perceives this failure as her own inability to consume as much as she desires. The failure of consumption creates only the impulse for more consumption.

The perverse channeling of desire towards money is manifested in the constitution of subjectivity in capitalism. The tendency of individuals to think about their identity, their personal value and their social relations in terms of money is a symptom of this perversion. Georg Simmel, in his discussion on modernity and the contribution of money in its establishment, uses among his examples the figures of the Miser and the Spendthrift: two extreme types that are suggestive of the perverse relation to money. The

Discussions
Commenting l’Argent/Marka. (28 June). With Emiliano Battista, Georgios Papadopoulos & Société Réaliste. Paris, FR: Le Plateau.

Moderated events
Thinking politics: New concepts in political activism today. (3 May). Ljubljana, SI: Social Center Rog.

Seminars/Workshops
Notes on the general intellect. Virno on Marx’s Fragments on machines. (7 May). In: *After 1968*. With Stephan Geene. Maastricht, NL: Jan van Eyck Academie.

Screenings
Cabinet of Dr. Caligari (1920) *by Paul Weine*. (7 April). Introduction. Maastricht, NL: Jan van Eyck Academie. Kuhle Wampe (1932) by Bertold Brecht. (5 February). In: *After 1968*. Introduction. Maastricht, NL: Jan van Eyck Academie.

study of the Miser and the Spendthrift, as well as of other typified subjectivities, like the Prostitute, the Poor and the Gambler, will be used in the analysis of the subject and its displaced desire in capitalism.

1975, Athens, GR

Organised events
On economics and psychoanalysis. (4 October). With Katja Diefenbach, Antke Engel, Dominiek Hoens, Marc De Kesel, Yannis Stavrakakis, Panagiotis Tsakalogiannis & Gon Zifroni. Maastricht, NL: Jan van Eyck Academie.

Articles
Culture against. Text for the exhibition Pictura. (22 March–14 May). Dordrecht, NL: Pictura.

Articles on web
Money as an institution. (7 October). In: *Social science research network*. Published on: http://papers.ssrn.com/sol3/papers.cfm?abstract_id=1297352.

Lectures
Psychoanalyzing money. The constitution of the subject in the market. (8 October). In: *On economics and psychoanalysis*. Maastricht, NL: Jan van Eyck Academie.

Ozren Pupovac
Researcher Theory

How does Althusser's famous image of the policeman hailing passers-by on the street speak to us today? The aim of this project is to re-examine the philosophical and political implications of Althusser's concept of interpellation, of the 'hailing' of individuals as ideological subjects. Against some of the dominant interpretations that seek to define this concept in terms of a positive function, in terms of its constitutive role for a social or a political ontology, Pupovac would like to place an emphasis on the negative, critical dimensions present in Althusser's concept. For it seems hardly accidental that Althusser would choose two particular examples in order to construct the conceptual 'theatre' of interpellation: the example of the legal contract and the example of the prayer, examples which immediately relate us to the critical endeavours of young Marx, consisting as it did of a twin critique of religion and the legal-political institutions. By engaging in this 'heretical' detour through early Marx, Pupovac investigates the critical content of Althusser's concept in terms of a critique of liberalism, or a critique of the modern juridical-political models of universality and in terms of a critique of philoso-

Money, consistency and desire. In: *Power: Form and dynamics*. (22–24 September). Tampere, FI.

Money and collective intentionality. In: *Annual conference of the international network for economic methodology*. (12–13 September). Madrid, ES.

Money, consistency and desire. In: *Ideology and discourse analysis*. (8–10 September). Roskilde, DK.

phy, in line with the Marxian proposal of the 'overcoming of philosophy'.

1977, Zagreb, HR

Organised events
The (singular) universal. Universality which is not large numbers. (4 November). In: *Versus laboratory*. With Bruno Besana. Maastricht, NL: Jan van Eyck Academie.

The multiple part I. The many names of the many: multiplicity, multitude, multiple. (9 September). In: *Versus laboratory*. With Bruno Besana. Maastricht, NL: Jan van Eyck Academie.

The dual part III. What remains of the two? An encounter with Jacob Rogozinski, philosopher. (2 July). In: *Versus laboratory*. With Bruno Besana. Maastricht, NL: Jan van Eyck Academie.

The dual part II. On mathematics, theatre and love as conditions of philosophy: In order to have one, one needs two (or maybe four). (3 June). In: *Versus laboratory*. With Bruno Besana. Maastricht, NL: Jan van Eyck Academie.

The dual part I. One divides into two. (6 May). In: *Versus laboratory*. With Bruno Besana. Maastricht, NL: Jan van Eyck Academie.

Money, consistency and desire. In: *Lacan at work*. (4–6 September). Copenhagen, DK. Filigrammes.

Commentaires de l'argent. (28 June). In: *L'Argent*. Paris, FR: Le Plateau.

Other than commodity. (7 May). Maastricht, NL: Jan van Eyck Academie.

Psycho-analyzing money. Challenging the ideological foundations of contemporary culture. In: *Opening week* 2008.

Aesthetical singularity. Literature, art and art history. (1 April). With Bruno Besana. Lecture by Armen Avanessian. In: *Versus laboratory*. Maastricht, NL: Jan van Eyck Academie.

A singular kick in the philosopher's ass. (4 March). In: *Versus laboratory*. With Bruno Besana. Maastricht, NL: Jan van Eyck Academie.

The singular. (5 February). In: *Versus laboratory*. With Bruno Besana. Maastricht, NL: Jan van Eyck Academie.

Articles
Nothing took place but the place. Djindjic's Yugoslavia. In: *Borec*.

Lectures
The 'philosophical party' of the revolution. In: *Politics & thought*. (27–28 September). Maastricht, NL: Jan van Eyck Academie.

Machiavelli, Negri, Althusser: Encounters and detours. (5 April). Canterbury, GB: University of Kent.

Aesthetical singularity. Literature, art and art history. (1 April). With Armen Avanessian, Bruno Besana. In: *Versus laboratory*. Maastricht, NL: Jan van Eyck Academie.

(7–11 January). Maastricht, NL: Jan van Eyck Academie.

Conferences / Symposiums
Sign of the times. The future of psychoanalytic literary and cultural criticism. (30 January–1 February). (participant). Louvain, BE: Katholieke Universiteit Leuven.

Dissensual relations are points of thought. With Bruno Besana. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Discussions
Subject to state, subject of revolution. (chair). With Peter Klepec, Nina Power & Frank Ruda. In: *Politics & thought*. (27–28 September). Maastricht, NL: Jan van Eyck Academie.

Philosophy and the revolution. With Dominiek Hoens (chair), Rado Riha & Alberto Toscano. In: *Politics & thought*. (27–28 September). Maastricht, NL: Jan van Eyck Academie. Panel session.

Seminars/Workshops
Excess and subtraction between philosophy and art. In: *Versus laboratory*. (27–28 November). With Bruno Besana. Berlin, DE: Berlin Institut für kritische Theorie.
The non-totalizable complexity of the historical process. Reading Balibar's The vacillation of ideology in Marxism. (4 November). With Katja Diefenbach & Steve Wright. Maastricht, NL: Jan van Eyck Academie.

Daria Pyrkina
Researcher Theory

Daria Pyrkina's research project aims to gather and comprehend specific forms and strategies of art and activism in a post-totalitarian context. In continuation of her PhD research on relationships between art and politics in Spain after Franco's death (a large part of which was devoted to critical artistic practices since 1970s), Pyrkina plans to widen the scope of analysis, to introduce new material and to study and compare several cases (especially the Russian, Western European and Latin American contexts).

Special attention will be paid to concrete and unique politically engaged artistic projects, developed in different parts of the world, in the countries which have just

been freed of totalitarian and authoritarian regimes. These artistic projects can include activist research, public projects, actions and collaborations with social movements, editorial projects of artists and theoreticians, widening the notion of an artwork, questioning the role and position of art in the antagonistic society and contributing to development of new forms and strategies of resistance. The situation of political 'liberation' and the apparent 'normalization' of relationships between artistic and political contexts, the end of political prosecution of 'dissident' artists, the proclamation of rights and freedoms, a wide public enthusiasm and broad social movements seem to be some of the most interesting and particular sit-

uations for amplifying 'activist' practices in art. Later on, a phase of disappointment and disillusion sets in, as it becomes clear that most of the attractive promises of the new powers remains unfulfilled, after which new forms of artistic dissent arise. This project joins the information and documentation material on 'activist' practices, analyses and compares them and retraces the evolution of these practices over the past decades.

1980, RU

Curated events
Young art in natural environment. Moscow, RU: Veretevo Art Camp.
Pro eto. (2–31 July). Moscow, RU: National Center for Contemporary Art.

Adair Rounthwaite
Researcher Theory

Adair Rounthwaite's project closely examines the art of contemporary Swiss video artist Emmanuelle Antille. It considers the relationship between narrative and sensory perception presented in her work and looks at what implications that formulation has for feminist understandings of perception in the work of authors, including Theresa de Lauretis, Sara Ahmed and Elizabeth Grosz. In view of the notion of narrativised object perception present in Antille's work, Rounthwaite considers whether her videos suggest that perceiving reality as following a 'normal' narrative trajectory involves perceiving it as being shadowed by perverse narratives that stabilise that normalcy through their lack of realisation. This has significant implications for the way in

which we read Ahmed and De Lauretis together, because it means that becoming engendered through semiosis is less a question of experiencing the world or one's ability to act on it as constrained than of constructing a 'normal' gendered narrative of reality, despite the fact that we perceive objects and people as holding perverse 'narrative potential.' Can failing to distinguish between these fantasy narratives and reality lead to different ways of interacting with the material world, as seems to be the case in Antille's *Angels camp* and *A place we call home*? Does the frequent recurrence of ambivalent eroticism between women in Antille's work, like in *Wouldn't it be nice?*, suggest that 'the feminine' which is repressed from social interaction consists of affectionate

relationships, in which it is impossible to differentiate between the normal and the perverse? Might her work be discussed in terms of a queer phenomenology, in this respect? These are the questions that will form the starting point for the investigation. The goal of this six-month project is to produce an article of about 7,000 words for peer-reviewed publication.

1983, Toronto, CA

Book/Catalogue contributions
Hearing history: Storytelling and collective subjectivity in Cardiff and Miller's Pandemonium. In: Carolyn Birdsall & Anthony Enns (Eds). *Sonic mediations: Body, sound, technology*. Newcastle upon Tyne, GB: Cambridge Scholars Publishing.

Qui vive? 1st Moscow international biennale of young art. (1–30 July). Moscow, RU.
Digital media 1.0. (17 April–11 May). Valencia, ES: La Nau.

Articles
Put in a word for poor Hussar. In: *Moscow art magazine*, 71.
Hispano-American ideological conceptualism. In: *Moscow art magazine*, 70.

Lectures
Introduction. (15 March). In: *In transition: Mechanisms, methods, ways and concepts of transformation*. Maastricht, NL: Jan van Eyck Academie.
Political art and art politics. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Articles
Veiled subjects: Shirin Neshat and non-liberatory agency. In: *Journal of visual culture*, 7(2), pp. 165-180.

Lectures
Emmanuelle Antille. Fantasy narratives in sensory perception. (18 November). In: *Art history faculty/ Graduate student colloquium*. Minneapolis, US: University of Minnesota.
Emmanuelle Antille. Exploring fantasy and feminist theories of perception. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Jillian Saint Jacques
Researcher Theory

Objective: to explore an interdisciplinary account for adaptation in visual art, theory, literature, film and digital media. The interactive lens for this project includes post-structural theory, psychoanalytic theory, film theory, emergence theory and linguistic theory. Jillian Saint Jacques is particularly concerned with theories and artistic works that interact, overlap and re-adapt through the process of ‘serial adaptation’, wherein a visual or cultural icon is multiply adapted throughout the course of time. For instance, Freud’s reading of Ernst Hoffmann’s short story *Der Sandmann* becomes the basis for developing a psychoanalytic theory of the uncanny: a theory which art-

ists like Tony Oursler and filmmaker Stanley Kubrick re-adapt and re-deploy to substantial aesthetic effect—and which, in turn, forms the basis for cultural analysis on a variety of playing fields. Following Lacan’s resistance to endorsing psychoanalysis as an adaptive model, is it possible to regard the process of serial adaptation as inherently ‘evolutionary’ in a Lamarckian or Darwinian sense? And narratologically speaking, what can we learn from viewing Leonardo’s *Mona Lisa* (1503) in conjunction with Marcel Duchamp’s gender-bending *LHOOQ* postcard (1919), Andy Warhol’s *Mona Lisa* serigraphs (1963) and the trans-cultural implications of

Lukasz Stanek
Researcher Theory

Productive Crisis. *Henri Lefebvre and the European City after the Welfare State* Henri Lefebvre’s theory of production of space belongs to the very few critical theories of the city which are mobilised in current urban research—otherwise dominated by technocratic, neo-positivist, spectacular or philanthropic approaches. However, this revival of Lefebvre’s theory, rediscovered in the 1990s after two decades of oblivion, is somewhat astonishing, considering the widespread scepticism towards the Marxist foundations of his work after the end of state-socialism in Central and Eastern Europe. Another obstacle is the apparent exhaustion of the theory of production of space following its incorporation into planning policies in several countries, most notably in Lefebvre’s native France.

The project *Productive Crisis* questions this paradoxical rediscovery of Lefebvre’s theory—in the midst of what appears to be its double crisis—by interrogating its explanatory value and critical potential in the research on the contemporary European city. Specifically, this project focuses on the rediscovery of Lefebvre’s work in contemporary French urban research, in its instrumentalisation in urban policies since the mid 1960s. It queries the transition from the socialist *politique de la ville*, marked in the 1980s by the Lefebvorean concept of the ‘the right to the city’, to the current introduction of penal policy as the new paradigm of urban governance. The example of France is juxtaposed with an interrogation of the explanatory power of Lefebvre’s theory in post-socialist states. Most impor-

Yasumasa Morimura’s *Mona Lisa in the Third Place* (1998)? This project investigates the ways in which serial adaptations escalate an increasing velocity of theories, rules and bureaucracies that deconstruct and reconstruct the cultural object, while simultaneously constructing and locating the theoretical subject.

1957, Detroit, US

Organised events
The arrival of enigma: Letters. In: *American Comparative Literature Association annual conference*. Seminar. (25–27 April). Long Beach, US: California State University.

tantly, the project addresses the current urban condition in the former Yugoslavia, where Lefebvre was engaged into philosophical debates and urbanist projects in the 1970s. This part of the project is developed in collaboration with Gal Kim, in a joint research project entitled *After the self-managed city? Yugoslavian urbanism and the post-socialist condition*.

1976, Krakow, PL

Organised events
Rethinking theory, space and production. *Henri Lefebvre today*. (11–13 November). Organised by Eidgenössische Technische Hochschule Zürich (ETH), Jan van Eyck Academie & Technische Universiteit. Delft, NL: Technical University of Delft.

Book/Catalogue contributions
Space as concrete abstraction in Henri Lefebvre’s Theory

Discussions
Cute. (chair). In: *College art association annual conference*. (20–23 February). Dallas, US.

Lectures
Intimate theoretical correspondence: The return of the prodigal none. (25 April). In: *The arrival of enigma: Letters*. Long Beach, US: California State University.

Schizochrononoid. (15 March). In: *In transition: Mechanisms, methods, ways and concepts of transformation*. Maastricht, NL: Jan van Eyck Academie.

Adaptation? In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

of production of space. In: Kanishka Goonewardena, Stefan Kiper, Richard Milgrom & Christian Schmid (Eds). *Space, difference, everyday life: Reading Henri Lefebvre*. London, GB: Routledge.

Articles
Lessons from Nanterre. In: *Log, Winter*.

Productive crisis. Henri Lefebvre and the European city after the welfare state. In: *Quarterly architecture essay*, 3(3).

Lectures
Conclusion and outlook. In: *Rethinking theory, space and production*. *Henri Lefebvre today*. (11–13 November). With Christian Schmid. Organised by Eidgenössische Technische Hochschule Zürich (ETH), Jan van Eyck Academie & Technische Universiteit. Delft, NL: Technical University of Delft.

Lefebvre today. Three questions. In: *Rethinking*

theory, space and production. *Henri Lefebvre today*. (11–13 November). Organised by Eidgenössische Technische Hochschule Zürich (ETH), Jan van Eyck Academie. Delft, NL: Technical University of Delft.

The emergence of urban society? The research of the Institut de Sociologie Urbaine (1962-1974). (26 October). In: *In search of the postfordist city*. New York, US: Fordham University.

Urban territory and spatial agency. (12 September). In: *Dutch artistic research event* #3. Spatial practices. Utrecht, NL: Graduate School of Visual Art and Design.

Henri Lefebvre and the European city after the welfare state. (29 August). In:

9th International conference on urban history. Paris, FR: École Normale Supérieure - Lettres et Sciences Humaines.

Autogestion. (12 July). In: *Lefebvre total. Workshop für ein kohärentes Lefebvre-Verständnis*. Berlin, DE: Technische Universität Berlin.

Konkrete Abstraktion. (11 July). In: *Lefebvre total. Workshop für ein kohärentes Lefebvre-Verständnis*. Berlin, DE: Technische Universität Berlin.

Charles Fourier. The architecture of populism. (26 June). In: *The autonomy project*. With Pier Vittorio Aureli. Rotterdam, NL: Berlage Institute.

Henri Lefebvre et la recherche urbaine au delà de la France. (12 June). Val de Marne, FR: Université de Paris 12.

Henri Lefebvre and the concrete research of space. *Urban theory, empirical studies, architecture practice*. (19 May). Delft, NL: Technical University of Delft.

Trans-socialism. Nowa Huta and the urbanism after the welfare state. (15 March). In: *In transition: Mechanisms, methods, ways and concepts of transformation*. Maastricht, NL: Jan van Eyck Academie.

Henri Lefebvre and the political concept of urban space. Towards an analysis, critique and project of contemporary city. In: *Opening week* 2008. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Discussions
Métropolitains: L’architecture et la ville. (16 July). With Michèle

Jol  , Thierry Paquot, Christian Schmid. Paris, FR: Radio France Culture.

Seminars/Workshops
Lefebvre as a thinker of habitation II. In: *Social in-habitat Caracas*. (1–4 February). Rotterdam, NL: Berlage Institute.

Screenings
Interviews with Henri Lefebvre. In: *Rethinking theory, space and production*. *Henri Lefebvre today*. (11–13 November). Delft, NL: Technische Universiteit.

Social in-habitat Caracas. (19 February). Final jury member. Rotterdam, NL: Berlage Institute.

Marina Vishmidt
Researcher Theory

Marina Vishmidt’s research attempts to formulate, and to problematise, what would constitute a specifically political praxis in art production and mediation via notions of temporality, exchange, autonomy and abstract labour developed principally in Deleuze’s *Difference and Repetition*, Marx and Adorno. A parallel strand considers the broadly autonomist Marxist concept of ‘affective labour’ within a dialectic of the term’s complicity with and subsumption into a thoroughly informalised and rapacious extraction of value in creative as in menial sectors (with salient distinctions) and the possibility of an analysis that would draw out its challenge to the predominance of exchange value and abstract labour. If cultural work, like housework, can be looked upon as a service which functions as an exception that confirms the rule of the capitalist social relations (for a minute ignoring the art

market), this paradigmatic role can also dramatise the negative dialectic that hinders the full absorption of the object under the sign of the concept—the universality of value. Concomitantly, the encounter of the bio-political and conceptual in much contemporary art prompts an assessment of whether there is the potential for a political praxis to be staged in art production and mediation that is ever constrained to most splendidly embody the logic of capital and point beyond it, in Adorno’s renowned dictum. Can art disrupt its immemorial symptomatic bind between being alibi of ‘untruth’ and the ‘laboratory’ for other ways of life? What kind of instantiations would such a move give rise to? Does the effort to elaborate such a set of possibilities already partake of an institutional grammar of evasion? To find out, Vishmidt aimed to materialise her research in a plurality of formats, social sit-

uations and temporo-spatial frames throughout the year. In addition to Marx, Deleuze and the Frankfurt School, touchstones for her research include Marxist feminist writing on waged and unwaged labour, the work of autonomist Marxist theorists such as the Midnight Notes and Aufheben groups and Jacques Camatte, Paolo Virno on ‘virtuosity’, Jacques Ranc  re, dissident Modernists, feminist media and conceptual artists such as Valie EXPORT, Mierle Lademan Ukeles and Bonnie Sherk, and contemporary practitioners and phenomena too plural and ephemeral to name here.

1976, Kharkov, UA

Organised events and screenings
Systems exposed. (27–28 November). With Rod Dickinson, J. Fezer, Anthony Iles, Doreen Mende, Karolin Meunier, Andreas M  ller, Emily Pethick, Steve Rushton, Nina St  ttrup

Larsen & Axel Wieder. Maastricht, NL: Jan van Eyck Academie.

Interview with Manon de Boer and Knut   sdam. (11 November). With Knut   sdam, Manon de Boer & Dan Kidner (interviewer). Interview. Maastricht, NL: Jan van Eyck Academie.

Crash course. (10 November). With Josephine Pryde. Presentation. Maastricht, NL: Jan van Eyck Academie.

(*Untitled*). (10 November). With Dan Kidner. Screening and presentation. Maastricht, NL: Jan van Eyck Academie.

Westworld (1973) *by Michael Crichton*. (10 September). With Maryam Jafri. Screening. Maastricht, NL: Jan van Eyck Academie.

(*Untitled*). (9 September). Presentation and performative lecture. With Maryam Jafri. Maastricht, NL: Jan van Eyck Academie.

The world (2004) *by Jia Zhangke*. (7 July). Introduction by Marina Vishmidt. Maastricht, NL: Jan van Eyck Academie.

Aelita, queen of Mars (1924) *by Yakov Protazanov*. (10 June). Introduction by Marina Vishmidt. Maastricht, NL: Jan van Eyck Academie.

Communists like us. The production of commons, subjectivity and space. (5 June). In: *After 1968*. With Massimo De Angelis, Pier Vittorio Aureli & Anne Querrien. Symposium, presentations and workshops. Maastricht, NL: Jan van Eyck Academie.

Contrapolis, or creativity & enclosure in the cities. (26–27 March). Lectures, workshops, debate. Organised by Jan van Eyck Academie, NAi & Poortgebouw. Rotterdam, NL: NAi; Rotterdam, NL: Poortgebouw.

The body of the worker as paradoxical machine and teaching aid. Happiness (1934) *by Aleksandr Medvedkin and Cine-Train excerpts by Medvedkin and others*. (4 March). Introduction by Marina Vishmidt. With Gal Kirn, Peter Müller. Maastricht, NL: Jan van Eyck Academie.

Editorials
Emily Pethick, Marina Vishmidt & Tanja Widmann (Eds). *An ambiguous case*. *Casco issues*, 11. Rotterdam, NL: Episode; Utrecht, NL: CASCO.

Michaela Wuensch
Researcher Theory

The aim of Michaela Wuensch’s research project *Death Drive, Repetition and Seriality* is to analyse how the death drive in psychoanalytic Freudian and Lacanian theory relates to the principle and phenomena of repetition and seriality in popular culture. Starting from Freud’s theory of the death drive in *Beyond the Pleasure Principle* (1920), the project will reconstruct the reinterpretation of Freud’s thoughts in Lacan’s concept of the death drive.

Annette Krauss, Emily Pethick & Marina Vishmidt (Eds). *Hidden curriculum*. A project by Annette Kraus. With Julia Born & Laurenz Brunner. Rotterdam, NL: Episode; Utrecht, NL: CASCO.

Book/Catalogue contributions
Corn futures. Accompanying notes for Miriam Thomann’s solo exhibition. Cologne, DE: Galerie Christian Nagel.
Doing openness. A conversation between Emily Pethick, Marina Vishmidt and Tanja Widmann. In: Emily Pethick, Marina Vishmidt & Tanja Widmann (Eds). *An ambiguous case*. *Casco issues*, 11, pp. 75-80, 101-106.

Rehearsal notes. In: Emily Pethick, Marina Vishmidt & Tanja Widmann (Eds). *An ambiguous case*. *Casco issues*, 11, pp. 43-46, 135-138. Rotterdam, NL: Episode; Utrecht, NL: CASCO.

Spaces of unexpected learning. A conversation between Annette Kraus, Emily Pethick and Marina Vishmidt. In: Annette Krauss, Emily Pethick & Marina Vishmidt (Eds). *Hidden curriculum*. A project by Annette Krauss, pp. 31-46, 79-90. Rotterdam, NL: Episode; Utrecht, NL: CASCO.

Freud’s assumptions on the death drive implied different aspects: the aim to lower tension and to gain or return to an (inorganic) state of entropy; a destructive force toward others and the self and the automatism of repetition. Lacan emphasised that every drive is virtually a death drive, in the sense that every drive pursues its own extinction, every drive involves the subject in repetition and is an attempt to go beyond the

Towards openness. A conversation between Emily Pethick, Marina Vishmidt and Tanja Widmann. In: Emily Pethick, Marina Vishmidt & Tanja Widmann (Eds). *An ambiguous case*. *Casco issues*, 11, pp. 5-10, 171-176. Rotterdam, NL: Episode; Utrecht, NL: CASCO.
(Untitled). In: *Mobile cinema*. One of three commissioned texts for this project by Romana Schmalisch.

Articles
An aesthetic education in fictitious capital. In: *Moscow art magazine*, Spring.
An aesthetic education in fictitious capital. In: *Framework*, 8, pp. 118-119.
People who need people. Marina Vishmidt über Double agent im Institute of Contemporary Arts, London. In: *Texte zur Kunst*, 70, pp. 214-216.
Situation wanted. Something about labour. In: *Afterall*, 19, pp. 21-34.

Articles on web
Fear of fear itself. In: *Mute*, 3. Published on: <http://www.metamute.org/en/Fear-of-Fear-Itself>.

pleasure principle, to the realm of excess jouissance. It is no accident that Lacan has considered the death drive in the registers of the imaginary, the symbolic and the real, since what is at stake for him in Freud’s theory of the death drive, is the topography of the ego, id and superego. Slavoj Žižek divided these two sides of repetition into an aesthetical, ethical and religious stage.
This research project is mostly interested in the aes-

Lectures
To die and leave silk for capital. Abstract labour, art and reproduction. In: *New radical subjectivities*. *Rethinking agency for the 21st century*. (19 September). Nottingham, GB: University of Nottingham.
Contrapolis. (7 February). In: *Research on research IV*. *Urban research*. Maastricht, NL: Jan van Eyck Academie.
Odd objections to uncertain symmetries in regular systems. In: *Opening week 2008*. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Moderated events
Collaborative online video workshop. (23 November). With Nicolas Malevé. Organised by Constant. Brussels, BE: Cinema Nova.
Phase I. Common language: The view from here. (29 March). In: *Disclosures*. London, GB: Toynbee Hall.

Discussions
The assault on culture II. (15 November). Glasgow, GB: Dows Bar.

thetical aspect of the relation between the subject and culture. It plans to transfer the mentioned tensions within the phenomena of repetition and seriality in culture, especially film and television. Psychoanalytically inspired film theory has associated the automatism of repetition to the conservative pleasure of the feeling of consistency, for instance, while watching television. Television answers or produces these needs for imaginary illusion

through eternal repetitions of the same, endless serials.
Wuensch’s research project intends to analyse cultural phenomena of repetition and seriality beside the valuation of conservatism or subversion, but would attempt to figure out the relation of the subject to culture in terms of ideology critique. She also wants to discuss the contribution psychoanalytic theory can make in this context.

1973, Halle/Westfalen, DE

Book/Catalogue contributions
Horror und Herrschaft.

Lilo Bauer
Researcher Citygraphy

It was not so very long ago that Maastricht started out as an industrial town, yet there is not much left to see today. Going through archived photographs, Lilo Bauer found a postcard from the late 19th century, showing workers leaving the Sphinx factory through the gate on Boschstraat in Maastricht. The Sphinx factory has meanwhile been closed and transferred from the city centre to the outskirts of Maastricht. The postcard raises questions about workplace, power, con-

Regierungstechnologien im Zombiefilm [Horror and power. Techniques of governmentality in zombie movies]. In: Linda Hentschel (Ed.). *Bilderpolitik in Zeiten von Krieg und Terror*. *Medien, Macht und Geschlechterverhältnisse*, pp. 93-116. Berlin, DE: b_books.

Articles
Sexuelle Arbeit. Im Gespräch mit Renate Lorenz. In: *Testcard*, 17, pp. 35-42.

Translations
Jackie Stacey. Cloning films with a difference. Zur Herstellung von Leben und der Animation von Gender.

trol and representation in the past and the present. Focusing on the process of transformation on that site, Bauer is interested in the idea of progress and continuity.

1976, Jena, DE

Organised events
Industrialised space. History and representation in photography. (1 March). In: *Citygraphy*. Maastricht, NL: Jan van Eyck Academie.

In: Marie-Luise Angerer & Christiane König (Eds). *Gender goes life*. *Die Lebenswissenschaften als Herausforderung für die Genderstudies*, pp. 223-247. Bielefeld, DE: Transcript.

Lectures
Positions in feminist film theory. (9 August). In: *Femmes ‘R’ Us*. *Feminismus in Pop, Musik, Kunst, Film, heute*. Berlin, DE: Radialsystem.
Horror and mastery in zombie films. (27 May). Innsbruck, AT: Kunstpavillion.
Female hiphop. (11 April). Stuttgart, DE: Oberwelt Stuttgart.

Books
Circling: Sphinx factory, reading table, Beatrixhaven, Hoge Fronten city walls, workers. Maastricht, NL: Jan van Eyck Academie; Maastricht, NL: Stichting Werner Mantz.

Lectures
Circling. (26 October). With Steven Humblet & Jayme Yen. Book launch. Maastricht, NL: The Bonnefantenmuseum.

Bilderpolitik in Zeiten von Krieg und Terror: Medien, Macht und Geschlechterverhältnisse. (7 April). Berlin, DE: b_books.
Death drive, repetition and seriality. In: *Opening week 2008*. (7–11 January). Maastricht, NL: Jan van Eyck Academie.

Solo exhibitions
The reading room. Research in context: Selected publications and videos in the gallery space. In: *Citygraphy: Industrialised space*. *History and representation in photography*. (1–3 March). Maastricht, NL: Jan van Eyck Academie.

PROJECTS

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After 1968. On the Notion of the Political in Post-Marxist Theory

Foucault once wrote: “Do not think that one has to be sad in order to be militant, even though the thing one is fighting is abominable.” By criticizing the bureaucrats of the revolution and the sad passions of the militants, Foucault conjured up a positive grammar of the political awakening of 1968 that has not been a second Freudo-Marxist golden age, but an incision into the political itself, in that a changed analysis of power came together with a changed model of rebellion. The events of 1968 saw the emergence of a practice that had left the Leninist model of revolution behind, and turned to a minoritarian and molecular model of the break. It focused on the question of how various forms of dissidence traversing a situation unfold their forces in the process by

which the societal order is overthrown. Since 1968, however, minoritarian politics have failed. After they have been detached from an anti-capitalist approach, differences are exclusively acknowledged in the mode of commercialized lifeforms or essentialist predicates. Thus, the concrete particularity of culturalised or ethnicised differences supplements the homogeneity of capital, and dissident practices disappear in the modernization of normal. This successful failure has led to a controversial debate on the question of the political in Post-Marxism that is shaped among others along the following lines: Butler’s Levinasian ethics of the vulnerability and passivity of a precarious life-form, Derrida’s messianic

expectation of an event which evades any expectation, Badiou’s event of truth, Žižek’s idea of a neo-Leninist decision, Agamben’s notion of a potentiality that is in any relation to the act, the concept of an empty universality in hegemony theory, the post-workerist idea of an ontology of the multitude and a coming communism of creative potentiality, Rancière’s suggestion that the political conflict resides in the tension between the structured social body and the part with no-part. The project *After 1968* negotiates the differences between these concepts with regard to the historical relations between governmentality, valorisation, law and resistance (1), to an ontological foundation or irreducible relativity and inner differen-

tiation of the political (2), and to the conflicting ideas of an immanent or transcendent ‘excessivity’ of a political community (3). In 2009, the seminar series will focus on the different concepts of bio-politics and the quarrel about the question what is to be understood by the notion of life.

For more information, see: www.after1968.org

The Annex

The Annex is an initiative of *The Press Room* researchers David Bennewith, Nina Larsen, Eva Moulaert, Jens Schildt and Indrek Sirkel. Just like the 2007 ANNEX, set up by Fine Art researcher Marjolijn Dijkman to provide an alternative platform for Fine Art researchers and their guests, *The Annex* exists as an independent structure within the Jan van Eyck. It is a place to which

professionals in designing and publishing are invited to set up collaborations and short residencies and have informal presentations and conversations. Individual projects are discussed and worked on collectively via an open-source methodology. *The Annex* creates a platform for production and experimentation. *The Annex* encourages different approaches and proposes a

conflation of positions and professions while working towards a finished ‘design’. Furthermore, *The Annex* functions as a ‘hangout’ place for ‘organised inactivity’. *The Annex* is located in one half of the (former) printing workshop; a transparent and flexible wall structure divides the space. The structure includes a crawl-space for hosting an archive of events and a surface for

presentation. The structure is also a border and filter between circumstances. Guests who were invited to *The Annex* in 2008 include Ron Bernstein, Pierre Bonten, Åbake, Sara De Bondt, LA Works (group of artists), Lisette Smits and Luke Wood.

Citygraphy

The research project *Citygraphy*, a joint project of the Jan van Eyck, Hogeschool Sint-Lukas Brussel and Efemera, studies the representation of modern urbanity. The project has mainly focused on the historical centres of some European cities. Point of departure has been the assumption that

the historical city centres are essentially affected by the process of modernisation through restoration, rebuilding of the environment, adaptations to the transport system and tourism. The photographic image clearly shows that in the second half of the past century the interest has shifted from

picturesque ruins to modern reconstructions. The modern city is an industrialised city. New technologies and industrial expansion have an impact on the built environment, in that they require new constructions such as transport and housing sites. These changes affect both landscape and cityscape.

The photographs are meant as tokens of regard for industrialisation and testimonials to its accommodation with the environment, which is often a fine balance.

For more information, see: www.citygraphy.com

CLiC: the Jan van Eyck Circle for Lacanian ideology Critique

In 2008, the CLiC seminars focused on love and imagination. There are many points where these two notions meet, and we chose as our starting point the Lacanian thesis that love emerges when one is able to shift from being the object of the Other’s desire, to being a subject desiring the Other in return. This involves imagination, for the subject needs to invent what he is qua object of the Other’s desire. Love cannot exist without this function of imagination. By the same token, existing phantasms can only be radically questioned and changed when confronted with the possibility of love. This means that both love and imagination are useful concepts in the effort to think change within a given condition.

There were close readings and discussions of a number of authors and topics: Jacques Rancière on Schiller—the aesthetic Spieltrieb as the missing link between reason and affect; Blanchot on two versions of the imaginary—the imaginary as representation and the imaginary as a relation of resemblance (that is to say, the situation when a thing is not what it is, but an image of itself; or, in Heideggerian vocabulary, when a ready-at-hand appears solely as a present-at-hand); Slavoj Žižek on Kant and transcendental imagination—what if imagination does not consist in synthesizing a multitude of sensory impressions, but is rather an activity of cutting up the world into non-unified, partial objects; and

Alain Badiou on love—“love what you will never believe twice”, that is to say: to love is to find out what the cause, of which you are a subject, will have been about. At the end of the year, the CLiC research group launched S: *Journal of the Jan van Eyck Circle for Lacanian ideology Critique*. The first issue on psychoanalysis and aesthetics was closely related to the topics of the seminar. Work on three forthcoming issues of this yearly, online and open access publication is already under way. Sigi Jöttkandt (researcher Theory 2007–2008) is editing two issues, one on psychoanalysis and Islam, and one on Jean-Claude Milner. Dominiek Hoens (advising researcher Theory) is editing an issue on Marguerite Duras.

The group concluded its reading of Jacques Lacan’s seminar *The Object of Psychoanalysis* (1965-1966) and the results of their laborious scrutinizing of this text will be published in due course. This will include texts by Thomas Brockelman (researcher Theory 2007) on Foucault’s and Lacan’s reading of Velázquez’ *Las Meninas*, and by Dominiek Hoens on Pascal’s Wager. Georgios Papadopoulos organised a timely workshop on Psychoanalysis and Economy, which addressed issues such as the nature of money, the economical point of view within psychoanalysis and the usefulness of psychoanalytic concepts in the attempt to understand the functioning of capitalist societies. Yannis Stravarakakis’

lecture *The Consumerist Politics of Jouissance* preceded and set the tone for this workshop. Intrigued by the many questions provoked during Andrew Cutrofello's visit to the Jan van Eyck Academy at the end of the Spring,

in 2009, the group plans to continue its research and exploration of those notions that try and grasp something beyond/within the symbolic order that either supplements or limits it. On the agenda are discussions of

Bataille and his accursed share, Lacan on semblance and Deleuze on minimal difference.

For more information, see: <http://clic.janvaneyck.nl>

Design Negation — Design, Political Engagement and Populist Politics

Design Negation, a research project of the Design department initiated by advising researcher Daniel van der Velden, is about finding new vocabularies and aesthetic possibilities for design to formulate a political negation. It aspires to respond to the current wave of populist public opinion and politics in the Netherlands.

Currently, most design gestures fulfil, even if they are 'dressed in dissent', an affirmative role in relation to their social and political

surroundings. The potentially critical stance in design has increasingly become a matter of armchair debates among experts. Design has withdrawn its political potential from everyday reality — that requires not only judgments, but also decisions — in order to concentrate on abstract goals associated with 'the good', i.e. universal ethics and human rights. It turns out that many of these abstract goals are now served by the principles of marketing and advertising,

and as such fail to grasp the particularities of situations.

Design Negation will bring about creative, intellectual and practical research and production that look for possibilities to set up a design regime of negation. The project will further design for a number of organisations in the Netherlands and abroad whose social and political objectives would benefit from dedicated artistic research.

The project will formulate a series of media campaigns in response to the curious

breed of rightist politicians that has come into being in the Netherlands in the post-Fortuyn years. These politicians claim there are simple and effective answers to the social, political and cultural implications of immigration. By means of a series of public discussions and lectures, *Design Negation* will open up a discourse about core topics with artists, designers, theoreticians, politicians, researchers and activists.

Euregional Forum

The *Euregional Forum* is an initiative of the Jan van Eyck Academie. It consists of a series of debates set up by research bureau BAVO (Gideon Boie and Matthias Pauwels, researchers Theory 2004–2005). The *Euregional Forum* is financially supported by the European Union.

Point of departure of the *Euregional Forum* is that, in terms of culture, language, materials, politics or nationality, there is more that unites the people from the Euregion than divides them. In the statutes published on its website, the *Euregional Forum* states that it provides

a platform for different actors to critically assess Euregional affairs. More specifically, the Forum focuses on how the Euregion Meuse-Rhine handles its ambition to integrate its constituent parts and enhance mobility between them.

For more information, see: www.euregionaalforum.net

Imaginary Property

Imaginary Property, a research project of Design department initiated by advising researcher Florian Schneider, aspires to explore new potentials for design practices across various registers. The project is set up as a realm of experimentation at the intersections of design-theory and image-production. It is a laboratory where emerging concepts and terminologies are set to a series of tests. What

challenges emerge from the paradoxes that research into 'imaginary property' has given rise to? How could these potentially generate new rules of production, bearing in mind that property relations are constantly exchanging meanings? Against this background: do we have to rethink and re-evaluate the notion of 'design' as such?

Imaginary Property consists of three parts that are

inextricably linked up with each other and are to be addressed simultaneously rather than consecutively.

The first part is analytical in nature and traces the primarily non-juridical impact as well as the practical implications of the concept of 'imaginary property' through various disciplines such as philosophy, psychoanalysis, economics, cybernetics, architecture, new media and

design theory. The analytical part started off with a symposium (held on 6 June) that showed the scope of the project and its impact on contemporary design practices.

The second part consists of a series of evaluations and examinations of experimental design, 'counter-design' or 're-design' projects. Specific proposals for new models of ownership based

on open-source and free circulation of networked images will be developed and realized. Supposing that images are the products of struggles for imagination, this part examines in a practical way how social relationships are configured, designed and performed in connection with the images that are supposed to be owned, used and displayed as one's property. The relationship between the owner of an image and the

image owned is not at issue in this project. *Imaginary Property* deals with the imagination and the redrawing of social relationships with people who use and enjoy images, modify or alter images, play images or play with images. Is it possible, practically and conceptually, to (reverse) engineer 'imaginary property'? How to show highly valuable images and visualize processes in a way that anticipates and allows

for modulations, modifications and unpredictable proliferation? Can a museum redesign a show and make it or even parts of its collection freely accessible through the digital public domain? Is it possible for a political campaign to go fully 'open source'? How can such a public release be realized and what would it actually look like?

Thirdly, the results of the analytical part and the exam-

inations will be documented more or less in real-time and made accessible on a multimedia website. The idea is further to make a publication in print as well as a collaborative, networked video project.

For more information, see: <http://imaginaryproperty.com>

On the Television Work of Jef Cornelis

On the Television Work of Jef Cornelis, initiated by Koen Brams (director Jan van Eyck Academie) and Dirk Pültau (editor-in-chief *De witte raaf*, Brussels, BE), is a research project on the work of Belgian TV maker Jef Cornelis.

Cornelis worked as producer for the Flemish public broadcasting corporation and made an impressive collection of films. The project

explores the specific stylistic characteristics of Cornelis' work, the unique documentary value of his films on fine art, architecture and literature as well as the extraordinary circumstances in which the films were made.

The research project comprises a series of interviews with Jef Cornelis and his close associates. In 2008 the eighth interview with

Cornelis was published, about the film *Het gedroomde boek — Variaties op Vita Brevis van Maurice Gilliams*, aired by the Flemish public broadcasting cooperation on 9 January 1980. The interview is based on extensive archival research — in Cornelis' personal archive as well as that of the Flemish public broadcasting corporation. Apart from the interviews,

Brams and Pültau gave a number of lectures and set up some expert meetings.

For more information, see: www.jefcornelis.janvaneyck.nl

The Pensive Image

The Pensive Image is a research project initiated and organised by Hanneke Grootenboer, advising researcher Theory. The project starts off from the hypothesis that images are thoughtful, implying not only that they can communicate meaning or tell stories, but also that they are able to reflect on

their own nature and status as images. More specifically, the research project wants to take further the idea of the image returning our gaze, looking back at us. How can we incorporate this 'being seen' into our ideas on vision and looking that have been mostly based on monocular and unidirectional

models of seeing? Where does the gaze reside when it is not restricted to 'the eye of the beholder'? In trying to get away from the dominant rhetoric of vision and visibility, the project has been looking at alternative models, proposed by philosophers and visual theorists Merleau-Ponty, W.T.J. Mitchell, Michel

Foucault, Gilles Deleuze, Jonthan Crary, Jean-Luc Nancy and others.

The Press Room

The Press Room (formerly called *Tomorrow Book Studio*) is a graphic design research project that starts off from the idea that in design practice making and collaborating is a form of research in its own right.

As far as *The Press Room* is concerned, designing is an activity that requires an engagement with the content that surpasses solving pragmatic issues; bringing design to a project changes

the conditions of making and publishing for both sides.

The Press Room comprises, first of all, a series of individual projects that deal with conditions of design and publishing. Apart from those individual projects, *The Press Room* sets up meetings and events where research is discussed in a variety of ways, practically and theoretically. The researchers are also engaged in mid-term to long-term collaborations and

make contributions both as designers and editors. *The Press Room* researchers consider the practice and position of the graphic designer and see him/her as someone who can assume many roles in the production process and is involved in visual creation as well as structural and editorial commitment.

The Press Room intends to set up, as a collective piece of work, an ‘Obstruction and Distortion’ workshop that

deals with various forms of semi-automated print output (from flyers and posters to books printed on demand), and goes beyond the limits of the ‘standardised design solution’ by implementing obstructions and distortions into the production process.

Versus Laboratory—Dissensual Relations are Points of Thought

Versus Laboratory is a seminar/research project initiated and headed by researchers Theory Bruno Besana and Ozren Pupovac. The project aims to capture moments of genesis of polemical thought in contemporary philosophy in order to understand how philosophy shapes, disturbs, interrupts and modifies its actual configuration via the interference of political, aesthetic and extra-philosoph-

ical acts and discourses. The project considers how these moments of intrusion are points of irreducible disagreement or are reconfigured in a productive procedure that generates new thought.

The seminars consider four very abstract concepts—singularity, duality, multiplicity, and universality—at the exact point where contemporary philosophy has reshaped their definitions though a

struggle with the sense of these ideas in the fields of political, artistic, psychoanalytic and scientific thought.

For more information, see: <http://versuslaboratory.janvaneyck.nl>

Versus Laboratory is supported by the City of Maastricht.

Babak Afrassiabi and Nasrin Tabatabai, advising researchers Fine Art
Instances of Translation workshop, Tehran, Iran, August 2008



Theo Cowley, researcher Fine Art
A place for everything, everything in its place, performance, Jan van Eyck Academie, 2008
this page: poster designed by Salome Schmuki, researcher Design
opposite page: photograph by Jean-Baptiste Maitre, researcher Fine Art

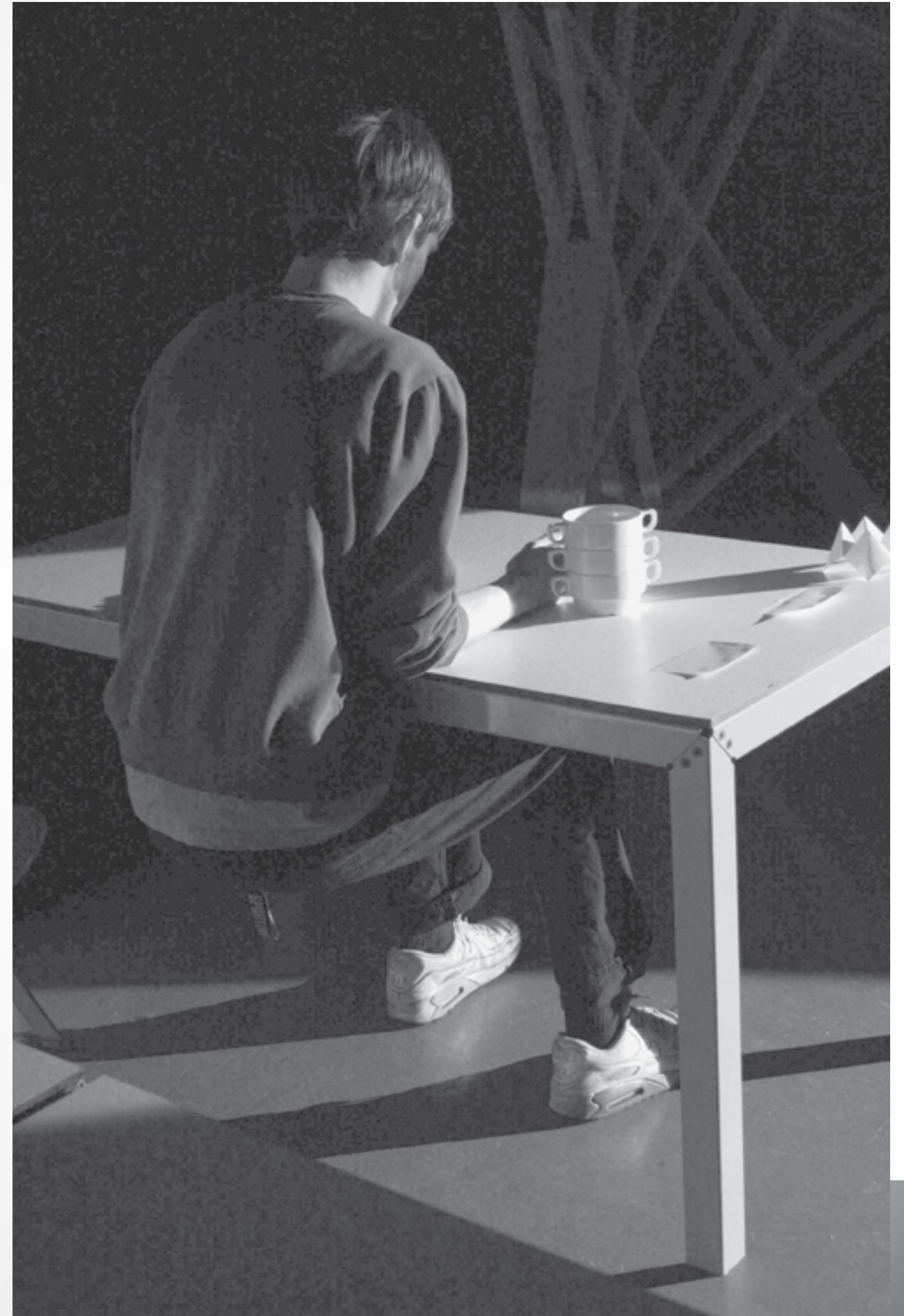
11.3.2008 and 12.3.2008

A place for everything, everything in its place

Theo Cowley
6.45pm at the entrance foyer

in its place

Jan van Eyck Academie
Academieplein 1,
6211 KM Maastricht
The Netherlands



Kim de Groot, researcher Design
Image Maps

left: *Image Map: Flickr image with notes*, right: *Image Map: collection of singular image modules*, below: *Image Map diagram*

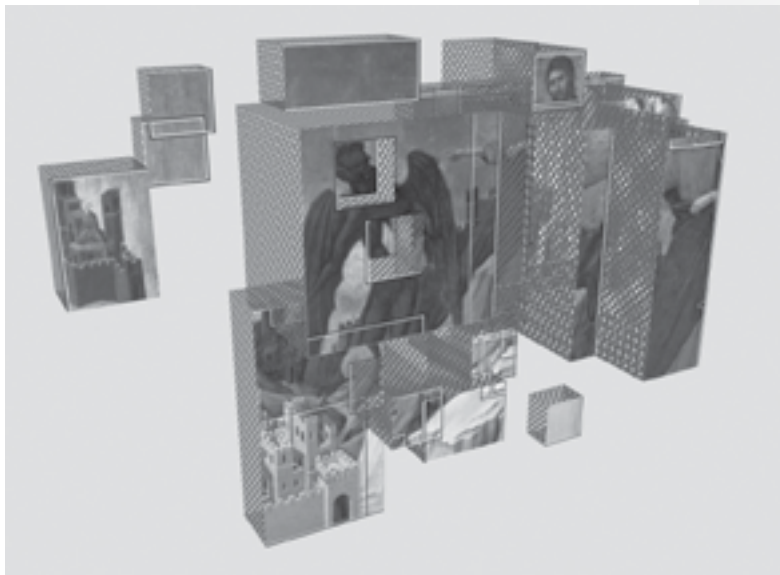
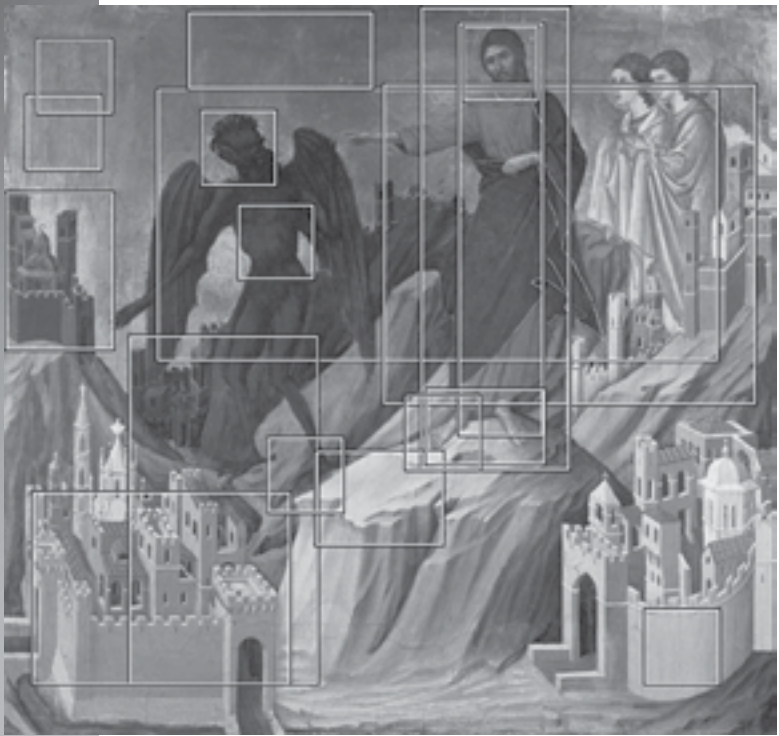
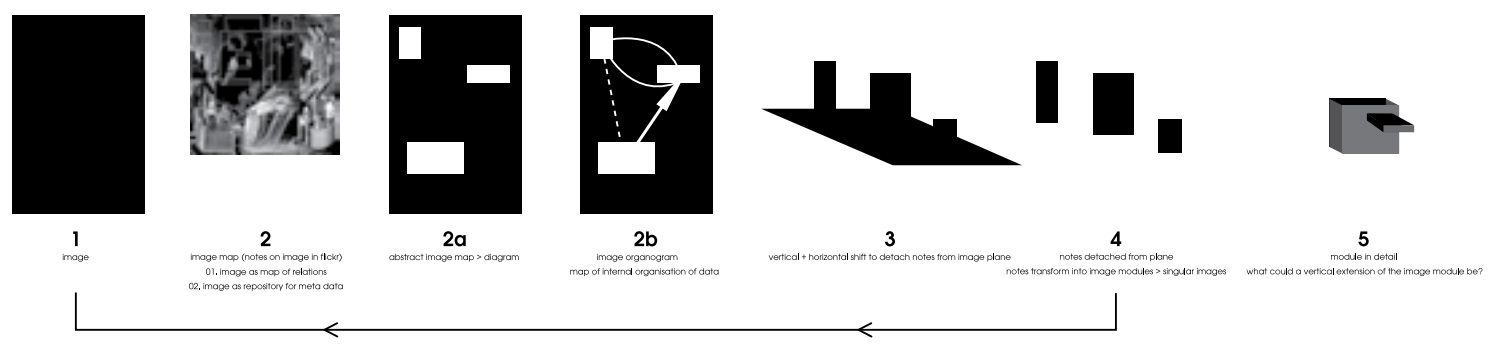


Image Map diagram



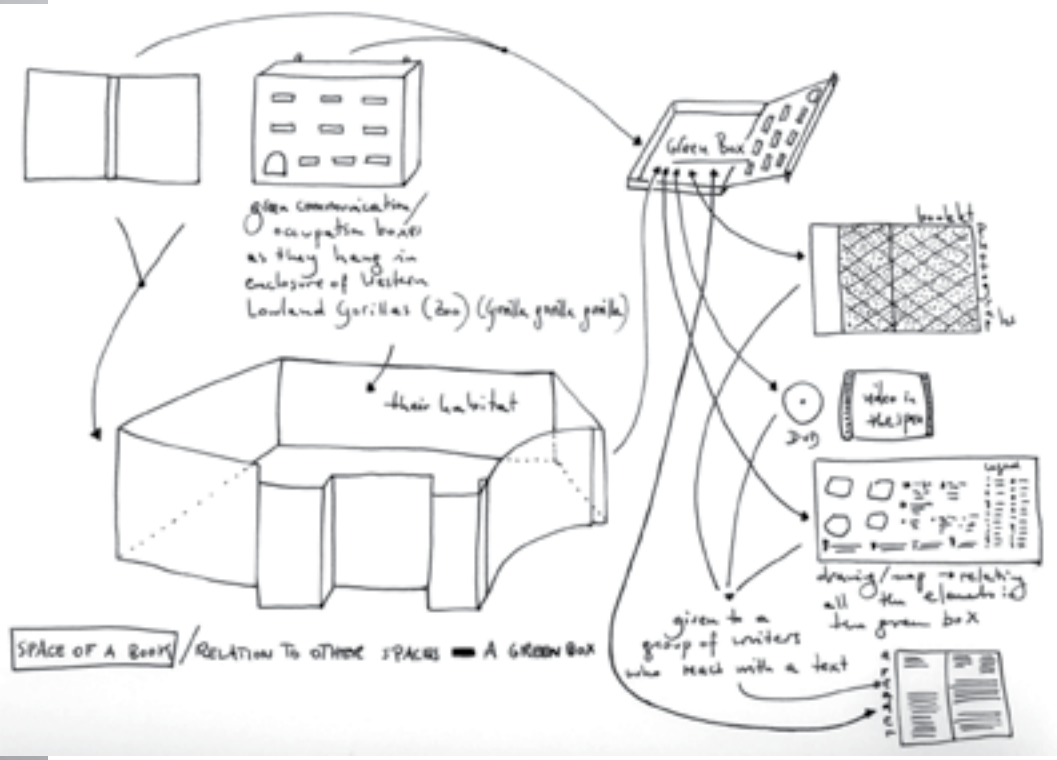
Lilo Bauer, researcher *Citygraphy*
Circling, installation, Bonnefanten Museum, Maastricht, 2008



Myriam Van Imschoot
Archi-mobile



Ines Lechleitner, researcher Fine Art
study for the *Green Box*



Ruth Buchanan and Rachel Koolen, researchers Fine Art
Open (2008), customised mobile display and Gipsen lamps, *Chanting Baldessari*, Bonnefanten Museum, Maastricht, 2008



Ruth Buchanan and Rachel Koolen, researchers Fine Art, *Chanting Baldessari*, Bonnefanten Museum, 2008

top, left: *Sliding, pulling, lifting, gliding*, 35 mm slide show, 6', 2008; *For the openness to remain on all sides at all times*, coated aluminium and suspension wire, 2008; *Dark room dividing wall*, aluminium, plexi glass, wooden frame, customised window blind, with Math Cortlever, 2008



top, right: Sideboard, Gerrit Rietveld, 1919/1921, replica built by Herman Zeekaf for the Jan van Eyck Academie; *Waterfall*, hand-died batik and fan, 2008; *Zig Zag Chair*, Gerrit Rietveld, 1934, owned by Paula van den Bosch, curator contemporary art, Bonnefanten Museum
bottom, left: *If I ever filmed this text*, tripod, light bulb and collage, 2008; *Baldessari sings Le Witt*, John Baldessari, US, 1972, 16mm film converted to video, 12' loop

bottom, right: *Being constructed as we speak*, video, 12'39" loop projected on Rietveld replica sideboard, 2008



Eleni Kamma, researcher Fine Art

Off sight. Measured in tulips II (2008), simultaneous projection of 2'20", video animation on two wall paintings of 2 x 2 m each, *Chanting Baldessari*, Bonnefanten Museum, Maastricht, 2008





Jean-Baptiste Maitre, researcher Fine Art
Sculptures: on site report, film black & white, 10' in loop, sound; Five photographs of sculptures, series of five photographs, 40x60 cm each, colour
lambda prints, *Chanting Baldessari*, Bonnefanten Museum, Maastricht, 2008





PROGRAMME 2008

7–11

January

Opening week

13

January

Traces of Autism.
Wander-Research in the
Euregion Meuse-Rhine
Infrastructure for a Stranger
(Wim Cuyvers, Maartje Dros,
Jacqueline Schoemaker,
Jayme Yen, Jozua Zaagman)
lecture
NAi, Wiebengahal–Bogenzaal,
Avenue Ceramique 226,
Maastricht, NL

30

January

Traces of Autism.
Wander-Research in the
Euregion Meuse-Rhine
Infrastructure for a Stranger
(Wim Cuyvers, Maartje Dros,
Jacqueline Schoemaker,
Jayme Yen, Jozua Zaagman)
presentation
auditorium

31

January

Steve Rushton
Blind Spot
lecture
auditorium

5

February

Versus Laboratory
The Singular, Part I
Tzuchien Tho
Dissensual Relations are
Points of Thought
seminar
auditorium

Kuhle Wampe (1932)
by Bertolt Brecht
film screening,
introduction by Gal Kirn
auditorium

6

February

The Pensive Image
seminar
auditorium

CLiC

The Object of Psychoanalysis
reading group
auditorium

7

February

Min Choi, Sulki Choi
New House Style
Jan van Eyck Academie
presentation
auditorium

CLiC

Discussion by Jacques
Rancière's *The Aesthetic Revolution*
and its Outcomes
seminar
room 204

Research on Research IV.

Urban Research

(Daniel van der Velden, Milica
Topalovic, Arjen Oosterman/
Archis, Marina Vishmidt, Wim
Cuyvers, Keller Easterling)
conference supported by the
Province of Limburg
auditorium

After 1968

Class Composition in Italian
Autonomist Marxism I
Steve Wright

The Limits of Negri's Class Analysis
seminar
room 204

8

February

After 1968
Class composition in Italian
Autonomist Marxism II
The Last Firebrands Workers'
Autonomy in the Venetio
(2006/2007) by Porto Marghera
screening
auditorium

CLiC

Malcolm Quinn
On Liberty and Art: Aesthetics and

the Social Bond in Schiller and Lacan
lecture
auditorium

Koen Brams

Skulpturprojekte Münster
1977-2007: Koen Brams in
conversation with Kasper König

discussion organised by
Etablissement d'en face
Café Greenwich,
Kartuizerstraat 7, Brussels, BE

18

February

CLiC
The Object of Psychoanalysis
reading group
room 204

25

February

Koen Brams, Dirk Pültau
Ief Cornelis, Ijsbreker (1983-1984)
and *De Langste Dag* (1986)
lecture

Art Cinema OffOff, Ghent, BE

28

February

Brandende kwesties (Burning Issues)
(Odile Wolfs, Maarten Doorman,
Rudi Laermans, Joke Hermesen,
Dirk Pültau, Bas Heijne,
Bart Meuleman)
conference with the Academie
voor Beeldende Kunsten
Maastricht, initiated by the
Province of Limburg, moderated
by Michaël Zeeman
Conservatorium Maastricht

1

March

Citygraphy
Industrialised Space: History and
Representation in Photography
(Wim Mes, Willibrord Rutten,
Dirk Lauwaert, Steven Humblet,
John Davies, Lilo Bauer)
symposium supported by the
Province of Limburg, the City
of Maastricht and the Werner
Mantz Foundation
room 202

Lilo Bauer

The Reading Room
presentation
gallery space

3

March

Lilo Bauer
The Reading Room
presentation
gallery space

4

March

Versus Laboratory
The Singular, Part II
A Singular Kick in the
Philosopher's Ass
seminar
auditorium

Gal Kirn, Peter Müller,

Marina Vishmidt

The Body of the Worker as
Paradoxical Machine and
Teaching Aid. Happiness (1934)

by Aleksandr Medvedkin and
Cine-Train excerpts by Aleksandr
Medvedkin and others
screening with introduction by
Marina Vishmidt
auditorium

5

March

CLiC in collaboration with
Tom Van Imschoot
Maurice Blanchot, Two Versions of
the Imaginary
presentation and discussion
auditorium

CLiC

The Object of Psychoanalysis
reading group
room 204

Dora Garcia Lopez

The Beggar's Opera: a Project for
Münster Sculpture Projects
lecture
auditorium

6

March

After 1968
The Cell by Toni Negri and *The*

Prison by Angela Melitopoulos
screening and discussion
auditorium

7

March

After 1968
The Autonomy of Living Labour
Reading Toni Negri's Twenty
Theses on Marx
seminar
room 204

10

March

Anke Brüchner
I II III
opening exhibition
gallery space

11–12

March

Theo Cowley
A Place for Everything,
Everything in its Place
performance
entrance hall

15

March

Daria Pyrkina
In Transition: Mechanisms,
Methods, Ways and Concepts
of Transformation
(Viktor Misiano, Jillian Saint
Jacques, Lukasz Jan Stanek,
Dmitry Vilensky, Gal Kirn)
symposium
auditorium
film screening of
Marcelo Exposito's *The Year in*
Which the Future Ended

18

March

CLiC
The Object of Psychoanalysis
reading group
room 204

19–21

March

åbåke, Sara De Bondt
and Katja Gretzinger

Blind Spot: Eight Hours for Work,
Eight Hours for Infrastructure,
Eight Hours for Repose
workshop
room 209

26–27

March

Contrapolis
(Pier Vittorio Aureli, Sabine
Bitter, Ian Boal, Will Bradley,
Jeff Dierksen, Anthony Iles,
Merijn Oudenampsen, Damon
Rich, Mark Saunders, Michael
Shapcott, Sitesize, Maria
Theodorou, Loïc Wacquant,
Helmut Weber and Haegue
Yang)
lectures and workshops organi-
sed by Marina Vishmidt
Poortgebouw, Rotterdam, NL
debate
NAi, Rotterdam, NL

1

April

Versus Laboratory
The Singular, Part III
Armen Avanesian
Aesthetical Singularity: Literature,
Art and Art-History
lecture
auditorium

2

April

CLiC
Angst essen Seele auf (1974)
by R.W. Fassbinder
film screening
auditorium

3

April

The Pensive Image and CLiC
The Active Gift of Love: Kaja
Silverman's Ethics of Vision
seminar
auditorium

Myriam Van Imschoot

Crash Landing Revisited
(and More)

lecture and opening
of archi-mobile
room 201

After 1968

Living Labour, Biopolitics I
seminar
auditorium

CLiC

The Object of Psychoanalysis
reading group
auditorium

3–4

April

Myriam Van Imschoot and
Kristien Van den Brande
Crash Landing Revisited (and
More): archi-mobile
open archive,
free to consult and meet
room 201

4

April

After 1968
Living Labour, Biopolitics II
seminar
room 204

7

April

Haegue Yang
lecture
auditorium

Cabinet of Dr. Caligari (1920)

by Paul Weine

film screening, introduction by
Gal Kirn
auditorium

10

April

The Hideout Session.
Inside/Inside
(Wim Cuyvers, Thibaut
Jacquerie, Gon Zifroni)
session supported by the
Province of Limburg
studio 023

18

April

CLiC
The Object of Psychoanalysis
reading group
auditorium

1

May

Euregional Forum Aachen
Euromayday 2008
interviews and discussions
supported by the Province of
Limburg
gathering at central station,
Aachen, DE

6

May

Versus Laboratory.
The Dual, Part I
One Divides into Two
seminar
room 201

After effect (2007)

by Stephan Geene

film screening and discussion
with Stephan Geene
room 201

Dr. Mabuse (1920) by Frits Lang
film screening, introduction by
Peter Müller
room 204

7

May

After 1968

Notes on the General Intellect
by Paolo Virno

seminar, with paper presented
by Gal Kirn
room 204

Theory Department Session
papers presented by Emiliano
Battista, Gal Kirn, Georgios
Papadopoulos
room 201

CLiC

Nathalie Granger (1972)
by Marguerite Duras
film screening
room 201

8

May

CLiC

This Impossibility to Love:
Marguerite Duras
seminar
room 201

The Pensive Image
seminar
room 204

Dr. *Maïbuse* (1920)
by Frits Lang
film screening, introduction by
Peter Müller
auditorium

9
May
After 1968
*The Inactuality of Communism and
the Intelligence of the Unqualified*
seminar
room 204

CLiC
The Object of Psychoanalysis
reading group
auditorium

10
May
Versus Laboratory
*More than a Lot –
Displacements in Ontology*
(Bruno Besana and Ozren
Pupovac, Ray Brassier, Oliver
Feltham, Alenka Zupancic, Marc
De Kesel, Jelica Sumic-Rika,
Dominiek Hoens, Frank Ruda)
two-day conference supported
by the City of Maastricht
auditorium

11
May
Versus Laboratory
*More than a Lot –
Displacements in Ontology*
(Matteo Bonazzi, Pietro Bianchi,
Bruno Besana and Ozren
Pupovac, Lorenzo Chiesa,
Aaron Schuster)
two-day conference supported
by the City of Maastricht
auditorium

17
May
The Hideout Session.
Inside/Inside Body
(Frederic Bourlez, Dominiek
Hoens, Frederik de Preester,
Romain Rulot)

session supported by the
Province of Limburg
studio 023

23
May
CLiC
*The Object of Psychoanalysis,
Lesson of 25 May 1966*
seminar
room 204

24
May
KunstTour Maastricht
financially supported by the
Province of Limburg and the
city of Maastricht
Jan van Eyck Academie

Rachel Koolen: *De mooiste tour
van de hele Euregio. Le plus joli
tour du Euregio entier. Die schönste
Tour der ganzen Euregio*
Ruth Buchanan: *Lying on
Rocks, Sitting in Windows,
Standing on Chairs*
Jozua Zaagman: *Onder de bruggen*
Marchje Dros: *Tankstationteksten*
bus tour spiraling through the
heart of the Euregion

BAVO
*The Euregional Forum is
coming to see you!*
(Stafford Wadsworth, Kees
Hudig, Frans Seybens, Guido
Wevers, Peter Fransman,
Tom Goossen, Guus Huits,
Mark Maurer and Merijn
Oudenampsen, Société Réaliste)
columns, round-table discus-
sions, debating sessions, pu-
blic hearings; the official pre-
sentation of the first 'Euregion
Meuse-Rhine Democracy
Award'; launch video report
of the Euregional Forum
Euromayday; round-table
discussion about the vanguard
function of cultural and cre-
ative actors in the Euregion
Meuse-Rhine; Euregional Lower
House; debating sessions about
hot Euregional issues; Public
hearing about the Euregional
development schemes of the
collective Société Réaliste
Jan van Eyck Academie

*Traces of Autism.
Wander-Research in the Euregion
Meuse-Rhine*
(Wil Cuyvers, Maartje Dros,
Jacqueline Schoemaker, Jayme
Yen, Jozua Zaagman)
exhibitions, screenings
Jan van Eyck Academie

25
May
KunstTour Maastricht
financially supported by the
Province of Limburg and the
city of Maastricht
Jan van Eyck Academie

Traces of Autism.
Wander-Research in the
Euregion Meuse-Rhine
(Kobe Matthys, Sandra Alvarez
de Toledo, Smaïn Laacher, Yi-
Fu Tuan lecture, Michel Siffre,
Wim Cuyvers, Louis Bec)
exhibitions, screenings,
lectures
Jan van Eyck Academie

BAVO
*The Euregional Forum is
coming to see you!*
screening, lectures
Jan van Eyck Academie

3
June
Versus Laboratory
The Dual, Part II
*On Mathematics, Theatre and Love
as Conditions of Philosophy*
seminar
room 204

4
June
CLiC
The Object of Psychoanalysis
seminar
room 204

The Pensive Image
seminar
auditorium

Helena De Preester
*Images Aren't in the Head: on
Imagination between Abstraction
and Concreteness*

lecture
auditorium

5
June
Helena De Preester
'Look again: *Consciousness and
Mental Imagery*' in *Mind in
Life – Biology, Phenomenology and
the Sciences of Mind* by Evan
Thompson (2007)
workshop
auditorium

After 1968
Anne Querrien
*The Arcane of Reproduction:
Feminist Comments on the Relation
between Politics and Labour*
seminar, introduction by
Marina Vishmidt
auditorium

After 1968
Massimo de Angelis:
Commons and Enclosures
Pier Vittorio Aureli:
*Within and Against. Architecture
and the Project of Autonomy: Notes
on No-Stop City*
Anne Querrien:
A Feminist Critique of Labour
lectures
gallery space

6
June
Experimental Standards #1
gallery space

After 1968
Massimo De Angelis,
Pier Vittorio Aureli,
Anne Querrien
*The Coming Communities of
Commons*
seminar
auditorium

Imaginary Property
(Florian Schneider, Franco
Berardi Bifo, Anselm Franke)
symposium
auditorium

9
June
Metropolis (1927)

by Frits Lang
film screening, introduction by
Peter Müller
auditorium

10
June
Aelita, Queen of Mars (1924)
by Yakov Protazanov
film screening, introduction by
Marina Vishmidt
auditorium

11
June
Jimmy Robert
lecture, performance
auditorium

Clemens von Wedemeyer
No Non-fiction
lecture
auditorium

19
June
CLiC
The Object of Psychoanalysis
seminar
room 204

27
June
In-Form. Vilém Flusser on Design
(Hanneke Grootenboer,
Christian Gänshirt, Chadwick
Truscott Smith, Marcel René
Marburger)
symposium organised by
Marcel René Marburger
auditorium

28
June
The Hideout Session
Trans-Topic
(Fabrice Bourlez, Jonathan Mangez,
Gerard Meurant)
session supported by the
Province of Limburg
studio 023

1
July
After 1968
Marx with Bataille
Debating The Mirror of Production
(1973) by Jean Baudrillard
seminar
auditorium

CLiC
Andrew Cutrofello
Hamlet and the History of Nihilism
lecture
auditorium

2
July
CLiC
Andrew Cutrofello
*The Ontological Status of Lacan's
Mathematical Paradigms* (2002)
workshop
room 204

Versus Laboratory
The Dual, Part III
Jacob Rogozinski
What Remains of the Two?
lecture
auditorium

7
July
The World (2004) by Jia Zhangke
film screening, introduction by
Marina Vishmidt
auditorium

31
August
Kristin Posehn
Reclamation
opening exhibition
launch of the *Metropolis
Chronicle* and *The Pacific
Reclamation Company Brochure*
Museum De Paviljoens,
Almere, NL

4
September
Rachel Koolen
Acclimatisatie
opening exhibition
Werkplein Enschede,
Enschede, NL

8
September
Jason Howard
*Schelling and the Revolution of
Paleolithic Cave Painting: Unveiling
the Power of the Aesthetic*
lecture
auditorium

Victor Alimpiev
presentation, film screening
room 201

CLiC
*The Scene of Two:
Alain Badiou on Love*
seminar
auditorium

CLiC
*Aggressiveness in Psychoanalysis
and Position of the Unconscious*
reading group led by
Jason Howard
room 204

Theo Cowley
The Eye Cannot See Itself.
(Thoughts on a Trip to Japan to See
Noh Theatre)
presentation
video studio

Peter Müller
Edison Company Films 1891-1903
film screening
video studio

9
September
Maryam Jafri
presentation
auditorium

Paul Ganglof
*Making and Unmaking Textual
Spaces — with the
Department of Reading*
lecture
auditorium

Maryam Jafri
performative lecture
room 201

Versus Laboratory
The Multiple, Part I
*The Many Names of the 'Many':
Multiplicity, Multitude, Multiple*

seminar
room 204

10
September
Kobena Mercer
*Poetic Monsters:
Postcolonial Grotesque*
lecture
auditorium

Anthony Auerbach
The Figure of the Frame
seminar
auditorium

Maryam Jafri
Westworld by Michael Crichton
(1973)
film screening
room 201

11
September
After 1968
Value and Capitalist Capacity
*Reading Moïse Postone's Time,
Labour and Social Domination*
seminar
room 204

26
September
CLiC
The Object of Psychoanalysis
reading group
room 204

27
September
Versus Laboratory
Politics and Thought
(Dominiek Hoens, Alberto
Toscano, Rado Riha, Ozren
Pupovac, Bruno Besana,
Vittorio Morfino, Fabio
Agostini, Peter Thomas)
conference organised by Bruno
Besana and Ozren Pupovac
auditorium

28
September
Versus Laboratory
Politics and Thought
(Ozren Pupovac, Nina Power,

Peter Klepec, Frank Ruda, Peter Hallward, Sylvain Lazarus)
conference organised by Bruno Besana and Ozren Pupovac
auditorium

3
October
CLiC
Yannis Stavrakakis
The Consumerist 'Politics of Jouissance' and the Fantasy of Advertising
lecture, response by Jan De Vos
auditorium

4
October
On Economics and Psychoanalysis (Katja Diefenbach, Antke Engel, Dominiek Hoens, Marc De Kesel, Yannis Stavrakakis, Panagiotis Tsakalogiannis, Gon Zifroni)
workshop organised by Georgios Papadopoulos
auditorium

5
October
After 1968
Deconstructing Value Theory
Reading Jacques Derrida's Specters of Marx (1994)
seminar
room 204

6
October
After 1968
Deconstructing Value Theory
Reading Jacques Derrida's Specters of Marx (1994)
seminar
room 204

Peter Müller
La Soufrière. Waiting for an Inevitable Disaster (1977) by Werner Herzog and *The Lin Effect* (2008) by Peter Müller
film screening
video studio

8
October
Anthony Auerbach

The Graphic Hypothesis
seminar
auditorium

11
October
Histories of Landmark Exhibitions. Contemporary Art Shows since 1968 (Marko Daniel, Nicolas Serota, Hans Haacke, Achim Borchardt-Hume, Antony Hudek, Nathalie Heinich, John Rajchman, Suely Rolnik, Chris Dercon, Daniel Buren, Guy Brett, Lynne Cooke, Koen Brams, Eric de Bruyn)
conference organised by Antony Hudek in collaboration with Tate Modern
Tate Modern, London, GB

12
October
Histories of Landmark Exhibitions. Contemporary Art Shows since 1968 (Sheena Wagstaff, Lucy Lippard, Sebastian Lopez, Carlos Basualdo, Vasif Kortun, Chin-Tao Wu, Mark Nash, Walter Grasskamp, Reesa Greenberg)
conference organised by Antony Hudek in collaboration with Tate Modern
Tate Modern, London, GB

26
October
Lilo Bauer
Circling
installation and exhibition
Bonnenfanten Museum, Maastricht, NL

3
November
After 1968
Steve Wright
Tronti's Legacy: the Refusal of Labour
lecture
auditorium

4
November
After 1968
The Non-Totalizable Complexity of the Historical Process

Reading Balibar's The Vacillation of Ideology in Marxism
seminar with Steve Wright
paper by Ozren Pupovac
room 204

5
November
Anthony Auerbach
The Theoretical Eye
seminar
auditorium

20
November
CLiC
The Object of Psychoanalysis
reading group
room 204

27–28
November
Systems Exposed (Rod Dickinson, Jesko Fezer, Anthony Iles, Nina Støttrup Larsen, Doreen Mende, Karolin Meunier, Andreas Müller, Emily Pethick, Steve Rushton, Marina Vishmidt, Axel Wieder)
workshops
annex

1–2
December
Versus Laboratory
Eric Alliez
Undoing the Image
lecture
auditorium

Versus Laboratory
Rado Riha
Does Science Think?
lecture
auditorium

3
December
Anthony Auerbach
The Discontinuity Announcer
seminar
auditorium

CLiC
Enthusiasm, Anxiety and the Event

by Alenka Zupancic
seminar
auditorium

4
December
After 1968
Martin Saar
Political Spinozism. Negri on Power
lecture
auditorium

Discussion of Jacques Lacan's *Réponse à des Étudiants en Philosophie sur l'Objet de la Psychanalyse*
reading group
room 204

Peter Müller
How Much Wood Would a Woodchuck Chuck by Werner Herzog (1977) and *The Man with two Brains* by Carl Reiner (1983)
film screenings
auditorium

5
December
After 1968
Marx's Metapolitics
Reading Jacques Rancière's Dis-Agreement
seminar with paper presented by Emiliano Battista
room 204

7–8
December
David Reinfurt
presentation
annex

17
December
Joelle Tuerlinckx
presentation
Jan van Eyck Academie

19
December
Salome Schmuki
With or On. Idan Hayosh
opening exhibition
W139, Amsterdam, NL

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Infrastructure for a Stranger

12 Jan 30 Jan In October 2007, a communal research project was started up by the Jan van Eyck Academie, Marres, NAI Maastricht, Academie Beeldende Kunsten and

the Bonnefantenmuseum, about the area around the Sphinx building in Maastricht and the urban development (Belvédère project) which had started around there. This project, entitled *Infrastructure for a Stranger*, came out of the talks between the participating institutions about a communal vision on the cultural infrastructure (in the widest possible sense) in Maastricht.

The Jan van Eyck research, carried out by five researchers of the Design department, united in the *Traces of Autism* team (advising researcher Wim Cuyvers (architect), with researchers Maartje Dros (spatial designer), Jozua Zaagman (spatial designer), Jacqueline Schoemaker (cultural scientist) and Jayme Yen (graphic designer)), consisted of doing a quick scan of the existing infrastructure within Maastricht and how this has developed over the last ten years; making a rough sketch of a vision of the desired cultural infrastructure of Maastricht (needs, wishes, dreams); creating a vision of how this

could be ‘applied’ in the area around the large Sphinx building and the Belvédère project; finding out which other carriers or instruments, apart from city development, could be used strategically by the art institutes (for instance, Maastricht as Cultural Capital); looking into possible best practices elsewhere.

A number of sessions and workshops were organised, in which insights and ideas were discussed and tested. The first research results were presented during the communal New Year’s drinks of the institutes involved, held in the NAI on 13 January 2008. Here, *Traces of Autism* proposed to use the existing track, to have a train running slowly and constantly between Belvédère Mountain and the river Meuse, not actually arriving anywhere. This proposal was further presented and debated on 30 January, when the research group issued the following statement, containing their research outcomes: THE ‘ARTIST-IN-RESIDENCE’ IS A CONTRADICTION. IT MEANS CONFINING THE ARTIST TO THE INSTITUTION OR THE ASYLUM. RESIDENCY KILLS THE ARTISTIC CONDITION. WE ACCEPT ‘DAS UNHEIMLICHE’

AS ESSENTIAL TO THE ARTISTIC POSITION. THE ACCEPTANCE OF ‘DAS UNHEIMLICHE’ IMPLIES ACCEPTING A STATE OF ‘HOME-LESS-NESS’. BEING IN A STATE OF HOMELESSNESS NECESSARILY MEANS BEING IN PUBLIC SPACE. PUBLIC SPACE IS THE OPPOSITE OF PRIVATISED SPACE. PUBLIC SPACE IS THE SPACE OF LOSS. PUBLIC SPACE IS THE SPACE OF POWERLESSNESS. IN PUBLIC SPACE ONE IS EXPOSED, NOT PROTECTED. BEING EXPOSED IS BEING A STRANGER. A STRANGER HAS NO PLACE. A STRANGER HAS NO PLACE TO GO TO. A STRANGER WANDERS. A STRANGER WALKS. A STRANGER NEITHER BUYS NOR SELLS. TODAY, THAT IS POLITICAL. TODAY, THE ARTIST IS A STRANGER. YOU DON’T CHOOSE TO BE A STRANGER: YOU ARE EXPELLED INTO A PERMANENT STATE OF DEPORTATION, WHICH WE PROPOSE TO ACCEPT.

Versus Laboratory

5 Feb 6 May 3 Jun 2 Jul 9 Sep 27–28 Sep In the framework of the Theory research project *Versus Laboratory*, various seminars and sessions were organised throughout the year. The *Versus Laboratory* seminar of 5 February was dedicated to how the concept of the singular is reintroduced in philosophy via specific shocks that politics, sciences and mathematics have caused in philosophy. Reversing the curse of Aristotle—who, in *Metaphysics*, stated that the singular is a merely accidental reality that cannot be taken into account by philosophy—the seminar showed in what way the singular has become a central object of philosophical attention. To

this end, a round-table debate dealt with Foucault and the singularity of the historical stories that he has found in the archives, and with Deleuze and the possibility of distinguishing the individual and the singular through suggestion taken from the natural sciences and mathematics. As part of the meeting, Tzuchien Tho (researcher Theory 2009) gave a lecture on differential calculus in Leibniz and Deleuze. After the inquiry into the transformations of the concept of singularity, the seminar on 6 may focused on the next logical step: What is a duality? How are two elements produced in a singular situation? How is an element produced by a combination of two separate singularities? This session analysed how it is that a duality is not the division of a given essence, of a solid being, but is the act itself of dividing a contradictory

knot. In order to grasp this perspective, some texts by Pierre Macherey and Alain Badiou were read. In these texts, starting from the political consideration of how a contradiction polarises into two positions, Macherey and Badiou manage to draw the outlines of a new conception of the dialectic between the singular and the universal. In the seminar of 3 June, entitled *The dual, part II. On mathematics, theatre and love as conditions of philosophy: “In order to have one, one needs two (or maybe four)”*, the question of ‘two’ was approached. The analysis suggested that a unity is never a solid result or a fusion of a set of elements, but a way in which one can name the tension between two elements. Each unity is thus a ‘two’. Each term of the duality is not in itself an atomic element, but the condensation of a further relation. The original

dual tension inherent in each unity is discovered via a work of subtraction, of dismantling the appearance according to which reality is organised as a set of unities.

On 2 July, Jacob Rogozinski (professor of philosophy, Strasbourg University) started from the idea that if an encounter creates a unity, this is possible only when a reminder is subsequently produced, an excess beyond the synthesis of the two elements. This logic applies also to the constitution of the subject, a constitution that Rogozinski finds in the production of a reminder that was engendered by the encounter of two partial objects—the left hand and the right hand touching each other in a simultaneous movement, for instance.

On 9 September, the session *The multiple part I. The many names of the ‘many’: multiplicity, multitude, multiple* took place. In the session singularity was analysed as a unity that is animated by an inner force of division and subsequently as a place of encounter of two elements

that animate a further division. A unity is something that either splits or collects, but is never an original indivisible element. The unity is a collection of many. This consideration introduced the concept of ‘many’ to the meeting, a concept that wages many battles in the field of philosophy. In these often heated discussions suggestions from politics, art and psychoanalysis were used to define what ‘many’ means.

The meetings from this point onwards explored different names of the idea of ‘many’. In one encounter the idea of intensive multiplicity was analysed by way of a chapter of Deleuze and Guattari’s *A Thousand Plateaus*, in which multiplicity is seized via a polemical confrontation with psychoanalysis and linguistics. Also, the idea of the mathematical multiple is tackled via an article of Badiou on Deleuze, in which he claims that in order to seize the many as the fundament of unities one has to think in mathematical terms.

Under which conditions can we say that political practice thinks? And

under which conditions can we say that philosophy acts? Reversing the traditional, normative grasp of philosophy on politics—where the spaces of thinking and acting are clearly delimited—the aim of the conference *Versus Laboratory: Politics and Thought*, organised on 27 and 28 September, was to explore the effects of the mutual excess between politics and philosophy, while suggesting new articulations of the conflictual bond which unites and separates them.

Speakers were: Sylvain Lazarus, Rado Riha, Peter Hallward, Alberto Toscano, Nina Power, Frank Ruda, Peter Klepec, Peter Thomas, Vittorio Morfino, Fabio Agostino.

Eric Alliez was invited to the October session. Texts by him, by Rancière and several other authors were analysed. In these texts the confrontation with politics leads to the idea of multitude.

For more information, see: <http://versuslaboratory.janvaneyck.nl/>

Research on Research IV—Urban Research

7 Feb On Thursday 7 February the conference *Research on Research IV. Urban Research* was organised at the Jan van Eyck Academie.

From the moment the global village became a reality, architects, urbanists and designers (often together with anthropologists and sociologists) have focused their interest more and more on cities, doing research in specific cities. The work of these architects, urbanists and designers departs from the premise that there still is a clear difference between the city and the non-city, between the urban and the rural. It also supposes that each city still has its specific characteristics.

The designers have looked at the city through specific phenomena, making analyses and trying to grasp the city by creating maps. Often, the activity of mapping turned out to be ‘cognitive mapping’: a way to make research productive—urban design researchers have often been tempted to not only ‘read’ the city, but also to ‘write’ it. However, in doing so, they will eventually end up at exactly the position they hoped to quit when doing research: they lose their critical position.

‘The urban’ is one of the first topics where design started to carry out research as an autonomous activity. *Research on research IV* meant to confront its current status by asking questions about its practice and theory. Speakers were: Wim Cuyvers, Keller Easterling, Arjen Oosterman, Milica Topalovic, Marina Vishmidt.

First speaker Arjen Oosterman, editor and publisher of *Volume* magazine (formerly *Archis*), gave a history of the magazine, from its 1929 inception as the *Roman Catholic Building Magazine*, voicing a specific world view and engagement (Catholic traditionalism). Later it became a platform promoting equal opportunities for all citizens, addressing its design consequences and eventually researching the issues that architects should address—having shifted its perspective from asking what, how and by whom, to why. Oosterman went on to talk about how, from 2004 onwards, they are not just running the magazine, but also organising interventions on a global scale. A city, a theme, a date is set and depending on the number of responses, the event is organised. According to Oosterman, what started

as a hit-and-run type of event, has evolved into a productive approach, a model to deal with all kinds of spatial issues, a series of confrontations with the urban situation, including post-conflict situations. He considers the magazine as an important pillar of support for these interventions, since by publicising these interventions it raises awareness of what is being done, in Prishtina, Amman, Athens, Kabul, Beirut, New York...

For more information, see: www.archis.org.

The second presentation, about urban research, was by Belgrade-born architect Milica Topalovic. She presented the situation in Belgrade after the UN embargo in 1992, which triggered the break-up of the former socialist, centrally organised state and society and gave rise to ‘the informal’ or ‘wild’ city. Individuals set up anarchist, black-market trading and mobility services, which institutions later tried to participate in through giving out temporary permissions. Another informal movement she described was that of informal building, mainly in the outskirts, mainly generated by migrant and refugee flows on the one hand and the so-called ‘turbo-architecture’—an epitome of various

informal coalitions of politicians, media and new money —on the other. Her students tried to capture these movements by mapping them, for instance, simulating street trade, constructing time lines of the functionality of buildings, showing the ‘planning after the facts’ by the wild rich. They concluded that actors in urban fields could simultaneously use legality and illegality in the same field, by the same participants, depending on means.

Third speaker, American architect Keller Easterling, intended to expose the bracket of information that indicates that big buildings have more to do with the illogical, the irrational and with specialist stupidity. She held that a crucial retooling of our political habit might be to stop looking for righteousness and start working with the working knowledge of the logics duplicity. We are duplicitists, Easterling said, because we have multiple sovereignties, we have rules, domestic, international affairs, and they don’t coincide. So any of the other epic political binaries that we often use in order to organize permission are perhaps too upfront; there is possibly more vigorous partnering between state and non-state actors, between proxies, doubles and camouflages that are advantageous politically and economically. Indeed, some of the most radical changes typical of the globalised world are not being written in the language of law or diplomacy, but in the language of architecture and urbanism. Easterling believes that architecture, urbanism and infrastructure are some of the cheap tools of this ‘extrastatecraft’ that often escapes the bounds of parliament-driven policy: shared protocols, managerial subroutines and financial instruments produce and programme physical space around the world.

Keller then talked about the phenomenon of the ‘zone’, maintaining that global, contagious parameters continue to process various kinds of zones, especially economic ones, which are perfect urban vessels to circumvent legal impediments. These zones are proliferating globally and are in fact new urban paradigms that have become primary entries to cities. Countries in South-Asia, China, Africa are using export processing zones as a way of entering into global markets. Thus, the

zone is a double: the essential duplicity that is involved with juggling multiple sovereignties and interests. The zone is a sort of para-state parliament for many business histories; there is a sort of delivery of expertise in various countries, with corporations becoming distant cousins of the Dutch East-India company, delivering expertise about infrastructure, communication or transportation infrastructure, creating embassies within these zones and real estate development which provide a home for the corporations. Finally, she said, the zone is perhaps just one concrete vessel that tutors impure ethical struggles. If it stays, diplomacy becomes more and more the place where extrastatecraft is created and if duplicity is the prevailing logic, maybe our righteousness and our prescriptions will evaporate.

Next, Marina Vishmidt (researcher Theory) presented her project *Contrapolis*, which took place on 26 and 27 March. The event was intended as a framework for artists, activists, scholars, architects, planners, designers and local people to contribute their ideas in separate workshops devoted to topics such as informal planning, the role of creativity in urban development policy and the conditions for art-based intervention. The aim of the workshops was to develop perspectives including the variously instrumentalised, palliative or autonomous roles for culture in urban transformation as framed in contemporary analyses. Various urban development frameworks were to be compared by focusing on an overall tendency in neoliberal city planning to prioritize elite consumption, tourism, privatisation and micro-management of public space. In addition, the issue of how the promotion of ‘culture’ or ‘creativity’ slots into these agendas was to be addressed. Other topics included: the prospects for ‘counter-planning’, ‘planning from below’ and struggles against the dispossession and eviction of marginalised communities in the regenerated European city.

For more information, see www.enoughroomforspace.org.

Last speaker of the conference was Wim Cuyvers, advising researcher Design 2005–2008, who told the audience he was giving up urban research,

but would talk about various research ventures in this field that he previously carried out in the cities of Belgrade, Tirana and Brakin.

Belgrade, Cuyvers said, was a city of stories, stories about ‘we’ —as opposed to ‘them’. To give life a meaning beyond the story, the stories of Belgrade indicate nostalgia for the illusion of certainty that came with communist planning. But after the downfall of, first, religion and then communism, architecture and urban development were called in as new models to organise society, supported in their planning by social scientists. However, when looking at the plans for Belgrade of 1972, it turns out that none of their plans have worked out. None of the real factors like the collapse of communism, subsequent capitalism, the wars and ensuing nationalism, the economic boycott and its consequences, the dispersed country, globalism was foreseen. Yet, this bombarded, boycotted, dispersed city stayed functional and kept expanding throughout and because of the very factors that waylaid the official plans. What happened was that the citizens of Belgrade claimed public space for their own purposes, without request forms. The rural became enclosed into the urban. And later individuals started taking second jobs, providing, for instance, private bus services as a shadow to state bus services. Illegal trade, smuggling, spread out over the city like a denying virus. After this beleaguered city managed to live without a plan for more than 10 years, this period of spontaneous growth and development has now stopped, with the government trying to take control. According to Cuyvers, only true contemporary art can handle life lastingly without a plan, without stories.

Cuyvers’ second focus of research was the city of Tirana. After the death in 1985 of Enver Hoxha, and the collapse of Albania’s harsh communist regime, where no private ownership was permitted, nor any foreign trade or information tolerated, Tirana became the city of the Mercedes. No other city in the world has such a high percentage of Mercedes. These run in a city full of holes, with unplanned single-family houses springing up higgledy-piggledy and rubbish lying everywhere. However, the holes, the unplanned houses and the rubbish all tell the same tale: the tale of a population rejecting the organized,

plan-driven collective. It is the tale of a strange and attractive confusion between private and public. Its artist-mayor Edi Rama seems concerned mainly with façadism, in a city where, as Rama states, buildings, like women, can wear make-up. Thus, Rama organised an architecture competition for the city centre, which was won by Paris-based Architecture Studio. Cuyvers blames them for not seeing that the collapse of the city has turned it in a kind of laboratory. What these planners failed to see, can be grasped quickly and efficiently be wandering through the city again and again, taking unofficial routes. Had the planners done so, as Cuyvers did, they would have seen the rampant tourism coming to the city, the gypsy settlements along the river and the many rubbish dumps. Perhaps they would then have realized that public space is space where rubbish piles up

and is left standing, because it has not been privatized, has not been appropriated by anybody.

Finally, Cuyvers talked about his research in the twin cities of Brazzaville and Kinshasa, also known as Brakin. Cuyvers explored the public space here, reading it by wandering through it. Reading public space as a means of understanding the city quickly, almost immediately, without previous studies and without scientific measures such as statistics and interviews. This city, according to Cuyvers, asks to wander through it, along walks without predetermined protocols, without being side-tracked by inviting science or landmarks or the maps of power. Public space is an inescapable essence. The destitute city of Brakin has seen a massive amount of public space spreading in all directions. This makes sense, because, after all, if almost everyone

On the Television Work of Jef Cornelis

25 Feb In 2008 the Jef Cornelis project continued with a lecture on 25 February by Koen Brams and Dirk Pültau about *Ijsbreker* and *De langste dag* in OffOff (Ghent, BE). In 1983 and 1984 Jef Cornelis and his colleagues of the

newly established Dienst Kunstzaken (Department of Artistic Matters) of the then BRT (Belgian Radio and Television) realised the bimonthly television programme *Ijsbreker* (Icebreaker). In total, 22 episodes of the programme were made. Each episode of *Ijsbreker* focused on a cultural topic in the broadest sense of the word —ranging from the cultural newspaper section and computer art to fashion and tattoos. *Ijsbreker* was a live programme with participants at different locations. The television studio brought these locations into contact with each other. Communication could only be established through the many cameras and monitors. Needless to say, communication quite often failed to be properly established.

The presentation by Brams and Pültau concerned four *Ijsbreker* episodes that centred on fine art: *Ijsbreker 1* on Panamarenko, *Ijsbreker 4* on art for sale,

Ijsbreker 18 on art at the seaside and *Ijsbreker 22* on cultural management. They showed and explained representative excerpts. Thus, they drew a clear picture of the unique *Ijsbreker* format as well as of the Belgian art scene in the early 1980s. The presentation was rounded off with a fragment from *De langste dag*, also known as the 23rd *Ijsbreker* episode. This live broadcast of the 1986 Ghent art summer was realised entirely in conformity with the *Ijsbreker* format.

On 10 October Koen Brams held a lecture about Jef Cornelis’ work as part of the symposium *Landmark Exhibitions. Contemporary Art Shows Since 1968* in Tate Modern. Brams analysed the short film featuring Daniel Buren that Georges Adé and Jef Cornelis made in 1971 on the occasion of Buren’s exhibition in the Wide White Space Gallery in Antwerp and the film they made about Sonsbeek buiten de perken (Arnhem, 1971). In these films Adé and Cornelis did not shun the polemic. On the contrary, they seek out debate and dispute between artists, between artists and curators, between local politicians and the curators. Brams pointed out that Adé and Cornelis not only registered these disputes but actually staged some.

On 30 October Brams and Pültau lectured on *Container* at Filmplateau

has nothing, the space will be public to a high degree, since it will not be privatized. And there are massive amounts of waste in evidence everywhere, waste being indicative of public space par excellence. He further mentioned various types of pseudo-public places in this city, which he would designate as a kind of ‘zone’: churches proliferating all over the place, video rooms almost exclusively showing aggressive films and porn, the *hotel digital* and private burial places. His research in Brakin has helped Cuyvers understand that wandering is the only option.

For more information, see: www.jan-vaneyck.nl/4_4_cv/cv_d_cuy.html

(Ghent, BE). In the television programme *Container* three to four intellectuals discussed themes that could be referred to as ‘the archaeology of modernity’. In a brand new container, designed by Belgian architect Stéphane Beel, these intellectuals conversed for an hour on end about the warehouse, the theatrical, or the figure of Don Juan. The format of the programme is clearly of secondary importance. The programme, originally conceived as a platform for discussion, was very badly received and discontinued after ten episodes.

In their lecture Brams and Pültau sketched how the programme came into being. It all started with the text *Openbaar denken* by Bart Verschaffel, a text that Jef Cornelis saw as the programme’s intellectual keynote. They also referred to the WITT society that philosophers Lieven De Cauter and Bart Verschaffel, sociologist Rudi Laermans and artist/theoretician Paul de Vylder founded in 1987. De Cauter and Verschaffel served as anchormen of *Container* and Laermans and De Vylder were regular guests. All four participated in the third episode, *De puntzak van Heine*. Brams and Pültau dwelled upon the idiosyncratic choice of subjects in *Container*. In a way one could say that the programme introduced the concept of postmodernism to the

Flemish viewer. They also showed that Cornelis and his team did not take the decision to discontinue the programme lying down. The media landscape in Flanders had seen some radical changes since the start of commercial television. This had consequences on the way the public broadcast corporation treated art, culture and intellectualism. This lecture focused on the third *Container* episode, *De puntzak van Heine*,

Brandende Kwesties (Burning Issues)

28 Feb On 28 February, the writer and poet Michaël Zeeman moderated a conference at which Maarten Doorman, Bas Heijne, Joke Hermsen, Rudi Laermans, Bart Meuleman and Dirk Pültau addressed six burning issues in as many polemical lectures. Each lecture was followed by an open debate with the audience.

Philosopher, poet and essayist Maarten Doorman addressed the theme of publicness. With the advent of new media, publicness has become all-embracing. Is this development fruitful? Or is being public merely like shopping at a supermarket in which art is all about advertising and packaging? What consequences can and should be drawn by art and artists? Should they retreat to the museum? Go virtual? The new publicness of art seems to be growing in inverse proportion to the state of criticism, which is increasingly unable or unwilling to make reasoned choices and in many cases no longer sees passing judgement as its role.

How can art continue to exist without dissolving in the new public domain, how can it acquire the robustness which some sculptures have managed to retain by being placed in public spaces? All of this demands things that are not popular in policy circles or in the public debate. It demands criticism of a high standard that commands respect. It demands an uncompromising artistic elite, to whom social or political opportunism matter little. It demands knowledge and appreciation of the tradition in which art could become what it was, allowing it to flourish. In other words, it demands erudition: study and dedication. And it demands selflessness, not in the Kantian sense of the word, in

in which the intellectual is the topic of conversation. De Cauter, Verschaffel, Laermans and De Vylder read and comment upon letters by 19th-century writers and philosophers and discuss the problematic relation of the intellectual vis-à-vis ‘history’.

For more information, see: www.jefcornelis.janvaneyck.nl

which a work of art may not itself serve any interest or arouse any desire, but in the sense of scholarship, the learned love of art itself.

Sociologist and essayist Rudi Laermans talked about (political) correctness. Over the course of history, political commitment has taken different forms, in art as elsewhere. Not infrequently, the pitfall of political correctness—or self-righteousness—could not be avoided. How can we conceive of commitment on the part of art and artists today?

Creativity is hot. It is as if the whole of the Netherlands is engaged in creative work. In order to avoid a further erosion of the terms art and creativity, it is useful to discuss the difference between what is and what is not regarded as ‘art’. Philosopher and writer Joke Hermsen discussed the shock art of artists like Paul McCarthy, Tracey Emin and Damien Hirst, but also the television programmes of Peter R. de Vries. Does art still have a shocking or subversive role today, or have the media taken over this function? Can art still make a difference, or is it doomed to meet an inglorious end in the constantly swelling sea of images? Hermsen pointed out that we cannot simply use the terms subversive and shocking interchangeably.

In his essay *Kunst in tijden van Dutroux* (*Art in Times of Dutroux*), Ger Groot posits that in our age, ‘sublime art has been lost amid an aggression and destructiveness that is constantly outdoing itself’. It does nothing more than ‘imitate a reality we can experience daily in the newspapers and on television’. Rather than conveying an effective, distinctive

truth about reality, he says it practises ‘a sadism that parasites on reality’. In Hermsen’s view, art, if it is good art, effects an interval between seeing and understanding, throwing up a question mark amid the torrent of images. Art, if it is good art, does not unthinkingly imitate or incite violence, but transforms it into an ambiguous referential apparatus. Art brings about alienation, takes the ground from under our feet to set us in motion and make us think.

In the post-conceptual era, in which all formal limitations have been dissolved, the visual arts have lost their fixed shape. This development is at once problematic and unavoidable, because it is historic in nature. There is absolutely no sense in complaining about loss of form and arguing for its restoration. So what position does make sense? Art historian and essayist Dirk Pültau sank his teeth into the relationship between visual art and ‘form’.

The position of the author has changed radically over the past decades. While on the one hand it seems as though anyone can be an ‘author’, on the other hand we can say that authorship is under pressure. Writer, publicist and translator Bas Heijne examined this paradox and asked why and how authorship should be defended.

Heijne was talking about the paradox, in this “accelerated, hypermodern age”, between an unmistakable erosion of the idea of authorship on one hand and the growing cult of the author as celebrity on the other. He argues that when the artificial and the non-authentic are celebrated all too blatantly, a desire for authenticity and craftsmanship naturally arises. The idea of

‘authentic’ and ‘original’ authorship no longer goes without saying; it needs to be secured in opposition to the ideological conviction of those who believe that a Wiki culture is not just inevitable but also edifying. Terms like originality and authenticity have not lost their meanings, certainly not in art, only their context has changed.

The last presentation, by dramatist, poet and writer Bart Meuleman was about the professionalisation of art and culture. What makes professionalisation possible—or impossible?

Burning Issues was organised by the ABKM, the Jan van Eyck Academie and the Province of Limburg.

For more information, see: www.brandendekwesties.janvaneyck.nl

Industrialised Space: History and Representation in Photography

1 Mar At the symposium held on 1 March as part of the project *Citygraphy*, the contributors discussed images and context of the Oranje-Nassau mines and the ceramics factory Sphinx. Willibrord Rutten and Dirk Lauwaert explained the development of the landscape and how the mines have been represented. Wim Mes sketched the industrial history of Sphinx. The location of industry is often strongly linked to place: you can’t sink a mineshaft just anywhere. However, there are forms of industry that are not spa-

tially anchored in the same way. Using a case study—the arrival of the fashion industry on Fifth Avenue and the impact this had on photographic representation—Steven Humblet illustrated the problem that such ‘mobile’ industry poses for the organisation of the city. Finally, the British landscape photographer John Davies, who has won international recognition with his black-and-white pictures, explained his working method using images of Manchester. As part of her commission to create a photo series of 21st-century Maastricht,

photographer Lilo Bauer (researcher *Citygraphy*) assembled numerous photo books by well-known and less well-known photographers who have inspired her. She displayed this extensive collection in the gallery space.

In Transition: Mechanisms, Methods, Ways and Concepts of Transformation

15 Mar The symposium, held on 15 March, was initiated by Daria Pyrkina, researcher Theory, art historian, writer and curator. It addressed the process of political, social and cultural transformation in countries that have made the transition to becoming democracies and are currently in the process of ‘normalisation’. Key issues were historical memory, present reflections and attitudes towards the past and the notion of historical time. Historical time, according to Benjamin, is not an empty and homogenous construction, but a qualitative endlessness in which the past is potentially an unfinished system, open for transformations and interceptions by the present. There is the possibility of restructuring according to a ‘better’ model, adapting political systems and cultural traditions and transforming the historical continuum to contemporary needs.

Participants were: Marcelo Exposito (artist, filmmaker, activist, co-editor of *Brumaria* magazine); Dmitry Vilensky (artist, filmmaker, activist, co-editor of the *Chto Delat’?* [*What Is To Be Done?*])

newspaper for engaged creativity, www.chtodelat.org); Viktor Misiano (art historian, curator, writer, editor-in-chief of *Moscow Art Magazine*, www.xz.gif.ru); Lukasz Jan Stanek (researcher Theory, architect and theoretician); Jillian Saint Jacques (researcher Theory, writer and artist); Gal Kirn (researcher Theory, philosopher and writer).

Below is a review of the symposium, written by Gal Kirn:

“Almost two decades have passed since the discourse on transition (ideology) was introduced, which started to reign over the ideological battlefields of post-socialist countries. Transition has been haunting both social sciences and art, which started making sense or reacting to the new brave world. After the fall of the Berlin Wall we seemed to have entered the final and last transition: the one and only way was paved through the tunnel of neoliberal capitalism and representative-democracy. The corpus of literature introduced a new ‘transition’ approach to the fields of economy, sociol-

ogy, anthropology and political science. The main goal of the transition studies was to apply developmental models and to answer the question: how will the ex-socialist states become part of the developed world? Democratic culture, plural democracy, the existence of legal states and the attaining of economic goals (privatisation, the diminishment of the Welfare state...) were all catchwords or imperatives that had to be implemented no matter what. Indeed, on the way to the promised land, the democratic Europe and free market society, the transitory process produced many ‘unpleasant’ but, to some extent, anticipated effects. These effects consisted of rising levels of social inequalities and unemployment, emergence of risk groups (the young, poor, unemployed and other marginal groups) and extreme nationalisms. Not only does transition ideology apologetically treat the present, it also selectively interprets history. Positive aspects of the socialist past are to be forgotten, one should remember only the totalitarian part in order to move on to the paradise of

the promised land. Rastko Močnik nicely summarised the functioning of the transition ideology, which “materialised in local institutions and international arrangements, de-problematises current historical processes and thus cripples social imagination, inhibits active intervention, and favours ‘spontaneous’ developments as managed by the hegemonic forces of the world.”

Thus, tackling the transition from another and more critical angle necessitates a critique of the dominant ideology and a more complex reading of historical processes. And this was one of the central tasks of the conference *In Transition: Mechanisms, Methods, Ways and Concepts of Transformation*. As Daria Pyrkina put it in her introductory note: “the process of ‘modernization’ of the historical continuum and appropriation of the past in the ‘conflict’ countries is far from its conclusion. Historical time itself, according to Benjamin, is not an empty and homogenous construction, but a qualitative endlessness, where the past is a potentially unfinished system, open for transformations and intercepted by the present.” The participants of the conference tackled this problematic from various positions and perspectives. For a start, a general overview of the question of time was presented by Jillian Saint Jacques. Transition necessarily implies the category of time, which is seen only as a homogenous unit and linear progression. The transitional reasoning is embedded in the evolutionary thinking of history, which was proven to be wrong at least from the discovery of Karl Marx. Contrary to linear time, the presentation underlined a complexity of time in different philosophies.

Apart from this general overview of time, there was an inspiring account of the case of spatial transition in contemporary Poland. Lukasz Stanek (researcher Theory) presented a peculiar dynamic of housing transformations in Nowa Huta, the ‘first socialist city’ in Poland, which was seen as an ideal and new city for socialist future. Nowadays, the city is undergoing another transition in the framework of trans-socialist condition. To Stanek, this condition is “a coming together of two logics: the logics of the competitive individualism and of communal collaboration; in other words, a concatenation of two systems of values: of a self-supporting individual entrepreneur and of a col-

lective focused on the benefit of all its members.” [...] At Nowa Huta, the logic of two worlds, socialist memory and collective solidarity on the one hand and neoliberal restructuring and competitiveness on the other, are far from being reconciled. Nevertheless, this transformation is far from being univocal, since it challenges the normal linear progression in time and space. The trans-socialist tendency is therefore open-ended and does not anticipate the result of the struggle.

Viktor Misiano presented an overwhelming project that considers artistically the topic of ‘progressive nostalgia’. He curated the exhibition and gathered an impressive pleiad of former Soviet artists and material, thinking the past should not leave spectators indifferent. Misiano stressed that “a documentation of (past) reality could become quite boring if staying on a purely informative level”. His political position in the treatment of nostalgia is characterised by progress. Instead of propagating the politics of memory or a pure nostalgia of lost past, he proposed a different project. The latter necessitates a reformulation of the past, which is not a simple and totalitarian dark past. Progressive nostalgia exposes the past not only as it was, but as it would be and how can it be used for the present.

Taking a more political perspective, Dmitry Vilensky (from the collective *Chito delat?* (*What is to be done?*))) presented the political implications of Perestroika, the democratic period in the Soviet Union of the 1980s. Contrary to the dominant historical account that wants to portray the period as a necessary moment in the destruction of the Soviet Union, Vilensky elucidates its mass democratic moments. Perestroika was one of the only democratic moments in the recent history of Russia, marked by a formation of a political subjectivity, where different groups were engaged in a political process. Many artistic projects today draw from the event of Perestroika and are at the same time opposed to the bourgeois commodification and negative effects of the transition from Perestroika to the current capitalist and authoritarian Russia. For Vilensky “the artist today should be closer to an archaeologist than to a politically engaged militant; the artist should reconstruct the narrative”. Even though

Vilensky’s radical push is to be saluted, one has to take into account radically different historical conditions for art and politics in contemporary Russia. How to deal with them is a completely different challenge than it was at the time of Perestroika.

The conference concluded with a screening of Marcelo Exposito’s film *The Year in Which the Future Ended*, which showed the legacy of Fascist killings in Spain during and after the civil war. The topic is not very well presented in Spanish historiography, so it deserves a careful treatment and further elaboration. This last contribution seemed to be less contextualized in the topic of the conference. It opened up the questions of the status of fascism and its distinction from socialism, as well as its relationship with capitalism. Isn’t fascism only an extreme form of capitalism? We could ask ourselves if talking about a real transitory process could be a politically misplaced operation? This operation is nevertheless carried out today by many ‘totalitarianism’ ideologues, which do not see any differences between socialism and fascism. This is surely a reductionist operation which has nothing to do with historical research.

The contributions on the conference thus succeeded in formulating a much more complex view on the transition paradigm. They undermined its methodology (a simple and homogenous conception of space and time) and supposedly neutral ideology (a passive acceptance of neoliberalism, a demontage of the Welfare state...). But at the same time, what remained open and not answered on the conference was the following question: is a concept of transition nowadays operational after one exerts a critique of the dominant ideology? Isn’t it more productive to talk about the ideological, political and economic struggle, which entails a more complex view of historical processes? Or to push the question of transition to the other side: in the light of the expanding financial and economical crisis, should we not start considering a transition to a different, non-capitalist society?”

Blind Spot: Eight Hours for Work, Eight Hours for Infrastructure, Eight Hours for Repose

19–21 Mar From 19 to 21 March, Katja Gretzinger (researcher Design 2006–2008) organised a series of workshops at the Jan van Eyck, called *Blind Spot: Eight Hours for Work, Eight Hours for Infrastructure, Eight Hours for Repose*. In her research project Gretzinger investigates the notion of the blind spot in design. The blind spot—a hole in the field of vision—is used as a vehicle to investigate issues of subjectivity, rationality and social interdependency in the design process. What we do not see in our field of vision (even more, what we do not know, what we do not see—or what we do not want to see) when we work within a particular framework or profession shapes our work. This puts the maker in a criti-

cal position. Together with the observation that in the market economy one is not given the room to be critical, blind spots create a self-sustaining circle of inclusion and exclusion. Lack of criticality creates blind spots and these blind spots generate lack of criticality in their turn. But conversely, and crucially, the blind spot can be seen as a space of liberation and imagination. “[O]ne could assume that between the visual vocabulary and utopian thinking there was, in the end, usually more difference in play, than commonly expected.”¹

The project investigates the dynamics and the marginalities of design and it proposes the book as a space of conversation in which something like an in-between or an in-difference and

therefore a potential might develop. By bringing together designers, theoreticians and artists to think about what is unseen, unthought or unaware in the process of cultural production, the project broadens the notion of design into a multidisciplinary discussion and aims to create a kaleidoscope of perspectives. The exchange relationships between art, theory and design reflect the structural implications, which design has as part of our everyday culture.

¹Translated from Helmut Draxler, “!LOOS LASSEN!”, in *Art After Conceptual Art*.

Contrapolis or Creativity and Enclosure in the Cities

26–27 Mar *Contrapolis* was a two-day event (26 and 27 March) organised by Marina Vishmidt (researcher Theory) with the support of the Jan van Eyck Academie, NAi and the Poortgebouw. *Contrapolis* comprised two days of workshops, discussions, walks, presentations, installations and screenings that articulated approaches and experiences regarding the contentious nexus of culture and urban regeneration in Rotterdam, Amsterdam, London, Glasgow and Barcelona. Rotterdam hosted the weekend’s activities. The workshops and public debate took place at the Netherlands Architecture Institute and the Poortgebouw. Artists, activists, scholars, architects, planners, designers and local people were invited to contribute their ideas in separate workshops devoted to topics such as informal planning, the role of creativity in urban development policy and the conditions for art-based intervention.

The aim of the workshops was to develop perspectives that include, but also go beyond the variously instrumentalised or autonomous roles for culture in urban transformation as established in contemporary analyses. They compared the urban development framework in each of the five cities by focusing on an overall tendency in neoliberal city planning to prioritise

the elite, tourism, privatisation and micro-management of public space. They looked at the ways in which the promotion of ‘culture’ or ‘creativity’ slots into these agendas. Other topics included: the prospects for ‘counter-planning’, ‘planning from below’ and struggles against the dispossession and eviction of marginalised communities in the regenerated European city. While all these phenomena are locally situated, they can be said to share certain features such as methods of organising autonomously and scepticism towards the market and private property as the engines of economic growth and social life in the city. *Contrapolis* was intended as a platform for exchange of tactics, experiences and analysis.

Workshop 1 — *Creative Dispossession* — was moderated by Merijn Oudenampsen and Marina Vishmidt, and presented by Merijn Oudenampsen. With state-supported finance capital as the dominant social actor in the contemporary urban fabric, ‘creativity’ and ‘property’ become interchangeable as rich sources of speculation. Although Negri and other post-autonomist theorists have put forward that ‘real subsumption’ or the integration of emotions, sociability and the imagination into the production process heralds a ‘loss of measure’ that

can be emancipatory, this is frequently experienced as a commodification and enclosure of resources that once had some horizon of personal and collective development beyond exchange value. In other words, the law of value persists, making more and more drastic stratifications between ‘low-value’ and ‘self-valorising’ subjects. If ‘creativity’ is the watchword of urban re-development in cities like Rotterdam, whose ‘creativity’ is desirable, and on what terms? It has often been noted that ‘uneven development’ is not just a by-product, but a condition of capitalist exchange. If ‘development’ is structurally reliant on ‘under-development’ elsewhere, and sometimes next-door, can ‘creative’ approaches challenge or only patch up, the effects? Is it the ‘creativity’ mobilised by government, semi-government and private interests to eliminate ‘unproductive’ sectors of city life such as social housing and community spaces? Is ‘creativity’ only acceptable as a commodity, lest it become a channel to resist, recompose and reclaim a right to the city?

Workshop 2 — *Informality and Ideology* — was moderated by Maria Theodorou and Marina Vishmidt. Presentations were by Anthony Iles, Maria Theodorou and Sitesize. In between a high-gloss urbanism that

takes on the logic of the market and the endeavours to valorise low-impact and improvised solutions to housing shortages (i.e. ‘informal urbanism’), a zone of indiscernibility arises. Architects and planners advise impoverished communities on how to make the best and most sustainable use of their meagre infrastructures. Did this ‘counter-planning’ or reinforcement of the social organisation destine these people to self-managed squalor? Is it pragmatism or do we resign to the fact that increasingly more people share an increasingly smaller portion of the social resources produced in cities? Is there a relationship between envisaging the slum inhabitant as a ‘social entrepreneur’ (cited in Mike Davis, 2005) and the reign of entrepreneurialism as ideology that seems to generate

slum conditions? What is the dialectic between self-exploitation and self-organisation? What are the prospects for a politics of housing that does not rely on social guarantees and does not hand over the institutional domain to private interests?

Workshop 3 — *Once Again, the Real Estate Show* — was presented by Rachel Koolen. The original ‘Real Estate Show’ was organised by Co-Lab Projects in an occupied building on New York’s Lower East Side in 1980 (<http://www.lehman.cuny.edu/gallery/talkback/fmlippard.html>). The project, as well as Martha Rosler’s ‘If You Lived Here’ in 1989, focused on gentrification and evictions, property, capital and the art market, community organising and the role of artists in these processes. In 1997, Maria

Eichhorn’s contribution to the Skulptur Projects in Muenster saw her buying a plot of land with the exhibition money and giving it to a local community housing group. Nowadays, the art market and the property market rise and converge when it comes to the re-valorisation of ‘blighted’ inner city and suburban neighbourhoods. Additionally, independent and subsidised art initiatives frequently come under pressure from a spectrum of policy and business agents. Bearing in mind the limitations of ‘socially engaged practice’, how could art-making contest the very scenarios it is often called upon to passively validate? How can it function as a mode of social practice and resist the imperatives of social work?

Crash Landing Revisited (and More)

3–4 Apr On 3 and 4 April, Myriam Van Imschoot touched down at the Jan van Eyck Academie with her on-going study project *Crash Landing Revisited (and More)*. Her lecture was mistakenly announced as a workshop, but on reflection this term actually described her presentation very well. Rather than being an account of a completed research project, it was a marathon reading of the diary notes she had set down in the ten days prior to the presentation. Instead of announcing provisional results, she cast light on the activity and the restlessness of a thought process that is still wrestling with the how, the what, the where, the with who and the as who, etc. of the research. She gave an insight not only into the practical everyday problems of the study project, but also into her commitment and aspirations, the desires and sources of inspiration that drive her, the choices she had made days before, which still had to be made real, the meta questions and conditions of possibility associated with her position as researcher and creator. For example, she does not want to accept the ghettoisation of research within educational environments and of historical research within academic environments: she wants to find a nurturing institutional setting for an artistic/historical study such as *Crash Landing Revisited (and More)*. The work of

organising the research conditions and the research itself could not be more closely connected. The starting point for the study project *Crash Landing Revisited (and More)* is the legendary performance series *Crash Landing*, which was held between 1996 and 1999 in five different dance cities under the curatorship of Meg Stuart, Christine De Smedt and David Hernandez. The trio wanted to effect radical innovation within improvisation as a performance form, a dissenting voice to the American-historical legacy of contact improvisation. In total, some 80 people were involved in *Crash Landing*: each time, a different interdisciplinary group of artists was composed to put improvisation under methodological pressure. Choreographers, dancers, performers, musicians, costume designers, photographers, video-makers, visual artists, lighting and sound technicians, production managers and accountants interrogated their disciplines regarding the possibilities of collective improvisational performance. The organisational responsibility lay with the three curators, but the entire group was responsible for the artistic value of the performance. In the nineties, a culture that was highly focused on solo choreographers and choreographed pieces, *Crash Landing* was symptomatic of the search

for alternative forms of collaboration, production and presentation. The diary lecture was given in what Myriam Van Imschoot terms an archi-mobile, a temporary space combining the functions of archive, petit cinema, exhibition space, meeting place and research location. In the archi-mobile, interviews were held with the participants and those involved with *Crash Landing*. Myriam Van Imschoot recounts how, during her doctoral research into improvisation in the sixties and seventies, she was confronted with a lack of literature about the topic and used interviews as a methodology to gather situated, personified knowledge from ‘hands on’ experts. However, the interviews held during *Crash Landing Revisited (and More)* are not about acquiring knowledge. The archi-mobile aims to infect guests with a research modality. Ideally, they go through the archive material and their own or others’ biographies themselves. The participants in *Crash Landing* were treated as collaborators in *Crash Landing Revisited (and More)*. From the start, the study was conceived as a joint venture which researchers with related interests and aims could step into. The archi-mobile is arranged in such a way that visitors, guests or passers-by are cast as potential research colleagues. It is a space stage-managed for multi-perspective and many-voiced research.

During the diary lecture, there was a showing of *Fax Film*, a film made by Myriam Van Imschoot and Pablo Castilla as part of *Crash Landing Revisited (and More)*. The names of the participants in *Crash Landing* are printed out, page after page by an unattended fax machine. The steady appearance and disappearance of their names on the ephemeral fax paper—the communication medium of the mid-nineties—poses questions of politics, the aura and the finiteness of the name. For many, *Crash Landing* was a springboard for their careers, it was their date with destiny; others have since become lost in oblivion. *Fax Film* also bears witness to a different kind of choreographic work behind an improvisational performance like *Crash Landing*. Meg Stuart, Christine De Smedt and David Hernandez spent innumerable hours putting together a

group, weighing up the relationships between and within the different disciplines, and managing the right level of risk and potential energy by means of casting. The following day, *Dial H.I.S.T.O.R.Y* by Johan Grimonprez was screened. When the first edition of *Crash Landing* was held at STUK in Louvain in 1996, Grimonprez was also working at STUK on his film about the history of aircraft hijacks. Evidently there was something linked to catastrophe, crisis, terrorism and sabotage hanging in the air of the Louvain art world at the time. Johan Grimonprez was also asked to take part in one of the later *Crash Landings* and so his name haunts the virtual credits list of *Fax Film*. Central to *Crash Landing Revisited (and More)* is the sound archive of voices of participants in *Crash Landing*. Myriam Van Imschoot is always looking for al-

ternative modes of publication and she now wants to use the many interviews she has recorded to make sound compositions in which individual biographies and narratives enter into dialogue with each other. This will serve to revalidate the oral dimension of history and historiography. At the same time, she is not engaged in historiography pur sang, instead she wants to delocalise the past and make it resonate with a present and a future for herself and for current and potential fellow researchers. Kristien Van den Brande joined the project in December 2007. In 2009, the project *Crash Landing Revisited (and More)* will take up a six-month residency at the Jan van Eyck Academie.

The Hideout Sessions—Inside/Outside

10 Apr During his time at the Jan van Eyck, Fine Art researcher Thibaut Jacques worked in his studio, which he referred to as his ‘burrow’. Having developed and conducted various experiments there, he organised a series of meetings or workshops called *The Hideout Sessions—Inside/Outside*, thus creating his own take on heterotopia, or ‘other places’. Jacques’s project ties in with the development of his work; it is an artistic initiative as much as a way of experimenting. The studio, or burrow, is like a point of convergence, departure and arrival, of some themes that are close to him, on an artistic, cultural, economic, politic, social and spatial level. Here, he set up an artistic initiative in the form of a platform, where lectures could be presented, discussions and conversations held. Screenings, workshops, artists, theorists, philosophers and others made up the programme. With this initiative, Jacques intended to ‘corrupt’ the ways of working that exist in the academy and to invite others into his ‘maze’, which he viewed as a form of de-education: from the inside/inside to the outside/outside. Considering the transversal and collateral important, Jacques invited

various guests to his sessions in the burrow, to work within this rhizomatic structure, in order to reflect on the topology of psychiatric internment, a closed space that you can make holes in to give space to the psychotic body and its borders; the topology of the representation of confinement, its production system and architecture; the topology of the research space and personal space and their relation with the institutional world; the topology of the representation of filmic space and of what is filmed. Space can be rendered in parts and highlighted by mapping it through the logic of the documentary or artistic thinking; the topology of representation of the space of the book. The book is a representation of a space, a *mise-en-abîme*, a space where different vantage points come together. A publication is a means of representation... also of the institute. On 10 April, the first session, *Inside/Inside*, was held in his studio, with Wim Cuyvers, architect and advising researcher Design, talking about the inside of limestone, which is built up of organic material and encapsulates time, and Gon Zifroni, partner of Metahaven and former Design researcher, talking about the research they did on Bordeaux and its banlieues.

On 17 May, Frederic Bourlez, Dominiek Hoens, Frederik de Preester and Romain Rulot were invited guests to the second session, *Inside/Inside Body*. Frederik De Preester, exhibition maker and project coordinator at the Dr Guislain museum in Ghent (BE), spoke about heterotopias, or ‘other places’, from the famous Foucault text *Des espaces autres*, which has also been a source of inspiration for Thibaut Jacques himself. De Preester gave a slide presentation of his work at the Museum Dr Guislain, a double heterotopic site, being both a museum and formerly also a psychiatric hospital. He talked about the link between architectural drafts and work by ‘outsider artists’. Secondly, Dominiek Hoens, advising researcher Theory at the Jan van Eyck, presented a text in which he questioned whether the boundaries between outside and inside are as safe and secure as we imagine it, referring to Descartes and Lacan. Next, Frederic Bourlez presented ‘Music from the margins’: the outcome of weekly therapeutic music workshops, at the Institute La Porte Ouverte, a Belgian centre for adolescents with seizure disorders, or severe mental, conduct and personality disorders. The project *Bokan* brings this ‘outsider music’ from untrained

musicians to the outside world. Romain Rulot, finally, talked about the relationship between young people and space, citing a text by Deleuze.

On 28 June, a final session, *Trans-Topic*, with Fabrice Bourlez, Jonathan Mangez and Gerard Meurant, was organised. Philosopher Fabrice Bourlez took Foucault’s *Des espaces autres* as one starting point, and Eve Kosofski Sedgwick’s *Epistemology of the Closet*—a

groundbreaking publication in queer theory—as the other. Bourlez intended to take Foucault’s counter-sites to a sexual level, and referred to Freud and Aristotle to finish with the concept of transtopia. Secondly, Jonathan Mangez’ spoke about ‘Being in the world’ and subjectivity, based on Martin Heidegger’s publication *Being and Time*.

The intentions and outcomes of this research were collated on a website,

which also includes video cuts from various presentations by attendants to the sessions.

For more information, see: <http://insideinside.net/acceuil.html>

More Than A Lot—Displacements in Ontology

10–11 May This conference, which took place on 10 and 11 May, was organised and chaired by Theory researchers Bruno Besana and Ozren Pupovac, as part of the *Versus Laboratory* research project.

Ontology has traditionally been defined in terms of the unity of an essence, to which a multiplicity of qualities and accidents can be related. One of the major contributions of contemporary philosophy is the opposite idea, the fact that being can be defined as the gathering of an infinite multiplicity of heterogeneous elements that appears as one. Against the separation of what is essential from what is accidental, ontology today places emphasis on accidents, multiplicities and heterogeneities.

But how to test the limits of this configuration of thought—limits which are located at the points of intrusion of non-philosophical elements, taken

from psychoanalysis, aesthetics and politics? Speakers and organisers wished to examine three perspectives that seem to displace the relation between being and multiplicity into new configurations: nothingness, non-decidability and excess.

The first session, *From Multiplicity to Nothingness* (genetic relation: philosophy vs. anti-philosophy), featured a presentation by Ray Brassier (Middlesex University) entitled *Being Nothing, Knowing Nothing: From Correlation to Representation*. Respondent was Oliver Feltham (American University in Paris). Secondly, Alenka Zupancic (Institute of Philosophy of Ljubljana) gave a lecture called *Psychoanalysis and Ontology: ‘Being-Towards-Sex’*, to which Marc De Kesel (Radboud Universiteit Nijmegen) responded.

In the second session, *Multiple and Excess* (genetic relation: philosophy vs. art and politics), Jelica Sumic-Riha

(Institute of Philosophy of Ljubljana) presented her lecture *The One of the Same*. Respondent was Dominiek Hoens (advising researcher Theory). Next, Bruno Besana (researcher Theory) asked *What is a Sensible Excess?*, to which Frank Ruda (University of Potsdam) gave a response.

In the third and last session, *The One and the Multiple* (genetic relation: philosophy vs. psychoanalysis), Matteo Bonazzi’s (University of Milan) lecture *There is One. The Ontography of Jacques Lacan* was followed by a presentation by former Theory researcher Lorenzo Chiesa (University of Kent and researcher Theory 2005–2006), entitled *How to Make One out of a Multiple?*, with respondent Aaron Schuster (researcher Theory 2005–2006).

For more information, see: www.versuslaboratory.janvaneyck.nl

KunstTour 2008 / Traces of Autism

24–25 May The Jan van Eyck Academie *KunstTour 2008* participation focused on two Euregional project, that is to say, *Traces of Autism: Wander-Research in the Euregion Meuse-Rhine* and *The Euregional Forum*.

Traces of Autism: Wander-Research in the Euregion Meuse-Rhine is about an understanding of public space, which is seen as a confrontation with insecurity, as exposure, as vulnerability, and which rejects the use of the term ‘public’ for spaces that are actually more and more privatized and protected. The understanding of public space does not arise from theoretical or historical knowledge

but from a position in which the group members undergo their own research by being in public space. As a closure to this two-year project, the research group organised an exhibition for *KunstTour 2008*, showing the work that was generated in the various stages of the research process, including several maps, photographs, texts and videos. The exhibition, as well as a series of screenings, was open to the public for 24 hours.

The Euregion Meuse-Rhine was chosen as a research territory because it offers the possibility to juxtapose the presence of national borders with an exploration of the borders of public

space. So by taking long, non-touristy, non-comfortable walks and bicycle rides, the group members made an inventory of public space in the region, which resulted in maps, photographs, texts and videos. Throughout the working process, the French pedagogue Fernand Deligny served as a guide. Deligny drew the movements of the autistic children he lived with, not for educational or other purposes but out of respect for a world which he did not want to dominate, but wanted to partake in.

On this occasion, the research group also presented a glossary: a small textbook in which the insights that were developed during the project are

collected. The publication featured glosses of key research topics like ‘autism’, ‘permanent state of deportation’, ‘public space’, ‘space of doing nothing’, ‘topos’ and ‘wander research’.

Moreover, on Sunday 25 May, a symposium was held, entitled *Forestieri lectures*; as advising researcher Design and leader of the *Traces of Autism* research group, Wim Cuyvers had invited Michel Siffre, Smaïn Laacher, Sandra Alvarez de Toledo and Louis Bec as speakers, while a text by Yi-Fu Tuan was also read out.

The symposium kicked off with a lecture by French art historian Sandra Alvarez, who edited *Oeuvres—Fernand Deligny*, a book on and by Fernand Deligny. She described how Deligny influenced Guattari and Deleuze, with the ‘Rhizome’ chapter in *Mille Plateaux* deriving directly from Deligny. The idea of rhizome ties in with that of ‘errant lines’, which connects with Deligny’s later work with maps and the idea of the spider web and its connotations with net(works), dispersion, organisation. Another important theme in Deligny’s life was the asylum, which he saw almost as a person, while also referring to the asylum as a vast space of clear unity. All his life he was adamant about working with non-specialists, non-professionals, who would not ‘take care of’ people, but rather ‘live with’ people. Similarly,

he lived and worked mainly with autistic children, whose movements and gestures in space he traced, leaving out the dominant medium of language.

Yi-Fu Tuan, the Chinese-American geographer focusing on systematic humanistic geography, had contributed a text, *Strangers and Strangeness*, which was read out. Tuan stated that “The words ‘forest’ and ‘foreigner’ have the same root and the basic idea is derived from the Latin *foranus*, which means ‘situated on the outside’. Forests and foreigners lie outside the known world of kinsfolk and cleared forests. They are strange, vaguely threatening...”

Next, French sociologist and judge Smaïn Laacher pointed out that the word ‘forestieri’ is used by Agamben in his original Italian texts. In translations it becomes ‘refugee’, ‘stranger’, and the connotation of forest gets lost. Smaïn Laacher spoke of his experiences with ‘strangers’ in the woods: the illegal citizens. Laacher made a distinction between the category of the dignified illegal, represented by artists and intellectuals and the undignified illegals, as defined by politics and linked to the notion of nation/ality. He stated that, within fine art, there is a tendency toward the aesthetisation of the illegal: in films, books, the theatre. This begged the question from the audience

De mooiste tour van de hele Euregio. Le plus joli tour du Euregio entier. Die schönste Tour der ganzen Euregio

As part of the *KunstTour* Maastricht and the exhibition of the *Traces of Autism* research project at the Jan van Eyck, Rachel Koolen (researcher Fine Art) organised a bus tour on Saturday 24 May. The tour was based on an existing route

through the Euregion as published in the guide *Gemaal: a Culturally Active Land* (2006). “The Gemaal is a fictional, culturally and economically active land where the cities Eupen, Alsdorf, Genk and Maastricht play a leading part.” Ruth

whether the aesthetisation of the clandestine, the illegal, isn’t a case of de-politicizing this issue. He talked about the problems of the *sans papiers* and the *sans droits*, pleading that the earth really belongs to no one, and that, according to the law of hospitality, everyone should have the right to visit—which, unfortunately, is regarded as threatening by national authorities guarding their borders.

French geologist and caver Michel Siffre lived several times for months on end in the strange and hostile spaces of caves, trying to find his internal, biological, non-socialized clock.

Wim Cuyvers considers space to be a preferable way of communication. He gave up his architectural practice, he gave up his searches for public space in different urban areas for a life in the forest.

French zoosystematician Louis Bec, president of Institut scientifique de recherche paranaturaliste, stated that the survival strategies of human beings in their natural environments are changing at the point where the paradigm of the technical artefact as an expedient for the biochemical and biophysical life fades.

Euregional Forum at the KunstTour

For the ninth edition of the Maastricht *KunstTour*, the *Euregional Forum* (EF) organised a special forum in the lobby of the Jan van Eyck Academie on 24 and 25 May. The two-day event had a packed programme of award ceremonies, video presentations, live columns, round-table discussions and presentations. The EF wanted to increase the Maastricht art public’s awareness of and

involvement in the unlimited growth opportunities which the Euregion Meuse-Rhine offers its residents and companies.

Euregion Meuse-Rhine Democracy Awards for Saskia Gorgels-Lindelauf and Wim Cuyvers The forum started in celebratory fashion with the presentation of the first Euregion Meuse-Rhine Democracy Awards. This

prize was specially created to honour individuals and institutions which have made exceptional efforts to transcend borders in the Euregion Meuse-Rhine. The laureates were Saskia Gorgels-Lindelauf, executive secretary to the Limburg Chambers of Commerce, and Wim Cuyvers, advising researcher Design. The jury report praised Saskia Gorgels-Lindelauf for her unstinting

efforts to create a lively and dynamic cross-border working climate for companies in the Euregion Meuse-Rhine and the large amount of lobbying work she does to this end every day. Wim Cuyvers won plaudits for the distinctive way in which he exposed the visible and invisible cultural-geographic logic of the Euregion Meuse-Rhine in the project *Traces of Autism. Wander-Research in the Euregion Meuse-Rhine*, which was conducted under his auspices.

Karlspreis for Angela Merkel
The official award was followed by the presentation of a video report on the preceding *Euregional Forum*, which took place in Aachen on 1 May 2008. The *Euregional Forum* coincided with the fiftieth award of the Karlspreis, also known as the EU Oscar, to the German Chancellor Angela Merkel. The ceremony and the festivities were held in Aachen, the historic and symbolic birthplace of the European dream and the seat of the first ‘European’, Charlemagne. The *Euregional Forum*’s report made clear that the award of the Karlspreis has an important symbolic value. The Karlspreis demonstrates that Europe matters in this region, both to the population of the Euregion Meuse-Rhine and the companies which are active there, including giant car-maker Mercedes-Benz. At the same time, it became clear that a small minority continues to passionately resist the integration of the fraternal European nations and hence also the completion of that great dream which Charlemagne shared. Fortunately, the atmosphere at this festive occasion remained calm.

Lobbying as the ultimate form of democracy
The video report prompted an intense debate. The authenticity and effectiveness of the demonstrators was called into question; they were even accused of conducting completely ritualised, internal opposition. The supposed fact that the EU is governed by lobby groups in the service of companies and that European integration is therefore an undemocratic project—a much-heard criticism from protestors—was heavily criticised. Frans Seybens, spokesman for the Pro-Business Lobby Euregion Meuse-Rhine, defended ‘lobbyism’ as an effective form of democracy; he claimed it is in no way a privilege of companies but in fact is also successfully used by groups within

civil society and the public sector to achieve the aims of their grassroots supporters. In the debate, Seybens encountered heavy opposition from other participants, who emphasised that not all groups and sectors of society have the same resources and know-how to lobby effectively.

Unrestricted free market as a guarantee of cross-border solidarity
The debate about the usefulness and benefits of lobbyism for the democratic integration of the Euregion Meuse-Rhine provided a good warm-up for the round-table discussions. The first one tackled the initiating role and vanguard function of Euregional business in transcending borders in the Euregion. Kicking off the debate was a spoken column by Stafford Whatsworth, editor-in-chief of the *Meuse-Rhine Business Journal*. A strong theme was his belief in the effectiveness of cross-border business for bringing about Euregional cooperation. As an example of best practice, he pointed to the Dutch housing association Servatius, which has developed various projects in the Belgian city of Liège offering local residents an alternative to the inadequate social housing supply.

The debate led to a real showdown between Frans Seybens of the Pro-Business Lobby Euregion Meuse-Rhine and confirmed anti-globalist Kees Hudig of the XminY solidarity fund. Referring to the example of Servatius, Seybens emphasised that little can be expected from government or public bodies in building cross-border activity in the Euregion Meuse-Rhine. Public players have not been successful in evaluating, defining and satisfying the demands of the Euregional population and companies. The Euregion Meuse-Rhine enables companies to operate across borders without protectionist or monopolistic measures and thus to fully meet the needs of the people of the Euregion. In Seybens’ view, only the free market can guarantee cross-border solidarity. Kees Hudig countered this assertion by proposing that fifteen years of unrestricted free market have shown that the market has profoundly failed to satisfy people’s needs and desires. The free market may operate across borders, he pointed out, but what this had primarily resulted in was the deliberate neglect of the needs of the

poorer sections of society. Hudig made a passionate plea for the development of a Euregional economy characterised by solidarity and based not on the free market but on the satisfaction of the basic needs of all.

Culture in the Euregion Meuse-Rhine as supercharger or hot air
The second round-table discussion dealt with the role of culture and cultural actors in creating a united Euregion Meuse-Rhine. For years, the director of the Theater aan het Vrijthof, Guido Wevers, has been using the Euregion Meuse-Rhine as a vehicle to stimulate cultural activities and institutions in Maastricht. He showed a short film which was much enjoyed by the audience with the expressive title *Doe bleefs mit mich*. In the film, Wevers criss-crosses the Euregion Meuse-Rhine area on an old motorcycle in order to reveal and interpret the characteristic fault line between Germanic and Latin culture as it is on the ground. His field research showed that the cultural identity of the Euregion Meuse-Rhine arises from the friction generated as these two opposing cultures slide against each other. So Wevers called on cultural actors in the Euregion Meuse-Rhine to make maximum use of the unique opportunities of both civilisational models.

The *Euregional Forum* had invited four cultural experts to discuss Guido Wevers’ provocative call: Tom Goossen of culture agency Studio Kernland, Peter Fransman, director of Het Domein in Sittard, Mark Maurer of the architecture practice Maurer United and branding specialist Merijn Oudenampsen. Peter Fransman proposed that projects connected with Euregional government programmes or subsidy schemes invariably turn out badly in practice. This is because cultural cooperation in the Euregion is based on opportunities for attracting subsidies and not on a common interest or concern. Artists and art institutions in the Euregion should tempt its population to actively participate in cultural activities, Fransman said, but he also expressed the provocative view that this endeavour should be based on the realisation that art is not for everyone.

Tom Goossen had a less complicated view. As a cultural entrepreneur, what is most important to him is seeking out and meeting the cultural needs of

the Euregion’s population. At the same time, Goossen adopted a proactive attitude; above all, he attempts to open or create new markets for culture in the Euregion. Such as in the *Fuel* project, which brings works of art from all over Europe to Maastricht in order to widen the perspective of the population and create support for Maastricht’s involvement in the cultural capital programme. Merijn Oudenampsen emphasised the importance of asking what we want to achieve by promoting the Euregion Meuse-Rhine as a cultural identity and mark of quality. If the Euregion Meuse-Rhine continues to avoid this question, the Euregion construct—however ingeniously conceived—is in danger of becoming nothing more than hot air.

Results of voting in Euregional Second Chamber
These debates among experts were followed by the public programme. A proper ‘Euregional Second Chamber’ was established where debates and votes were held about burning issues in the Euregion Meuse-Rhine. We cannot do justice to the often impassioned debates here, so we have limited ourselves to recording the results of the five debates:
Proposition 1: ‘The continued witch hunt regarding the proposed Maastricht

‘drugs boulevard’ proves the bankruptcy of the Euregion Meuse-Rhine’. Against: 3; For: 2.
Proposition 2: The Euregion Meuse-Rhine must be dissolved; we should instead be backing a United Limburg. Against: 5; For: 0.
Proposition 3: The Euregion Meuse-Rhine mainly generates benefits for wealthy residents and criminals. Against: 3; For: 2.
Proposition 4: The Euregion Meuse-Rhine needs a well-known figure who stands above all the parties, such as André Rieu. Against: 5; For: 0.
Proposition 5: The Euregion Meuse-Rhine has no *raison d’être*, except for politics and business. Against: 2; For: 3.
Proposition 6: The main purpose of the Euregion Meuse-Rhine should be to remove minor inconveniences for the benefit of its residents. Against: 1; For: 4.
Proposition 7: Only the direct election of the Euregional directorate could really make citizens enthusiastic about the Euregion Meuse-Rhine. Against: 4; For: 1.
Proposition 8: The Euregion Meuse-Rhine will never get off the ground due to linguistic differences. Against: 2; For: 3.
Towards an even more profitable Euregion Meuse-Rhine

Finally, the collective Société Réaliste (researchers Design Ferenc Gróf and Jean-Baptiste Naudy) proposed a lucrative expansion of the Euregion Meuse-Rhine. Société Réaliste proposes creating an alliance between the Euregion Meuse-Rhine and four new EU zones in Central Europe, each with a different economic status and level of development. They nominated a brother region in Poland and Romania. This plan cleverly combines the developed economy of the Euregion Meuse-Rhine with the energy of rising and still developing economies of the Central European regions. This unique alliance would guarantee that the Euregion could maximise its economic strength and thus the welfare of its residents and grow to become an indispensable European region for companies.
The presentation by Société Réaliste formed an appropriate close to an Euregional Forum defined by the undeniable importance of both the market and cultural marketing in developing the Euregional dream.

Images Aren’t in the Head: on Imagination between Abstraction and Concreteness

4 Jun At the invitation of the CLiC study group, Helena De Preester (Faculty of Fine Arts, University College Ghent, BE) gave a lecture on 4 June entitled *Images aren’t in the head: on Imagination between Abstraction and Concreteness*. The following is her text on that lecture:

“Traditionally, the imagination has been assigned a place between reason and the senses. Reason is linked to abstraction and to general concepts, while sensory perception has more to do with things in their particularity. Reason and sensory perception may be seen as two extremes on a line that stretches from abstraction to concreteness.
So according to tradition, imagination lies between these two extremes. In that position, it represents an intermediary between rational understanding

and sensory perception. The imagination is therefore that capacity of the mind which enables the transition between the two. It should thus be capable of dealing with both the generality of reason and the concreteness and particularity of sensory perception. This task for the imagination is not simple and roughly speaking forms the problem of the imagination as it appears in the history of philosophy.
If, for example, we wish to imagine the general term ‘fruit’, we always end up with a concrete type of fruit, such as apples, or a bowl containing different, concrete fruits. None of our images will reflect the generality of the abstract term ‘fruit’. The banality of this example shows us that the problem is one of grotesque simplicity. Moreover, it is certainly not a new one. Immanuel Kant was faced with exactly this problem,

but then in the form of a triangle, as formulated by John Locke. Locke challenged his reader to imagine a general triangle. This means that the image must represent all types of triangles (isosceles, equilateral, right-angled, etc.), but none in particular. According to Locke, we inevitably fail in this task: mental images never attain the degree of indeterminacy or abstraction that is required for the universal validity of the term ‘triangle’. Every image of a triangle will always be the image of a particular type of triangle.
The imagination also has other limitations, relating not to an inadequate degree of abstraction, but to an inadequate degree of concreteness or specificity. The question now becomes whether the imagination is capable of dealing with particularity and specificity. This question is discussed in the

imagery debate, which starts from the apparently simple question: What are mental images? The debate has two main positions: pictorialists and descriptionalists. The first group believes that there is an analogy between the mental images in our heads and physical images outside them (such as photos, or paintings, or films). In this view, mental images depict things in roughly the same way as physical images. The descriptionalists claim that there are no such images underlying our conscious experience of mental images. Just as a computer generates images on the screen based on series of zeroes and ones, our mental images, they say, are not caused by something which is itself picture-like in nature. According to the descriptionalists, mental images depict things in roughly the same way that a linguistic system represents things.

Again it is a banal example that clarifies matters. The descriptionalists challenge their opponents to imagine a

tiger. Once they have done so, they are asked to count the number of stripes on the tiger. Answering this question is often particularly difficult: apparently, mental images do not always contain the same information, so they can be indeterminate with respect to particular visual characteristics (such as the number of stripes). Nonetheless, the imagined tiger certainly did have stripes—however, the number of stripes, where exactly they were on the tiger and what they looked like is left implicit by the mental image. The pictorialists counter that a mental image should not be seen as a photographic image (on which we would be able to count the number of stripes). Nonetheless, they cannot avoid the problem that mental images sometimes cannot be indeterminate, and yet prove to be so (regarding the stripes, for example).

So the debate between the pictorialists and the descriptionalists turns on

the degree of determinacy and concreteness of the mental image. However, the solution proposed by Kant, who was looking to accommodate the indeterminacy of the imagination, is also a solution to the indeterminacy of the mental image. Indeed, according to Kant, the imagination works not with images but with schemas, which allow us to make the transition between reason and the senses, and therefore between generality and particularity. Thus the imagination does give us the method to construct triangles (according to the definition of a triangle) but it does not give us a determinate, particular triangle. A Kantian rereading of the contemporary debate between pictorialists and descriptionalists thus throws up an unexpected benefit. The imagination is not an ability that produces images; it only shows us the way to get there."

Experimental Standards #1

6 Jun The meeting *Experimental Standards* #1, held on 6 June, addressed organisational issues. Since organisational standards interfere with practice, how can the normalisation of standards be levelled out? Standards are often considered neutral and therefore remain implicit. As an alternative, agreements on an explicit protocol can also be constructed as part of a practice—these are then experimental standards. *Experimental Standards* #1 addressed the organisation of research. Anne Querrien was invited to share her

Imaginary Property

6 Jun The symposium *Imaginary Property*, introducing the research project by the same name, was held on 6 June and set out to explore new potentials for design practices across various registers at the intersections of design-theory and image-production. What challenges emerge from the paradoxes that research into ‘imaginary property’ has given rise to? How could these potentially generate new

rules of production, bearing in mind that property relations are constantly exchanging meaning? Do we have to rethink and re-evaluate the notion of ‘design’ against this background? Organiser Florian Schneider, advising researcher Design, talked about the objectives and premises of the project. Other speakers were writer, media theorist and media activist Franco Berardi Bifo and writer and curator Anselm Franke.

Having published widely about subjects at the crossing between mainstream and independent media, art and activism, theory and technology, Florian Schneider is currently working on *Imaginary Property*, a series of texts, films and video installations researching the question ‘What does it mean to own an image?’. In his presentation he posited that what was formerly known as the ‘information society’ has

turned into an image economy based on the techniques of imaging information or turning information into images. Images act as storage units for framed portions of psychic realities that can be duplicated without significant loss and can be distributed almost in real time. Consequently, the image turns out as both subjected to processes of design and as designing processes of subjectivation.

Second speaker of the day was Franco Berardi Bifo, with his lecture

After the Future. In the 20th century Futurism, in its Italian and Russian variants, has become the leading force of ‘Imagination’ and ‘Project’, giving rise to the language of commercial advertising and the language of political agit propaganda. Bifo stated that cyberculture as the last utopia ended in a clash and it has left behind a growing system of virtual life and actual death, of virtual knowledge and actual war. Ever since, the artistic imagination has seemed unable to do away with fear and despair.

In-Form: Vilém Flusser on Design

27 Jun Philosopher Vilém Flusser (1920-1991) is mostly known for his work on New Media and their influence on man’s consciousness. In his view, the replacement of the alphanumeric code with technical images has had an even stronger impact on society than the industrial revolution of the 19th century and is still bringing about substantial changes in aesthetics, politics and the sciences. In addition to his theory of communication, he wrote several essays about design and art theory as well as three seminal books about design and visual art: *Vom Stand der Dinge*, *Gesten* and *Vom Subjekt zum Projekt*. Despite this broad recognition, his ideas about design (or processes of formalisation in general)—which include the limitations and possibilities in the act of creating and the political and ethical implications of designed objects—are hardly discussed. The conference entitled *In-Form: Vilém Flusser on Design*, held on 27 June and organised by Marcel René Marburger, centred on four themes: firstly, the relationship between the designer and the apparatus; secondly, an ethical theory of design; thirdly, creativity based on a dialogical network; and finally, the concept of *Vorurteilsloses Entwerfen*.

In his lecture *Feedback between designer and apparatus*, Christian Gänshirt (architect, Berlin) focused on the relationship between designers and artists and the tools they use. For Flusser, new media—starting with the photo camera—have had a strong impact on people in general and on those who use them. It is not, after all, the photographer who creates the photography, but the camera. For Flusser, the real artists are the people who invented the camera, the chemicals

and the technical process of photography. If the photographer intends to be more than a *Funktionär* of the camera, he needs to achieve what Flusser calls Techno-imagination: a full understanding of the inside of the ‘black box’ before one can use it in ways not predetermined by its programme. Yet Flusser sees not only the camera as an apparatus, but also society (if it is a singular concept) that is structured in a discursive, non-dialogical way. Designers or artists are not only limited by the tools they work with, but also by structures in society.

The symposium participants tried to name as many limitations of the production process as possible and looked for strategies to avoid or go beyond them. The type of feedback occurring between the designer and his tools was discussed, society’s influence on the creative process and the level freedom or determination is designer has. In his *Gebrauchsgegenstände* lecture, Flusser argued that design should not be used to create objects that stand in the way of other people. Rather, objects should be created that support communicative and inter-subjective aspects. For Flusser, objects are created to free people from the circumstances of nature and yet every object becomes part of the environment people must cope with. Thus, as more objects come into the world, it becomes necessary to design new objects to free people from extant objects. Yet Flusser believed that objects also work as a means of mediation between people, since the creation of the object is a reflection of the creator, giving designed objects not only an aesthetic, but also a social relevance.

He posed the question how one can find a path beyond the limits of the ‘Dystopian Kingdom’. Finally, Anselm Franke’s presentation *Animism* was based on research undertaken for two exhibition projects dealing with the notions of ‘Soul’ and ‘Animism’—terms that have figured as the Other in rationalising modernity, signifying an ambiguous history in which the relation between the psyche, imagination and modernity is at stake.

In his lecture *About the necessity of communicative objects: toward ethical design*, Chadwick Smith (New York University) posed the question how objects can be designed to function in the ways Flusser described. What social, ethical and political aspects of designed objects can be found in Flusser’s essays? How can Flusser’s ideas help find new approaches towards a theory of design? In his presentation *Creativity on a dialogical basis* Marcel René Marburger (Cologne/Berlin) discussed the optimisation of the process of designing. In several essays Flusser argued that teamwork should have a dialogical structure of communication. He criticises works that are done by only one person, as well as works created by persons having the same background. His main argument against the “genius” artist is that information that is processed in one mind is too similar to bring up new and unexpected results. He believed that ‘new’ information is just a variation of existing information. *Creatio ex nihilo* is not possible; hence, the way in which information is combined and where it comes from is crucial. Flusser argues in favour of a *Telematische Gesellschaft*. In essence, the more information is exchanged, combined and commented upon, the more unexpected and creative the result will be. Looking at different ‘new media’—especially the computer—he describes the new *homo ludens* as someone who projects his ideas in an unlimited *Möglichkeitsfeld*. He expects theories will be invented that will enable mankind to be methodically creative. After the break, the conference offered a consideration of the use of

the phenomenological method for the liberation of the act of designing. In the books *Gesten* and *Vom Stand der Dinge*, Flusser uses the phenomenological method (or his interpretation of it) to analyse phenomena like *Stücke* or *Schöplöffel*. Performing what he calls *vorurteilsloses Schauen* (analysing without prejudices), he usually gets very interesting results. Although Flusser never attempted it, an interesting approach could be to use his method not only to analyse phenomena, but also to create them. This would mean that the process of designing would become a kind

Instances of Translation

Aug There are losses and gains in every translation, which are always within the limits of the text(s). However, some translations manage to release a surplus beyond this exchange. The surplus of translation does neither concern the original nor the translated version of the text, but is brought about by the excess in translation itself, through over-interpretation in an attempt to supplement what is ‘left out’ from the text(s). A translated text may be divided up into quotations and passages, which exceed the text into different sets of everyday social relations. These excerpts of translation may also come to facilitate, even though through a foreign tongue, the voicing of desires and fantasies other than the ones the text initially had meant to say, or beyond what the interpreter’s tongue was ever authorized to utter. In time, excessive

of *vorurteilsfreies Entwerfen*, in which the result is not predetermined by present circumstances. The task would thus be to find a method of designing in which the starting point is not the object that has to be created, but rather the designing process itself, regardless of results.

The group discussion, moderated by Hanneke Grootenboer (advising researcher Theory), started off from the following questions and concerns: What are the restrictions of design?; What are possible ways to free the designer from the restrictions?; Determination and

translation may occasion the insertion of unresolved historic, social and political practice and relations inherent in the foreign and domestic conditions of the text back into the text. The surplus of translation can foster the public with its own space. It can also eventuate in instances of transgression in and alteration of public space. Who is the agent of translation? Where is the space of translation?

Instances of Translation was a two-day workshop organised by Pages and took place in Tehran in August 2008. In this workshop the above-mentioned notions of translation were addressed through different contexts such as artistic practice, film, architecture and the city. During the workshop artists, writers and other cultural practitioners from Iran and 6 researchers from the Fine Art, Theory and Design departments of

freedom in the act of designing; Social, ethical, political aspects of designed objects; The creative implications of the act of designing; Methodological aspects. The discussion was preceded by a video statement by Louis Bec, who was interviewed by Wim Cuyvers (advising researcher Design).

the Jan van Eyck Academie presented their works and gave lectures. The workshop was organised in the framework of the 7th issue of *Pages* magazine, *In Translation*.

Contributors and participants: Babak Afrassiabi (advising researcher Fine Art), Agency (Kobe Matthys, researcher Fine Art), Bavand Behpoor, Pedram Dibazar, Shahab Fotouhi, Barbad Golshiri, Ines Lechleitner (researcher Fine Art), Gal Kirn (researcher Theory), Andreas Müller (researcher Design), Zahra Nabavi, Saleh Najafi, Ashkan Sedigh, Jean-Baptiste Maitre (Researcher Fine Art), Nasrin Tabatabai (advising researcher Fine Art), Hamed Yousefi, Fatemeh Valiani and Florian Wüst.

Post-Pensive Image seminars

10 Sep Following on from Hanneke Grootenboer’s project *The Pensive Image*, researcher

8 Oct Theory Anthony Auerbach hosted four autumn seminars: *The Figure of the Frame* on 10 September,

5 Nov *The Graphic Hypothesis* on 8 October, *The Theoretical Eye*

3 Dec

on 5 November and *The Discontinuity Announcer* on 3 December. For more information, see: <http://aauerbach.info/jve>

Marina Vishmidt and guests

10 Sep Theory Researcher Marina Vishmidt invited a series of guests to the academy, who presented work or showed screenings.

On 10 September, Maryam Jafri (a Pakistan-born artist whose videos, installations and collages often focus on the role of language and memory in the construction of identities, from the individual to the national) gave a performative lecture in studio 201. In a timed slide show, she showed a series of iconic images from the Iraq war and combined them with archival newspaper texts from earlier points in history, spanning a period from the high empire (late 19th century) to the present day. Jafri’s project traces the narratives of empire at work in the present moment. Thus, she wanted to contextualise the war on terror, mapping the narrative arc of earlier colonial wars of conquest (not just in the Middle East, but also in Latin America, East Asia and Africa) and reveal the Iraq war and the War on Terror to conform heavily to this predetermined script.

In the evening, Maryam Jafri also introduced a screening of Michael Crichton’s *Westworld*.

On 10 November Dan Kidner (critic and Director of contemporary art production company, City Projects, GB) gave a lecture at the academy, introducing his practice and critically examining a number of projects he has commissioned and managed for City Projects. He reflected upon and tried to make sense of the connections between the various roles of critic, researcher, curator and lecturer. The talk specifically concentrated on conceptually unifying his work with City Projects and his current long-term research and publishing project, *Critical Film*, whilst also pausing to examine dominant curatorial rhetoric.

After the screening of *Sylvia Kristel* (2003) and *Attica* (2008), two of Manon de Boer’s films, Dan Kidner and associate Knut Åsdam (media artist, NO) interviewed film maker Manon de Boer (NL/BE). Using personal narration as a method, De Boer explores the rela-

Psychoanalysis and the Economy

4 Oct The aim of the workshop *Psychoanalysis and the Economy*, which took place on 4 October and was organised by Georgios Papadopoulos (researcher Theory), was to investigate the prospect of using concepts developed in psychoanalysis and particularly in the psychoanalytic paradigm of ideological critique (Laclau, Mouffe, and Žižek) in understanding the experience of participating in the market economy as well as challenging the legitimising discourse of neoclassical economics. Notions like symbolic order, interpellation, ideological ritual, *jouissance* and master signifier were used to provide a translation of the market mechanism in psychoanalytic terms. In addition, the folk psychological conception of the ‘rational individual’ that is presupposed by mainstream economic analysis was challenged by psychoanalytic thinking.

Psychoanalysis is used extensively in interpreting social phenomena and has been appropriated in sociology, political theory and cultural critique. Still, the connection of psychoanalysis with the economy has not been sufficiently investigated. Post-Marxist analysis has attempted to criticise capitalism by using psychoanalysis, but such attempts are often conditioned by a dated Ricardian understanding of the economy and by a problematic theory of value. Psychoanalysis can provide a powerful conceptual framework for understanding socialisation in capitalist economy, a theoretical possibility that still remains to be pursued. This workshop was an attempt in that direction and brought together scholars from different disciplines such as economics, politics, history, philosophy and psychoanalysis.

The workshop centred on two themes that were discussed in four sessions.

tionship between language, time and claims to truth. She also explores the perception of time through consciously using film as an artistic mediator and analysing its effect on the viewer. The way she divests image, sound and music in her compositions subtly alters the classic pattern of perception of film.

This was the first in a series of interviews that Dan Kidner and Knut Åsdam planned to conduct as part of their *Critical Film* project. The interview focused on the relation between a critical idea, specific working practices and strategies, and actual works. It was filmed and will be distributed, on DVD, to students, researchers, curators, film and art historians and theorists.

One theme reflected on the grip of the (neoclassical) market discourse in terms of symbolic order, of value and ideological form. The other investigated the individual level and reflected on the issue of market participation in terms of interpellation, ideological ritual and symbolic castration. The theme of the workshop was connected with the research of *CLiC (Circle for Lacanian ideology Critique)*. A workshop with the same theme is planned for the autumn of 2009.

Landmark Exhibitions—Contemporary Art Shows since 1968

10–11 Oct On Friday 10 October and Saturday 11 October 2008, a two-day symposium entitled *Landmark Exhibitions. Contemporary Art Shows Since 1968* brought together world-renowned artists, critics, curators, museum directors and scholars to identify and analyse key moments in the histories of exhibitions of the last forty years.

This two-day symposium was a collaboration between Tate Modern and Jan van Eyck Academie with the Royal College of Art and The London Consortium, and was organised by Antony Hudek (researcher Theory 2006–2007), who argued that the exhibition, long overlooked as an epiphenomenon, is central to our understanding of contemporary visual cultures. Participants discussed the (in)visibility of exhibitions, the proliferation of biennials, the exhibition as archive, the politics of curating, and the sitedness of exhibitions.

With Carlos Basualdo, Koen Brams, Guy Brett, Eric de Bruyn, Daniel Buren, Lynne Cooke, Chris Dercon, Teresa Gleadowe, Walter Grasskamp, Reesa Greenberg, Hans Haacke, Nathalie Heinich, Vasif Kortun, Lucy Lippard, Sebastián López, Lynda Morris, John Rajchman, Suely Rolnik and Chin-Tao Wu.

Below is a conference report by Teresa Gleadowe, Course Director of the MA Visual Arts Administration: Curating and Commissioning Contemporary Art at the Royal College of Art, originally published in *Art Monthly*, Issue No. 321, November 2008, pp. 34.

“In his keynote address at the start of this two-day conference, Hans Haacke focused first on the early years of Documenta, perhaps the quintessential ‘landmark exhibition’. He recounted how he became involved in working on Documenta II while studying at the art academy in Kassel and how, through this experience, he was able to observe the ways in which Arnold Bode and his colleague Werner Haftmann set the terms of the exhibition—how Bode’s choreography and stage management of the Fridericianum spaces articulated rankings between artists and art movements, how Haftmann became the exhibition’s ‘ideologue’, and how

the Documenta exhibition was used over the years to transform Kassel from an isolated backwater just a few miles from the Iron Curtain into a destination of national and international significance.

Haacke illustrated these points with some of the 300 or so extraordinary black and white photographs he made in 1959—each observing relationships between works of art in the exhibition and the exhibition’s visitors—and he suggested the many ways in which this early exposure to the workings of a great exhibition machine contributed to what he described as his loss of innocence, laying the ground for his subsequent preoccupation with inter-relationships between ‘symbolic’ and economical capital.

In the final session of the conference Walter Grasskamp, a key figure in the development of a history of museums, collections and exhibitions in the post-war period, also referred to Documenta, describing the work he undertook in the exhibition’s archive in the early 80s. He spoke of how he ‘stumbled into the history of exhibitions’ through his work with this unsorted hoard of photographic images; his growing fascination with the ways in which Bode and his team installed the exhibition; and his admiration for Bode’s foresight in understanding that a high-quality photographic record would be necessary to ensure Documenta’s place in history. Grasskamp then told the story of how, among the images he had selected from the archive for publication in 1982 in his magazine *Kunstforum*, there was one that was clearly not taken by the official photographer, and for which he could find no information. He described how he had been drawn to this image, taken at Documenta II, because it showed the lingering influence of National Socialism, expressed in the fraternity uniforms of two students in front of a Kandinsky painting of 1929. And gradually he revealed how this photograph, with its exemplary juxtaposition of two ideologies, turned out to be the work of none other than the young Hans Haacke, taken in 1959 and subsequently misplaced in the official archive.

These two presentations provided eloquent bookends for the conference

and encapsulated its most important themes, among them the crucial importance of installation images and layout plans for the telling of exhibition histories, the ways in which artists’ perspectives illuminate the recollection of exhibitions in which they participated, and overlapping of agendas—art, politics and economics—embedded in the initiation and development of large-scale international exhibitions. The conference brought forth rare and wonderful visual material. Daniel Buren’s elegantly orchestrated PowerPoint presentation showed photographs of works made *in situ* since the late 60s, including images of a project for the exhibition *Kunst bleibt Kunst* in Cologne in 1974, referring directly to the censorship and cancellation of Haacke’s proposed exhibition at the Wallraf-Richartz Museum in the same city.

Lucy Lippard presented a rapid montage of slides and aphoristic observations relating to the development of the so-called ‘number exhibitions’ she organised between 1969 and 1973, a series of shows with unbound card index catalogues and with titles taken from the population figures of the cities in which they were first presented. She spoke of her interest in formulating frameworks for exhibitions rather than controlling their outcomes, and her desire to bypass the museum, sitting artists’ work to produce unexpected encounters in the wider world or making ‘suitcase exhibitions’ that would, at least in theory, need no institutional mediation. Talking of her current engagement with environmental activism she noted that she finds herself returning to strategies employed by the conceptual artists with whom she worked in the early years of her practice.

From these anchor points in the late 60s, the conference set out to explore the development of theoretical exhibition models in the 80s (the 1985 exhibition *Les Immatériaux*, curated by Jean-François Lyotard and Thierry Chaput, was the focus of this discussion) and, from the 90s to the present, the proliferation of biennales, and more recently art fairs. Both of these sessions suffered from a lack of visual evidence. *Les Immatériaux* clearly represented radical departures in terms of its *mise en scène* or curatorial ‘script’, but even after three presentations of its

organising principles and structure, its content remained elusive.

The discussion about the rise of biennales posed a different problem; there are now so many of these events that this subject alone could fuel a week-long conference, or series of conferences, such as indeed are found in the programmes of increasing numbers of biennales around the globe. Vasif Kortun’s decision to ground his remarks mostly on the experience of the 2005 Istanbul Biennial provided some clarity and sense of specificity, but overall his session felt like an attempt to cover too much territory, and a gesture towards a history that remains somewhat distinct from that of the ‘landmark exhibition’.

A session entitled *Not Exhibitions again* led away from the declared subject, but in a more productive manner, providing at least an oblique interrogation of some of the terms of the debate. Linda Morris spoke about the underestimated role of the ‘curator-dealer’ in the

dissemination of the work of American artists in Europe in the 60s and 70s, while Guy Brett discreetly questioned the canonising impetus of the conference title and the seemingly inevitable emphasis on the 60s. He spoke instead about artists working with ‘the elasticity of exhibition’ and pointed to the artists’ interventions presented under the patronage of the Paris gallerist Iris Clert in the 50s (another ‘dealer-curator’ in the sense proposed by Morris), adding examples that have not yet found a similar place in history, such as Cildo Meireles’s 24-hour event *Sermon of the Mount: Fiat Lux* in Rio de Janeiro in 1973 and Joao Penalva’s *Ormsson Collection* at the Serralves Museum in Porto in 2005.

In the last session, *How to Tell the Histories of Exhibitions*, Reesa Greenberg gave an immaculately constructed demonstration of the potential of the web as a source of exhibition documentation. But this session did not fulfil its promise to explore the present and

future state of ‘exhibition studies’, nor did it address the difficulty of ensuring wide dissemination for research material that is not published in English. The usefulness of the term ‘landmark exhibition’ was never debated and there was little time for synthesis. Is the landmark exhibition precisely one that is not considered successful in its own time, in the manner of *Magiciens de la Terre*? Can the increasing complexity and slipperiness of relationships between the publicly funded and market-related aspects of the art system still be discussed in Haacke’s terms of ‘for profit’ and ‘not for profit’ economies? These and other questions are left hanging in the air, while Haacke’s distinctions seem increasingly idealistic, even nostalgic, in a world where cultural or ‘symbolic’ capital has such close relationships with personal as well as corporate wealth.”

Circling—Lilo Bauer

26 Oct Within the framework of the research project *Citygraphy: Between Urban Politics and*

Urban Aesthetics, photographer Lilo Bauer was invited to develop a topographic interpretation of 21st-century Maastricht. *Citygraphy*—a joint project of the Jan van Eyck Academie Maastricht, the Hogeschool Sint Lukas Brussel and Efemera—examines city development and representations of the modern urban condition since the 19th century.

Bauer’s photography focuses on three locations in Maastricht: a suburb surrounding a prison, a park containing the ruins of fortified city walls, and a defunct factory as it is being emptied

out. All three sites display certain elements of enclosure, visibility and control.

Circling is an installation of 35mm slide projections, video, and c-prints. Exploring photography’s relation to space, time, and framing, *Circling* becomes an investigation into the process of ‘making visible’. This multi-layered approach allows the visitor to consider the relationship between the ‘real’ and ‘represented’ and to enter into dialogue about the city as a social space in constant transformation.

The exhibition (10 October 08–11 January 09) was accompanied by the five-part publication *Circling*, a

collaboration between Lilo Bauer and researcher Design Jayme Yen (production Jan van Eyck Academie). The publication was presented on 26 October.

The publication and the exhibition were made possible by: Stichting Edmond Hustinx, Belvédère Wijkontwikkelingsmaatschappij, Daelmans Vastgoed, Stichting Werner Mantz, Jan van Eyck Academie, Provincie Limburg, Gemeente Maastricht.

Rethinking Theory, Space and Production: Henri Lefebvre Today

11–13 Nov The three-day conference *Rethinking Theory, Space and Production: Henri Lefebvre*

Today, organised by Lukasz Stanek (researcher Theory), addressed questions regarding the relationships between research and design, critique and performance, analytical methods and planning techniques by focusing on the theory of the production of space by Henri Lefebvre, and its mobilisation and development in contemporary urban research and design.

Rediscovered in the 1990s, Lefebvre's theory opened up new ways of understanding today's processes of urbanisation and their conditions and consequences at various levels of social reality: the practices of everyday life, the urban dimension, the global flows of people, capital, information and ideas.

This theory has the potential to relate urban research and design practices because of its programmatic questioning of the links between urban analysis, the critique of urbanism and the vision of a new type of social space in the contemporary city.

At the symposium, key contributions about urban research that took on Lefebvre's theory were confronted with its most recent instrumentalisations in empirical studies and design projects. While the lectures of the keynote speakers gathered—for the first time—the most significant applications of Lefebvre's theory carried out during the past twenty years in various disciplinary environments and political contexts, the workshops presented contemporary instrumentalisations of this theory in experimental urban research

and emerging design practices. The confrontation of these two perspectives during the debates intended to allow the development of critical approaches towards Lefebvre's ideas and test their relevance for today's discourse and practice.

The conference was organised by the Chairs of Architecture Theory at the Faculties of Architecture ETH Zurich and TU Delft, in collaboration with the Jan van Eyck Academie and the Lectureship of Sociology at the Faculty of Architecture, ETH Zurich. The second symposium will take place in Zurich in the autumn of 2009.

For more information and full programme, see: www.henrilefebvre.org

Systems Exposed

28 Nov The *Systems Exposed* event held on 28 November was organised by Nina Støttrup

Larsen (researcher Design), Karolin Meunier (Researcher Fine Art), Andreas Müller (researcher Design) and Marina Vishmidt (researcher Theory). It reconsidered the many iterations of systems theory, particularly focusing on thought and praxis in the context of the 'crisis' that shows the large-scale 'systems failure' of financial, political and military managing infrastructures. Many contend that crisis is inherent to the system of capitalism and what we are witnessing is less a systemic breakdown than a shake-down, mainly of those who are most exposed to the risk that is managed as well as created by the system.

By the end of the 1940s cybernetics emerged from the combined fields of systems theory, information theory and engineering. The new meta-science of "control and communication in the animal and the machine", as Wiener stated, made it possible to describe, predict and control the performance of complex systems. The relevance of feedback systems was first described in military research programmes, but soon became interesting for a number of scientific disciplines such as behavioural psychology, evolutionary theory,

anthropology, communications theory and modern (war) games.

The conception of society as a system that could be modelled and controlled through information processing and feedback loops fascinated the cybernetics researchers as well as architects, planners and designers of the time. The simple and hermetic systems of first-order cybernetics, using mainly engineering and mathematical models, gave way to second-order cybernetics which dealt with 'open systems', or the interdependence of systems, be they social, natural or technical,—including factors such as complexity and risk. Cybernetics also expanded into the late 1960s cultural moment of discontent, paranoia and movements for change, offering an epistemology that spread from the control-oriented planning of the government and the military into sectors as various as business, art and counter-cultural politics and technology.

The continuous adjustment, the permanent matching of projection and realisation of processes seemed to provide a way out of the dead-end of modernist planning, whose ideology of clean solutions to clearly defined problems had become questionable. The discipline of design is an example of these tenden-

cies. The hope of many designers was that planning itself could be understood as a process in which the changing needs of the users are adjusted to changing realities, helping to establish a truly democratic society. This euphoria about applying cybernetics was followed by a strong rejection in the 1980s, when post-modern theories challenged systemic models, making the planning professions doubt whether social relations could be planned.

The key cybernetics principle of feedback to describe the relationship between an agent and a system, or the system and its wider environment, helps to consider the centrality of participation to and experience of contemporary technologies of control. Complexity, granularity and contingency are hallmarks of present-day applications of systems theory in the military, urban, marketing and financial domains. From managed participation to managed risk, what are the political and philosophical implications of the 'encounter' between systems and the unknown? The event evaluated the possibilities and closures of cybernetics and systems theory in the contexts of art, design and urban planning. The visualisation of systems seems to be a basic instrument in analysing and constructing them. Consequently, what

impact does the aesthetic of diagrams have on the development of the system it describes? What are the reciprocal impacts of representation and its object/s?

The workshop *Systems: Plans* explored the idea of planning and governing complex systems, inherent in cybernetics from its onset. Systems theory introduced the idea of 'governing' as management of a complex system. Participation was conceived as a method to optimise the system through feedback. Cybernetics thought of society as a self-regulating organism that could be planned and engineered for maximum harmony and efficiency, leading to the technocratic capitalism that prevails today. Diagrams were both the analytic

and projective instruments that represented the reality that systems interacted with.

The workshop *Systems: Problems*, studied systems theory and cybernetics by looking at the intrusion of political conflicts, ruptures, breaks. Participation, in this framework, would claim involvement in political decisions, initiating problems rather than solving them. Society as a field of irreconcilable conflicts poses a challenge to the 'self-regulating' dreams of systems. Can subjective and social demands exceed the parameters of the diagram?

Participants were: Jesko Fezer (architect, editor *An Architektur*, Berlin), Anthony Iles (writer, researcher associated with *Mute* magazine, London),

Doreen Mende (writer and curator, Berlin), Emily Pethick (writer, curator and director of The Showroom, London), Steve Rushton (writer and editor, Rotterdam), Rod Dickinson (artist, London and Utrecht) and Axel Wieder (writer, director of Künstlerhaus Stuttgart).

PRODUCTIONS

The Jan van Eyck productions listed below—exhibitions, publications and an online archive—were initiated by the respective researchers and supported by the Editorial Board. Since these productions are closely tied in with the individual research that was undertaken, they are quite heterogeneous in nature. The publications, for instance, include an artist's book, an exhibition catalogue, a theoretical volume of essays, an experimental publication in the field of design, and an open-access magazine.

exhibition I II III

On 10 March, Anke Bruchner (researcher Fine Art 2006–2008) opened her exhibition in the gallery space, showcasing an animated film *I II III* in an installation that was drawn up in a panorama structure. The film, without storyboard, tells the story of its own coming into being. It deals with biographical questions and the longing to give site and space to past events, with the desire to give order to things and find a space of one's own to get an overview. *I II III* consists of three parts. Each part showed one way of connecting the same pictures.

Former Theory researcher Robrecht Vanderbeeken (2004–2005) writes the following about this film:

“Anke Brüchner's black-and-white animated film *I II III* brings an abstract road movie (14 minutes in a loop) that conveys a spatial journey in a minimal three-dimensional world. Starting from a set of six simple vertical drawn lines that pop up one after another, a moving motion unrolls throughout a pleasant but fragmented landscape. This starting scene simulates an initial rendering of basic elements, before they start to construct mutating combinations and thus bring a new realm into being. Although the title of the work first of all refers to the structure of the film, which contains three successive parts, it could as well denote the process of the

publication Desire in Representation

Desire in Representation, an artist's book in two parts, conceived by Peggy Buth (researcher Fine Art 2004–2005), is the result of a comprehensive documentation and research project, which began at the Royal Museum for Central Africa, established in Tervuren (near Brussels) in 1907. It combines documentary photo material of the museal representation of Central Africa and its colonisation with a narrative created by quotations of travelogues and adventure stories, archival images and historic documents from the colonial days of Belgium and Germany. The publication focuses on

coming about of a new animated space. It so happens that the onlooker is an eyewitness of the creation of a three-dimensional virtuality. The animated drawings actually demonstrate the universal potentiality of drawing: two-dimensional strokes design scenes, which open out a recognisable, even familiar space for our imagination to dwell in. Likewise, in *I II III* lines become routes, routes become tracks, tracks become contours of memories the artist shares with the onlooker. In the very act of watching, the onlooker also takes part in the emergence of this architecture.

Special about the space in *I II III* is that it lacks any inhabitant. There are no personages, no walk-ons, no living animals. We see some snail shells gathered together and caught fish hanging on a stick, but there is absolutely nobody out there. Instead of a bird suddenly flying by, our gaze crosses a tree-trunk and a black motionless woodpecker hitched to it on the flank. The onlooker is left alone with the suggestion of a possible encounter. While the film moves on, several objects and rooms pass by, indicating life, that is to say, the presence of people just like us. The suggestion of presence is induced by the fact that the abstract interplay of lines is repeatedly alternated with the origination of figurative images like windows, empty frames and storages. These storages also contain shelves packed with all sorts of tools that resonate biographical reminiscences as well

the colonisers' desires, expectations and aspirations and the way in which these find expression in their self-portrayals and in the images of the 'other'. An appendix lists the sources used and provides further references through additional information and image material. Between 2004 and 2007, Buth used photography and film to document the permanent exhibition of the Africa Museum and the transformation of its rooms for the special exhibit *Memory of Congo. The Colonial Era* (February–October 2005). The first part of the book, *Travelling through the Musée*

as metaphorical meanings in terms of preserving, maintaining or disposing of our living environment as much as our inner perception. But the longed-for encounter never happens. The end scene shows a succession of gates, closed houses, fences, wooden barriers and even barbwire, hence visualising the feeling of being locked out.

The onlooker is not just left outside, however. *I II III* rather encloses the onlooker in the experience of a subject that is searching for structure and a hold. Despite the peaceful tour into a minimal and aesthetic panorama, the onlooker is locked up in a trip that imposes an autistic experience: a focus on patterns, shapes and rhythms that, in a way, seem to compensate for chaos and social solitude. The absence of people coincides with the lack of a narrative. Occasionally, we see fluttering leaves and grassy plains, which underscores the aura of browsing freely with a varying pace. Since the travelling remains anonymous and resists fixed spots, it explicitly imagines a personal meditation in se. At the end, the image turns into a blank slate. We see a canvas literally transforming into a ghost that whirls away, like a thought that slips our mind. *I II III* gone.”

Royale, shows room views, individual exhibits and details of various displays chosen from this fund of documentation. Buth's photographs foreground areas of transition and reconstruction, the gaps and correctional traces that reveal the layers of time and the palimpsest vestiges of different exhibition concepts. The sequence of images concludes with a look at the museum archive and the library and thus leads to the subject of the book's second part. The book O, *my Kalulu!*, suggestive of a more intimate form of reading, traces the story of an African boy who appears

in the travelogues of Henry Morton Stanley, the Africa explorer and publicist. Stanley, who had first travelled to Central Africa on assignment by the *New York Herald* in 1871, became a key figure in the colonisation of the Congo under the Belgian King Leopold II. Stanley's travelogues and historic documents disclose that the boy named Kalulu was 'given' to him as a slave and accompanied him as a personal attendant on his African expeditions and trips to Europe. Kalulu drowned while trying to cross the Congo River in 1877. In Stanley's novella, *My Kalulu, Prince, King and Slave*, published in 1873, the boy is 'ennobled' to an African prince, who then becomes the blood brother of an Arabian slave trader's son whom he follows into his native Zanzibar. Buth contrasts excerpts from this novella with

publication The Wal-Mart Phenomenon. Resisting Neo-Liberal Power Through Art, Design and Theory

With the global pervasiveness of social deracination, cultural decimation, environmental destruction and the impoverishment of ever greater segments of the population, neo-liberal market liberalisation has left an indelible mark on our social, political and economic world. Despite overwhelming evidence to the contrary, however, the removal of barriers to free trade and the closer integration of national economies are still hailed by many as a force for the good, capable of enriching everyone in the world, particularly the poor. Ignorance and naivety of this kind make the critical exploration of the nature of power

passages from Stanley's travelogues, linking them with book illustrations, portrait photographs and written sources. In this way, myths of masculinity and homoerotic desires—which, associated with a passion for exploration, hunting and brotherhood, pervade the material as a subtext—are elevated into leitmotifs in Buth's new narration. Both the section on the museum and Kalulu's story are interspersed with historic photographs of the African landscape and the early days of its economic exploitation. These photos serve as documents which, placed in the subjective organisation of personal as well as quoted material, help visualise the historical dimension of colonisation. The appendix completing the museum section integrates found-footage photos from Africa's postcolonial days, thus

and the possibility of resistance more relevant than ever. Against the backdrop of Robert Greenwald's documentary, WAL-MART. *The High Cost of Low Price*, this multidisciplinary yet cohesive volume calls upon intellectual, artistic and cultural producers themselves to oppose the progressive disappearance of the autonomous worlds of cultural production, cinema, publishing, etc., and therefore, ultimately, of cultural products themselves. It seeks to excavate the present-day workings of neo-liberal power and possible strategies of resistance. The contributors focus both on

exhibition Reclamation

Fine Art researcher Kristin Posehn made a life-size reproduction of the remaining façade of a school building from the ghost town of Metropolis for SITE2F7 in Almere. This work, *Reclamation*, was part of the exhibition LOCALISMS that was set up by Museum De Paviljoens, from 31 August until 30 September 2008. It was developed in cooperation with the Jan van Eyck Academie.

The city of Metropolis was founded in 1911 in Nevada (US) by the Pacific Reclamation Company. The idea was that the town would accommodate 7,500 residents. A promotional campaign cultivated the image of Metropolis as a desirable settlement for private persons and companies. Two impressive buildings were erected that served as showpieces. One of them was the Lincoln School. Due

extending the focus of the study into the present. The appendix is not only a detailed list of bibliographic sources, it also supplements both parts of the book by providing background information, additional photographs and film stills from the museum documentation, variations of archive images, internet photos etc. In its indexical structure it cites scientific reference lists, while its formal arrangement also questions their claim to objectivity. Thus, the appendix not only forges links between both books, but it also highlights a further aspect of *Desire in Representation*.

the documentary and artistic media used to reflect upon these phenomena and on the actual socio-political and economic processes underlying them and following in their wake from the perspectives of art, design and theory (philosophy and social geography). The book's editor is Benda Hofmeyr, with contributions by BAVO (researchers Theory 2005–2005), Benda Hofmeyr (researcher Theory 2005–2006), Hito Steyerl, Erik Swynedouw and Daniel van der Velden (advising researcher Design). The book's design is by Raoul Wassenaar (researcher Design).

to shortage of water Metropolis failed to meet the promise of prosperity. The town thrived for a short period of time, but by the 1950s Metropolis was fully deserted. At present, all the buildings have almost completely crumbled to the ground. What remains is the arch-shaped front entrance façade of the Lincoln School.

The word reclamation has various connotations and denotations. Literally,

it refers to the conversion of unusable land into land suitable for farming or other uses. But it also hints at the capacity for attracting public attention. These senses all apply to both Almere and Metropolis. Banks several metres high protect Almere against the water. Conversely, Metropolis went down due to a shortage of water. Almere, too, is a new town that attempts to gently persuade private persons and companies to establish themselves in the town.

exhibition Acclimatisation

In the project *Acclimatisation* Fine Art researcher Rachel Koolen explored the relationship between the role of the artist in society and the social support system in the Netherlands and her position as artist in this construction.

exhibition Chanting Baldessari

Chanting Baldessari was the title of the exhibition in which six young artists of the Fine Art Department at the Jan van Eyck Academie showed their work, alongside that of BACA 2008 laureate John Baldessari. The exhibition in the Bonnefantenmuseum ran from 7 October 2008 to 25 January 2009. From 1970 until 1988 John Baldessari taught at the Cal Arts college in Valencia, California (US). His course *Post-Studio-Art* would become legendary and influence younger generations of promising artists. As a tribute to Baldessari, the Bonnefanten Museum

publication Circling

The eye only appears to be roving aimlessly: in fact it aims to take in the whole. The extraordinary transformation of the word ‘panorama’ from a special technical term to a broadly applied concept shows that the panoramic experience was not limited to landscape alone. ‘Panoramic’ vision is primarily a way of ‘getting a grip’ on things, a grip that leaves what is observed undamaged, but surrounds and seizes the whole.

Reclamation reflects Kristin Posehn’s individual way of dealing with the meaning of reclamation. In Nevada nature has claimed back the space that architecture had taken. At SITE2F7 the ruins have been reconstructed, thus creating a temporary illusion of the city of Metropolis. Given the beautiful (reverse) parallel of the battle against water, Almere was for Kristin Posehn the perfect place to set up her artwork. *Reclamation* included a reprinting of the original brochure for Metropolis,

For this exhibition she integrated material from the Nijmegen City Archives into the Werkplein Enschede, staging an encounter between the social, the historical and the contemporary.

invited six young artists of the Jan van Eyck Academie to participate in a ‘space of their own’ next to and as part of the Baldessari exhibition. The simple idea behind this was that these artists were given the opportunity to produce work within the museum, in direct contact with the BACA laureate. In a complex multimedia installation, Ruth Buchanan & Rachel Koolen presented “a retrospective of the coming into being of the project”. Two wall paintings with slide projections by Eleni Kamma suggested a historic relationship between Mondriaan’s

(Stephan Oettermann, “The Origins of the Panorama” in: *The Panorama, History of a Mass Medium*. Translated by Deborah Lucas Schneider, Zone Books, New York, 1997, p. 22.) Within the context of the research project *Citygraphy: Between Urban Politics and Urban Aesthetics* photographer Lilo

The Pacific Reclamation Company Brochure, and the town’s promotional newspaper, the *Metropolis Chronicle*. The design of the republications was by Nina Støttrup Larsen (researcher Design), together with Kristin Posehn. For more information, see www.pacificreclamationcompany.com

Boogie Woogie and a Turkish tulip motive. Photographer Jean-Baptiste Maitre used light and shadow to explore the perception of truth and deceit, in a video installation based on the Jayson Blair scandal. Kristin Posehn made a large-scale photography work taking on the sculptural shape of what it represented — in this case, an American pioneer hut. Finally, Stéphane Querrec had set up a video projection that confronted the viewer with an amateur actor attempting to master a text written (and re-written) by Querrec himself.

Bauer (researcher *Citygraphy*) was invited to develop a topographic interpretation of 21st-century Maastricht. *Citygraphy* examines city development and representations of the modern urban condition since the 19th century. Bauer’s photography focused on three locations in Maastricht: a suburb surrounding a prison, a park containing

the ruins of fortified city walls, and a defunct factory as it is being emptied out. All three sites display certain elements of enclosure, visibility and control. The five-part publication, designed by Design researcher Jayme Yen in collaboration with Lilo Bauer, was launched on 26 October at Studio Rossi of the Bonnefantenmuseum Maastricht, in conjunction with the *Circling* exhibition (10 October 2008 – 11 January 2009).

exhibition Blank Space

Blank Space was a multi-channel video installation by Florian Schneider (advising researcher Design) that dealt with the issues of imagination, property, mapping and ownership in the context of King Leopold’s private Congo Free State. It was installed at the Brussels Biennale (19 October 2008 – 4 January 2009) in the framework of the project *Letter to Leopold*, organised by Extracity. The installation was produced in collaboration with the research group *Imaginary Property*.

“When I grow up I shall go there.” Nine-year-old Konrad Korzeniowski points his finger to what the adult Joseph Conrad would call “the blankest of all blank spaces”. Konrad was a Polish boy of noble descent, son of a patriotic writer who was exiled to the cold north of Russia. He was looking at the map of Africa and chose his destination with “absolute assurance and amazing audacity”. “...to open to civilization the only part of our globe which it has not yet penetrated, to pierce the darkness which hangs over entire peoples...” With these words King Leopold II welcomed the participants of the Geographical Conference that took place in September 1876 at the Royal Palace in Brussels. Nine years later “the blankest of all blank spaces” was named the “Congo Free State”. For the next 23 years, it was the private property of king Leopold II of Belgium. Blank spaces are not blank in themselves; they have been ‘blanked’ out

The launch also featured a conversation between Steven Humblet, Jayme Yen and Lilo Bauer. The publication and the exhibition were made possible by Stichting Edmond Hustinx, Belvédère Wijkontwikkelingsmaatschappij, Daelmans Vastgoed, Stichting Werner Mantz, Jan van Eyck Academie, Provincie Limburg, Gemeente Maastricht.

Citygraphy was a joint project of the Jan van Eyck Academie Maastricht, the Hogeschool Sint Lukas Brussel and Efemera. For more information, see: www.janvaneyck.nl / www.citygraphy.com

in order to be appropriated. It is a negative act of imagination that eradicates anything that is there, in order to be able to properly own it. The blank space is the canvas on which imagination projects: an allegedly empty signifier that may stimulate the fantasies of nine-year-old Konrad. Blankness has always had a fascination for depth and darkness. In the colonial perspective of imperial romanticism, darkness refers to unknown and unconscious streams deep inside. In Conrad’s *Heart of Darkness* the jungle and African wilderness become a metaphor for human sub- or unconsciousness. Africa is “impenetrable to human thought”. Can there be any bigger misunderstanding of the situation? Edward Said said: “What they saw as a non-European ‘darkness’ was in fact a non-European world resisting imperialism so as one day to regain sovereignty and independence, and not, as Conrad reductively says, to re-establish the darkness.” Joseph Conrad’s “phantom world of darkness” is inhabited by a prototype of radical evil. Several decades later, mass murder was carried out to perfection. Hannah Arendt who called *Heart of Darkness* “the most illuminating work on actual race experience in Africa” has noted that in the “fictitious world of totalitarianism” radical or absolute evil may appear as sheer banality. From Lacan one can learn that a letter al-

ways arrives at its destination. The repressed always returns and “the sender always receives from the receiver his own message in reverse form”. If it is fair to say that industrial capitalism is based on colonial genocides that pave the way to desired natural resources and raw commodities, what are the blank spaces today? According to Edward Said, the post-colonial situation is characterised as a network of interdependent histories. Letters written about these histories cannot be delivered to their legitimate addressees; they keep being returned to sender. Today, the blankest of all blank spaces is Europe. And one of the many ‘bouncing’ letters to Leopold tells the story of those who may today point their finger to the map of Europe and say: “When I grow up I shall go there.”

website
Theatrum Orbis Terrarum

Taking inspiration from Ortelius’ *Theatrum Orbis Terrarum* (*Theatre of the World*), the first modern atlas, Marjolijn Dijkman (researcher Fine Art 2006–2007) wants to gain insight into the way in which the world is organised, not by means of abstract maps and purely geographical data, but by arranging photographic registrations of the world according to personal criteria. Her archive consists of images categorised according to gesture. These ‘Gestures’ show traces and effects of human interventions. The images can be taken anywhere; they all emphasise that people, regardless of their geographical location, have similar ways of organising and design-

ing their daily environment. Examples of these gestures are found in the way in which elements are adapted, concealed, demonstrated, mirrored, displayed and so on. Besides a somehow objective view, the archive reveals a more subjective and expressive way of perceiving and interpreting the surroundings. The system is in a constant state of development and is extensively brought up to date when new images and categories have been obtained. One image can be included in different categories and systems and thus trigger opposite meanings.

For the online presentation of this archive two of the categories,

Refer (References) and Speculate (Speculations), have their own presentation format. These representations react on the many online photo archives that work, for instance, with geo-tagging and other navigation structures and will actively be brought up to date.

The website, developed by Rekall Design (Bert Balcaen and Ingrid Stojnic, researchers Design 2004–2005) can be accessed at index.marjolijndijkman.com.

publication
Die Hunterklasse — Praxistipps für Reiter, Trainer und Veranstalter

Die Hunterklasse grew out of Megan Sullivan’s (researcher Fine Art 2006–2007) research project at the Jan van Eyck Academie, which explored the delineation of artistic practice and performative identity. A long-time equestrian, Sullivan used her period as a researcher to integrate herself in the sport horse community surrounding Maastricht, and focused her attention on the Hunterklasse, a riding discipline newly introduced in Germany based on

the popular American-style of riding. In many ways the project can be seen as ‘social sculpture’ in that Sullivan’s activities as art-researcher were directed to animate the creation of the book, an actual riding manual. To achieve this required an invested and shifting involvement within the equestrian community and the living institutional infrastructure of the Jan van Eyck.

The result is a book co-published by the Jan van Eyck Academie and the FN-

Verlag (German Riding Federation) and co-authored by Susanne Kappmeier. Included in both equestrian and art-related distribution, the book assumes different meanings according to its context.

For more information, see: www.fnverlag.de/shop/product_info.php/info/p567_Die-Hunterklasse.html

exhibition
Jet Master — A Visual Strategy

As an experimental extension of her core research into the topic of dyslexia, Salome Schmuki’s production *Jet Master* — A *Visual Strategy* was an investigation into the topic of visual asymmetry on a layout level. To that end, she applied insights gained from her dyslexia research to develop the publication in collaboration with Idan Hayosh and Corina Künzli. Schmuki experimented with hearing/seeing and especially spatial experience in an installation in the Amsterdam gallery W139 from 20 December 20 to 18 January 2009.

For the *Jet Master* publication Schmuki was interested to find out whether images could transfer their content

through categorising, ordering and layout only — and not through captions or explanatory text. She categorised the pictures and then organised them in different tracks running in defined sections on the spread in specific sizes. Selected layout symmetries were illustrated in an abstract way for extra emphasis; content was made accessible only through images, by connecting the layout as closely as possible to the content of the individual pictures, so that a person would understand, at first glance, through the position of a picture in the layout, which was the most important information in the picture — its asymmetry, its background or the grid

on the floor. Most of the spreads look uneven because of this uncommon organisation principle. Schmuki worked with pictures, because visual-spatial dyslexics think in pictures. The pictures of Idan Hayosh’s collection are all (more or less successfully) produced with the same strong formal image strategy: the strategy of symmetry — ordering and displaying information in order to get a message across as strongly and directly as possible.

The characteristics of the visual-spatial type of dyslexia were the starting point for the publication and the installation. This type of dyslexia is characterised by a normal language development but

an inability to learn the spatial and visual requirements necessary for acquiring reading skills. Deficits are evidenced in visual discrimination, visual sequencing, visual figure ground discrimination, visual depth perception and visual affective perception. Visual-spatial dyslexic people process information primarily in pictures rather than words; visual imagery plays an important role in their learning/reading process. Linear sequential thinking is particularly difficult for them and requires a translation of their usual thought processes. This often takes more time. Furthermore, spatial learners are system thinkers: they need to see the whole picture before they can understand the parts. They quickly comprehend concepts when these are presented within a context and related to other concepts. Once spatial learners create a mental picture of a concept and see how the information fits in with what they already know, their learning is permanent.

Schmuki wanted to experiment with these findings in a spatial installation as well, making people experience it, putting the visitor in a situation of perception that resembled the one of a visual-spatial dyslexic person. Two images were blown up to the entire length of the corridor-shaped space. This extreme confrontation with the images and the fact that one could not get a good overview of what was on view, resulted in viewers being confused and disoriented; they were forced to read the pictures in a linear way. And when people walked along the picture, the

picture underwent a transformation in the process. One end was abstract and ordered, but, gradually, the picture became more chaotic and detailed. Only towards the end of the picture could the viewer see that it depicted an airplane formation with people and that the images opposite each other are from one and the same picture, with different aspects being emphasised.

The image chosen as a starting point for the installation is a historical photo of a military troop posing in front of an airplane from the book *Jet Master*. As is usual in photos like these, the men are lined up and arranged before the airplane in a precise order. They seem like individual parts of a machinery. Taking a closer look, one notices that this order is only precise when you look superficially: the officers’ heights and the distances between them differ greatly and emphasise their individuality and humanity. Perhaps this is the reason why in later images with airplanes the humans are replaced by perfectly symmetrical objects, such as bombs. They demonstrate far more directly the message of the images, that is to say, a demonstration of power and control — without the distracting aspect of human vulnerability.

At the start of the installation, the men are shown in detail as unordered and become more and more abstract towards the end, their faces losing their individual shapes and being forced into a very precise grid. In the end, they look like round objects (bombs) and all human aspects are gone.

At first, the image on the right only shows incomplete aspects of their

publication
Jet Master — A Visual Strategy

Design researcher Salome Schmuki’s collaborative publication *Jet Master* is an experimental extension of her core research into dyslexia. In this book Schmuki explored strategies of visual asymmetry at a layout level, in a so-called Schaubuch, to find out whether Sullivan’s belief — form follows function — is true. She has focused on two categories of Idan Hayosh’s image collection as working material: photographs of military planes and football teams, demonstrating order and symmetry. This formal visual strategy gives

a clear statement. Schmuki has edited the pictures by using different tracks, thus researching how changes in context, medium and size influence the way we see images and the messages they convey.

“Did we not know that? Of course we did, but we would be so glad to forget it. Because we would love to avoid being involved in these dark matters. So do we? (...)

The similarity in presentation of bombers and bombs across the world

faces — individuals who are not recognisable, but who look ghostly or even skull-like. The context is removed and only towards the end of the image more and more background details appear in shades of grey. Considering the beginning of the image on the opposite wall, one realises that one has been looking at one and the same image all the time, more precisely at different content aspects of them. The combination of the two hints at how the image(s) fit(s) into this exhibition, with two installations by Idan Hayosh that deal with issues of power and order, orientation and disorientation: in Hayosh’s installations the viewer gets disoriented by the intensive light and sound exposures which completely overload the senses. The images are rendered almost entirely in strong black-and-white contrast. To cause further disorientation, a formation of ear protectors was hanging from the ceiling in the middle of the image corridor. Also, a number of copies of the publication were dangling next to the ear-protectors, providing another link to Idan Hayosh’s work.

and in different times, is striking. Apparently many people have been contemplating this exact way of representation. You can imagine someone taking one step back. Looking, hand shielding the eyes. Then shouting orders: third bomb from the left a bit more to the front! It has been seen and it was said that it was right this way. This is the order. The best way to promote — trust them — the proof is in the pictures.

The frightening thing is that the immanent structure has been brought into broad daylight. Well, that is the

first thing that is frightening. In fact, it is scarier that this evident structure contains a hidden order. Already known to the ones involved and now known to us.” (Mischa Andriessen, curator)

“When designers Corina Künzli and Salome Schmuki accessed Idan Hayosh’s previously unpublished images their strategy was to work with the photos. They set themselves the

task of finding the logic that was already present in the images, but had yet to be made visible. Künzli and Schmuki had their eyes on particular features — certain practices, repetitive patterns, etc. — used in the images. Some of them are perhaps less visible to the spectator who expects a more traditional order — one based on nationality, for instance. They categorized and arranged the photos according to

logics that, when traced, tells the exact position of each image.” (Saara Hacklin, researcher Theory)

publication

S: Journal of the Jan van Eyck Circle of Lacanian ideology Critique

S, open-access journal of CLiC (*Jan van Eyck Circle for Lacanian ideology Critique*), has been conceived as a ‘trap’ for the subject, in much the same way Lacan considered the image a ‘trap for the gaze’: soliciting one’s look, the seduction of the image captures us in the act of seeing and spirits our scopic desire behind the mirror image — there to cleverly upend it, returning it to us as a gaze that, as Lacan specifies, sees us from a point where we do not see it. Hijacked by a painterly technique that, like Velázquez’ in *Las Meninas*, deftly turns the tables on the viewing subject, our desire to see is paraded before us in visual representation as an uncanny anamorphic object of enjoyment that smears the surface of our perceptual apparatus and dims every hope of a transparent ‘window’ onto the world.

The technique in question will be psychoanalysis, with its ‘trick’ — as one of the contributors to S has called it — of free association that successfully effects an equivalent parlour-game on words, enabling us to glimpse traces of the sub-

ject as it stages its own disappearance within the coils of language. However, S is also committed to employing ‘free association’ in its other sense: to freely associate with other techniques, discourses, theories as they solicit our collective attention and expose other facets of the speaking subject’s desire.

This first issue of S is devoted to aesthetics as a reminder that the S-point, the point of the subject as breach or gap in the field of discourse, is an instance that inevitably takes place, occupying space and time in some type of form. Lacan’s teachings can be considered a life-long series of attempts to extract the laws in accordance with which a subject performs this miraculous conversion or, perhaps better, ‘mathematization’ into its representational representative: the non-signifying object (a) that, as the subject’s *Vorstellungsrepräsentanz*, appears only in its disappearing.

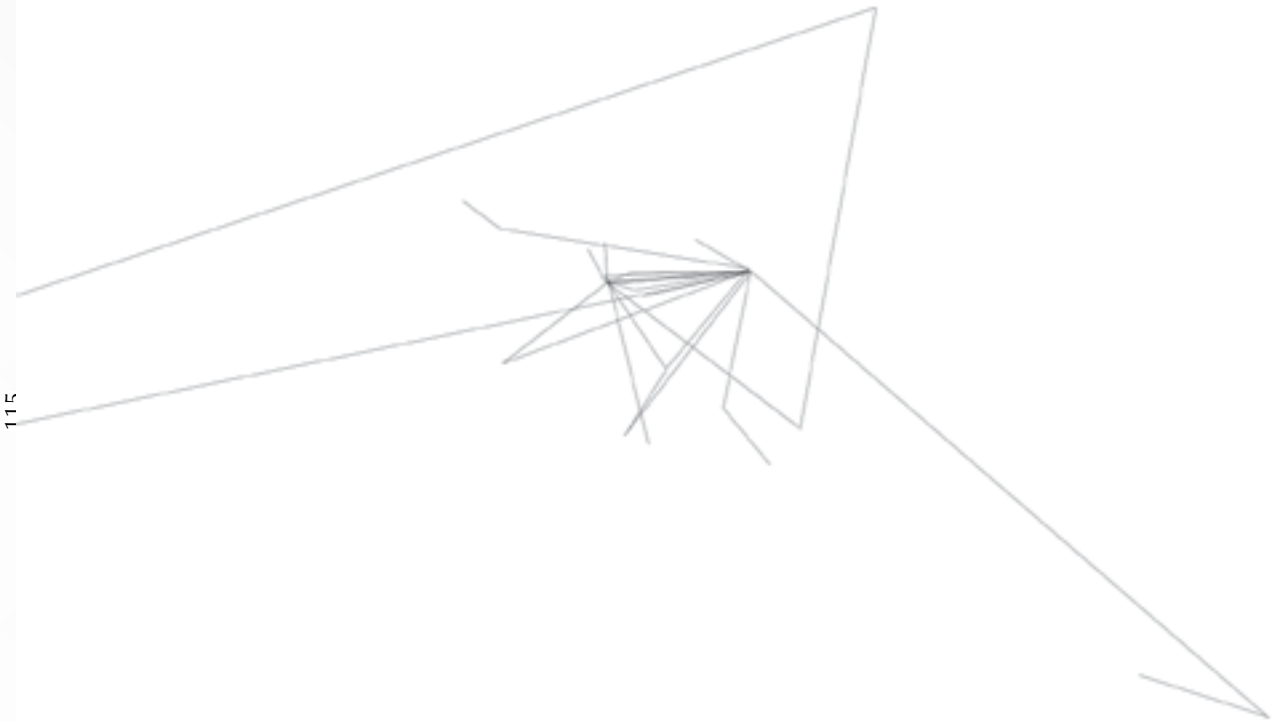
A call for papers was sent out for the second issue of S, a special issue devoted to the work of Jean-Claude Milner, Professor Emeritus of Linguistics

at Université Paris VII and a former president of the Collège international de philosophie. For this special issue, contributions are invited that bring out the theoretical, political, philosophical and artistic stakes of the Milner/Badiou debate as a key site of collision between the all and not-all (*pas-tout*), as well as essays that serve to situate and frame Milner’s own oeuvre claire as it relates to and bears on the concerns of psychoanalysis.

S1: *Psychoanalysis and Aesthetics* contains contributions by Bernard Baas, Gérard Wajcman, Lieven Jonkheere, Jonathan Kim-Reuter, Juliet Flower MacCannell, Sigi Jöttkandt (researcher Theory 2007–2008) and Thomas Brockelman (researcher Theory 2007).

S can be accessed online at www.lineofbeauty.org/index.php/s/issue/current

Karolin Meunier, researcher Fine Art
Diagram





Westlaw

202 A.D. 1
202 A.D. 1, 195 N.Y.S. 455
(Cite as: 202 A.D. 1)

Page 1

GOLDIN v. CLARION PHOTOPLAYS
N.Y.A.D. 1 Dept. 1922

Supreme Court, Appellate Division, First Department, New York.
GOLDIN
v.
CLARION PHOTOPLAYS, Inc., et al.
July 14, 1922.

Appeal from Special Term, New York County.

Action by Horace Goldin against Clarion Photoplays, Inc., sued as Weiss Bros. Clarion Photoplays, Inc., and another. From an order denying plaintiff's motion for an injunction pendente lite, he appeals. Order reversed, and motion granted, on plaintiff giving an undertaking.

West Headnotes

Antitrust and Trade Regulation 29T 38

29T Antitrust and Trade Regulation

29TII Unfair Competition

29TII(A) In General

29Tk32 Imitation, Simulation, or Resemblance

29Tk38 k. Literary, Artistic, or Entertainment Works. Most Cited Cases

(Formerly 382k439 Trade Regulation)

Trademarks 382T 1424

382T Trademarks

382TVIII Violations of Rights

382TVIII(A) In General

382Tk1423 Particular Cases, Practices, or Conduct

382Tk1424 k. In General. Most Cited Cases

(Formerly 382k439 Trade Regulation)

The illusion "Sawing a Woman in Half," or "Sawing a Lady in Half," held to have been originated by plaintiff, and he was entitled to restrain its exhibition in a photoplay entitled "Sawing a Woman in Half."

Trademarks 382T 1800

382T Trademarks

382TXI Trademarks and Trade Names Adjudicated

382Tk1800 k. Alphabetical Listing. Most Cited Cases

(Formerly 382k736)

Sawing a Lady in Half.

Trademarks 382T 1800

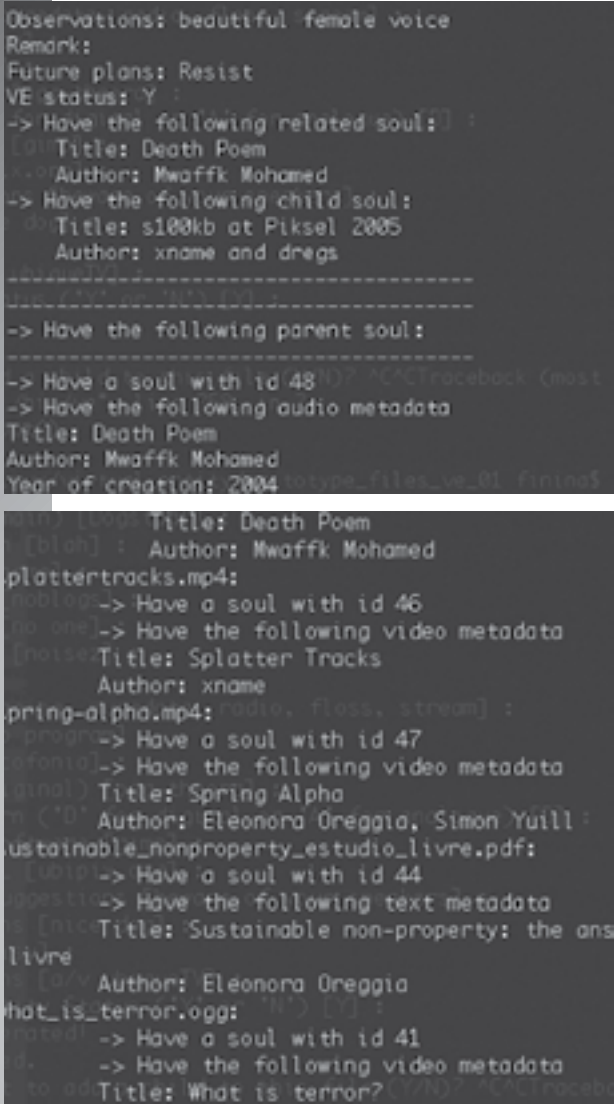
382T Trademarks

382TXI Trademarks and Trade Names Adjudicated



Ines Lechleitner, researcher Fine Art
clockwise from left: *A space of translation*, Tehran 2008; *Workdays part 1*, slide 5, studio of Ruth Buchanan, Jan van Eyck Academie, June 2008; photographs from *Green Box*, forthcoming publication; still from video talk *Between an image and a sound*, opening week Jan van Eyck Academie 2008; *Workdays part 2*, slide 4, Böttcher Park, Berlin, July 2008





Dyslexia II

Salome Schmuki

I investigate reading disabilities in different writing systems and languages, for example, non-alphabetic scripts that work with ideographic characters – whole syllables instead of phonemes, like the Chinese writing system. I am comparing the underlying mechanisms involved in alphabetic and logographic writing systems. English and Chinese are two languages that differ in almost every aspect: phonology, orthography, semantics and syntax, thus Chinese speakers who suffer from dyslexia have different brain abnormalities from English-speaking dyslexics. Learning to speak Chinese is a difficult mental task requiring memorisation of 5-6,000 characters, each corresponding to a different word; in China, people have trouble converting symbols into meanings, not letters into sounds.

Different coping strategies are used by dyslexic readers in the different European languages; for example, the orthography of Italian is much closer to spoken language and this makes it possible to read by following the rules. Dyslexic people here are able to read fairly correctly, though extremely slowly, as they have to analyse each sound according to the rules. Some dyslexic readers of alphabetic languages try to memorise; instead of reading individual letters and syllables, they look at whole words like pictures – they are reading words logographically instead of synthetically. This compensation strategy is difficult to apply to abstract words that are hard to imagine. 'Service words' (pronouns, adjectives, adverbs, prepositions, conjugations and verbs) cannot be learned through the use of pictures, but because they are used to hold thought together, they must be recognised at a glance if the reader is to read with confidence.

I am working on a project about finding ways to improve the communication abilities of dyslexic people, especially in written language. Dyslexia is characterised by a phonological processing deficiency, possibly due to a deficiency in more general auditory processing. That means it is not primarily a problem of visual perception – a typeface which tries to make the reading easier is only one of many possible improvements.

One graphic improvement might be a tool to invent and use signs with elements of the alphabet for the difficult words. It should be used in a very individual way, as a kind of crib, the objective being that after some practice it would not be needed anymore and the 'normal' alphabet could be used. I have developed different versions of a typeface which should be easier to read for dyslexic readers and easier to learn for dyslexic and non-dyslexic children. I considered the specific reading problems such as the distinction/reversing/mirroring of letters with similar shapes. Instead of repeating the same shapes as often as possible, I used strokes with different weights, x-heights, angles and round shapes, in the same font – as a result, the font looks irregular. The fonts I have used in this publication are part of my test fonts for this aspect of the research.

I have also been working with a school class in Switzerland to test my ideas about how to find elements for different types of words – the graphic tool mentioned above. In one stage we invented a set of signs together and the children went on to devise new signs for a number of different words and meanings. In the second stage, I chose twelve terms – some abstract, others more concrete – and asked the children to translate each of them in their own way. The result, pictured here, shows twelve different translations for each of the terms given.

- Translations:
- A: Blind person
 - B: Old town
 - C: Plague of hares
 - D: Highrise building
 - E: Modern art
 - F: Garbage bag
 - G: Chaos
 - H: Autumnal mood
 - I: Victory
 - J: Familiarity
 - K: Hello
 - L: Exclusion

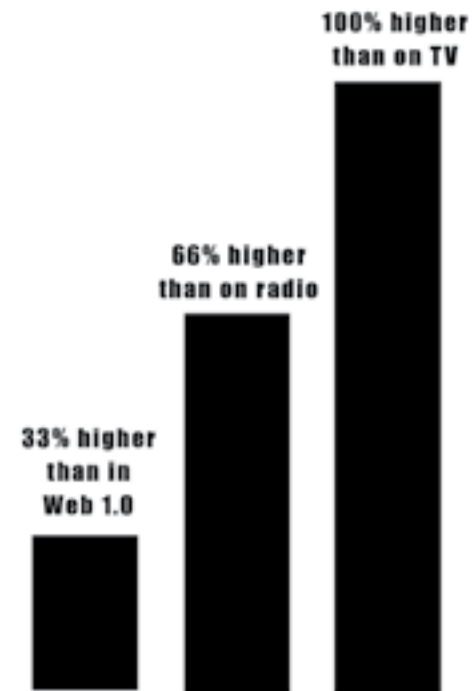
- Drawers:
- 1: AB (13 years), 2: AI (12 years), 3: AN (12 years)
 - 4: OA (13 years), 5: OD (13 years), 6: JE (14 years)
 - 7: NA (13 years), 8: NI (12 years), 9: NN (12 years)
 - 10: OL (13 years), 11: OR (13 years), 12: SA (14 years)



INFORMIERT +++ JVE INFORMIERT +++ JVE INFORMIERT +++ JVE INFORMIERT +++ JVE

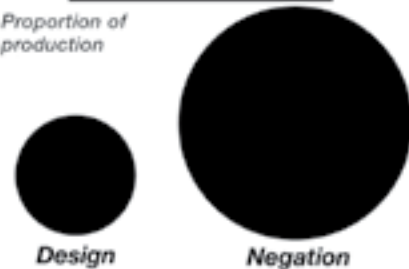
Re.: DIRECT DEMOCRACY

POSSIBILITY TO ADD
COMMENT TO A STATEMENT IS
IN WEB 2.0



Re.: RESEARCH

Proportion of
production



Ca. 5 researchers aiming to bring
down the coalition in NL

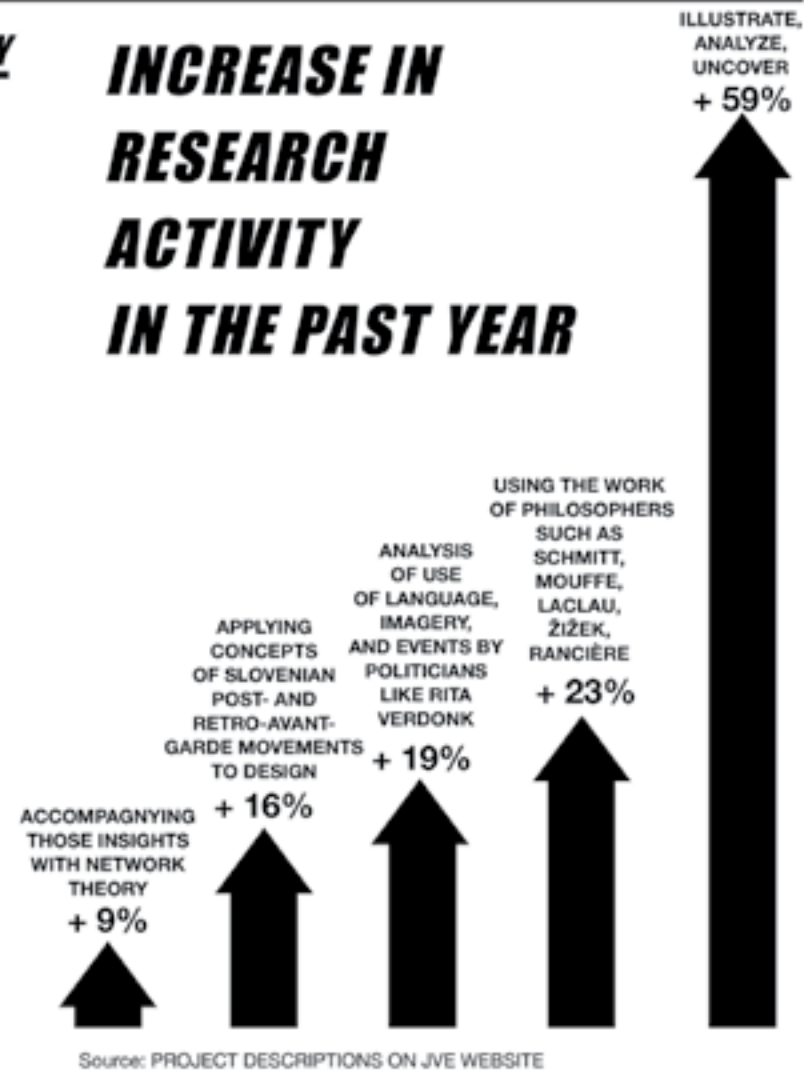


ca. 69238 friends of Rita Verdonk

Source: MINUTES OF FIRST MEETING
/ HYVES.NL

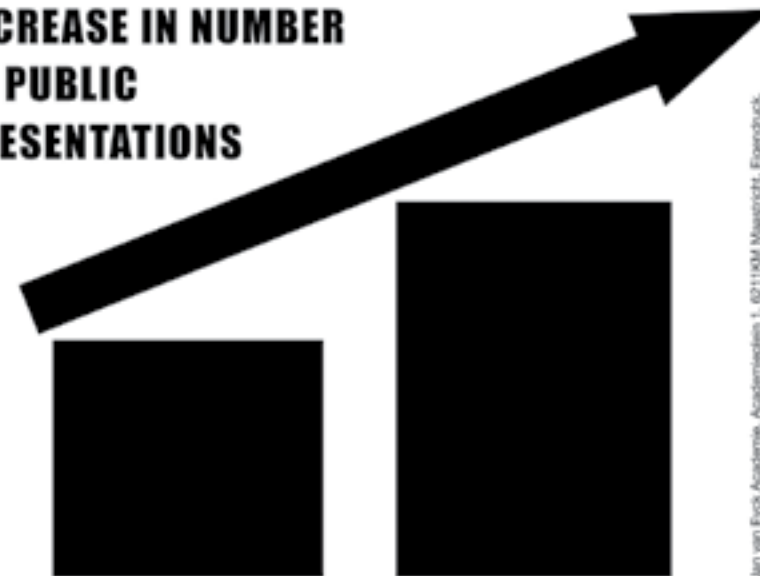
For the designers involved in the project
the challenge is to carry out this self-
directed research as a stepping stone to
a more informed design practice.

INCREASE IN RESEARCH ACTIVITY IN THE PAST YEAR



Betr.: RESULTS

INCREASE IN NUMBER OF PUBLIC PRESENTATIONS



Coördinator: Jan van Eyck Academie, Academiegat 1, 6211KM Maastricht, Eigenaarsrecht.

INSTITUTE

POLICY BODIES

Board

General
The Jan van Eyck Academie Foundation is supervised by a board.

Composition
In 2008 the board included the following members: Jan van Adrichem, Hans Achterhuis, Anne van Grevenstein, Tijmen van Grootheest, Fons Haagmans, Cees Hamelink, Jan Mans and Bart Verschaffel. Each year, one or two members of the board retire and are replaced according to a roster of resignation. New appointments to the board are based on qualities that are linked to policy priorities of the academy and

Policy Board

General
It is the task of the Policy Board to deal with the institutional affairs of the academy. Institutional affairs include: the policy principles relating to the selection and advice of (advising) researchers, personnel, finance, investments, workshops, production bureau, library and documentation centre, former researchers and public relations. The Policy Board deals exclusively with these issues and meets once every two months. The meeting comprises one advising researcher per department, the director and the deputy director. Decisions of the Policy Board are published in the announcements. Apart from the decisions, announcements may also contain general institutional information that is considered important for the (advising) researchers and the technical and administrative staff.

Composition
In 2008 the Policy Board comprised: Koen Brams (director), Dominiek Hoens (Theory department), Laurens Schumacher (deputy director), Imogen Stidworthy (Fine Art department) and Daniel van der

Editorial Board

General
The Editorial Board handles the artistic affairs of the academy. Artistic affairs include: initiating and following up research and productions. These matters are the exclusive preserve of the Editorial Board, which meets once a month. The meeting comprises one advising researcher per department and the director. Decisions of the Editorial Board are published in the announcements. The announcements also offer an overview of updates of projects previously approved by the Editorial Board and other known projects. In addition, announcements may also contain general information about the artistic programme.

A recommendation of the Editorial Board is required for production proposals that require a budget in excess of € 3,500. The Editorial Board has a production fund of at least € 86,192 to fund projects. Revenues from projects by researchers, de-

partments and the institute flow back into the production fund of the Editorial Board.

Meetings
The board met twice in 2008, in January and October.

Meetings
In 2008 the Policy Board met five times: in January, March, June, October and December. The Policy Board addressed the following issues: — activities plan 2009-2012; — renovation of the building (follow-up to the final design of architects I en I en); — collaborating with other organisations with a view to technical expertise and infrastructure; — changes in personnel;

Velden (Design department). Laurens Schumacher and Kim Thehu took the minutes.

— advising researchers (contractual agreements); — researchers (communication with the researchers, involvement in academy policy, the Dutch visa policy, document on researchers' affairs); — the house style; — policy with regard to (fire) safety.

their contributions can only be paid on a 'per diem' basis. The contents of project proposals by researchers staying at the Jan van Eyck Academie for two years must be submitted seven months prior to the departure of the researcher at the latest. The corresponding budget must be presented six months before departure.

Organisation
Anouk van Heesch, the general coordinator artistic productions, is responsible for the organisation of the Editorial Board. Dorrie Tattersall and Kim Thehu took the minutes.

Composition
In 2008 the Editorial Board comprised: Orla Barry (Fine Art department), Koen Brams (director), Wim Cuyvers/ Daniel van der Velden (Design department) and Hanneke Grootenboer/ Katja Diefenbach (Theory department).

Meetings
In 2008 the Editorial Board met ten times: in January, March, April, May, June (twice), September, October, November and December. The budget of the Editorial Board for 2008 was fully utilised. The Editorial Board dealt with the following artistic projects by (advising) researchers and external parties:

Selection committees

General
The role of the selection committees is to assess the applications and possibly the de-registrations of researchers and applicant researchers. A researcher/ applicant researcher can be admitted for a two-year or one-year period of research at the academy or for a variable period of time in order to carry out a particular project. Since researchers may have a place for one year instead of two, or spend a variable period at the academy, the number of vacancies fluctuates. It is not the case, for example, that eight vacancies are available at the same time each year.

The selection of researchers takes place within each department, in conformity with the departmental structure of the academy. Candidates have to indicate their preference for one of the departments. The committee comprises the director and a minimum of three advising researchers of the department in question.

through the Musée Royale. Oh, My Kalulu! (book) — Raphaël Cuomo en Maria Iorio, *Orient Palace* (film)

— Andjeas Ejiksson, *Letterhead* (interactive letter play)

— Katja Gretzinger, *Imagine your Blind Spot* (book)

— Hanneke Grootenboer, *The Pensive Image* (symposium)

— Sönke Hallmann, *Department of Reading* (book)

— Simon Hempel, *Plants and Soil* (artist's book)

— Sabine Hillen, *The Last Book* (book)

— Antony Hudek, *Histories of Landmark Exhibitions. Contemporary Art Shows since 1968* (conference)

— Thibaut Jacquerie, *The Hideout Sessions* (website and seminars)

— Gal Kirn, 'Post-Fordism' and *its Critique* (book)

— Gal Kirn, *Spaces of Freedom* (book)

— Rachel Koolen, *Acclimatisation* (exhibition)

— Ines Lechleitner, *Green Box* (book)

— Jean-Baptiste Maitre, *The Artwork's Aura-Catalogue from the Exhibition* (book)

— Kobe Matthys, *Specimen 0809 (Sawing a Lady in Half)* (publication)

— Karolin Meunier, *Echo's Confession* (performances and artist's book)

— Peter Müller, *D.I.S.P.A.T.E.R. Grötzingen* (film)

— Peter Müller, *The Strange Case of the Oni and the Leprechaun* (film)

— Kristin Posehn, *Reclamation* (project in public space)

— Ozren Pupovac, *Alain Badiou: D'un désastre obscur* (book)

— Stéphane Querrec, *Crisis Room: Return to Sender: a Love Letter* (film)

— Hinrich Sachs, *Cultural Practices Outrun Legal Language* (symposium)

— Anna Schober, *Ironie. Montage. Verfremdung* (book)

— Salome Schmuki, *Dyslexia Font Test Series* (tests of fonts)

— Salome Schmuki & Corina Künzli, *Jet Master—A Visual Strategy* (book)

— Jillian St. Jacques, *Adaptation Theories* (book)

— Lukasz Jan Stanek, *Rethinking Theory, Space and Production: Henri Lefebvre Today* (conference)

— Megan Sullivan, *Die Hunterklasse* (publication)

mittee comprises the director and a minimum of three advising researchers of the department in question.

A strict selection policy is maintained. Admission requires that all of the application criteria are met, both in formal terms and in terms of content. As soon as future researchers are informed that they have been admitted, they can prepare for their arrival at the academy, with the assistance of the researchers' secretariat for logistical matters, the general coordinator for artistic productions (for equipment they need) and with the help of the advising researchers for issues of content.

Kim Thehu monitored the recruitment of researchers in terms of content and Leon Westenberg deals with the practical aspects of recruitment.

In 2008, the deadline for application was 15 April

2007. The application fee was € 65.

Recruitment campaign
Preparations for the recruitment campaign started in September 2007; implementation began in January 2008. From January 2008 the invitation to submit research proposals was included in the weekly programme, the newsletter and the website. It was also mentioned in general Jan van Eyck advertisements, in *Artforum*, *De Witte Raaf* and *Metropolis M*. A digital advertisement was distributed via *e-flux*.
Salome Schmuki & Corina Künzli designed the campaign, comprising four brochures/posters. The brochures/posters contained general information about the Jan van Eyck Academie, the departments and the collective research projects: *Design Negation*, *The Pensive Image*, *After 1968* and *CLiC*. It also explained the application procedure.
About 4,000 brochures and posters were distributed globally to academies, post-academies, universities, residencies, network organisations, museums, exhibition spaces... The distribution of the print work was carried out in combination with email actions. Key figures in specific countries and disciplines, members of the cultural network and cultural attachés of embassies, were contacted in person to this end.
As a sequel to the general recruitment campaign in the spring of 2008, a second call for applications was organised in the autumn, specifically for the new proactive projects in the Design department: *Imaginary Property* and *ExtraStateCraft*. Metahaven designed the campaign, consisting of a ‘research passport’. This call for applications also went out per email and was an-

nounced in the weekly programme, the newsletter, Jan van Eyck advertisements and the website.
A total of 376 candidates (living in 53 different countries) applied for academic year 2009. Most applications were from the Netherlands (17%), followed by Germany (16%), Belgium (11%), Great Britain (6%) and the United States (6%).
Selection of researchers for the research period starting in 2008(realised in 2007)
There were 435 applications for academic year 2008. This was the highest number of applications ever, in the history of the academy. Next to a receptive recruitment policy, the availability of researchers’ positions was publicised for research projects formulated by the Design and Theory departments: *The Tomorrow Book Studio* (Design department), *Logo Parc* (Design department), *Traces of Autism* (Design department), *The Pensive Image* (Theory department), *After 1968* (Theory department) and *Circle for Lacanian ideology Critique (CLiC)* (Theory department).
Selection of researchers for the research period starting in 2009 (realised in 2008)
There were 376 applications for academic year 2009. The slight decrease in applications should be viewed in the light of the double recruitment campaign set up for Fine Art in the previous year. With 376 candidates for 2009, the number of applications is at the same level as for academic year 2007. Next to a receptive recruitment policy, the availability of researchers’ positions was publicised for research projects formulated by the Design and Theory departments: *Design Negation* (Design department),

Imaginary Property (Design department), *ExtraStateCraft* (Design department), *After 1968* (Theory department) and *Circle for Lacanian ideology Critique (CLiC)* (Theory department).
Committees and selection Fine Art department
There were 310 candidates who applied to the Fine Art department for academic year 2008. Twenty-two candidates were interviewed, eight of whom were admitted. This filled all of the positions in the Fine Art department for 2008. In 2007 the selection committee of the Fine Art department consisted of: Orla Barry, Koen Brams, Aglaia Konrad, Hinrich Sachs and Imogen Stidworthy.
There were 207 candidates who applied to the Fine Art department for academic year 2009. Twenty-one candidates were interviewed, nine of whom were admitted. This filled all of the positions in the Fine Art department for 2009. In 2008 the selection committee of the Fine art department consisted of: Orla Barry, Koen Brams, Glen Rubsamen, Hinrich Sachs and Imogen Stidworthy.
Committees and selection Design department
There were sixty-two applications to the Design department for academic year 2008. Nineteen candidates were interviewed, seven of whom were admitted. There were thirty applications for the department in general: ten candidates were interviewed and four admitted. The Design department facilitates the following projects in 2008: *The Tomorrow Book Studio*, *Logo Parc* and *Traces of Autism*, for which pro-active recruitment campaigns were set up in 2007. Twenty candidates applied for *The Tomorrow Book Studio*; seven

were interviewed, two admitted. Five candidates applied for *Logo Parc*, but none were invited for an interview. Seven candidates applied for *Traces of Autism*; two candidates were interviewed, one was admitted. In 2007 the committee for the Design department consisted of: Koen Brams, Wim Cuyvers, Will Holder and Daniel van der Velden.
There were 102 applications to the Design department for academic year 2009. Thirty candidates were interviewed, seven of whom were admitted. There were forty-five applications for the department in general: twelve candidates were interviewed and four admitted. The Design department facilitates the following projects in 2009: *Design Negation*, *Imaginary Property* and *ExtraStateCraft*, for which proactive recruitment campaigns were held in 2008. Fourteen candidates applied for *Design Negation*, seven of whom were interviewed and four accepted. Nineteen candidates applied for *Imaginary Property*, seven of whom were interviewed and four accepted. Twenty-four candidates applied for *ExtraStateCraft*, four of whom were interviewed. All of these four candidates were admitted. In 2008 the committee for the Design department consisted of: Koen Brams, Keller Easterling, Florian Schneider and Daniel van der Velden.
Committees and selection Theory department
There were sixty-three applications to the Theory department for academic year 2008. Fifteen candidates were interviewed, of whom eight were admitted. There were twenty-seven applications for the department in general: five candidates were interviewed and two admitted. The department facilitated the following projects in 2008:

After 1968, *Circle for Lacanian ideology Critique (CLiC)* and *The Pensive Image*, for which pro-active recruitment campaigns were set up in 2007. Eighteen candidates applied for *After 1968*; five were interviewed, two were admitted. Six candidates applied for *CLiC*; three candidates were interviewed; they were all admitted. Twelve candidates applied for *The Pensive*

Image; two candidates were interviewed, one was admitted. In 2007 the committee for the Theory department consisted of: Koen Brams, Katja Diefenbach, Hanneke Grootenboer and Dominiek Hoens.
There were 67 applications to the Theory department for academic year 2009. Seventeen candidates were interviewed, of whom twelve

were admitted. There were 56 applications for the department in general: eight candidates were interviewed and four admitted. The department facilitates the following projects in 2009: *After 1968* and *Circle for Lacanian ideology Critique (CLiC)*, for which pro-active recruitment campaigns were set up in 2008. Four candidates applied for *After 1968*, of whom

three were interviewed; they were all admitted. Seven candidates applied for *CLiC*, six of whom were interviewed, and five admitted. In 2008 the committee for the Theory department consisted of: Koen Brams, Katja Diefenbach, Hanneke Grootenboer and Dominiek Hoens.

Researchers’ Meeting

General
The researchers’ meeting is intended to inform researchers about all current academy affairs, from policy and financial matters to artistic,

organisational and practical matters.
In 2008 there was one meeting with the researchers. This meeting, on 15 February 2008, was dedicat-

ed to the final presentation of the design for the renovation of the building, made by architects | en | en.

Personnel Meeting

General
The personnel meeting is intended to inform staff about matters of policy and to talk about their consequences for the shop floor.
Personnel meetings
In 2008 there were three staff meetings. The first one, on 24 January 2008, was devoted

entirely to the Activities plan 2009-2012. In the second meeting, which was a general staff meeting held on 9 June 2008, discussed and approved adjustments in the terms of employment scheme. Another issue discussed was that of in-house safety service and much attention was paid to the advice of the Culture Board

with regard to the Activities plan 2009-2012. This plan featured again in the third general staff meeting held on 13 October 2008, in response to the Ministerial advice received in September.

THE ARTISTIC APPARATUS

Researchers

General
Researchers develop research projects, set up productions and thus contribute to the realisation of the programme of the academy. The objectives, methodologies and timing of the projects are determined by the researcher. To this end, the researcher can call upon technical and artistic advice. Researchers are expected to be engaged in the projects of other re-

searchers, on the assumption that the research and the productions of one researcher form the formal or content-based context of the research and productions of the other researchers.
Residency plan
The residency plan is about the development of accommodation for the researchers of the Jan van Eyck Academie. The residency

plan also offers the possibility to engage in exchanges with the local (cultural) infrastructure in terms of research and production, thus contributing to a stimulating climate for art, design and theory in Maastricht.
Visa procedure
From 1 August 2008, a new visa procedure came into force; from now on, visa requests can only be requested

through the Jan van Eyck Academie. An agreement to that end has been signed with the IND (Immigration and Naturalisation Service). The advantage of this—accelerated—procedure is that requests can be dealt with within six weeks’ time and that it will be possible to monitor the request status better. The academy, for its part, will pay the required legal fees in advance

and settle the costs with researchers on arrival.

All visa applications were submitted before the summer break. All requests were approved by the IND (Immigration and Naturalisation Service).

Contract
The academy has worked out a contract that defines the relationship between researcher and academy. The contract covers the following topics: registration (duration research period, etcetera), information on policy (documentation, accommodation, studio, etcetera) and the concrete results of the research (distribution, copyrights, sharing revenues, et cetera). In conformity with the contract, the researcher acts as maker and the academy as producer and distributor. Core issues are: the researcher has and keeps the intellectual property rights; the academy acquires a non-exclusive licence with regard to the productions; in the case of exploitation of a production, revenues to an amount equalling the investment will flow back to the Jan van Eyck Academie. Profits are shared pro rata according to the respective investment contributed.

Stipend
Due to the decision made by the State Secretary for Culture to halve the subsidy for stipends, starting 2005, the academy has been obliged to work out a plan in order to offer researchers an acceptable form of financial support. Starting point of the plan is to guarantee a basic income position for (a maximum of 48) researchers in 2008: an annual stipend of € 8,840, paid in thirteen equal terms. It has been decided that 20% of the revenues which researchers gain from commissions that they acquired through the negotia-

tions of the academy, will be paid into the stipend fund.

Insurance
Researchers need to arrange for their own health insurance. They also need to show proof of having signed a third-party insurance policy.

Accommodation
Researchers are required to have a place of residence outside of the academy. This is why they are requested to submit a copy of their rental agreement. On not complying with this agreement, the academy can proceed to reducing their stipend. The academy plays an active intermediary role in acquiring appropriate accommodation for researchers. An overview was provided of the addresses of the researchers with a view to a rapid future allocation of accommodation.

Lending equipment
Jo Hardy is responsible for lending equipment and for access to the dark room. He checks lending terms and sends out standard (fine) letters. All lendable equipment is managed centrally, in the lending location in the basement. Only Jo Hardy or, in his absence, Leon Westenberg, has access to this space. Jo Hardy has a list of equipment that can be borrowed; basically, all equipment is available for borrowing, except the fixed equipment in the auditorium. Equipment is lent according to the procedure described in the document *Researchers' Affairs*.

This procedure was evaluated in 2008. Extra procedures were drawn up about missing/faulty equipment and buying new equipment. Henceforth, the purchase of new equipment will be handled by the general coordinator artistic productions, Anouk van Heesch, who has an overview of the total offer

of technical facilities available in the academy.

Purchasing software
The academy has an arrangement whereby researchers can order hardware or software (at their own expense). They can make use of the same discounts the academy gets.

Psychological aid
On the basis of a 'partnership' with the University of Maastricht, researchers can receive psychological aid. The psychologists, Heiny Eilkes and Maddy Meijers, provide short series of one-hour sessions, which target cognitive and behavioural aspects.

Internal commissions
The Jan van Eyck regularly issues calls for internal commissions. Although such commissions can cover all disciplines, they usually concern design commissions. In 2008 there were commissions for the following institutional means of communication:

- the annual report 2007 (designed by Raoul Wassenaar)
- the advertisements (designed by Min Choi and Sulki Choi)
- the programme brochure 2008 (designed by Raoul Wassenaar)
- the facilities manual 2008 (designed by Raoul Wassenaar)
- the flyers during the opening week 2008 (designed by Raoul Wassenaar)
- the recruitment campaign 2008 (designed by Salome Schmuki and Corina Künzli)
- the recruitment campaign 2009 (designed by Cornelia Durka and Žiga Testen)
- the house style (designed by Min Choi and Sulki Choi)

In 2008 there were commissions for the means of communication of the following artistic projects:

- *Brandende kwesties* (print work designed by David Bennewith)
- *Circling* (book designed by Lilo Bauer and Jayme Yen)
- *Circling* (card designed by Jayme Yen)
- *Citygraphy* (flyer designed by Jayme Yen)
- *Contrapolis* (brochure designed by Metahaven)
- *Decollecting* (book designed by Nina Larsen)
- *Decollecting* (print work designed by Nina Larsen)
- *Desire in Representation* (book designed by Peggy Buth)
- *Euregional Forum* (cards designed by Metahaven)
- *ExtraStateCraft* (brochure designed by Metahaven)
- *Formatting Utopia* (flyer designed by Nina Larsen)
- *Henri LefebvreToday* (posters/flyers designed by Jayme Yen)
- *Henri Lefebvre Today* (brochure designed by Jayme Yen)
- *Die Hunterklasse* (book designed by Megan Sullivan)
- *Imaginary Property* (brochure designed by Metahaven)
- *In-Form* (poster/flyer designed by Jayme Yen)
- *Letterhead* (notepaper and envelopes designed by Andjeas Ejiksson)
- *Die Lucky Bush* (brochure designed by Salome Schmuki)
- *White Night* (brochure ontwerp door Metahaven)
- *More Than a Lot* (poster/flyer designed by Nina Larsen)
- *Politics and Thought* (poster/flyer designed by Nina Larsen)
- *Reclamation* (brochure designed by Kristin Posehn)
- *Reclamation* (newspaper designed by Kristin Posehn)

- *Reclamation* (poster designed by Kristin Posehn)
- *Shadow Figures* (brochure designed by Eva Moulart)
- *Traces of Autism* (book designed by Jayme Yen)
- *Traces of Autism* (flyer designed by Jayme Yen)
- *Traces of Autism* (cards designed by Maartje Dros)
- *Traces of Autism* (posters/wall paper designed by Jozua Zaagman)
- *Wal-Mart* (book designed by Raoul Wassenaar)
- *Wandering Through the*

Future (flyer designed by Marjolijn Dijkman)

- *Wandering Through the Future* (brochure designed by Marjolijn Dijkman)

Information
Information on above-mentioned issues has been made available to researchers in a document: *Researchers' Affairs*. This document contains information on the stipend and other (foreign) bursaries/scholarships, other income, internal and external commissions policy, income from

activities (supported by the Jan van Eyck Academie), taxation, residence and employment permits, promotion of expertise, smoking policy, the status of researchers within the in-house safety plan, promotion of expertise, rental and use of equipment and studios. An extensive clarification to the contract has also been added. The document was evaluated and edited in 2008.

Advising Researchers

General
The Fine Art, Design and Theory departments are headed by a team of advising researchers. The team is responsible for such departmental activities as the selection of researchers; the initiation and carrying out of institutional policy (and participating in the Policy Board); the initiation and carrying out of artistic policy (and taking part in the Editorial Board); the initiation and carrying out of the artistic programme and providing artistic advice to researchers.

Providing artistic advice is the principal task of the advising researcher. It involves querying objectives, meth-

odologies and completed research projects; creating conditions for the optimal development of individual research projects (with due attention paid to the collective horizon); participating in research groups (as participant or as a catalyst); giving advice on setting up production plans (content, budget and time) for the Editorial Board. The advising researchers are available to all researchers. The meetings between the researcher and the advising researcher (studio visits) are included in the weekly programme.

Advising researchers also carry out their own research and set up projects at the academy. To enable them to

complete their projects, the facilities of the academy are at their disposal. Lectures, seminars, presentations and other productions by advising researchers are open to all (advising) researchers.

Contract duration
The advising researchers are appointed as freelancers and bound to the academy for a contract duration of maximal five years. The academy strives for a smooth transfer of advisory and institutional tasks between current and newly appointed advising researchers.

Fine Art
In 2008 the team of the Fine Art department comprised:

Babak Afrassiabi, Orla Barry, Aglaia Konrad, Glen Rubsamen, Hinrich Sachs, Imogen Stidworthy and Nasrin Tabatabai.

Design
In 2008 the team of the Design department comprised: Wim Cuyvers, Florian Schneider and Daniel van der Velden.

Theory
In 2008 the team of the Theory department comprised: Katja Diefenbach, Hanneke Grootenboer and Dominiek Hoens.

ORGANISATION

Researchers’ Secretariat

General
The researchers’ secre-
tariat, managed by Leon
Westenberg, looks after all
matters related to research-
ers, such as the selection
procedure, accommodation,
studio assignments (and any
infrastructural adjustments to
the studios), residence and
employment permits, insur-
ance, paid employment, pro-
motion of expertise and the
job board. Leon Westenberg
is also in charge of the apart-
ments of the academy.

Information
All researchers have been
handed a document relat-
ing to researchers’ affairs.
Recruitment of researchers
In September 2007 a start
was made with the publicity
campaign to recruit artists,
designers and theoreti-
cians for a research period
starting in 2008. A range of
communication tools was
employed: advertisements
and a brochure/poster.
Salome Schmuki and Corina
Künzli did the design. The
poster and brochure were

printed in an edition of 4,000
copies. From January 2008
advertisements appeared in
De Witte Raaf, *Metropolis M* and
Artforum. A digital advertise-
ment was distributed via
e-flux.

Evaluation of the recruitment
The recruitment campaign
and procedure were evalu-
ated. The new ideas will be
implemented in 2009.

Accommodation
Advising researchers and
guests may use one of the

academy apartments. Any
remarks about the accom-
modation can be directed
to Leon Westenberg. Leon
Westenberg draws up an
evaluation every year.

Workshops

General
The diversity in multi-dis-
ciplinary research projects
and productions realised at
the academy require great
flexibility in terms of technical
expertise and equipment. It is
after all a basic principle that
the selection of researchers is
not adapted to the existing fa-
cilities on offer. The academy
wishes to offer the necessary
made-to-measure artistic and
auxiliary preconditions, which
will be done pro-actively.
As soon as the results of the
selection process are known,
the communication between
members of staff and the fu-
ture researchers is started up.
Thus, the necessary auxiliary
provisions can be made be-
fore the start of the research
periods.
Regarding technical sup-
port for experimentation
and the realisation of artistic
productions, the follow-
ing knowledge fields are
considered indispensable:
1) materials (wood, ferro/
non-ferro), 2) time-based
productions and 3) analogue
and digital (off-line and on-
line) publishing. The tasks

of the technical coordina-
tors of the knowledge fields
concern the supporting of
experiments (the processing
of information and materials),
giving advice about the rela-
tionship between aesthetic,
conceptual and technical
aspects of the production
and the realisation of artistic
productions. The technical
coordinators are responsible
for the development and the
mediation of knowledge in
the abovementioned areas.
With a view to realising com-
plex productions the team
of technical coordinators is
headed by a general coordi-
nator of productions.

Knowledge fields
‘Missions’ have been formu-
lated for each knowledge
field. Based on these mis-
sions, discussions are held
about investments.

*Analogue and digital (on-line and
off-line) publishing*
In principle, all analogue and
digital publications can be
realised in the publishing
studio. In Jo Frenken, there
is enough capacity to handle

the knowledge field of ana-
logue publications (including
graphic techniques). In 2008,
Bert Balcaen carried out the
coordination of digital publi-
cations (on-line and off-line)
on a freelance basis.
An agreement has been
reached with Frans Vos,
former tutor graphic and
photographic techniques,
that he will oversee the
management and the main-
tenance of the facilities for
photograpy and silk-screen
printing. He is also available
to give instruction.

Materials
The workshop can facilitate
the most common applica-
tions and experiments with
various materials. There are
facilities in the fields of wood,
metal and stone processing,
non-ferro techniques and
many other materials. Due
to safety issues, assistance
is given on the basis of indi-
vidual instruction and guid-
ance with independent ac-
tivities of researchers. In Ron
Bernstein and Math Cortlever
there is enough capacity to
handle this knowledge field.

From 1 December 2008, Ron
Bernstein’s employment
contract has been extended
with one day a week, on a
structural basis. Until Math
Cortlever’s retirement (July
2009), this extra day is in-
tended to guarantee the best
possible transfer of expertise
and contacts.

Time-based productions
The workshop can facilitate
the most common applica-
tions and experiments to
do with time-based produc-
tions. Production methods
and programmes are in
accordance with the latest
developments in the field.
In Berto Aussems there is
enough capacity to handle
this knowledge field.

*Other available equipment/
expertise*
(Advising) researchers must
be able to carry out simple
scans and prints, and have
email and Internet access.
To this end, the academy set
up an Internet and printing
room. Any necessary invest-
ments — computers, moni-
tors and colour printer — are

adjusted to the acquisitions
in the publishing studio. Silk-
screen printing facilities and
a darkroom are also available
to (advising) researchers;
these facilities are maintained
and staffed on a freelance
basis. Making expertise avail-
able has been made depend-
ent on the demands for it.
If certain expertise was not
available internally, external
expertise was sought. The
(procedure regarding the)
work of external experts was
evaluated in 2008.

Network
In view of the fact that the
institute has opted for three

well-defined knowledge
fields and that productions
could also require other
knowledge and expertise,
the academy started build-
ing a network of institutes
to provide the necessary
expertise and technical infra-
structure for the realisation
of productions. Agreements
have been reached with the
FLACC workplace for artists
(Genk, BE), and the Frans
Masereel Centrum, located
in Kasterlee (BE). In 2008,
the academy expanded this
network with the Grafisch
Atelier Daglicht, located in
Eindhoven. Like the Frans
Masereel Centrum, Daglicht

is specialised in all graphic
techniques. FLACC, the
Frans Masereel Centrum,
Daglicht and the Jan van Eyck
Academie Academie intend
to be complementary vis-à-
vis facilities and expertise as
well as create a cross-border
dynamics of residing artists/
researchers. The organisa-
tions have agreed to a col-
lective use of the technical
facilities and expertise. A
communal inventory — the
facilities manual — was drawn
up, stating all available fa-
cilities and knowhow. Annual
investment plans for auxiliary
purposes will be exchanged.
The technical coordinators of

the four institutes have met
and made agreements about
the execution of productions.

General Coordination of Artistic Productions

General
As general coordinator,
Anouk van Heesch is re-
sponsible for the proactive
facilitation of artistic produc-
tions: after researchers have
been selected, the general
coordinator will initiate the
communication between
researchers and institute, so
that the institute can provide
the necessary facilitation
before the start of the re-
search period. The general

coordinator also acts as con-
tact person for all (advising)
researchers who want to sub-
mit a project proposal to the
Editorial Board and handles
the organisation of Editorial
Board meetings. After the
Editorial Board has made a
decision on a project, the
coordinator informs the rele-
vant (advising) researcher(s)
as well as the internal techni-
cal coordinators or external
staff involved in the produc-

tion. The general coordinator
monitors the realisation of
artistic productions and calls
meetings with the (advising)
researcher(s) and the inter-
nal technical coordinators
or external staff involved in
the production. The general
coordinator has an overview
of all available facilities and
coordinates any changes with
a view to keeping this up-
to-date. Finally, the general
coordinator also looks into

possibilities for fundrais-
ing for artistic productions
approved by the Editorial
Board and handles the fund-
raising dossiers.

Coordination of Public Programme and Events

General
Madeleine Bisscheroux and
Anne Vangronsveld coordi-
nate the public programme
and the organisation of
events.

Weekly programme
All productions, both inter-
nal and external, are includ-
ed in the weekly programme.
Any information about
former researchers is also
included in the programme,
up to one year after the end
of their research period.
Content background informa-
tion on internal and exter-
nal programme activities is

available in digital format, on
the website, and in physical
format, in the library.
The weekly programme
is publicly announced on
the website and is also sent
in a digital format to those
interested. The upcoming
programme is distributed
in a newsletter on the first
working day of each month.
Recipients can chose whether
they are sent both weekly
programme and newsletter, or
just one of them. The weekly
programme is also brought
to the attention of the public
through advertisements.

Scheduling personnel for activities
Jo Hardy and Bert Hoeijmans
provide assistance with the
programme.
In order to have the pro-
gramme run smoothly, other
members of personnel can
also be scheduled to help
organise special activities.
This is mainly done based
on the qualities connected
to the expertise of the mem-
ber of staff in question. Apart
form this, there is a roster
dividing this kind of work
equally among members of
staff.

*Scheduling personnel for clearing
activities*
A meeting was held with the
programme coordinators/
event organisers about pro-
cedures regarding the clear-
ing (up) after events.

Opening academic year 2008
The opening activity, a com-
munal initiative by the Jan
van Eyck Academie, the
Academie voor Beeldende
Kunsten van Maastricht,
the Bonnefantenmuseum,
Marres and the Nederlands
Architectuur Instituut
(Maastricht), kicked off
with a screening of the film

Infrastructure for a Stranger, produced by research group *Traces of Autism* (Wim Cuyvers, Maartje Dros, Jacqueline Schoemaker, Jozua Zaagman, Jayme Yen), as commissioned by these same institutes. The screening and reception took place at the Nederlands Architectuur Instituut (Maastricht).

The opening week ran from 7 to 11 January. All (advising) researchers gave a

presentation in the opening week. The emphasis was on projects they wish to set up during their stay at the Jan van Eyck Academie. External guests and interested parties were also invited to the opening week. The format of the opening week proved successful once more, allowing researchers to be informed about the research and productions of 2008 in a short space of time.

Every year a researcher is approached to carry out an intervention with a view to the opening week. In 2008 Eleni Kamma made a monumental wall painting in the entrance hall of the academy.

The opening week brought on the publication of a programme brochure, designed by Raoul Wassenaar. The programme brochure contained information about everyone actively participat-

ing in the Jan van Eyck programme in 2008.

Closure academic year 2008
On 18 December academic year 2008 was brought to a festive end at the academy.

Editing

General
Petra Van der Jeught is responsible for editing analogue and digital publications of (advising) research-

ers, departments and/or the institute; for coordinating and following up any external editing of publications; for advising (advising) re-

searchers in terms of editing, specifically for the realisation of productions and contributing to the distribution of the publications.

Dorrie Tattersall also provides editorial assistance.

Internal and external communication

General
Kim Thehu was responsible for reporting on meetings with researchers, advising researchers and staff, for internal communication, coordinating the recruitment of researchers and public relations, including editing the website.

Dorrie Tattersall is in charge of translating (from Dutch to English or vice versa) and editing the internal and external communication.

Kim Thehu also supported the director.

House style
In 2007 Min Choi and Sulki Choi were commissioned to design a new house style for the Jan van Eyck. In 2008 the designers submitted a proposal that was accepted with great enthusiasm. On 7 February 2008 they presented the new house style to staff and (advising) researchers. The house style pertains to all print work, signage systems, wall plates, library registrations and administrative forms.

Internal communication
After the meetings of the Policy Board and Editorial Board minutes and announcements are produced. The English translation of the announcements is distributed within a week.

Yearbook
The yearbook 2007, designed by Raoul Wassenaar, was published in a Dutch and English version (in a print-run of 683 and 520 copies, respectively). Once again, the chosen set-up gives priority to the programme—the Jan van Eyck content. An overwhelming interest in the yearbook 2007 led to the decision to reprint the English edition (500 extra copies). The yearbook 2007 was made in collaboration with Koen Brams, Dorrie Tattersall and Petra Van der Jeught. The production of the yearbook has been evaluated by everyone involved.

Other institutional communication carriers
In 2008 the programme

brochure—providing an overview of curricula and research projects of the (advising) researchers and technical / administrative members of staff and available from the opening week of the academic year—was designed by Raoul Wassenaar. The recruitment campaign was designed by Salome Schmuki and Corina Künzli.

Writing model
All kinds of information carriers within the academy (including the database of the documentation centre, the annual report, the programme brochure, the website, the weekly programme) are used to give information on the various productions of the institute. In order to achieve a smooth and consistent flow of information for the annual report, the programme brochure and the website (among other things), a writing model has been developed.

External communication
The weekly programme is emailed to external in-

terested parties. Moreover, elaborate background information on programme components is distributed digitally. The component parts of the programme are announced on the website. Based on specific programme activities, specialised mailing lists are set up. Apart from the weekly programme, a new monthly newsletter is sent to external interested parties. The newsletter contains information about the institutional policy, the upcoming programme and the productions of current and former researchers. The programme was also publicised in advertisements. There were weekly advertisements in the *Maastricht Week* IN *Week* UIT, bi-monthly adverts in *De Witte Raaf* and *Metropolis M* and four-monthly adverts in *Mozaïek*. The underlying idea is to highlight activities by making as much background information as possible available via the website and press releases. The campaign proved successful: the activities are attended by specific groups of external interested parties.

Website

The set-up and design of the website, designed by Min Choi and Sulki Choi, link up with the heterogeneous programme of the academy. Firstly, internal and external people are informed about the programme, the facilities and the policy. Secondly, but not less importantly, the website offers (advising) researchers a platform to publicize research and productions. Thirdly, there is attention for alumni. Finally, the website contains the catalogue of the library.

In 2008 the academy continued work on the implementation of a content management system, with the aim to link the existing databases (documentation, publications, productions, addresses) to the website. Point of departure is that it will be possible to work from just the one source of information, for which certain members of staff are responsible. Another basic principle is that the current design of the website

and the FileMaker databases should be maintained. Apart from linking the site to the databases, a list of requirements with regard to new functionalities has been formulated (basket system for book sales, on-line registration system, automatic registration analogue and digital mailing). The following members of staff were involved in this extensive project: René Belleflamme, Koen Brams, Jo Frenken, Kim Thehu and Femke Vluggen.

Directory

In the directory each addressee has a unique code, preventing the entry of doubles. Also, it is possible to differentiate addressees. Finally, the directory has been linked to the general administration, the researchers' administration and the distribution database. Thuur Menger is responsible for entering the addresses. On 31 December 2008, a total of 12,467 addresses were entered.

Library

General
The library is first and foremost a study area for (advising) researchers and a centre of support for the technical staff members. In addition, the library has a public research function. Digital access to the media is made possible by connection to the IHOL network and the national accessing system PICA. Researchers and staff members get a free borrowing pass, which enables them to borrow from libraries in the region, including the university library in Maastricht and the libraries of the tertiary institutes in Limburg. External researchers possessing an IHOL pass can borrow the media (books, magazines,

audio-visual material, and multimedia) present in the Jan van Eyck. The library also lends materials via the national Interlibrary Lending Traffic (IBL). The library catalogue can be viewed via the website.

Staffing

The library is run by Annet Perry-Schoot Uiterkamp. Monique Notermans, library assistant, concentrates on entering the collection into the PICA cataloguing system. Apart from that, she sees to providing adequate service in the library, together with Annet Perry-Schoot Uiterkamp and Femke Vluggen.

Collection

The librarian, in cooperation

Checklist

Based on experiences in the area of public relations, a checklist was set up for members of staff involved. The checklist is meant to improve the internal and external communication. The list contains three phases: the (internal) communication plan, the preparation and execution of specific PR trajectories and the finalisation phase. An editing board, comprising Koen Brams, Dorrie Tattersall and Petra Van der Jeught, has been set up to make the content of events accessible after they have been held.

VVV

Kim Thehu took part in the VVV (tourist board) culture platform meeting in the city of Maastricht.

Distribution

Taking into account the heterogeneity of the production of the Jan van Eyck, the core issue of the distribution policy is a lesser depend-

ency on existing distributors and a specific distribution based on theme and target group per project. The Jan van Eyck Academie, after all, is directed towards areas in the periphery, in terms of theme as well as public. Researchers are actively involved in the distribution of their publications. Kim Thehu was responsible for developing the distribution policy; Jo Hardy is in charge of stock management; orders are processed by Thuur Menger. The document on the distribution of publications was updated in 2008.

on, been carried out via the PICA system. After our own collection was fully entered into this system over the past years, some other collections and donations have been added. In 2008 priority was given to the completion of the entering of the Bonnefanten collection. At the end of 2008 the collection numbered a total of 24,762, including 5,540,647 titles from the Bonnefanten collection.

IHOL evaluation
IHOL initiated an evaluation of the library network. Koen Brams and Annet Perry-Schoot Uiterkamp participated in this evaluation.

Consultation
Annet Perry-Schoot Uiterkamp took part in the meetings of the IHOL user council, up to September 2008, when the council was disbanded. From November 2008, she participated in the newly formed IHOL Council

Documentation Centre

General
The documentation centre, managed by Femke Vluggen, is a publicly accessible place for research on the Jan van Eyck Academie. Its focus is on documentation about the institute; the programme (both past and present); the work of the (advising) re-searchers and technical staff (both past and present) and the response to these pro-ductions. The documentary material in the centre is for reference only and cannot be borrowed.

Database
The documentation centre has a database enabling se-

of Librarians. She also took part in the consultations of the Art History Libraries Flanders and the Art History Libraries Netherlands.

lective cross-links between the various entities held in it (researchers, projects, productions, publications etcetera). The database is a source of data for the annual report and the programme brochure, without requiring intensive formatting. In 2008, the structure and output of the database was slightly adjusted.

Writing model
A writing model has been developed in order to en-sure a quick and consistent delivery of information for (among other things) the an-nual report, the programme brochure and the website.

The model dictates the way in which information is processed in the database. The model is largely based on the APA system and thus follows international and professional guidelines.

Management video collection
A contract was signed with Montevideo, the Dutch Institute for Media Art, to digitalise the videotapes from the documentation centre (from the period 1970-2001). The project started in September and will take six months. In the first instance, only about 370 (video) tapes from researchers who were registered with the Jan van

Eyck Academie will be made accessible. A decision re-garding the other tapes will be made at a later stage.

Administration

General
The administration, carried out by Martin Dassen/Danny Lanckohr, Thuur Menger, Yvonne Pluimakers and Gertie Andrien, looks after the interests of the staff and financial affairs for the tech-nical, artistic and administra-tive members of staff and researchers. Martin Dassen/ Danny Lanckohr look after finances, assisted by Gertie Andrien. Yvonne Pluimakers is in charge of personnel affairs and supports the dep-

uty director. Thuur Menger handles the reception of external parties, deals with the institute's telephone, fax, email and postal traffic as well as cash transactions with artistic, technical and admin-istrative members of staff and researchers.

Accountant
Based on various quotes, a decision was made to re-engage accounting firm Baat. This firm meets the requirements by the Ministry

of Education, Culture and Sciences. Cooperation on drawing up the annual account for 2007 went smoothly.

Report of findings by the accountant
Since 2006 the accountant must write a report of find-ings, next to drawing up the annual account. In the report of findings referring to the annual account for 2007, the accountant addressed these issues: the equity, the provi-

sion for maintenance of the building, the administrative organisation, the internal system for preventing and dealing with fraud. The direc-tors' statement about the fi-nancial policy was approved.

General Services

Systems administration
Systems management re-gards the set-up, mainte-nance and repairs of the net-work and the hardware and software. René Belleflamme is the academy's systems administrator, including managing the workstations of

the researchers who want to scan, print, email or use the internet.

Infrastructural maintenance
Infrastructural maintenance regards the set-up, main-tenance and repairs to the building, the apartments,

the grounds and installations of the academy. All-round technical employee Bert Hoeijmans is responsible for infrastructural affairs. Tonnie Lindt does the cleaning. Facilitation for the public programme, the lending of equipment, stocks manage-

ment and distribution Jo Hardy and Bert Hoeijmans provide assistance with the public programme. Jo Hardy also handles the lending of equipment, stocks manage-ment and distribution.

Catering

General
Wil Engelen, Denise Huinck and José Nievergeld were responsible for catering in 2008.

Hygiene code
The Food Inspection Department considers the canteen to be a catering es-tablishment. A hygiene code geared to the Jan van Eyck Academie has been imple-

mented. Goods will only be purchased from suppliers who state in writing that they work according to this code.

Human resources

Statutory regulations
The policy plan 2005–2008 states that, with regard to the terms of employment, the academy ‘wishes to use its own Jan van Eyck arrange-ment, the included terms being fully in line with those of the state sector’. Changes in the statutory regulations in the State sector have been implemented by the acad-emy. The statutory regula-tions have been updated. On 9 June 2008 the new statutory regulations were approved by the General Staff Meeting (GSM).

the academy (50 %). The trip is put on the agenda of the General Staff Meeting in June, where will be decided, among other things, who will organize the trip and when it will take place. In 2008, the outing took place in September.

Anniversaries
The academy celebrated the 25-year anniversary of Thuur Menger manning the recep-tion desk at the Jan van Eyck.

Mutations/vacancies
On 1 February Kim Thehu resigned her job as director's assistant.

On 1 April Gertie Andrien was offered a permanent po-sition as financial employee. From 1 June Leon Westen-berg, secretary researchers' affairs, is making use of the PAS scheme.

The job contract with John Damoiseaux, allround technical employee, was not prolonged after his contract finished on 1 June.

From 4 June Denise Huinck started working in the canteen, as a temporary employee.

On 1 July Martin Dassen, administrator, took early re-tirement, in accordance with the FPU scheme.

On 1 August Bert Hoeijmans started working parttime as allround technical employee.

On 1 September Danny Lanckohr was appointed as administrator.

From 1 December on the employment contract with Ron Bernstein was extended with one day.

Jo Hardy changed his work-ing days: henceforth, he will work Fridays instead of Mondays. This means that general services are guaran-teed every day of the week.

During the illness of Tonnie Lindt the cleaning has been outsourced.

Anne Vangronsveld has carried out extra tasks for the organisation of the con-ference *Brandende kwesties* and the recruitment for the project *ExtraStateCraft*.

Jo Reep of JOR systems was appointed as a freelanc-er to develop the database of the documentation centre.

Bert Balcaen has made web-sites on a freelance basis.

Iris Paschalidis was ap-pointed as a freelancer to as-sist Koen Brams on the project about the oeuvre of Belgian television maker Jef Cornelis.

Leentje Mostert was ap-pointed as a freelancer to assist Dirk Lauwaert on the *Citygraphy* project.

ID scheme

The academy makes use of the ID subsidy scheme creat-ing extra working opportuni-ties for the long-term unem-ployed. Within this arrange-ment, Jo Hardy has been given a position at the acad-emy. From 1 January 2007, all ID employees will be incorporated by the Phoenix Foundation in Maastricht. The Phoenix Foundation has indicated that employ-ees can be 'rehired' for a maximum period of two years, against payment of compensation. The academy has decided to make use of this scheme, which starts 1 January 2009. An agreement has been reached with the Phoenix Foundation and Jo Hardy to rehire Jo Hardy for a period of two years.

Participation job
After an agreement was reached with the council of Maastricht about the offer of a so-called participation job, the candidate in question decided to withdraw.

Promotion of expertise
The academy encourages initiatives relating to promotion of expertise. In 2008 the following initiatives were supported:
— Subsidy management (Anouk van Heesch)
— Fundraising in the cultural sector (Anouk van Heesch)
— Writing (Anne Vangronsveld)
— First Aid (Anouk van Heesch, Thuur Menger and Laurens Schumacher)
— refresher course In-House Safety Service (Ron Bernstein, Thuur Menger and Laurens Schumacher)

Calamity arrangement
A calamity procedure was set up with the members

of staff. The procedure prescribes what to do in case of calamities relating to material issues (such as water, fire or storm damage, vandalism, burglary) and in case of calamities relating to personal injury (injuries and/ or deaths).

First aid
Ron Bernstein, Bert Hoeijmans, Anouk van Heesch, Thuur Menger and Laurens Schumacher are the academy's first aiders.

In-house safety service
Legal requirements with reference to in-house safety service dictate that employers must be assisted by one or more employees in carrying out in-house safety service duties. At the Jan van Eyck, the in-house safety service team members are Ron Bernstein, Bert Hoeijmans, Thuur Menger and Laurens Schumacher. Laurens Schumacher coordinates this team. An in-house safety service plan was drawn up with a

view to efficient action in case of (the prevention of) emergencies or limiting the consequences (injuries and damage) resulting from these. The in-house safety service plan contains measures relating to first aid, fire extinguishing, accident prevention, alarm procedures, emergency exit and clearance procedures and—in cases of calamities—the necessary information to reach help services. The in-house safety service is limited to providing aid in the interest of the (labour) safety of members of staff, (advising) researchers and visitors. Members of staff and (advising) researchers have 24-hour access to the building and are labelled as permanent users in the context of this plan. They all receive the same general instructions and are specifically informed about procedures during the evenings, nights and weekends. The in-house safety service plan will be evaluated at least once a year and updated,

if necessary. Any changes in the regulations will be adopted in the in-house safety service plan.

Non-smoking policy
From 1 July 2008, a complete smoking ban is in force in the entire academy, except in individual studios, which are regarded as private spaces. The smoking ban does apply to (project) studios that are used collectively. Smoking is allowed in the area near the annex, the open space area and the garden.

Consultations and memberships

Memberships
In 2008 the Jan van Eyck Academie was a member of:
— Kunsten '92 (Arts '92);
— Res Artis: international association for artists in residencies and programmes;
— IHOL: a library network of educational and other cultural institutes in Limburg;
— SSHM: the Stichting Studenten Huisvesting Maastricht (Student

Accommodation Foundation Maastricht).
— Cultural Meeting Maastricht (KOM)
— VVV (Tourist Board) Maastricht: cultural meeting
— Werkplaatsenoverleg: the informal meeting of workplaces in the Netherlands.

Collaborations
The Jan van Eyck Academie has signed a collaboration agreement with FLACC

(Genk, BE), the Frans Masereel Centrum, Vlaams Centrum voor Grafische Kunsten (Kasterlee, BE) and Grafisch Atelier Daglicht (Eindhoven, NL) vis-à-vis supporting the research of researchers/residents as well as facilitating their productions. The organisations want this collaboration to be extended, preferably at a Euregional level. The opening of the academic year was set

up together with the Academie voor Beeldende Kunst van Maastricht, the Bonnefantenmuseum, Marres and the Nederlands Architectuur Instituut Maastricht.

Infrastructure

Introduction
In 2006 it was decided to formulate a plan of requirements for the architectural restructuring of the existing infrastructure. Considerations in this were that the original building, by architect Peutz, has an important representative value and that the location of the institute, in the centre of Maastricht and in the proximity of other cultural institutions, is excellent. Another important factor in the plan was that it should contain a clear vision on the balance between private functions (work stations, studios, workshops etcetera) and the public nature of the building (library, auditorium, café/restaurant etcetera). The commission pertains to the spatial restructuring of the various—technical, service providing, private and public—functions within the existing building, taking into account the legal framework relating to environment and health and safety.

Procedure
In 2007 the final design by architects | en | en from Eindhoven was approved.

The final design by architects | en | en
An essential point of departure of the architectural project is that the building by Frits Peutz is regarded as a contemporary monument. The combination of a modernistic main building and pre-war annex buildings (acquired by the academy in the eighties) provides an opportunity to—quite literally—build a bridge between Peutz' modernism and picturesque Maastricht. First and foremost, the building is in dire need of a thorough renovation, which is embedded in the plan.

The 48-year-old building has been 'worn out' by intensive use and the ageing of materials (windows, window/door frames, hallways, floors, walls, gutters, roofs, installations). The building must also face adaptations in order to meet contemporary requirements in terms of (fire) safety, energy and climate control, energy facilities, data transmission and other general terms of employment. Measures will also be taken to provide access for the disabled. Apart from this, there will be a rationalisation of the functions which have organically sprung up in the building. At the moment, there are offices and technical facilities all over the building, often in unsuitable, that is to say, not very accessible, locations.

Finally, the building will be adapted to the new requirements of the programme. For instance, the present building has no auditorium, whereas the academy organises a busy, well-attended programme of lectures, seminars and symposiums. Both the library and the documentation centre are cramped for space; these public information facilities require more space. The building must also have suitable spaces for socialising, with internal as well as external people. The Jan van Eyck Academie wants to manifest itself publically in Maastricht through its auditorium, library and café/restaurant. The location of the academy, in the centre of Maastricht and in the direct proximity of Maastricht University and Hogeschool Zuyd, offers exceptional opportunities to fulfil this public role.

The final design proposed by Eindhoven-based architects | en | en is part of the

Activities plan 2009–2012, which the Jan van Eyck submitted to the Ministry of Education, Culture and Sciences. The final design has also been sent to the council, for advice regarding urban requirements and building regulations. The building regulations committee of Maastricht has issued a positive advice with regard to the final design. In its conclusion the committee requests an additional construction-historical report with an evaluation of the existing valuable and monumental parts of the building. Moreover, it was remarked that the necessary physical contructional solutions must be designed with due respect for the original design. This advice is valid until 18 June 2009. Until that date, the academy can apply for a building permit, taking the comments of the committee into account.

User permit
The academy has a permit from 1959 allowing educational activities taking place in the building. In 1991, in the context of the Nuisance Act permit, the academy functions were scrutinised in relation to possible infrastructural aspects of nuisance and the environment. The policy of the city of Maastricht is that all (educational) institutes organising public activities must re-apply for their user permit or have it checked against current regulations. In 2007, the academy applied for a user permit that refers to its present (public) functions. In 2008, new measures were taken. In the apartments, additional emergency exit signs and smoke detectors were installed. Panic locks were installed on a number of emergency doors (including

the front door) and the frame rabbets on the doors were thickened. Any open connections between spaces were closed up, to delay smoke development. Sound checks for the emergency exit alarm system were carried out. A list of requirements was drawn up by Novisec Security Systems. This plan was submitted to the council and states the fire safety measures that have been taken and are still to be carried out. Architects | en | en designed new emergency exit stairs for the side of the building. This design has also been submitted to the building regulations committee of the council.

Investments accommodation
In view of the plans for extensive renovation and redecoration, the investments in accommodation remained low-key in 2008. Painting and plastering maintenance work was carried out in the entrance hall, the central hallway, the corridors, the auditorium, some offices and the basement. Toilet facilities were improved, in terms of decoration and cleaning. The sewer system in the basement was renewed, as were the pipes and drains in the annex studios. Burglary damage necessitated repair work to door and window frames. The carpets were replaced in some of the apartments. The apartments facing the street got new windows. Also, the central heating system in the apartments was replaced.

Studios
It is academy policy that twice a year comfort-enhancing refurbishments can be carried out in the studios. In 2008 such refurbishments were carried out in the studios. The functioning of the radiators on the first floor

was checked and some studios were repainted.

Parking
Parking places for cars, at the rear of the building near the annex studios, have been newly marked, taking into account not to obstruct access to the studios and safeguarding access to the area by emergency services. Apart from the fixed parking place for academy transport, all other places are taken up according to the principle 'first come, first served'. Researchers are not allowed to park their cars in this area. Extra bicycle racks have been placed. The rear area has been thoroughly cleared; new gravel was put down.

Facilities

General
The technical coordinators formulate investment proposals. These include a (long-term) vision on investments based on new developments in the field and on cohesion with investments in other knowledge fields. Before the directors take a final decision about investments, a meeting is held with the artistic staff. Next, the directors' decision is clarified to everyone involved. The following investments were made in 2008:

Publishing studio and Internet and printing room
For the Publishing studio and Internet and printing room, two Epson Expression 10000XL scanners were purchased.

Network
In 2008 various improvements in the network infrastructure were carried out. Firstly, the academy switched to a—faster and more stable—Internet connection, using the City Access

Garden
In order to ensure access to the garden after 17.00 hours and during weekends, a code lock was installed. In 2008, the garden was cleared and new garden furniture purchased.

Storing materials
A new plan for storing materials in the academy has been developed.

Burglary
In the summer period, there were two attempts at burglary. This led to adjustments in the contract with the security service, providing alarm facilities during the nights.

glass-fibre network. Due to this switch, a (total) connective speed of 2Mbit/s upload and download is now guaranteed. Also, the academy has signed a contract with a new Internet provider, Progressix. Two servers have been installed (a dedicated webserver and a dedicated mailserver), which enables the academy to host websites as well as provide mail facilities. The Jan van Eyck website has been transferred to the server(s) of the Internet provider. Moreover, on 8 October, an autonomous ADSL connection was installed in the academy. This ADSL connection is linked to one particular workstation and acts as an emergency facility in case of malfunctions in the glass-fibre connection. Limited email traffic will, in such cases, remain possible.

Server
In December a new network server for academy files was acquired. This server has a better firewall.

(Fire) safety measures
In 2008 the fire extinguishers were checked and replaced when necessary.

Environmental aspects and waste management
The internal waste management policy must comply with legal requirements. The main points of interest in this regard are increasing environmental awareness and cost reduction. Henceforth, waste will be separated at source and will be recycled where possible. Garbage containers have been placed on three locations (in the two studio wings and in the basement). Waste is sorted according to a colour code.

Security files
In 2008 the policy regarding passwords and the security of digital files was evaluated. New agreements were drawn up.

Other investments
The following other investments were made:
— Computers, printers, monitors in the offices of advising researchers, the coordinators, the administration, the deputy director, the editor, the editor/translator and the library
— TV recorder, mixer and microphones (presentations)
— Canon S5is (for lending)
— Bookshelves (library)
— Tools for the allround technical employee
— Coffee and espresso machine (canteen)
— Garden furniture

Redundant machines
Equipment that was written off (photography, computers, monitors, fax, printers, et cetera) was offered for sale to (advising) research-

Cleaning
In response to comments by members of staff, a new cleaning roster was drawn up.

ers and members of staff and allocated based on request. If no one showed interest in particular items, these were offered for sale externally. If there was still no interest to take over the equipment, the equipment in question was removed for disposal.

Calamity fund
The academy has a calamity fund that is intended to cover more expensive repairs to machinery or to meet substantial costs due to unforeseen circumstances.

Energy
The contract for energy provision with NUON ran up to and including 31 December 2008. Having asked for quotes, the contract was terminated as of this date and a new contract has been signed with energy provider RWE.

FINANCES

General
The financial policy is geared at increasing the budgets for the development of artistic policy.

Operating subsidy
The total operating subsidy amounts to € 2,100,563 in conformity with the allocations in the context of the arts plan period 2005-2008. This amount includes government contributions to the development of labour costs and excludes the subsidy of € 267,017 for stipends.

Relationship with the Province of Limburg and the Municipality of Maastricht
In 2008, the Jan van Eyck Academie was again mentioned in the annual programme of the Province of Limburg as an institute which strengthens the cultural infrastructure in the region. The Province has reserved an amount of € 40,000 for activities which make visible the 'laboratory, research and discourse function of the academy' to a wide public and which lead to a demonstrable exchange

of ideas, skills and/or creativity in the widest sense of the word. In 2008, the academy has submitted a programme to the Province for a total amount of € 40,000. Apart from this, the Province supported the conference *Brandende kwesties* with an amount of €14,465. *Brandende kwesties* took place on 28 February 2008 and was organised by the Academie Beeldende Kunst Maastricht, the Jan van Eyck Academie and the Province of Limburg. The Municipality of Maastricht has once more

granted a subsidy for realising the programme of the academy within the city of Maastricht. The academy has submitted a programme to the Municipality for a total amount of € 34,667.

Subsidising, sponsoring and distribution of projects and productions

General
Fundraising will be initiated after content approval from the Editorial Board or the department. In every Policy Board and Editorial Board meeting overviews are presented of the state of affairs relating to fundraising for projects and distribution of productions. The idea is to create an exchange of information and knowledge with regard to the possibilities of fundraising and distribution. Fundraising is coordinated by Koen Brams and Anouk van Heesch. Distribution was coordinated by Kim Thehu.

Subsidising and sponsoring of projects: overview of activities relating to projects of researchers and/or the academy
Apart from the programmes which received an allowance of the Province of Limburg or the Municipality of Maastricht, fundraising activities were set up for the following projects in 2008:
— Marc Goethals, *Concrete poëzie, fluxus en conceptuele*

kunst: een boekenfrictie. The Witte Zaal (Ghent) took on this production (€ 4,000)
— Antony Hudek, *Histories of Landmark Exhibitions. Contemporary Art Shows since 1968*. This two-day conference was made possible with support from Tate Modern (London) (€15,953)
— Maria Iorio and Raphael Cuomo, *Orient Palace*. This film production was sponsored by the Fonds d'Art Contemporaine de la ville de Genève (FMAC) (€ 6,310)
— Rachel Koolen, *Acclimatisation*. The fine art project received support from the Municipality of Enschede (€ 1,208.87)
— Dirk Lauwaert, Steven Humblet and Lilo Bauer, *Citygraphy*. The project about 19th century and 21st century urban photography was set up with the support of the Werner Mantz Foundation (Maastricht) that donated € 14,000

— Ines Lechleitner, *Pièce de Cinéma*. The artist's book was supported by the Austrian Ministry for Education, Art and Culture (€ 2,546.57)
— Annette Schemmel, *Decollecting*. Nina Larsen did the graphic design of the catalogue *Decollecting*, a project of Frac Nord Pas-de-Calais, De Appel and H+F Grant (€1,500)
— Romana Schmalisch, *Heaven/Underworld*. The film production was supported by the Kunstraum Hamburg (€ 3,000)
— *Traces of Autism* (Wim Cuyvers, Maartje Dros, Jacqueline Schoemaker, Jayme Yen, Jozua Zaagman), *Infrastructure for a Stranger*. This production was realised with means of the NAI Maastricht, Marres and the Bonnefantenmuseum (€ 5,160)
— Marina Vishmidt, *Contrapolis*. The symposium and the workshops were supported by the

Fraser University (€ 2,400), the NAI Rotterdam (€ 3,556), the University of Amsterdam (€ 807.45) and the Poortgebouw (€ 200)

Cost-reductions plan

The cost reduction plan, devised in 2004, was implemented in 2005 and continued in 2008. Previous measures (write-offs, waste management, telephony,

personnel costs, publicity, mailings, canteen and materials management) were maintained in 2008.

Accounting principles for determining the value of assets and liabilities and the results of 2008

General

The principles applied for the evaluation of assets and liabilities and determining the results are based on historic costs. Unless otherwise indicated, the assets and liabilities are included at their nominal value. Revenues and expenditure are allocated to the period to which they relate.

Material fixed assets

The buildings, land, construction/installations and inventories are valued at the price of acquisition. Depreciation is calculated

as a percentage of the acquisition price using a linear method on the basis of economic viability. The following depreciating percentages are employed:

—buildings: 2,5 %

—grounds and foundation of buildings: no write-down

—construction and installations: 10%

—inventories:10 and 33 1/3 %

In the year of purchase, the inventory is determined at half the normal percentage.

The inventory with a purchase price of less than

€2,500 will be written off within a year of purchase.

Claims

Claims are valued at their nominal value following the deduction of a provision for non-collectables.

Provisions

A provision is being made for the expected cost of maintenance of buildings, renovations and installations, based on a long-term maintenance plan. The added provision is maintained according to the system used in previous years, in view of the planned

interventions in the building. The provisions specified are given their nominal value.

Foundation Jan van Eyck Academie in Maastricht

Balance sheet on 31 December 2008 (in Euros)

Debit	2008	2007
Fixed assets	448,775	453,279
Floating assets	604,293	521,781
Total	1,053,068	975,060
Credit		
Equity	274,328	267,071
Provisions	86,868	70,655
Long-term liabilities	23,233	46,175
Current liabilities	668,639	591,159
Total	1,053,068	975,060

Functional exploitation 2008

Revenue	2008	2008
Income	57,092	81,767
Subsidies	2,442,247	2,374,159
Total revenue	2,499,339	2,455,926
Expenditure	814,941	830,620
Management	1,701,025	1,638,647
Activities		
	2,515,966	2,469,267
Total expenditure		
Balance operational management	-16,627	-13,351
Balance interest received and interest charges	23,885	16,090
Sum total exploitation	7,258	2,749

Personnel 2008

<i>Directors</i>	2	Danny Lanckohr, administrator	coordinator materials	Bert Hoeijmans, all-round technical employee
Koen Brams, director		Thuur Menger, reception	Jo Frenken, coordinator	Tonnie Lindt, cleaning lady
Laurens Schumacher, deputy director		Yvonne Pluimakers, personnel	graphic productions	José Nievergeld, canteen employee
<i>Advising researchers</i>	3.65		Vacancy webmaster/coor- dinator on-line and off-line productions	
Babak Afrassiabi		<i>Editing and translation</i>		<i>Total amount permanent functions</i>
Orla Barry		1.31	<i>Departmental secretariat</i>	24.24
Wim Cuyvers		Dorrie Tattersall, editor/translator	1	
Katja Diefenbach		Petra Van der Jeught, editor	Leon Westenberg, secretary	
Hanneke Grootenboer			<i>Library and</i>	<i>Appointments</i>
Dominiek Hoens		<i>Public programme</i>	<i>documentation centre</i>	Bert Hoeijmans 01.08.08
Aglaia Konrad		and events	2.2	Danny Lanckohr 01.09.08
Glen Rubsamen		1.23	Monique Notermans, library assistant	<i>Termination</i>
Hinrich Sachs		Madeleine Bisscheroux, coordinator	Annet Perry-Schoot	John Damoiseaux 31.05.08
Florian Schneider		Anne Vangronsveld, coordinator	Uiterkamp, librarian	Martin Dassen 30.06.08
Imogen Stidworthy			Femke Vluggen, documentalist	Kim Thehu 31.01.08
Nasrin Tabatabai		<i>Artistic productions</i>		<i>Extension contract</i>
Daniel van der Velden		1	<i>General services</i>	Ron Bernstein 01.12.08
<i>Director's assistant</i>	1	Anouk van Heesch, general coordinator	4.05	
Kim Thehu, director's assistant			René Belleflamme, systems administrator	<i>Temporary appointments</i>
<i>Administration</i>	3.00	<i>Knowledge fields</i>	3.8	Denise Huinck, canteen employee
Gertie Andrien, financial employee		Berto Aussems, coordinator time-based media	John Damoiseaux, all-round technical employee	04.06.08
Martin Dassen, finances		Ron Bernstein, coordinator materials	Wil Engelen, canteen employee	
		Math Cortlever,	Jo Hardy, employee public programme	

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Editing:
Dorrie Tattersall, Petra van der Jeught

Translation:
Chris Gernerchak, Dorrie Tattersall,
The Language Lab, Petra van der Jeught

Proofreading:
Ankie Bosch, Dorrie Tattersall,
Petra van der Jeught

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Jayme Yen

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Jo Frenken

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Jan van Eyck Academie
Academieplein 1
6211 KM Maastricht
Nederland

T. +31 (0)43 3503737
F. +31 (0)43 3503799
E. info@janvaneyck.nl

www.janvaneyck.nl

JVE