

Programme 2004
Edition 1
Jan van Eyck Academie

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Introduction:
Post-academic institute? Research and production?
Fine art, design and theory?

‘Never yet has this institute had the time to get used to its past’ – it is the first sentence of the preface of a former director at the Jan van Eyck Academie, and also one of the last sentences from the argument of another former director at the same institute. William Graatsma and Ko Sarneel are right: the history of the Jan van Eyck has been turbulent. There has never been much time to look back. If I mention that the Jan van Eyck was founded in 1948 as a catholic ‘academy for education in fine art and applied art’ with a view to ‘promote and extend art education in the widest sense of the word on a catholic foundation’ then this provides an immediate indication about the drastic changes which have occurred in Maastricht. And how much the people there have always looked to the future. This would remain the same also after the directorships of Sarneel and Graatsma. The Jan van Eyck has simply continued reformulating its own principles and practices.

In this day and age the Jan van Eyck carries the title ‘post-academic institute for research and production in the fields of fine art, design and theory’. In other words, it no longer offers art college education, nor is it a university faculty. Apart from fine art the academy now also focuses on design and theory. And its policy is not at all inspired by religious ideas anymore. However, does this mean that the Jan van Eyck has therefore finished with its past? Can we now look back freely and quietly conclude that everything is different?

Three disciplines

Let’s run through the list again, this time back to front. First the catholic aspect. Well, should anything like that still hover in that severe building by Peutz, then it is at least without anyone being aware of it, let alone being bothered by it. And those three fields of action mentioned above? It is only ten years ago that design and theory became fields of attention at the Jan van Eyck, initiated by the then director Jan van Toorn. This has absolutely turned out to have been a visionary decision. For me it was the ultimate challenge to take on the function of director of the Jan van Eyck. The combination of the three disciplines is challenging in two – essentially contradictory – ways. To start with, it is a continuous challenge not to reduce the wealth of the combination of art, design and theory to two twin concepts, being, firstly, the pair theory/practice and secondly, the pair

autonomous/applied. Art is not at all totally autonomous, and it is more than purely acting. Each artistic act has a conscious or unconscious theoretical horizon. Even the self-declared *Écriture Automatique*, *Art Brut* or *Action Painting* are not completely non-mediated expressions of art; in the background more or less explicit art theoretical principles always play a role. Similarly, it can be argued that design is more than mere application and that theoreticians can make their hands dirty, if not literally, then at least in a figurative sense. The second challenge of bringing the three disciplines together has (also) to do with the susceptibility to the complexity of what it is to be involved in fine art, design and theory. If these disciplines are complex, then interdisciplinarity, let alone transdisciplinarity, is not at all evident. Yet interdisciplinarity and transdisciplinarity are often the fashionable terms when dealing with institutes housing more than one discipline. But if I maintained that it was exactly the presence of those three disciplines that offered me the ultimate challenge to dedicate myself to the institute, what did I refer to? I referred to the multitude of opportunities in the Jan van Eyck, in terms of depth but also range. This is an institute with so many options: research and productions within and between the disciplines – always assuming that collaboration is not straightforward. I refuse to still use the term interdisciplinarity, except for projects that are simply the result of a factual collaboration. One such project was *Unfortunately last Sunday afternoon somebody left the door open and Knut's mountain bike has been stolen*. The exhibition and two-part publication of the same name came into being after an invitation by Het Domein (Sittard) and was initiated by Eran Schaerf of the Fine Art Department, but designers and theoreticians directed the project. *Unfortunately...* was more than an exhibition by Jan van Eyck people. It was a sometimes hilarious but in the first place rather biting review of the history of the academy. Perhaps for the first time enough time was dedicated to reviewing the history of the academy. And the result of that research was not that the past has been closed off and history dealt with. On the contrary, those who study the first part of the catalogue are time and again confronted with... the return of history. The research project of Octavian Eșanu, Franziska Lesák – both from the Theory Department – and Giselle de Oliveira Macedo – from the Design Department – is a production I gladly – and with conviction – refer to as interdisciplinary, simply because it is a fact.

Research and production

Thus the two following terms in the definition of the Jan van Eyck have also come to be mentioned: research and production.

The term production does not require a lot of explanation, except to say that we consider the term in the widest sense possible. Lectures are just as much productions as exhibitions are, seminars just as much as presentations. A production is that which research has generated, which also says something about research, that is to say, that it is something which has a certain duration. Together with the artistic and technical made-to-measure advice it is probably the best thing we can offer researchers: time – a one or two-year (or other time variable) research period, in which the artist, designer or theoretician can formulate one or more hypotheses, can use one or more methods, and set up one or more productions. Implicitly another hallmark of research at the Jan van Eyck has already been revealed, specifically its discursive character. The setting up of a research project has an unavoidable conceptual basis which, moreover, is discussed in dialogue with the artistic advisors and other researchers. Experiments can be carried out at all times – it is even encouraged – but at some point the work will become the topic of conversation, among researchers themselves, between researchers and advisors, or between researchers and a public.

Post-academic

The term post-academic institute brings us to the first terms of the current definition of the Jan van Eyck. Post-academic: it is a term that one of my predecessors has come up with. I wondered what it could mean, and whether I could work with it. If 'post' means after or further than the academic, then I would or could maintain the term. If 'academic' is synonymous with a procedure that has been standardised down to the last detail for dealing with a research problem, for disciplinary experiment, for the meticulously prescribed manner of presenting research, then the Jan van Eyck must offer an alternative. An alternative view of research and production, in my opinion, is mainly about being prepared to go along as far as possible with the specificity of the discipline (fine art, design, theory) as well as the specificity of the research project (and therefore with the individual targets of the designer, artist and theoretician). The academic model is too constricting and in many cases it excludes precisely those possibilities that might lead the researcher to new insights (and to artistic/intellectual enjoyment). What does that other post-academic model look like? The dangerous word is out of the hat: model – as threatening as the word institute. To pretend that it can be done without a model or institute is even more dangerous. But how do you do it: organising research into and production of fine art, design and theory, without the

people involved feeling they are squashed into a corset or format? This is exactly the central question, the most essential problem I have been grappling with ever since I started as a director. I am convinced we cannot hide away the institute as such, or the institute as a problem. Also that we need to hand as much responsibility as possible to the central actors in the institute: the researchers, the artistic staff and the technical staff. To create a climate of involvement in research and productions by everyone working in the institute. To seek alliances with partners in the region and outside it; to be open to invitations from elsewhere. They are all strategies or tactics to be or become an open institute and to create a critical space for what is being researched and produced in the academy. But there is more. As a post-academic institute you damn well have a duty to find a – per definition non-institutional – answer to the radical nature of the decision of people to dedicate themselves for a shorter or longer period of time – and perhaps even for life – to art, design or theory. In its functioning an institute can never live up to the radical decision of an individual to become an artist, a designer or a theoretician. That is exceptionally frustrating – although I think the fact that it is frustrating means something has already been achieved. However, there has got to be more. There has got to be a permanent dissatisfaction with the institutional, with the format, with the premeditated model. There has got to be a continuous aspiration to put the institutional, the format and the regurgitated model at risk. Koen Brams

Research projects

Advising researchers of the different departments initiate and supervise various research projects. The projects are open to researchers of all three departments. For projects such as *Authoring the City*, *Meta Haven* *Sealand Identity Project* and *Micropolis* researchers were pro-actively recruited. Following is a short description of current projects.

Authoring the City

The Charles Nypels Foundation and the Jan van Eyck Academie have set up the research project *Authoring the City* to stimulate design research into the city as a communication platform and a communication device.

Architecture is virtually the only design discipline consistently and systematically focusing on urban space. Only few agents – apart from architects and urbanists, sometimes also politicians and companies – apparently feel the call to use the city as a communication device. This one-sided, long-term approach leads to an impoverishment of urban culture. Thus, large urban areas are used by companies as means of communication, the so-called brand bombing. Not only has there been scarcely any response to this development from designers, but it has barely been researched, either.

The city features not only long-term communication through architectural and urbanist interventions, but also short-term communication via flyers, posters, billboards, graffiti, art in public spaces, spoken tours... Many of these communication devices are non-official, informal. As a result, these forms of communication have hardly ever been the topic of research. Apart from the design of this kind of communication, the social, historic, technological aspects of communication about and inside the city are also important for the research project. Maastricht functions as a case study for *Authoring the City*.

- _____ Advising researchers / Design
Paul Elliman, Wouter Vanstiphout and Annelys de Vet
- _____ Researchers / Design
Min Choi, Zuzana Lapitková and
Tamara Maletic & Dan Michaelson
- _____ More information
<http://www.charlesnypels.nl>

CLiC

The Jan van Eyck Circle for Lacanian Ideology Critique (CLiC) gathers researchers interested in Lacanian theory who do not consider it as a dogmatic closed system, but as an open set of tools helping us to form a critical look at/on current (post)modern culture. Therefore, CLiC wants to activate the psychoanalytical – and especially Lacanian – background of many current philosophers and critics, such as, amongst others, Žižek, Badiou, Rancière, Laclau, Mouffe, Jameson, Zupančič, Agamben, Negri, Derrida and Nancy. Insight into the Lacanian background of these theories is indispensable to discover the very core of their critical potentialities. That is why a confrontation with – and a reading of – the Lacanian text is one of CLiC's main objectives.

CLiC is a platform for both researchers connected to the Jan van Eyck Academie (Theory Department) as for researchers outside the academy. Its objective is to stimulate studies in Lacanian ideology critique, to organize seminars and colloquia, and to set up publications.

In 2004 CLiC will organize the seminar: *On love: a concept to analyze current cultural discontent?*

Reading Lacanian and other texts on love. In some of today's most important critical theories (Badiou, Žižek, Kristeva for instance), 'love' has become a positive point of reference. However, Christian and humanistic tradition often manifests love's ambiguous and even perverse kernel. What is love, if in its name so many atrocities have been possible? In that perspective, it is interesting to notice how thinkers have always been well aware of the ambiguities pertaining to this notion. From Plato's Symposium to Lacan's seminar on transference, western theory on love has dealt with that ambiguity. That is why in the seminar of 2004 we will read Lacan's *Transference Seminar* (Jacques Lacan, *Le séminaire, Livre VIII, 1960–61: Le transfert*. Paris: Galilée, 2001).

_____ Advising researcher / Theory
Marc De Kesel
_____ Researcher / Theory
Dominiek Hoens

Meta Haven Sealand Identity Project

The *Meta Haven Sealand Identity Project* is to conceive a national visual identity for the Principality of Sealand, a mini-state and so-called data haven situated on a military fortress off the British coast. The project concerns itself with stamps, money, passports and flags as much as with network society, identity encryption, espionage and intelligence, the fictionalisation of history and the notion of the data haven. By designing Sealand's national visual identity the object is to tackle a number of subjects which are relevant to the field of graphic design in the contemporary network society. Whereas traditional governments are slaves of their physical address (the White House; 10 Downing Street), Sealand is no longer dependent on such linear space-place relations and can explore this new freedom in full. The nature of Sealand and the data haven allows for an unprecedented embrace of the ambiguity and complexity of network society by graphic design – with an end-goal that surpasses incrowd communications because it self-consciously seeks a relation to the field of corporate identity. The project results in a publication and an official presentation of the draft proposals to Sealand's government.

The one year project started at 1 November 2003 and will be finished in October 2004. On 4 September 2003 the symposium *Flag vs banner* took place in the Nederlands Architectuur-instituut in Rotterdam – the first public event in the framework of the *Sealand Identity Project*.

- _____ Advising researcher / Design
Daniël van der Velden
- _____ Researchers / Design
Vinca Kruk, Adriaan Mellegers and
Bart Reuser & Marijn Schenk (Next Architects)
- _____ More information
<http://www.janvaneyck.nl/sealand>

Micropolis

Micropolis is a collaboration project between the Jan van Eyck Academie and the City of Leuven, a university city to the east of Brussels in Belgium. The object of *Micropolis* is to undertake research into the development of a cultural communications programme for Leuven. A team of researchers of the Design Department and the cultural communication service of Leuven will critically investigate Leuven's contemporary cultural identity. What image does Leuven invoke in a communications context? How are cultural communications progressing? How can they be improved? What is Leuven's cultural image today? What can be changed and what should the approach to such change be?

The result envisaged will form an operational system for cultural communication. But the path towards this system is of greater importance. Questions relating to the instruments of cultural communication, such as the establishment of a database, can also arise during the research process. The entire trajectory, from analysis to the presentation of the issue and its solution, will be published. The publication will include contributions from researchers and external specialists and will appear in Dutch and English. Eventually the book may serve as an example or inspiration for other cities.

The research project started in September 2003. The final presentation will take place in April 2004. During this period several public events will be organised.

- _____ Advising researchers / Design
Linda van Deursen and Armand Mevis
- _____ Researchers / Design
Kasper Andreasen, Julia Born, Min Choi, Sulki Choi,
Alon Levin and Anne-Sofie Thomsen
- _____ Coordinator
Kim Thehu
- _____ More information
<http://www.janvaneyck.nl/micropolis>

Publications and Resonances

Over a period of more than 35 years a rich resource of publications has been accumulated at the Jan van Eyck Academie. Among these, a relatively large number of publications could be regarded as independent works of artists in book form. For the first time, an inventory has been made of all publications which have been realised at the Jan van Eyck. It is a unique opportunity to single out the artists' books from the inventory and discuss a selection of them in a coherent setting and subsequently show them in an exhibition. Johan Deumens, producer of artists' books, has been asked to make a selection and to let these publications be the subject of discussion. His is a 'case study' type of approach.

The project is split into two parts. The first phase started in the autumn of 2003 and concerns the selection and the providing of commentaries on the selected books. The artists who made the selected books will be interviewed. A group of four students on work placement will transcribe and edit these interviews. Based on the outcome of this first phase a symposium and an exhibition will be conceived.

_____ Artistic coordinator

Johan Deumens

_____ Coordinators

Jo Frenken and Kim Thehu

_____ Students on work placement

Geertje Brouwers, Karen Cheung, Marjon Meijer
and Maaïke Stolk

Trichtlinnburg

The theme of the project *Trichtlinnburg*, which will be realised in 2004, is the balance of tensions between city preservation/restoration and city development: a balance of tensions which is strained because of phenomena such as mass tourism and mass migration. By means of this project three partners, the Jan van Eyck Academie, the Salzburger Kunstverein and the Centre for Contemporary Arts (Tallinn, Estonia), wish to do research into these global, world-wide developments, and into the impact of these developments on local communities such as Maastricht, Tallinn and Salzburg. The research will also focus on similarities and differences in the reactions of these cities to the abovementioned developments and to specific tendencies in these cities in the field of preservation/restoration and city development.

In Maastricht the focus is on research into the assignment or appropriation of 'space' (for instance for art). The project has an investigative and analytical slant, but intends to carry out interventions, test hypotheses, enter into dialogues with the 'users' of the cities – tourists as well as residents – based on concrete projects (empirical cases).

_____ Advising researcher / Fine Art

Hinrich Sachs

_____ Coordinator

Winnie Koekelbergh

UbiScribe

UbiScribe is a publication platform for Internet publications. It is the intention to support network publications which by their nature and execution use the possibilities of the Internet/web publication optimally. *UbiScribe* researches the conditions of publishing in networked media. It looks both at how content is informed, produced and edited by the use of text, image and sound capturing and processing devices, Content Management System software and a wide range of authoring and publishing tools for primarily the web, and how it is distributed: its formats, audiences and economy.

How is publishing organized around which kind of content? Who are the authors, do they work individually or in collaborations, how do they organize and review their work. Which forms of collaboration emerge? How is networked publishing represented in institutional ways? Can it be (is it) reviewed, collected, exported to other editorial formats? What is the existing (institutional) research into publishing for networked media?

The prime criterion for *UbiScribe's* research interests is that publications should be network-conducted, meaning that for the creation and distribution of their content networked technology is used in a conditional manner, never fixing the publication's format. Then we look at publications that are produced in a series, the most basic one already resulting from the author(s) producing continuously, rather than in well defined issues or volumes. Networked media perform 24/7 and so do their authors, and their dislocated audiences.

The project is being realised with a target subsidy of the Mondriaan Foundation.

_____ Advising researcher / Design
Jouke Kleerebezem
_____ More information
<http://www.ubiscribe.net>

Researchers, advising researchers and staff

In my practice, I have been developing the idea of 'units of information'. Surfaces or modules of information that flow through different aspects of culture: history, architecture, vernacular paraphernalia, etc. Within this process, these surfaces become fields of contact or grounds in which several discourses are forced to migrate or move in acts of ever increasing replacements of displacements. In tracing such moves I pretend, first, to decentralise the conditions by which signs and symbols become fixed and static. And secondly, to reinforce the idea that through the reconfiguration or the interruption of values, meanings and processes, one can create imaginary solutions to comprehend our immediate landscape and historical background more clearly.

In my research, I have been focusing on several ways in which aspects of modernity and contemporary culture have been assimilated and understood in Peru. Both processes have been overshadowed by an increasing need to transform external information into concrete and ordinary actions and, at the same time, to reconsider our own historical background in the face of a constant call for adaptation. Hence, these actions not only function as strategies to replace and displace unfamiliar information for applicable, 'real' data, but also as alternatives ways of keeping all information in transit and in motion. By the same token, these transformations become a flexible and extendible platform of dialogue and exchange, both of which are not only vital premises within my art work, but permanent metaphors of subversion, mobility and change.

1975 – Lima PE

_____ Studies

2001 → 03 MA Painting, Royal College of Art, London GB

2002 – Resident at La Cité des Arts, Paris FR

1996 – Black and White Photography, Insituto Gaudí, Lima

1993 → 99 BA Fine Arts, Facultad de Arte Pontificia Universidad Católica, Lima

_____ Professional activities

2003 – Founder member of Espacio La Culpable, an artist-run space and art collective

_____ Group exhibitions

2003 – *Degree show*. London: Royal College of Art

– *El paso*. Porto Alegre BR: Casa Cultura Mario Quintana

– *Retriever*. London: Pearl Projects

– *Subasta*. Lima: Espacio La Culpable

– *The progressive future*. London: Platform Gallery

– *The protective clothing company*. London: Knox Gallery

- *To be political it has to look nice*. New York us: Apex Art
- 2002 – *Diversion*. London: 291 Gallery
- *Interim show*. London: Royal College of Art
- 2001 – *Quinto concurso patronato de la Telefónica*. Lima: Sala Fundacion Telefónica del Perú
- *Sexto concurso pasaporte para un artista*. Lima: Sala Centro Cultural Pontificia Universidad Católica del Perú
- 2000 – *Proyecto terreno de experiencia 1*. Lima: Sala Luis Miro Quesada Garland
- 1999 – *El último lustro*. Lima: Sala Luis Miro Quesada Garland
- *Irrealidad*. Lima: Centro Cultural Ricardo Palma
- 1998 – *Viaje a la luna*. Lima: Centro Cultural Español
- Solo exhibition
- 2003 – *The bakery*, Amsterdam NL
- Awards
- 2003 – Man Group Prize, Royal College of Art, London
- 1999 – Premio Adolfo Winternitz, Pontificia Universidad Catolica del Peru, Lima
- Premio de la Critica, Banco de Credito, Lima

Kasper Andreassen Researcher / Design / Micropolis

Kasper Andreassen's research takes place in the framework of the research project *Micropolis*. See for more information the introduction in the beginning of this brochure.

- 1979 – Copenhagen DK
- Studies
- 1999 → 02 Graphic Design, Gerrit Rietveld Academie, Amsterdam NL
- 2001 – Professional training with E-types (type-design studio)
- Professional activities
- 2003 – 'Filling the white page', teaching workshop, Merz Akademie, Stuttgart DE
- 'I love art, you love art, we all love art' (image editing and design). *HTV*, nr.47
- 2002 – *Skabelon 43* and *Luther*, typefaces completed and self-published
- Exhibitions
- 2003 – *Do it yourself: building for contemporary art*. As part of the exhibition *Enfin la fin*. Amsterdam: W139
- *Luther* typeface, Achter de Ramen
- Bibliography
- 2002 – Review in *Output 05*. Bremen DE
- Interview in *Credits Magazine*, nr.4

Berto Aussems Technical advisor / Time-based media

Berto deals with time-based productions. There is a fully equipped recording and editing studio for sound and moving image. Equipment is available on loan and for use on location.

More information

<http://www.janvaneyck.nl/users/bertoa>

Monika Bakke Researcher / Theory

Promise of pleasure: pleasures of contemporary art
Pleasure in contemporary art is under-theorized and often mistakenly limited to entertainment and triviality only. Therefore my main goal is to provide an interpretative methodology and contextual background for a creative analysis of pleasure.

Experiencing pleasure in/through art is emancipating and therefore artworks involved in the production of pleasure may be seen as an art of resistance. 'Resistance' because, as Jane Fisher says, the purpose of this art 'is no longer to be sought in the grand gesture of revolution, but in the local micro-disturbances of guerrilla warfare – hit-and-run tactics', one of which is overwhelming laughter or a feeling of joy.

The feeling of pleasure is not only inherently critical vis-à-vis traditional structures and codes; it also has a strong creative/constitutive promise for inter-subjectivity. As Emmanuel Levinas claims, 'one becomes a subject of being not by assuming being, but in enjoying happiness, by the interiorisation of enjoyment'. Therefore, art practices based on exchanging pleasure create subjectivity based on partnership and care (not domination).

The experience of pleasure involving full sensual activity can create a demand for the re-conceptualization of aesthetics by returning to the original meaning of the Greek term 'aisthesis' as 'sensual and pre-conceptual experience which is shared by all of us regardless of race and gender'. Only an aesthetics thus re-conceptualized has a chance to overcome the ocularcentrism and logocentrism. It supports a de-centred art history, welcoming a cultural studies perspective.

1967 – Poznań PL

Studies

1998 – PhD Aesthetics, A. Mickiewicz University, Poznań.

Dissertation: 'Revisions of the category of body in visual arts as implications of postmodern aesthetisation of subjectivity'

1992 – MA philosophy, A. Mickiewicz University, Poznań.

Thesis: 'Status of writing in Derridian concept of language'

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- Professional activities
- Lectured at Philosophy Department, A. Mickiewicz University, Poznan; Department of Gender Studies, Warsaw University, PL; and Art Academy of Poznan
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- Publications
- 2004 – Editor of *Estetyka australijskich Aborygenów* [Australian aboriginal aesthetics], Kraków PL
 - 2003 – ‘Censorship in Polish contemporary art: freedom or responsibility?’ In P. Juchacz & R. Kozłowski (Eds.), *Freedom and responsibility: sacrum, culture and society*. Poznan: Wydawnictwo Naukowe UAM
 - 2002 – ‘In the space of whispers’. *Ephemera* (on-line magazine: <http://www.ephemeraweb.org>)
 - 2001 – ‘Intimate bodies of the solar system’. In A. T. Tymieniecka (Ed.), *Analecta Husserliana*. Dordrecht NL, Boston US and London GB: Kluwer
 - 2000 – *Open body*. Poznan
 - 1998 – *Pleroma: art in search of fullness*. Poznan
-
- Lectures – selection
- 2002 – ‘Transparent body as a taboo’. *The Annual Meeting of the International Society of Phenomenology and Media*. Krakow PL
 - 2000 – ‘Some remarks on dreaming bodies’. *XVI Congress of the International Association of Empirical Aesthetics*. New York US
 - 1999 – ‘Anomaly and ambiguity: con-fused bodies of monsters and gods’. Kiev University, UA
 - ‘Aquaesthetics’. *The Annual Meeting of Sydney Society of Literature and Aesthetics*. Sydney AU
 - ‘Dreaming in European art and philosophy’. Macquarie University, Sydney
 - ‘Intimate bodies of the solar system’. American Society of Phenomenology Aesthetics and Fine Arts. Cambridge (Mass.) US

Bert Balcaen Researcher / Design

Bert collaborates with Ingrid Stojnic. See Bert Balcaen & Ingrid Stojnic for their joint research project.

- 1978 – Kortrijk BE

Studies

- 1996→00 Sociology of Culture, Katholieke Universiteit Leuven BE

Professional activities

- 2001 → – Freelance web developer
- 2001 – Teacher of Sociology and Information Technology, Da Vinci International School, Antwerpen BE

- 2000 → 01 Assistant of New Media Workshops, Mediamatic Foundation, Amsterdam NL
 _____ Publications
 2000 – *B-sites*. Brussel BE. A publication about the site of an art and research centre in Brussel
 _____ More information
<http://www.rekalldesign.com>

Bert Balcaen & Ingrid Stojnic Researchers / Design

The ambition of this project is to investigate how the computer can be used to create new ways of exploring language. The point of departure is a view on language as a meaningful system, as a set of elements that are related to each other, based on their meaning. Moreover, the research will be focused on Chinese.

Traditionally, printed dictionaries were the main providers of information on language, and they have become relatively standardised through many years of publishing. The expectations for electronic systems on the other hand are still largely undefined. When combined with computer technology, the idea of language as a meaningful system can lead to the creation of experimental applications that will shed a different light upon the internal structure of language, and on the ways of its representation.

- _____ Projects
 2002 – Finalist, *Culture 2002* competition, Stichting voor Kunstpromotie, Brussel BE
 – *Hypertext* (exhibition). Leuven BE: STUK
 2001 – *Interfaces: multimedia explorations of the relations between body-mind-world* (an ongoing web project)
 _____ More information
<http://www.rekalldesign.com>

Orla Barry Advising researcher / Fine Art

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

Much of Orla 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 re-replaces herself where she has 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 a fiction of multiple 'I's, which enrich our understanding of the

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

- 1969 – Wexford IE
 _____ Studies
- 1991→93 De Ateliers, Amsterdam NL
- 1988→91 University of Ulster, Belfast IE
- 1987→88 National College of Art and Design, Dublin IE
 _____ Solo exhibitions – selection
- 2002 – *Foundlings*. Brussel BE: Argos / Dublin: Temple Bar Gallery
- 2001 – *Unsaid* (with Rui Chafes). Porto PT: Gallery Canvas (cat.)
- 2000 – *Across an open space*. London GB: Camden Arts Centre (cat.)
- 1999 – *A tear for a glass of water*. London: Camden Arts Centre
- *The scavenger's daughter*. Frauenfeld CH: Shed im Eisenwerk
- *The scavenger's daughter & white Pompei* (with Els Dietvorst). Antwerpen BE: HAL
- *A barmaid's notebook 1991–99*. London: Gasworks Gallery
- 1998 – *Aux mêmes moments*. Montpellier FR: Galerie Vasistas
 _____ Group exhibitions – selection
- 2003 – *Kunst Film Biennale*. Köln DE
- *La Prix de la Jeune Peinture Belge*. Brussel: Palais de Beaux-Arts (cat.)
- 2002 – *Contemporary art from Portugal*. Frankfurt DE: European Central Bank (cat.)
- *Attachment+* (part of the European Cultural Capital 2002 programme). Beugge BE (cat.).
- *Spring*. Liège BE: Galerie Nadia Vilenne
- 2001 – *Biennial Leuven*. BE (cat.)
- 2000 – *Storm centers*. Watou BE
- 1999 – *Glen Dimplex Artists Award*. Dublin: Irish Museum of Modern Art (cat.)
- *Small stuff*. New York US: Nicole Klagsbrun Gallery
- 1998 – *Manifesta 2*. Luxembourg LU (cat.)
 _____ Publications
- 2002 – *Foundlings*. Brussel: Argos
- 'The dark{bed}room'. *A-Prior*, nr.7
- 2002 – *No shooting* (with Els Dietvorst). Hasselt BE: Provinciaal Centrum voor Beeldende Kunsten-Begijnhof
- 2001 – 'The black aura' (on Rui Chafes). *Kunst Nu*, February/March

- ‘The view from the top of a mountain’ (on Joëlle Tuerlinckx). *Kunst Nu*, May/June
- 1998 – *Bitter peacock*. Gent BE: Imschoot
- ‘The scavenger’s daughter’. In the newsletter of Establisement d’en face, Liège
- _____ Performances (written and directed)
- 2002 – *Wideawake* (performed by Caroline Donnelly). Brussel: Argos / Dublin: Temple Bar Gallery
- 1998 – *A tear for a glass of water* (performed by Tara Casey). Brussel: Establisement d’en face
- _____ Workshops and public art projects
- 2000 → 03 *The return of the swallows*. Social artistic project with Els Dietvorst, Brussel
- 2000 – ‘Text, image and sound’. Helsinki School of Fine Art, FI
- 1999 → 00 *North London link*. Public art project with Camden Art Centre, London
- 1999 – Public commission for Department of Education Buildings, Brussel
- ‘Text, monologue, chance’. London: Gasworks Gallery with Westminster University Department of Multimedia
- 1998 – Dartington College of Performing Arts, GB

Ralph Bauer Researcher / Design
Communicating books

The book as a medium is undergoing far-reaching changes at the moment. As the collection and reservation of information is more and more taken over by other media, the book as a medium is losing importance in terms of its original purpose. Many regard this as a big loss, but I think it is a development implicit in the nature of things and I experience this loss of importance as an enormous margin.

I think that the book is more and more becoming a field of experimentation and that it will be filled with new means of expression and new contents in this development. The book can be more than just a means of information on the one hand or an object-art-book or beautifully designed book on the other hand. The possibility of creating a kind of artistic interaction between books, similar to single scientific works on a certain theme which relate to each other and cannot exist without the others, is fascinating to me. I tried something like this in the project *Gemeinsamkeiten* (‘Gemeinsamkeiten’ = common features, ‘Einsamkeit’ = loneliness) during my studies at Mainz. *Gemeinsamkeiten* consists of ten books and it is a kind of chronicle of my family. Each book is a visual biography of one member.

At the Jan van Eyck Academie I want to develop a series of

books, consisting of independent (single) books, which as a whole tell an overlapping story. The books show different perceptions of one event / one story.

- 1968 – Marktheidenfeld DE
- _____ Studies
- 2002 – Creating a choreography for a carnival parade of words with the motto ‘Viel Leichtes und ein Schwerelos’ (degree dissertation)
- 1997 → 02 Graphic Design, Fachhochschule, Mainz DE
- 1990 → 92 Landscape gardening training, Marktheidenfeld
- _____ Professional activities
- 2002 – Graphic artist, HWL, Frankfurt DE. Editing, conception, organisation and lay-out of magazines
- 2001 → 02 Conception and organisation of the artistic project *Dreivier* (with Annette Süß and Martin Bertele)
- 1999 → 02 Graphic artist, Breitenbach & Pötschik, Frankfurt. Conception and lay-out of magazines
- 1999 → 00 Participation in planning and organisation of the student project *Ist der Mensch gut?*
- 1992 → 97 Site supervision for landscape gardening companies: planning, construction and cultivation of private gardens
- _____ Exhibitions
- 2003 – *Erster Mainzer Talentschuppen* (with Martin Bertele). Mainz
- *Vielleichtes und ein Schwerelos*. Wiesbaden DE
- 2002 – *Dreivier* (book presentation). Bühl DE: Mediathek; Mainz: Zollhafen
- 2001 – *Eristeristnicht*. Mainz: Zollhafen
- *Wortschätze* (with Annette Süß). Darmstadt DE: Kiosk (temporary interactive museum in a former kiosk)
- 2000 – *Loveletter to Gutenberg* (international competition). Mainz: Gutenbergpavilion
- _____ Publications
- 2002 – *Minutenbuch*. Mainz: Fachhochschule. First publication of a book edition
- _____ Awards
- 2003 – Gutenbergstipendium, City of Mainz. Awarded for the work *Vielleichtes und ein Schwerelos*

René Belleflamme Systems administrator

René is the systems administrator of the academy. He also manages the computer studio, a workshop fitted out with Macs, where all researchers can work according to a key registration system.

Ron Bernstein Technical advisor / Materials

Ron is involved in researching and advising the wide variety of materials for two and three-dimensional productions, together with Math Cortlever. There is a large workshop available for experimentation and use, with facilities for metals, plastics, stone, ceramics etcetera. Besides his work at the Jan van Eyck, Ron continues his independent work as an artist. Ron works Mondays, Wednesdays and Fridays.

1958 – Cincinnati US

_____ Studies

1986 → 88 Fine Art, Jan van Eyck Academie

1976 → 81 BFA College of Design, Art, Architecture and Planning,
University of Cincinnati

_____ Professional activities

2003 – Umgestaltung der Emscher freiraumerische und
Städtebaulicher Wettbewerb (with 3+ Freiraumplaner,
Aachen DE and Architektur Fabrik Aachen)

1991 → 99 Planning and realisation of the German Museum of
Inland Navigation (with Architektur Fabrik Aachen),
Duisburg-Ruhrort DE

1995 – Co-founder, Hedah Centre for Contemporary Art,
Maastricht NL

Guy de Bièvre Researcher / Theory

Ambient pitch

2003/

In *On the sensations of tone* Hermann Helmholtz states:

‘On what difference in the external means of excitement does the difference between noise and musical tone depend? [...] The irregularly alternating sensation of the ear in the case of noises leads us to conclude that for these the vibration of the air must also change irregularly. For musical tones on the other hand we anticipate a regular motion of the air, continuing uniformly, [...]’

Hermann Helmholtz, *On the sensations of tone as a physiological basis for the theory of music*. London: Dover Publications, 1877

The *Ambient Pitch* project is based upon the idea that each locale has its own resonance and that more or less continuous, or regular, frequencies can appear (flat lines) within its sonorous fabric. Such phenomena, especially when in audible range, can be traced, isolated, extracted, analysed, interpreted, addressed, evaluated, compared, categorised, understood, relocated, etc... The research requires finding and subsequently mining privileged locales as test cases, but also elaborating a theoretical structure to hold the data and finding a language to address the issue.

After one year, the search for steady identifiable pitch in the urban soundscape, and for methods to approach, analyse, categorise and appreciate it resulted in, among other things, a question of contemporary musical aesthetics. Removed from its environment the urban sound recording becomes an autonomous sonic object, which I spontaneously tend to approach with a musical bias, in spite of its accidental character. This metamorphosis of random events into an object of which the beholder consciously or subconsciously determines the formal aspects makes the soundscape analogous to the landscape.

It is now very tempting to apply the methodology that grew out of the first (phenomenological) phase of the research onto those contemporary musical products, for which conventional musical analysis methods are usually irrelevant.

‘While I understand the scientific need to reduce the complexity of these sounds to their essential attributes, I cannot be satisfied with the standard explanation that these are merely instinctive behaviours. Nor can I accept the assumption that the creatures themselves are mindless specs of protoplasm forever doomed to reiterate a few automatic mating calls or territorial assertions. The musician in me cannot help but hear much more’.

David Dunn, ‘Chaos and the emergent mind of the pond’. *Angels and insects*. CD nr.49, 00 Discs, 1991

1961 – Brussel BE

Studies

- Trained as composer, musician, sound engineer, arranger, sound designer and micro controller developer, audio art lecturer

Music

- Compositions commissioned and/or performed by: Anne la Berge; Gene Carl; Champ d’action; Festival für zeitgenössische Musik & Kunst im Ruhrgebiet; Het Muziek Lod; Seth Josel; Guy Klucsevsek; Annette Sachs; the Bozza Mansion Project, Stichting Logos; Théâtre Européen de Musique Vivante; and Zivatar Trio
- Published on various (Japanese, British and Italian) CD labels and broadcast internationally

Performances – selection

- Aomori Public College, Aomori JP
- Cultureel Centrum Vooruit, Gent BE
- De Singel, Antwerpen BE
- Experimental Intermedia Foundation, New York us
- Flagey, Brussel

- Galerie Rachel Haferkamp, Köln DE
- Hünstlerhaus, Hamburg DE
- Kraakgeluiden, Amsterdam NL
- Mex, Dortmund DE
- Musashino Art University, Tokyo JP
- Rensselaer Polytechnic Institute, Troy US
- Wesleyan University, Middletown, Connecticut US

Publications

- Articles in *Musicworks* and *Musiktexte*

Curatorial activities

2002 → 03 *Earwitness* (audio art exhibition). Brussel: CCNOA.

See <http://www.earwitness.de.vu>

1997 – *Visual sound[s] surrounding[s]* (audio art exhibition).

Gent: De Witte Zaal

More information

<http://guydebievre.digitalrice.com/>

Madeleine Bisscheroux Department coordinator

Madeleine coordinates all departmental activities including planning of the programme (published weekly), the visits of advising researchers and guests, and the use of public spaces. She is also secretary of the three departments. Madeleine is present on Mondays, Tuesdays, Thursdays and Fridays from 8.30 am to 14.30 pm.

1959 – Eygelshoven NL

Studies

- Fashion Design, Academie Beeldende Kunsten Maastricht, NL

Gideon Boie Researcher / Theory

Gideon collaborates with Matthias Pauwels. See Gideon Boie & Matthias Pauwels for their joint research project.

Gideon Boie & Matthias Pauwels Researchers / Theory

Scumspace: mapping the illegal users of the Dutch MUD

The project focuses on the intersection between architecture and politics in general, and the spatial/physical status of the illegal refugee in the Netherlands in particular. In a 1972 project Rem Koolhaas had a dream of an urban realm populated by what he called 'voluntary prisoners of architecture'. As Nietzschean figures, these future urban dwellers would be resilient enough to endure and enjoy the most extreme architectural conditions. Ironically, this prophecy has become a reality in its obverse form for today's illegal refugees. The most extreme spheres of present-day urban spaces are not so much the territories where urban

supermen dwell – as Koolhaas had prophesised. Instead, it is the passive and fragile figure of the illegal refugee that is caught in the most extreme urban scenarios. In their unlawful use of Dutch territory, they are constantly exposed and delivered to the unlimited power of its legal users. Even in a temporary reception centre – a supposed safety net – they can be carted off involuntarily and at random to unknown destinations at any time.

The research material includes the built-up environment (permanent and semi-permanent reception centres, quarantine zones, trans-shipment places, illegal residences, etc.) and political and juridical texts as far as they determine spatial organisation. Methodologically, concepts derived from four contemporary philosophers, Slavoj Žižek, Giorgio Agamben, Alain Badiou and Étienne Balibar, who take the vicissitudes of the illegal refugee as a motor force for their thinking, will be used as diagnostic tools to read this material. The end product of the research will be a book consisting of theoretical essays and visual material.

BAVO is a collaboration of Gideon Boie and Matthias Pauwels, founded in January 2001 in Rotterdam NL. Both Boie and Pauwels studied architecture and philosophy. Publications include: *De onverdeelde stad en haar gewillige beulen*. Den Haag NL: Stroom HCBK, 2003; 'When it comes to security, there is no normality'. *Archis*, nr.3, 2002; and 'Rediscover your wholeness!' (written contribution to the second cahier of the project *Geest @ Grond*, 2003).

Julia Born Researcher / Design / Micropolis

Julia Born's research takes place in the framework of the research project *Micropolis*. See for more information the introduction in the beginning of this brochure.

1975 – Zürich CH

Studies

1996→00 Graphic Design, Gerrit Rietveld Academie,
Amsterdam NL

1990→95 Liceo Artistico, Zürich

Professional activities

2003→ – Teacher, Graphic Design, Gerrit Rietveld Academie
– Four years jury member, the Most Beautiful Swiss
Books, Swiss Federal Office of Culture

2002 – Teacher, Graphic Design, Ecole Cantonale des Arts de
Lausanne, CH

2000→02 DJ (with Daria Holme)

Commissions

2003 – *It's a kind of magic* (performance by Karen Eliot).

- Amsterdam / Berlin DE / Brussel BE
- *Proposal for municipal acquisitions 2002–2003* (catalogue). Amsterdam: Stedelijk Museum
 - 2002 – *Swiss design 2002* (with Elektrosmog). Swiss Federal Office of Culture
 - *Talking to you*. Museum guide for youth. Rotterdam NL: Museum Boijmans van Beuningen.
 - 2001 – A-Z. Exchange project for Rietveld students and graphic designers in Zürich
 - *Hoi*. Dance theater production by MZDP, Zürich
 - 1-year invitations for the Galerie W139, Amsterdam
 - 2000 – Calendar of Calff & Meischke, Amsterdam
 - *Loneliness in the city* by Alicia Framis (with Elektrosmog). Zürich: Migros Museum für Gegenwartskunst
 - 1999 – *Park of the future*. Amsterdam: Gerrit Rietveld Academie
 - Exhibitions
 - 2003 – *A red skirt*. Contributed *Invitation no.75* with JOFF and Corriette Schoenaerts. Amsterdam NL: Stedelijk Bureau Amsterdam
 - *Désir design*. Lausanne: Mudac
 - *Super* (poster festival). Chaumont FR
 - Publications
 - 2002 – *Super: welcome to graphic wonderland*. Berlin DE: Die Gestalten Verlag
 - *Pathfinder: a way through Swiss graphics*. Corte Madera, California us: Ginko Press
 - 2000 – *Einszweidrei*. Graduation project at the Gerrit Rietveld Academie
 - *Schichtwechsel* (with Klaus Born and David Blum). Zürich
 - Awards
 - 2003 – Swiss Design Prize, CH
 - 2000 – Frans de Jongprijs, NL

Koen Brams Director

In 2004 I will concern myself with a number of research projects which fit in the context of an umbrella project relating to an alternative history of art in Belgium (since about the seventies). I am undertaking this research together with Dirk Pültau, editor of the Belgian art periodical *De Witte Raaf*.

The first research project relates to the genesis of the cliché regarding Belgian art – the cliché that contemporary Belgian artists are all cousins of Ensor, Magritte and Broodthaers. Their art heritage and their mental heritage has for some time now been typified as the backbone of Belgian art. Among the topics

paraded in this identity discourse we find, for instance, a biting or subversive irony, a special sensitivity for the hidden meanings of language, and an innate sense of independence. In 2003 this research resulted in the text 'The mythologizing of Belgian art, or how Flemish art became Belgian...' In 2004 the research will focus on the inclusive and exclusive functioning of the cliché about Belgian art, and on the specific Walloon interpretation of the cliché about Belgian art.

The second research project relates to the popularisation of contemporary art in Belgium. While in its neighbouring countries an infrastructure for recent and topical art was already in place, and the popularisation of contemporary art should rather be seen as a progressive development, in Belgium (especially in Flanders) one can speak of a radical change in the eighties and nineties. In 2003 this research culminated in the text 'The sublime success: on the popularisation of contemporary art in Belgium since 1992'. In 2004 the research will focus on the specific role played by Jan Hoet, former curator of the Museum of Contemporary Art in Gent.

My third research project concerns the mediatisation of art, especially on Belgian television, focusing on the television work of Jef Cornelis. Between 1963 and 1998 Jef Cornelis worked as executor, director and script writer for the Flemish public broadcasting organisation. In those 35 years Cornelis has accomplished an impressive body of work. Although television, especially before the arrival of the internet, was almost the public medium par excellence, no research has really been carried out into the work of Cornelis. (The imperfect reflexive handling of Cornelis' work is in fact symptomatic of a general discursive neglect of the medium of television.)

Apart from this, I will also continue with my previously begun research activities relating to the nature and the essence of 'artistic research' in 2004.

1964 – Turnhout BE

_____ Studies

– Psychology (specialisation psycholinguistics),
Katholieke Universiteit Leuven, BE

_____ Professional activities

6.2000 → Director, Jan van Eyck Academie

1991 → 00 Editor-in-chief of the Belgian bimonthly magazine *De Witte Raaf*. See <http://www.dewitteraaf.be>

_____ Editorial works

2000 – *De encyclopedie van fictieve kunstenaars*.

Amsterdam NL: Nijgh & van Ditmar (German translation – *Erfundene Kunst. Eine Enzyklopädie fiktiver Künstler von 1605 bis heute*. Frankfurt DE: Eichborn Verlag, 2002)

-
- Articles
- 2003 – 'Interdisciplinariteit, heterogeniteit'. In Rutger Wolfson (Ed.), *Kunst in crisis*. Amsterdam: Prometheus / Middelburg NL: De Vleeshal
- 'Internationaliteit'. *Het jaarverslag 2002 van het Fonds voor Beeldende Kunst, Vormgeving en Bouwkunst*. Amsterdam
-
- Debates
- 2003 – *Artistic research*. Symposium organised by Global Vernunft (11–12 April). Amsterdam: Maison Descartes
- *De Jan van Eyck Academie: instituut voor onderzoek en productie*. Organised by Provinciale Hogeschool Limburg, Departement Beeldende Kunst (14 November). Hasselt BE: Z33
- *De plaats voor hedendaagse kunst in Brussel / Le lieu pour l'art contemporain à Bruxelles* (17 May). As part of panel discussion, organised by NICC. Brussel BE: Café Greenwich
- 'Interview with Daniel Buren'. The symposium *Daniel Buren: 30 years of work in situ* (24 October). Organised by Lectoraat Kunst en Publieke Ruimte, Gerrit Rietveld Academie, Universiteit van Amsterdam, SKOR, and Virtueel Museum Zuidas. Amsterdam: Stedelijk Museum
- *Kuratorentreffen/curatorenbijeenkomst NRW/NL* (20–21 May). Two-day gathering of the curators from Nord-Rhein-Westfalen and the Netherlands. Maastricht NL: Bonnefantenmuseum / Aachen DE: Ludwig Forum für Internationale Kunst
- *Museum in motion* (27 May). Symposium organised by Stedelijk Museum Amsterdam, *Metropolis M* and the Mondriaan Stichting. Amsterdam: De Balie
-
- Memberships
- Monitoring commission, Academie voor Beeldende Kunst, Maastricht
- Advisory council, Nederlands Archief Grafische Vormgeving, Amsterdam
- Board, Charles Nypels Foundation, Maastricht
- Board, Marres, Maastricht

Geertje Brouwers

Student on work placement / Publications and Resonances

Geertje studies Arts and Sciences at the Universiteit Maastricht. As a student on work placement she will assist Johan Deumens with the project *Publications and Resonances* on artists books published by the Jan van Eyck Academie. She will be present till March 2004.

The archival aesthetic in 20th century photography

I am pursuing a research project on the use of photographic archives in 20th century art, and in the seminars and workshops I will be developing new concepts for exploring the consequences, essentially, of seriality and visual repetition. The images open for exploration are extremely rich – and seminar members will be free to introduce new visual series at any point. The materials include the ‘administrative’ archives of the 19th century (crime, prostitution, hysteria, insanity, poverty, ethnography) and 20th century projects made in their wake, by Eugene Atget and August Sander.

I plan to trace the mutations in the US from New Deal photography to Diane Arbus and the emergence of ‘confessional’ archives (Nan Goldin), and ‘perverse’ archives (Mapplethorpe, Witkin). Similarly, I plan to trace the complicated evolution in Germany that runs from the Bechers through Thomas Struth, Andreas Gursky, Thomas Ruff, and beyond. I especially want to understand the role played by the idea of ‘archive’ in Surrealism, in post-minimalist work, and in ‘tableau’ photography by artists such as Cindy Sherman and Yasumasa Morimura.

Concepts will be forged and tested, and dropped, and re-invented, as we go along. It will be an opportunity for seminar members to think around visual repetition and systematic recording, inside and outside their own work. The seminar is conceived very much as an interaction and an improvisation, between myself and members of the seminars and workshops.

1949 – Glasgow GB

Professional activities

1999 → – Chair, History and Theory of Art, the Slade School of Fine Art, University College London, GB

– Head of Research, the Slade School of Fine Art

2001 → 02 Visiting professor, Department of Historical and Cultural Studies, Goldsmiths College, University of London

1990 → 99 Professor of Art History, Harvard University, US

1988 → 90 Professor of Visual and Cultural Studies, University of Rochester, US

1976 → 88 Fellow of King's College, Cambridge University, GB

Publications

2002 – *Hiroshi Sugimoto*. London: Reaktion Books

– *The pathos of signs*. London: Routledge

1990 – *Looking at the overlooked: four essays on still life painting*. Cambridge (Mass.) US: Harvard University Press (Spanish translation – Madrid ES: Alianza Editorial, 2002)

- 1984 – *Tradition and desire: from David to Delacroix*. Cambridge GB: Cambridge University Press
- 1981 – *Vision and painting: the logic of the gaze*. New Haven US: Yale University Press (Chinese translation, with a new preface – trans. Ding Ning. Hangzhou CN: Zhejiang, 2002)
- *Word and image: French painting of the Ancien Regime*. Cambridge University Press
- _____
Editorial works
- 2002 – *Gender and power in the Japanese visual field* (with Maribeth Graybill and Joshua Mostow). Honolulu US: Hawai'i University Press
- 1993 – *Cindy Sherman* (with Rosalind Krauss). New York US: Rizzoli
- *Visual theory* (with Keith Moxey and Michael Ann Holly). New York: Harper & Row
- 1991 – *In Medusa's gaze* (with Bernard Barryte). Rochester Memorial Art Gallery
- 1987 – *Calligram: essays in new art history from France*. Cambridge University Press
- 1983 – *Teaching the text* (with S. Kappeler). London: Routledge
- _____
Editorial works: book series
- Cambridge Studies in New Art History and Criticism. Cambridge University Press
- *Envisioning Asia* (with Homi Bhabha and Wu Hung). London: Reaktion Books

Peggy Buth Researcher / Fine Art

Equality, value and materialisation

I work with different media, transforming various forms and then again relating them to one another. I am interested in the developing 'body'- the relationship between equality and value within a construct or a production. To me, the objects which develop this way can be described within an ever changing, transforming order. Through the formation of medial elements or fragments in a room I do not only assign them a place, but also a value. At the same time, however, these elements, to me, describe 'signifié', waiting for their assignment of meaning, their 'signification', or being meant to provoke them. Thus, it could be said that the developing 'body' is growing because of the association of 'signifiant' and 'signifié'.

With this working method I try to produce a kind of 'contrasty' which reveals a fixed structure or evokes a different order. I regard the work *Recall* to be the starting point of my work at the Jan van Eyck Academie. It comprises elements which I want

to take up and extend. I had a text, written by myself, performed by an actress at a particular location. I want to develop and produce further texts and scenes, which, at first, are only realised as fragments to be arranged later on by myself – in the form of a production, as projections with other elements like object and photography, or in a linear form such as film.

1969 – Berlin DE

_____ Studies

1999 → 02 Fine Art, course with Astrid Klein, Leipzig Academy of Visual Arts, DE

1998 → 99 Fine Art, Central Saint Martins College of Art and Design, London GB

1995 → 97 Art Photography, Leipzig Academy of Visual Arts Exhibitions

2003 – *Rund ums Bild*. Leipzig: Kunstraum B2

2002 – *I define myself by what I don't want to be...* (project *Falsche Freunde*). Berlin: Galerie Barakk

– *Jung und Gesund* (with Marcus Soukup). Dresden DE: Mariana Krüger

– *Recall*. Leipzig: Galerie Kleindienst (cat.)

2001 – *Birthday girl, birthday boy*. Berlin: Galerie am Prater

2000 – *Land* (with Andreas Schulze). Leipzig: Arthur Zalewski

1999 – *Abschiednehmen üben* (with Andreas Schulze). Leipzig: Dirk Waldeck

1998 – *My girl*. London: Central Saint Martins College of Art and Design

Dominique Callewaert Researcher / Design

My research project has 2 topics: 1. A conceptual look at programming environments (from simple text editors to visual languages and back again) besides research in design patterns and modelling languages. From this research I want to derive visual metaphors to clarify abstractions in object-oriented programming, more specifically aimed at people coming from a non-IT background and wishing to create small applications by themselves or in small teams. In other words: people like me, autodidacts, for which the timelines offered by popular packages, while still productive tools, no longer cut it; 2. The museum website meets the database.

1972 – Roeselare BE

_____ Studies

1991 → 96 Graphic Design, Sint-Lucas Instituut, Gent BE

_____ Professional activities

2000 → 02 Art director, Iconmedialab.com

1998 → 00 Freelance designer

1997→98 Web designer, Crossroads.be
1996→97 Graphic designer, Groep Damp

Yane Calovski Researcher / Fine Art

Briefly on the 'intentional' and the 'accidental' in my recent work *Tommy Rot (the sublime violence of truth)*. This work consists of a loosely orchestrated set of performative actions that conflate the immediate reality of public scenes, a scripted film narrative, and the media's participation in the articulation of the work. The project was commissioned for the exhibition *To actuality* (<http://www.toactuality.it>), curated by Maia Damjanovic, at the AR/GE Kunst Bolzano.

Recently I have often heard: 'You know she really looks like Cindy Sherman'. She being Patrizia Pfeifer, who plays the role of Valeria Cassel in the film *Tommy Rot (the sublime violence of truth)*. It is a classic example of curious yet suggestive reference intimidation. It amuses me to think that in some ways this resemblance could have been intentional. I have begun reassessing the 'intended' and the 'casual' in the production. I try to imagine, had she looked more like someone else, or at least, if she did not look like who they think she looks like, what kind of reaction would her image provoke?

I speculate about the way images are perceived, the process through which they go when becoming anecdotal to others. I am curious about the way they can evaporate under the weight of their own immateriality until they are formulated, documented, registered. Until they are submitted to further scrutiny, a process similar to that of an initiation. And as they become identified, there is a need to somehow readjust upon the weight of their accidental, yet intended potential. These images are morphing; they are following the logic of the way things start, continue and subsequently end. They are production stills of a public work and now they have begun their second becoming.

1973 – Skopje MK

— Studies

1999→00 Research Programme, Centre for Contemporary Art, Kitakyushu JP

1996→97 BA, Bennington College, Vermont US

1992→96 Pennsylvania Academy of Fine Arts, Philadelphia US

1995→96 University of Pennsylvania, Philadelphia

— Solo exhibitions

2002 – *Nature and social studies: spiral trip* (with Hristina Ivanoska). Skopje: Contemporary Art Centre

– *The third man and...* (with Cosmin Pop). Vienna AT: KulturKontakt

– *Tommy Rot (the sublime violence of truth)*. Skopje:

- Press to Exit Gallery, Pro Helvetia Arts Council of Switzerland
- 2001 – *So-low: EMI prototypes*. Zagreb HR: Nova Galerija
– *Here.now.2000–1997* (with Gaku Tsutaya). Fukuoka Art Museum JP (cat.)
- 1999 – *Untitled seminar*. Kitakyushu JP: Ishitobi Library
Group exhibitions
- 2002 – *Dossier 3*. Skopje: Museum of Contemporary Art
– *Love the one you're with*. Philadelphia: Vox Populi
– *To actuality*. Bolzano: AR/GE Kunst Gallery Museum
- 2001 – *Capital and gender*. Museum of the City of Skopje
– *Small talk*. Skopje: Museum of Contemporary Art
– *Snapshot*. Baltimore US: The Contemporary Museum
- 2000 – *Manifesta 3*. Ljubljana SI (cat.)
- 1999 – *Prints and drawings from the 60s to the present*. Philadelphia Museum of Art
- 1998 – *Selections Fall '98*. New York US: The Drawing Center Publications
- 2002 – 'Because art is never innocent'. *Perché*, nr.2. Roma IT
– *Spiral trip*. Skopje: Contemporary Art Centre
- 2001 – 'Being away'. *Afterimage: the Journal of Media Arts and Cultural Criticism*. New York
– *Realpolitik* (interactive CD-ROM). New York: Dia Center for the Arts
- Awards and residences
- 2002 – KulturKontakt, Wien
- 2001 – Pew Fellowship in the Arts, Yaddo Corporation, US
- 2000 – Asahi Shimbun Foundation Grant, JP
- More information
<http://www.pewarts.org/2001/calovski/index.html>
<http://www.toactuality.it>

Victoria Carolan Researcher / Theory

My work seeks to explore and rethink the meaning and concept of 'maritime' and it is both internalised and externalised as a cultural and aesthetic identity. The emphasis is on Britain and the Netherlands looking at how the maritime past is 're-invented' and 'culturised' in today's society, particularly in relation to port development, art, 'industrial tourism' and 'heritage sites'. The other central part to my work is in using and combining different methodologies to approach the subject – in particular – contemporary theory, historical research, photography and creative writing.

1968 – Rumford GB

Studies

2000 → 02 MA Maritime History, University of Greenwich, London GB

- 1996 – Bookbinding, City Literary Institute, GB
- 1986→90 English and Drama Film & Television, University
College of Ripon & York St John, GB
- _____ Professional activities
- 2002 – Reading room officer, British Museum, London
- 1999→02 Senior library and archives assistant, National
Maritime Museum, Greenwich, London
- 2000 – Maritime historian, Kings College London. Research
positions including work with Charles Owen, author,
and Professor Andrew Lambert
- _____ Lectures and presentations
- 2002 – *New researchers in maritime history* conferene.
University of Glasgow, GB
- *Silencing the silent service*. Greenwich Maritime
Institute, University of Greenwich
- 1991 – *Literature and the market* conferene. University of
York, GB
- _____ Publications
- 2003 – ‘Drawn by the sea’. *Hijr*. Friesland NL
- ‘Drawn by the sea’. *Many happy returns*. Frankfurt DE:
Revolver
- *Mariner’s Mirror: Journal of the Society for Nautical
Research*
- _____ Exhibitions
- 2003 – *Waddenkunstprijis 2003*. Harlingen NL: Hannemahuus

Karen Cheung

Student on work placement / Publications and Resonances

Karen studies Arts and Sciences at the Universiteit Maastricht.
Currently she is preparing a thesis on contemporary dance in
China, Hong Kong and Taiwan.

As a student on work placement she will assist Johan
Deumens with the project *Publications and Resonances* on
artists books published by the Jan van Eyck Academie. She will
be present till March 2004.

Min Choi Researcher / Design / Authoring the City / Micropolis

Min Choi’s research takes place in and around the framework of
the research projects *Authoring the City* and *Micropolis*. See for
more information the introduction in the beginning of this
brochure.

1971 – Seoul KR

_____ Studies

2000→02 MFA Graphic Design, Yale University School of Art,
New Haven US

1990→95 BFA Visual Communication Design, Seoul National
University

-
- Professional activities
- 2002 → – Freelance designer
- 1998 → – Founding editorial member of the semi-periodical journal *Design Text*, Seoul
- 1997 → 00 Design director, Dongbu Information Systems, Seoul
- 1996 → 00 Senior designer, Imagedrome Inc., Seoul
-
- Publications (in Korean)
- 2003 – ‘Graphic design in the Netherlands’. *Design Net*, June
- 2000 – ‘The crystal goblet: or could typography be invisible?’. *Design*, March
- 1999 – ‘Critical notes on the future of typography’. *Design Text 1*. Seoul: Hong Design
- ‘On an unfinished project: a review of Robin Kinross’s *Modern typography*’. *Design Net*, December
-
- Translations (from English to Korean)
- 2001 – Anthony Dunne, *Hertzian tales: electronic products, aesthetic experience and critical design*. Seoul: Hong Design
- Manuel De Landa, ‘Meshworks, hierarchies and interface’. *Design Text 2*. Seoul: Hong Design
-
- Awards
- 2002 – Alexey Brodovitch Prize, Yale University
- Bronze Prize in Student Work, Interactive Media Design Review, *ID Magazine*, US
- 2001 – Selected for *24th Annual 100 Show*, American Center for Design, US
- 1995 – Silver Prize in Typography, Elex Design Awards, KR
-
- More information
- <http://www.minch.org>

Sulki Choi Researcher / Design / Micropolis

As a part of *Micropolis*, my project will be focused on developing a ‘cartographic’, data-driven approach to identity design. The research will examine, mainly, two issues: first, how the statistic facts related to the dynamic aspects of the city – from the changes in its demography and cultural activities to the daily traffic pattern – can be visualised and explored by the techniques of mapping; secondly, how the discoveries from those quantitative visual analysis can inform the more qualitative elements of visual design, such as image properties, colour values, the density of a pattern, etc.

In a sense, it is an attempt to incorporate the aspects of information design into identity design, which has largely been the realm of rhetorics. Instead of superimposing a logo and a limited – and often arbitrary – set of formal devices on an organisation or a city, thus effectively ‘moulding’ its visible

identity upon a certain 'ideal', the project will try to establish a bottom-up, fact-laden approach, allowing the city's identity to organically emerge from its material activities.

1977 – Seoul KR

_____ Studies

2001 → 03 MFA Graphic Design, Yale University School of Art,
New Haven US

1996 → 00 BFA Visual Communication Design, Chung-ang
University School of Art, Ahnsung KR

_____ Professional activities

2003 → – Freelance designer

2002 – Internship, Pentagram, New York US

2000 – Design researcher, Film and Multimedia Department,
Chung-ang University Graduate School of Advanced
Imaging Science, Seoul

1999 → 01 Graphic designer, OMG Works, Seoul

1998 → 99 Design researcher, Korean Institute of Science
Technology, Seoul

1996 → 00 Student researcher, Samsung Design Membership,
Seoul

_____ Bibliography

2003 – *Loop: AIGA Journal of Interaction Design Education*
Award

2003 – Bradbury Thompson Memorial Prize, Yale University
More information

_____ <http://www.sulki.com>

Math Cortlever Technical advisor / Materials

Math deals with miscellaneous three-dimensional productions. He has a large workshop at his disposal with facilities for metals, plastics, stone, glass, ceramics: everything, really, except wood. Math is present at Mondays and Thursdays.

Martin Dassen Financial administrator

Martin is the financial administrator of the academy and is responsible for the salary administration. Researchers can approach him with queries on research budgets and the handling of all kinds of financial issues. Martin is present all days except Fridays.

Johan Deumens

Artistic coordinator / Publications and Resonances

During the last 16 years I have been working in the field of artists' books as a publisher, curator, gallerist and bookseller. In a more informal way I have been a promotor, originator of projects and adviser on artists' publications, books in particular.

The most exciting and interesting artists' books function as

slowmotions of perception and reflection. Turning over the pages, going from space to space, there is a dosage of characteristic situations, appearances or fragments of language to enable awarenesses of change, relationships, counterpoints, coherence, beauty. As a unity the artist's book cannot be an expression, but a step by step approach for the artist and reader, making one's own film in mind. This quality to enable a gradual appropriation is unique and something to cherish. The book form enables a kind of layered works which cannot exist in any other medium without changing dramatically. Although I am convinced of the artists' book as a genre on it's own, I prefer not to isolate books from other kinds of works in the artist's oeuvre. The artist's oeuvre offers a key and the understanding that a book is much more a vehicle to convey meaning than an art object to look at.

1950 – Sint-Odiliënberg NL

_____ Studies

– Development Psychology, University of Amsterdam, NL

_____ Professional activities

1989 → – Artists' Books Johan Deumens (publisher, distributor and gallerist), Heemstede NL: publisher of artists' books a.o. Iris Hever and Christine & Irene Hohenbüchler

– Advisor, projects with Yvonne Dröge Wendel and Ilya Kabakov

– Bibliography of Ilya Kabakov

– Advisor at art academies in England and Scotland

– Tutor, project *Berg-Beeld*, Jan van Eyck Academie

1985 → 88 Gallerist; co-founder of the gallery Nova Zembla, Amsterdam

_____ Curatorial activities

– Presentations of artists' books in Italy, England, Scotland, United States, Germany and France

1996 – *Nuldrieenveertig*. Gemeente Maastricht, NL

1994 – *Kunstenaarsboeken: Tussen traditie en experiment*. Den Haag NL: Museum Meermanno

1991 – *Verzamelde werken*. Groningen NL: Centrum Beeldende Kunst

1988 – *Het boek en de kunstenaar*. Heerlen: Stadsgalerij

_____ More information

<http://www.artistsbooks.com>

Linda van Deursen Advising researcher / Design / Micropolis

Linda van Deursen (1961, Aerdenburg NL) is head of the Graphic Design Department at the Gerrit Rietveld Academie, Amsterdam, and critic at Yale University School of Art, New Haven us.

She collaborates with Armand Mevis. See Mevis & Van Deursen for their joint projects.

As advising researcher in the Design Department Linda van Deursen is involved in the research project *Micropolis*. See for more information about this project the introduction in the beginning of this brochure.

Heiny Eilkes Psychologist

Heiny works as a psychologist. Researchers can contact her if they are having psychological problems or experiencing difficulties in their personal lives – whether these are connected with their research or not. She works with people on a short-term basis – three to five one-hour sessions on average.

1968 – Enschede NL

Studies

1996 – Graduate School of Drama, Maastricht NL

1992 – MA Mental Health Sciences, Universiteit Maastricht

Professional activities

– Student psychologist, Universiteit Maastricht

– Teacher, Mental Health, Universiteit Maastricht

– Director of: *Brimstone and treacle* (Dennis Potter), *Crankybox* (Judith Herzberg), *Les liaisons dangereuses* (Christopher Hampton) and *One flew over the cuckoo's nest* (Ken Kesey)

Paul Elliman Advising researcher / Design / Authoring the City

Essentially a self-taught designer, Elliman was a member of the *City Limits* magazine collective (1984–1986) and then became Design Director of the British music magazine *Wire* (1986–1988) before embarking on a career as a freelance designer. Elliman describes his design work – with typefaces, test-patterns and even the human voice – as emphasizing the rough, material edges of new technology.

In 1991 he was awarded Design & Art Direction Gold and Silver medals for design and publication of an electronic journal that utilised fax and email. In 1992 he was the recipient of a Barclay's New Stages prize for a collaboration with British choreographer Rosemary Butcher. Recent work includes commissions from Princeton School of Architecture; a collaboration with cycling activists Critical Mass; a series of imaging test patterns with Xerox, for the American Institute of Graphic Arts; and cover designs for *Everything Magazine*. His work has been exhibited internationally in for example the British Council and Tate Modern, as well as in smaller gallery shows.

He has been a contributor to *Fuse*, the electronic type publication by Font Shop International, and he has published

essays in *Eye* magazine, and *Idea* magazine in Tokyo. 'Invisible language' is the name of a regular column he currently writes for *Idea*.

Elliman has taught in the Cultural Studies Department at Central Saint Martins College of Art and Design, London; the School of Visual Communications, University of East London; and the University of Texas at Austin, and has been a guest speaker and visiting critic at a number of schools. He was a project tutor at the Jan van Eyck Academie between 1996 and 1999, and has been an assistant professor at Yale School of Art since 1998. Currently he is also advisor to the new Shanghai University of Art and Design, and critic at the Royal Melbourne Institute of Technology.

As a member of the Charles Nypels working group Paul Elliman is involved in the research project *Authoring the City*. See for more information about the project the introduction in the beginning of this brochure and <http://www.charlesnypels.nl>.

Wil Engelen Caterer

Wil is in charge of catering at the academy, together with Petra Kuhlmann and José Nievergeld.

Ole Frahm Researcher / Theory

On the mediality and the materiality of radio
and comics

In my research at the Jan van Eyck Academie I am going to compare two modern media: radio and comics. Their material appearances seem hardly comparable: radio is an apparatus broadcasting voices, music and noise that can only be received and heard as a programme depending on the very time of its production. Comics on the other hand are tangible objects, making their impression by the way they are drawn, narrated and printed.

But as different as both media are in their materiality (and the notion of materiality they produce) I want to examine how they are related. Surely, both are ubiquitous but volatile ingredients of the modern culture of everyday life. And both are entertaining, to be consumed incidentally. The German notion 'Zerstreung' (which combines the meanings of diversion, diffusion, dispersal and entertainment in one single word) is apt to describe several aspects of both media: the 'Zerstreung' of the voice through radio and the 'Zerstreung' of the signs in comics are both producing not only a discourse concerning the position of the subject but also the necessity of a reflection on their different materiality: how is the performativity of both media related?

This work is accompanied by several explorations in the field of radio with the group LIGNA. In 2003 LIGNA performed several experiments in public spaces (like the radioballet in Leipzig) and organised *Dial the signals! Radio concert for 144 mobile phones*.

1967 – Hamburg DE

_____ Studies

1999 → 01 PHD, University of Hamburg. Dissertation:
'Genealogie des Holocaust. Art Spiegelman's *Maus: a survivor's tale*'

1997 – MA German Literature, University of Hamburg

1989 – German Literature, History and Psychology,
University of Hamburg

1988 → 89 Performative Arts, Freie Universität Berlin, DE

1986 → 88 German Literature, University of Hamburg
_____ Professional activities

1998 → – Teacher, Department of Culture Studies, University
Lüneburg, DE

– Writing for several newspapers

1990 – Co-founder Arbeitsstelle für Graphische Literatur,
Department of German Literature, University of
Hamburg

– Starting a Bédétheek (library for comics)

_____ Publications

– Several articles and essays on the aesthetics, the
history and the theory of comics:

2002 – 'A little theory of the bag' (with Friedrich Tietjen). In
Kunst.Stoff.Tüten. Plastic bags. Ostfildern-Ruit DE:
Hatje Cantz.

2001 – 'Different drafts of a "future horizon": weird science
versus Nick der Weltraumfahrer'. In *Visions of the
future in Germany and America*. Oxford GB: Berg
Publishers / New York US: NYU Press

– 'Hört die anderen Wellen! Zur Verräumlichung der
Stimme im Radio' (with Torsten Michaelsen). In
*Radio-Kultur und Hör-Kunst. Zwischen Avantgarde
und Popularkultur 1923–2001*. Würzburg DE:
Königshausen & Neumann

– "'These papers had too many memories for me... so I
burned them": genealogical remembrance in Art
Spiegelman's *Maus: a survivor's tale*'. In *The graphic
novel*. Leuven BE: Leuven University Press

2000 – 'Weird signs: comics as means of parody'. In *Comics
and culture: analytical and theoretical approaches to
comics*. Copenhagen DK: Museum Tusculanum

– 'Radio re:ports' (with Friedrich Tietjen). *Acoustic
Space*, nr.3

-
- Lectures and presentations
- 2003 – ‘Who is superman? Ubiquity and diversity of a superhero’. *International comic conference*. Berlin
- 2002 – ‘Comics laugh about their origins’. *6th International Conference of the International Association of Word and Image Studies*. University of Hamburg
-
- Radio works
- 1993 → – Producing programmes for a free radio station in Hamburg (FSK)
- 2003 – *Dial the signals! Radioconcert for 144 mobile phones*. Art Museum Hamburg
- *Exercise in staying unnecessarily: radioballet*. Leipzig DE: Leipzig main station, Schaubühne Lindenfels
- *Exercise in staying unnecessarily* (at the exhibition *Indeterminate! Communism*). Frankfurt DE
- *Labyrinths and interventions: go create resistance 4*. Hamburg: Schauspielhaus
- 2000 – *Dead cowboys radio show* (as part of *Re:public of Steirischer Herbst*). Hannover DE: Expo 2000
-
- Performance
- 2002 – *Zerstreute Öffentlichkeit* (radioballet – live performance of 300 people, with LIGNA). Hamburg Hauptbahnhof; *The Video Club 99* programme, Fine Art Museum of Hamburg

Jo Frenken Production coordinator

Jo is responsible for the production of institutional publications (including the website) and deals with the production of other analogue and digital publications. As a member of the production bureau he coordinates projects: publications and events, with an emphasis on the production trajectory.

- 1953 – Herkenbosch NL
-
- Studies
- 1985 – Research project photography, Jan van Eyck Academie
- 1983 – Glider pilot's license
- 1977 → 79 Fine Art, Jan van Eyck Academie
- 1972 → 77 Fine Art, Academie Beeldende Kunsten Maastricht, NL
- 1970 → 72 Architecture, Technische Universiteit Eindhoven, NL
-
- Professional activities
- Artist and freelance graphic designer
- 1992 → 03 Teacher, Academie van Bouwkunst Maastricht
- 1987 – Visiting professor, Academy of Fine Art, Trondheim, NO
- 1977 → 89 Artist and teacher, Grafische Werkplaats, Maastricht
-
- More information
- <http://www.janvaneyck.nl/jo.frenken>

The John Huston film *Freud: the secret passion* presents the discovery of psychoanalysis as a kind of detective story. Freud, depicted by Montgomery Clift, descends into the darkest depths of the psyche, formulating his theories based on experimentation with hypnosis, analysis of patients and his own self-analysis. Although not entirely accurate in its representation of the biography of Freud and the history of psychoanalysis, the film is an ambitious attempt to dramatise on screen the thought process that led to the major concepts of psychoanalysis.

A series of edits and erasures mark the history of the film. The screenplay was based on a complex scenario written by Jean-Paul Sartre, which was deemed unfilmable and which was rewritten by a series of writers. In addition, several scenes were excised by the studio to make it more acceptable to a wider audience. Further sections, including a key subplot, were edited out when the film was dubbed into German, Freud's mother tongue.

Working through the layers of material left out, erased, forgotten and repressed, another narrative begins to emerge – a narrative that deals with the traces of Freud within the popular imagination, with fiction, memory, and history, and with the unavoidable complexities of translation and communication. This narrative forms the starting point for a proposed film built around the discarded remainders of the original.

1978 – Atlanta US

_____ Studies

1996 → 01 BA Fine Art, the Cooper Union for the Advancement of Science and Art, New York US

1998 → 99 Exchange student, Städelschule – Staatliche Hochschule für Bildende Künste, class of Thomas Bayrle, Frankfurt DE

_____ Professional activities

2002 → – Organiser of *Originalfassung: lectures and discussions*. Berlin DE: Aroma Project Space
_____ Publications

2003 – 'Being an equal distance apart everywhere: Liam Gillick's parallel exhibitions at Galerie Max Hetzler and at Schipper and Krome, Berlin'.

<http://bbs.thing.net>, 11 March

– 'Cameras for guns: a review of *Marooned in Iraq, songs of my homeland*, directed by Bahman Ghobadi'.

<http://bbs.thing.net>

– 'Speaking with the enemy: a review of *Forget Baghdad: Jews and Arabs – the Iraqi connection*, directed by Samir'. <http://bbs.thing.net>, 2 May

- 2002 – ‘Collected thefts: an online archive of stolen objects’
(with Laura Horelli). <http://stestevar.tripod.com>
- 2001 – *Prime Meridian walking tour*. Copenhagen DK: Reol,
Otto & Borgens Forlag
Exhibitions
- 2003 – *Three models for improvement*. Halifax GB: Eyelevel
Gallery
- 2001 – *The Cooper Union tactical plan* (senior show). New
York: The Cooper Union
- 2000 – *Coal by any other name: the search for good taste*
(project by Stephan Dillemuth). New York: American
Fine Arts Gallery
- *Frankfurter Schule: new art from Germany* (as part of
New Visions). Glasgow GB
- 1999 – *Bergen museum real estate*. Bergen NO: Bergen
Museum for Samtidskunst
Performances
- 2003 → – Project by Xavier Le Roy. *Berliner Festspiele* /
Lisbon PT: Gulbenkian Foundation / Wien AT:
Tanzquartier

Huub Gelissen Technical advisor / Wood

Huub deals with productions in wood. He has a wood workshop at his disposal with quite a large array of machines. He also takes care of managing the building, including accommodation, Arbo wet (occupational health and safety act) and is in charge of the keys. Huub is present every day except Fridays.

Armand Guicherit Documentalist

As the documentalist of the academy Armand is responsible for updating its documentation on researchers, former researchers, staff members and former staff members, as well as for the archives of the Jan van Eyck Academie. He will also be working on describing the non-book-collections of the Jan van Eyck and making this material accessible. Moreover, he will also participate in giving information and advice to anyone visiting the library. Armand is present on Mondays, Thursdays and Fridays.

1969 – Rijswijk NL

— Studies

2000 → 01 Arts and Sciences, Universiteit Maastricht, NL

1996 – Course of classifying library and archive materials

1992 → 96 Arts and Sciences, Universiteit Maastricht

1989 → 91 Sint-Joost Hogeschool voor de Kunsten, Breda NL

— Professional activities

1999 → – Information specialist, Maastricht University Library

In my work, I 'collect' people – collaborators on authenticity – and, working in partnership with them, I try to create a context to re-define their narratives in the public space.

Simon is one of my 'collaborators'. I met Simon in a second-hand shop. Simon used to make fragrances and he came up with a name for a perfume that really excited me: 'Christmas Feelings'. I want to place Simon in a certain context by creating this fragrance together. My goal is to create a context for the personality and narrative that is 'Simon'.

Pim is another of my 'collaborators'. He has been building his 'geometry in free space' for more than thirty years. His goal is to make a simple do-it-yourself kit of the 'triplenta globe' so that everyone can build their own version, and live in symbiosis with their surroundings.

My aim is to give the 'triplenta globe' a place in the public space, re-inventing its identity in line with today's context and thus creating a context for the personality and narrative that is 'Pim'.

- 1970 – Leusden NL
- _____ Studies
- 2002 – Audio-visual, Gerrit Rietveld Academie, Amsterdam NL
- 1994 – Preliminary Mime School
- 1991 – School of Fashion
- _____ Professional activities
- 2003 – Fashion trendscout for Future Concept Lab and Lee, JP
- 2002 – *Media infiltrates in art, art infiltrates in the media.* Workshop assignment, Ministry of Education, Cultural Affairs and Science. Amsterdam: IVCO, AMFI
- 2000 – Freelance fashion photographer for *Street* magazine
- 1999→01 Fashion trendscout for Levi Strauss
- 1996→99 Self-employed designer
- 1993→96 Self-employed dancer-performer, working with: 'Voice and movement' workshops; Frank van de Ven's *Body weather*; Shuzaku & Dormu Dance Theatre (Japanese modern dance company); Marina Abramovic; 'Clean the house' workshop
- _____ Group exhibitions
- 1999 – *Hai Danny, hello Kristy, dear Erika.* Den Haag NL: Hotel Den Haag
- *The high society* (the BUG project). Amsterdam: De Parel
- 1998 – *Hallo, ik ben Natascha, I'm young, rich and beautiful.* Den Haag: Luxus

- *Hallo, ik ben Natascha*. Amsterdam: Galerie Y-Burg and Vrieshuis Amerika
- _____ Performances
- 2003 – *Rachne*. Amsterdam: Rijkshemelveaartdienst Open Studio
- 2002 – *Bohemian like you*. Amsterdam: Gerrit Rietveld Academie
- 2001 – *Dear Michael, new order*. Amsterdam: Gerrit Rietveld Academie
- *The greatest love of all*. Amsterdam: The Grand Hotel and Paradiso
- _____ Media infiltrations
- 2001 – *Hi, I am Natascha, the sister of...* (<http://www.bigbrother8weekly.nl>). Diary about my life connected with my sister Bianca's life in the Big Brother house
- 2000 – *Kraken gaat door* (in *Boulevard* magazine)
- 1999 – *The high society project* (in *ps*, the magazine of *Het Parool* newspaper)
- 1999 – *Jim Carrey is supertrendy* (in *Prive*)
- _____ Bibliography
- 2002 – Lucas Meijknecht, 'The world according to *Blvd*'. *Boulevard*
- 2000 – Babette Wieringa, 'A star is born'. *De Telegraaf*
- 1998 – Roos van Put, 'Not ironical, but bloody serious'. *Haagsche Courant*
- _____ More information
- _____ <http://www.natascha.net>

Jo Hardy Production assistant

Jo takes care of technical facilities (slide projectors, cassette recorders, beamers) in the public spaces of the academy and also loans technical equipment for presentations. He also deals with academy mailings and keeps stock records of the Jan van Eyck publications. Jo is present every day except Fridays.

Yolande Harris Researcher / Theory

I am referring to my research project at the Jan van Eyck under the umbrella title 'score spaces'. The research looks into a broad range of questions investigating our understandings of the relations between sound, place and image in a technologically extended environment. How does the dynamic placing of moving image and sound within specific spaces challenge our relation to those spaces, and what are the potentials in this extension of place by the 'virtual' materials of light-image and sound-place? To what extent do the forms of technology that we use as artistic materials (from video editing to video projectors,

from soldering sensors to Max programming) limit or channel our aesthetic decisions and force a method of working that is based around experimentation with and adaptation to the possibilities of these technologies? Can we lay out lines of communications as an aesthetic parameter to work with in these extended places, and, if so, would these take on the nature of a changeable spatial score?

At present I am dividing the research into three distinct parts. 'The studio score space' will take place in my studio at the Jan van Eyck, where I will experiment with extending the space through image projections, sound, sensors to explore ideas of intimacy and inhabitation in a score space. I envision this to be a kind of arena for experiment and discussion within the academy and outside. 'The video walks' are examples of an exploratory expansive score-space, where the walker is the central figure carrying a portable projector and sound. These walks particularly address the dynamic relation between the images and sounds and their passage through both internal and external spaces. The third part is the group-networked score-space, already partly explored by the Meta-Orchestra, a changing group of musicians, video artists and dancers, all using electronically extended instruments that are very individual. The complexities of coordination and collaboration within an asymmetric group like that cannot be resolved by one domineering score system, so the research needs to encompass the flexibilities and changeability of such a group.

So my proposed research here is both theoretical and practical, the performances are a free space of experimentation where I question the strength and relevance of the theoretical work.

1975 – GB

— Studies

1999 → 00 MPhil Architecture and the Moving Image, University of Cambridge, GB

1995 → 97 BA Music (composition and performance), Dartington College of Arts, GB

1993 → 95 History of Art, Music & Philosophy, Edinburgh University, GB

1986 → 93 Music Scholar, Cheltenham Ladies' College, GB

— Publications

2002 – 'Approaches to creating interactivated spaces: from intimate to inhabited interfaces' (with Bert Bongers). *Organised Sound* (special issue on interactivity), volume 7, issue 3

– 'Architecture and motion: ideas on fluidity in sound'. *Image and space* (proceedings of *Symposium on systems research in the arts*). Baden Baden DE

- ‘A structured instrument design approach: the video-organ’ (with Bert Bongers). In the proceedings of *NIME* conference at *MediaLabEurope*. Dublin IE
- 2001 – ‘The meta-orchestra: hyper music and the sighting of sound’ (co-editing project). *European Commission Connect 2000*
- _____ Lectures and presentations
- 2003 – ‘From intimate to inhabited interfaces’. Amsterdam NL: STEIM
- ‘Video walks and score spaces’. Aarhus University and Esbjerg University, DK
- 2002 – ‘Lecture on instruments and scores’ (with Bert Bongers). Barcelona ES: Elisava School of Design
- ‘Graphic scores and the relation to audio-visual performance’. Barcelona: *Metronom Music Festival*
- _____ Performances – selection – and compositions
- 2003 – *Between:two, duet for mobile video players*. Maastricht NL: Entre Deux
- *Kraakgeluid*. Live video improvisations with five musicians. Amsterdam NL: *Gaudeamus Festival*
- *Video walks*. Walks with portable projections through forest and sea front. Costa Brava ES
- 2002 – *Inside-out*. Video and slide projections, sound and electronic flute (commissioned by Nau Còclea Musica 13). Camallera ES
- *MediaEval*. Video-organ performance. Museo de la Universidad de Alicante ES; Barcelona: Metronom
- *Paradise*. Video-organ performance. Dublin: *Media-LabEurope*
- *Tidal:nomad:mad*. Performed by Banda Municipal de Barcelona. Barcelona: *LEM Festival of Experimental Music*
- 2001 – *BAT*. Barcelona: *Festival Musica a Metronom*
- *Digital day @ media house* (commissioned by Metropolis Architects). Barcelona: Mercat de les Flors
- *Lift and Sagrada stairs*. Video installation (inauguration of Metronom Electronic Arts Studio). Barcelona: Fundacio d’Art Contemporani Rafael Tous
- *The Meta-Orchestra*. Amsterdam: Felix Meritis

Aurica Harvey Researcher / Design

Aurica collaborates with Michaël Samyn. See Aurica Harvey & Michaël Samyn for their joint research project and professional activities.

- 1971 – Indianapolis US

Studies

- BA Fine Art (sculpture), Parsons School of Design, New York US
- Hypermedia Design, Autodidact

Auriea Harvey & Michaël Samyn Researchers / Design

Our project includes research into the design of contemporary computer games, designing a new game called '8', creating a demo for it and organizing a symposium concerning game design.

'8' is a work of non-linear fiction based on the many versions of the fairy tale of Sleeping Beauty. It takes the form of a single-player offline computer game in which the player leads a young deaf-mute girl through a ruined palace where everyone is sleeping. By solving certain problems, the girl will acquire magical abilities which will allow for a lot of creativity within the virtual world.

In '8' the player is not represented by the young girl, rather he or she is her companion, her guardian, her mentor. As the game continues, the girl will develop independent behaviour based on that of the player.

'8' is a slow, non-violent game. There is no competition and no story plot pushing the player forward. The focus is on playing, not on gaming. And on immersion in the rich narratives that surround the theme of Sleeping Beauty.

It is at once an experiment with narration and game-play and an attempt to bring the deep experience of high art to a wider audience.

Professional Activities

- Self-employed designers of hypermedia projects; independent artists using new media and the internet; computer game design, research and development studio

Publications

2002 → – *8: tale of tales*

1999 → – *The godlove museum*

1999 → 03 *Wirefire*

2002 – *B-O-X* (commisioned by DASH)

2001 – *The kiss/incorporator*. Seoul: Korea Web Art Festival

– *Guernica* (made for the carnivore *Project Eden Garden*). San Francisco Museum of Modern Art

2000 – *Sixteenpages.net*, commissioned by *Hvedekorn Magazine*

– *Al-Jahiz*, Lifetime Television

Lectures and presentations

2003 – *Conversation 03*. Luxembourg LU: Fondation Musée

Dominiek Hoens Researcher / Theory
Conditions

It should not surprise us that, after so many years of thinking the end and/or death of things (philosophy, history, the subject...), attention has shifted towards the 'new' or, what is more technically called, 'the event' – as if the melancholic witnessing of things passing could easily be relieved by an enthusiastic awaiting of 'something completely different'. It was Gilles Deleuze, however, who stressed the fact that the 'end' of something is not enough to enable something new to happen. The logic is reversed: it is only an event that can put an end to a certain state of affairs. Something finds its end not in itself but outside itself, i.e. in an event. An event, moreover, does not belong to what precedes it and cannot be explained by it.

What is this 'event', which seems capable of breaking with the normal order of things? The negative quality of an event – it is a rupture with a given situation – still leaves the question to what extent it is made possible by what precedes it. And how can we be sure that it is an event and not just a mere repetition of the Same?

With these kinds of questions we can turn to the works of Alain Badiou. Badiou develops a detailed argument, showing how the event emerges from a given situation which is incapable of subsuming it under one of the situation's own defining categories. The event is equivalent to an empirical obstacle that functions as a transcendental limitation to the given situation. The underlying temporal structure is that of 'Nachträglichkeit': it is only when the event has gained a certain positivity that one can identify a first moment for the event when it was still 'pure' negativity. Furthermore, Badiou continues, the event requires a truth procedure through which it can both articulate its singular moment of truth into a universal statement and realise its truth in a new situation, the old one having become impossible because of this event. This truth procedure involves a subject which has chosen to remain faithful to the event.

It is philosophy's task to bear the effects of an encounter with the domains in which 'events' happen. Badiou calls these 'fields of truth,' including love and art. Questioning and developing this thesis I confront the work of Jacques Lacan (love) and Alexis Destoop (art).

1973 – Tielt BE
Studies

1992 → 97 Philosophy, University of Gent, BE

-
- Professional activities
 1997 → 01 Research assistant (Fund for Scientific Research
 Flanders), Department of Philosophy, University
 of Gent
-
- Publications
 – ‘Philosophy of Alain Badiou’. *Communication and
 Cognition* (special issue), forthcoming
- 2002 – ‘Hamlet and the letter a’. *Journal of Culture and the
 Unconscious*, vol.2
-
- Lecture
 2002 – ‘Badiou and Lacan on logical time’. Cardiff GB

Lina Issa Researcher / Fine Art

Paul Virilio coined the term ‘picnoleptic moment’: a moment in which perception is severed from normal, linear time:

‘The lapse occurs frequently at breakfast and the cup dropped [...] is its well-known consequence. The absence lasts a few seconds [...] The return being as sudden as the departure [...] Conscious time comes together again automatically, forming a continuous time without apparent breaks’.

‘...without apparent breaks’: usually, things are either in an ‘apparent’ or ‘non-apparent’ state. In our perception, in language and representation, things appear and/or disappear. This is not the case with picnoleptic moments. Their ‘unrepresentability’ is intriguing. What images or words can represent these ‘breaks’? When do these ‘breaks’ happen, and what different forms do they take? Unrepresentable moments, temporalities, bodies...?

One may read several pages without registering a single word. ‘A break’, ‘an absence’, ‘a lapse’, a moment of ‘disappearance’ occurred. What happened in that time of unrecorded reading? What was our perception of our body and of language? What does such an absence add to our perception and relationship to time?

In pre-taped farewell videos of suicide bombers, each introduces himself as the ‘martyr x’. A fighter’s status of martyr ‘precedes’ his mission. This is an example of temporal confusion, a time-lag and an impossibility of representation. What are the qualities of the time between the declaration and fulfillment? How does he perceive his body and its relations during that time? Is it possible to declare martyrdom before dying? What if the operation fails? ‘Who’ returns from the realms of death?

Arnold van Gennep speaks of three phases a person goes through with respect to changes in his social status: separation, transition, and incorporation. Of interest is the transitional, a period of ambiguity which sometimes contains the most crucial attributes of either the preceding or subsequent social status. In

a transitional phase, what are we, and what happens to our language? Do we need language then?

I search for these moments. I question the being of a different body generating new expressions and gestures in moments charged with potential and free from expectations. We do not control or record what happens then. It is a desire to stretch such moments outside our time trajectory, to have a longer period 'outside this body', outside language and culture.

Performance, video and public interventions are the means through which I would like to explore and realise this research.

1981 – Beirut LB

_____ Studies

1998 → 02 BA Graphic Design, the American University of Beirut

_____ Professional activities

2001 – 3 months internship, Lust, den Haag NL

– Several freelance design jobs for social and environmental organisations in Lebanon

_____ Publications

2003 – *Do not bend* (postcards group project). Jan van Eyck Academie

_____ Performances

2003 – *Untitled-space*. Maastricht NL: Entre-Deux

_____ Installations

2003 – *72 hours* (with Iratxe Jaio and Yane Calovski). Maastricht: Entre-Deux

_____ Other activities

2003 – Participating in 'Ne pas Plier', workshops by the designer Gerard Paris-Clavel, Ivry FR

Iratxe Jaio Researcher / Fine Art

According to Freud, organizing ourselves in communities is not an instinct. We do it in order to be able to function in nature. 'Civilised man has exchanged some part of his chances of happiness for a measure of security', he writes (in *Civilization and its discontents*). And to belong to a community we have to stop doing things that would perturb its continuation. We also have to learn to behave in a way that is approved by this community. I believe that this process of adaptation affects the way our identity is built to such an extent that the 'authentic self' is just a complex combination of behavioural patterns learnt within different group situations.

Thus, in my work I investigate how the circumstances in which we grow up determine the way we think and behave. In the video *A twenty-four hours a day revolution*, for example, I interviewed students from the Basque Country about how far they would go for their ideals. With this work I wanted to show

how words like 'justice', 'rights', 'violence' or 'freedom' have different meanings depending on the way our culture interprets these concepts and the way we as individuals assimilate this information.

During my research period I intend to reflect on the position of the 'objective witness'. In evaluating what is right or wrong we often take this position for granted. I want to include in my work a tension between 'objective' and 'subjective' approaches to show how what we think and assume about an issue becomes part of that issue itself.

- 1976 – Basque Country ES
- _____ Studies
- 2000 → 02 Post-graduate study in Fine Art, Piet Zwart Instituut, Rotterdam NL
- 1998 → 00 BA Fine Art (printmaking), Koninklijke Academie Beeldende Kunsten, den Haag NL
- 1994 → 98 BA Fine Art (painting), Bilbao ES
- _____ Exhibitions and projects
- 2003 – *Cine y casi cine*. Madrid ES: Reina Sofia Museum
- *Island translocation project*. Amsterdam NL
- *World Wide Video Festival*. Amsterdam
- *Tremor*. München DE: Kunstbunker Tumulka
- 2002 – *De relatiesfeer / family affairs* (video event). Rotterdam: TENT Centre for Visual Arts
- *FC Koos* (with Peter Westenberg and Kirsten Leenars). Vlaardingen NL: De Strip
- *Video Marathon 2002*. Chisinau MD: Centre for Contemporary Art
- 2001 – *Huisje, boompje, beestje* (with Klaas van Gorkum). Rotterdam: Ruimte Bezitten
- *It doesn't really matter, nobody will recognize you*. Leiden NL: LAK Gallery
- 2000 – *Debuut 2000*. Den Haag: Galerie Pulchri
- *Eindexamenexpositie*. Den Haag: Koninklijke Academie Beeldende Kunsten
- 1999 – *Beca de Paradores*. Palacio de Congresos de Madrid
- *Berbatxuak edo kleine woorden*. Vitoria-Gasteiz ES: Caruso
- *Vitoria-Arte-Gasteiz 1999*. Vitoria-Gasteiz: Palacio Montehermoso
- 1998 – *48 certamen de Arte Alavés*. Vitoria-Gasteiz: Sala Luis de Ajuria
- *Cuatro*. León ES: Hostal Parador San Marcos
- *Het fort podium*. Den Haag
- _____ Publications
- 2002 – *Madam I am Adam: organization of private life* (with

- Anke Bangma, Peter Westenberg and Klaas van Gorkum). Rotterdam: Piet Zwart Instituut / Linz AT: Fine Art Academy
- 2001 – *I need the truth and aspirin* (with Kirsten Leenars). Rotterdam: Piet Zwart Instituut
- _____ Awards
- 2003 – Mama Cash Aanmoedingsprijs, Amsterdam
- 2002 – Nominated for the Best Short Story in the De-een-minuten Awards 2002, Sandberg Instituut, Amsterdam

Alevtina Kakhidze Researcher / Fine Art

My art has two directions. First of all, it is very individual and closely related to my 'living world' and my personality. The second direction is more reminiscent of a research of the world around us by an anonymous artist. In both cases the main characteristic of the art is that I do not know everything about the objects which I am going to explore in a project. I do not give answers or make statements by my art. So my art is like a conversation representing my reflection.

As to my current project, entitled I may be a girl with blue eyes, I am observing which reasons people have for modifying their appearance, especially the colour of their eyes. The existence of the issue can be shown by the simple fact that colour contact lenses are produced.

Essay to the project: One may buy colour contact lenses. One can choose from a great variety of colours. They are marvellous: emerald, grey, brown, and, of course, there is blue. Just imagine: every girl can be a girl with blue eyes! So can I. By the way, I have dark hair and I am completely convinced that I will look terrific with blue eyes. Certainly, I will get a lot compliments – although I was assured at a pharmacy that nobody will notice the difference. I will look natural. But what will I feel when I hear those compliments? What will I feel when my eyes are compared to the sky or the sea?

Public interviews, photo sessions, sound are the means by which I would like to explore and realise this project.

1973 – UA

_____ Studies

1998→03 Graphic, National Academy of Fine Art and Architecture, Kyiv UA

1990→95 Industrial and Civil Engineering, Academy of Building and Architecture, Dnipropetrovsk UA

_____ Exhibitions

2003 – *Tenderness*. Kyiv: Centre for Contemporary Art at NAUKMA

- *Open theses chair and dictionary of forgotten metaphors* (with Pavel Braila). Jan van Eyck Academie
- 2002 – *Carbonart*. Tipova MD: KSA:K
- *Invitation to Australia: or, a one story museum*. Kyiv: Centre for Contemporary Art at NAUKMA
- 2001 – *International Media Art Festival*
- 2001 – *Young design*. Kyiv: National Academy of Fine Art and Architecture
- 2000 – *Resultate 2000*. Wien AT: Palace Wittgenstein
- *Semeiz 2000*. Kyiv: Lavra Art Gallery
- 1999 – *Photomorgana*. Kyiv: Nicolas House Art Gallery
- Lectures and presentations
- 2001 – *Design for community*. Ivrea IT: i3 Interaction Design Summer School
- 2000 – *10th International Summer Academy and Art Symposium*. Castle Topolcianky SK
- Grants
- 2002 – CCA, with the support of Pro Helvetia Arts Council of Switzerland, UA
- 2001 – Apex changes, European Cultural Foundation
- 2000 – KulturKontakt, Wien
- International Renaissance Foundational, UA
- Awards
- 2002 – First prize, CCA Annual Competition for Young Artists and Curators, Kyiv
- First prize, Ukraine Star for Packaging, Kyiv

Johanna Kirsch Researcher / Fine Art

The main interest of my artistic work is starting my artistic venture from my own subjective point of view, in exploring and rearranging medial realities. In doing this, my central focus is on analysing and reworking concepts such as autonomy, freedom, and identity and taking a look at the dynamics and flexibility of the borders defining these concepts. I use strategies such as sampling, restructuring, inverting, magnifying, and minimizing. I then use the fragments created by these analyses to generate something like my own medial reality by painting, drawing, video, animation, performance and installation or whatever I can use in an adequate way. The work can be seen as the production of different tools that always rise from a concrete need. One example is a spaceship, which, beyond serving to provide a setting, becomes a flight simulator; a 'practice field', an object of visualisation for alternative/fictional models of a future. Another example is little handbooks, which produce and define my radius of action and through which I define myself. As a whole, you could say that my work deals with self-portraits in

the broadest sense and discovering possibilities for creating workable strategies for self-definition and self-determination, and checking the validity of such strategies.

1980 – Salzburg AT

_____ Studies

2002 → 03 Interdisciplinary Postgraduate Studies for Art, Architecture and Design, KHB Weißensee, Berlin DE

1997 → 02 Academy of Fine Arts, Wien AT

_____ Professional activities

2001 → 02 Organisation and programming of the performance space Salon Lady Chutney, Wien

_____ Exhibitions – selection

2003 – *4West5*. London GB: Ealing

– *Klima*. Bregenz AT: Galerie Lisi Hämmerle

– *Painting show* (group). Chicago US

– *Synthetic pleasures*. Wien: Dreizehnzwei

2002 – *Boxenstop*, video programme *Maknite*. Wien: MAK-Säulenhalle

– *Endlich sechundzwanzig*. Wien: Galerie Westlicht

– *Moving desire* (room-, sound- and video-installation). Wien: Semperdepot

– *Videoex: international experimental film and video festival*. Zürich CH

2001 – *A blink of an eye: Austrian experimental film and video art*. Singapore SG: Guinness Theatre / Sydney AU: Sqautspace

– *Space mission II* (room- and sound-installation). Wien: Salon Lady Chutney

– *This is power: visual for female pressures*. Wien: Meierei

2000 – *Maknite* (video programme). Wien: MAK-Flagturm

– *VEKKS* (video programme). Wien

1999 – *Johanna Kirsch*. Wien: Galerie Charim Klocker

1998 – *Academies, spices, diversities*. Wien: Semperdepot

_____ Performances

2003 – *Jewel Osco rap*. Wien: Fluc

Jouke Kleerebezem Advising researcher / Design

As a matter of principle, I do not wish to appreciate design for crafting the ultimate fix in informational and communicational drift. My work since 1993, in contrast, is based on a continuous flow of presentations and publications in text and image, through a variety of venues, most notably networked media.

With personal publishing being an important part of this body of work, I see the decisive conditions for experimental cultural production in the coming decades met in the young public/

private realm of the Internet and world wide web. My main project consists of three websites which have been set up over the years 1998–2000. Their portal is at <http://nqpaofu.com>, *Notes, quotes, provocations and other fair use*, containing a web log by the same name and two other publications: *Innovation and design for information empowerment* (idie.net) and the *Le Moulin du Merle dotcom estate* (lemoulindumerle.com).

NQPAOFU forms the spine of the three sites, tracking my daily operations both within and outside their construction, both in and outside my private and professional lives. idie was originally provoked by my discontent with the 'First things first 2000' design manifesto and it concentrates on issues of design competence in a changing media and communication environment. Finally lemoulindumerle.com is the on-line annex to the Moulin du Merle estate in Burgundy, France. The site is conceived and developed together and in sync with the house and grounds, both digging into its past, monitoring its presence and speculating on its future. The site's main character is the house – the site, like an annex, belongs to it and will be owned by the consecutive proprietors of the place who will continue to write a history that started in the 17th century or before.

1953 – Wassenaar NL

_____ Studies

1972 → 77 Typography and graphic design

_____ Professional activities

1978 → – Productive as an artist-curator with since 1993 a focus on new media and the internet / world wide web, for both individual artistic and organisational activities

1996 → 99 Commissioning editor, website Netherlands Design Institute (see <http://www.doorsofperception.com>), Amsterdam NL

1994 – *Doors of Perception*. Amsterdam NL

_____ Curatorial activities

1999 → – *Innovation and design for information empowerment*. See <http://www.idie.net>

1998 → – Websites *Notes, quotes, provocations and other fair use*. See <http://www.nqpaofu.com>

1996 – Exhibition *Silicon Rally*. See <http://www.stroom.nl/engels/archive/korpresentationssiliconrally.html>

_____ Publications

2004 – *Omnia mea in media*, a selection of design critiques

– Many articles and essays on design, arts and media in the professional press, including: *Mediamatic*; *Mute*; *Items*; *De Witte Raaf*; *Metropolis M*; and *AIGA Journal*

Winnie Koekelbergh Production coordinator

As a member of the production bureau Winnie coordinates projects by (advising) researchers, such as exhibitions, videos/films, installations, performances, with an emphasis on the production trajectory. She also develops and follows up external public activities and maintains contacts with platforms for artistic productions.

1977 – Brussel BE

Studies

1997 → 02 Art History (specialisation modern art and art criticism), Universiteit Leiden, NL

Professional activities

2001 – Coordinator of the exhibition *Mean mercy*.

Rotterdam NL: TENT Centre for Visual Arts

– Editor of *Decorum* (magazine for art and culture),
Leiden

Aglaia Konrad Advising researcher / Fine Art

My practice is divided into two sorts of activities: I travel to big cities and numerous urban agglomerations in order to, roughly speaking, research the contemporary urban. Using photography and video I try to focus on the endless variety of urban time, its structural growth, character and living order. The archive I have built up through the years became a parallel study case and a source for installations and publications.

The presentation level covers my interest in space (exhibition space) in relation to the outside. Using windows, entrances or any openness I try to formulate a type of 'montage' which relates the archive to the actual situation. These are attempts, temporary stills; preferably not to be fixed, an individual parallel. Various small publication projects have been focusing on more specific and thematic issues. With this practice of publishing I try to question the role of the (representational) printed form.

1960 – Salzbug AT

Studies

1990 → 92 Fine Art, Jan van Eyck Academie

Exhibitions

2002 – *Aglaia Konrad*. Brussel BE: Argos

– *Paramount basics: Antwerpen*. Antwerpen BE: MUHKA

– *Urbane sequenzen: elasticity (you are here)*.

Velbert DE: Museum Schloss Hardenberg / Erfurt DE:
Kunsthalle Erfurt

2001 – *L'aquarium*. Valenciennes FR

1997 – *Documenta X*. Kassel DE (cat.)

– *Groene pasen*. Deurle BE: Museum Dhondt-Dhaenens

– *Cities on the move*. Wien AT: Secession Wien (cat.)

- *Aglaia Konrad*. New York US: PSI
- 1996 – *Prospekt 96*. Frankfurt DE
- 1995 – *Aglaia Konrad*. Amsterdam NL: Stedelijk Museum
Publications
- 2002 – *Aglaia Konrad: elasticity*. Rotterdam NL: NAI
Publishers (with essays by Antonio Guzman, Daniel
Kurjakovic and Eran Schaerf)
- 2000 – *Orbis terrarum: ways of worldmaking*. Antwerpen
- 1997 – *São Paulo. Aglaia Konrad*. Brussel
- *Another @ another @ another act of seeing urban
space*. Antwerpen: De Singel

Vinca Kruk

Researcher / Design / Meta Haven Sealand Identity Project

Although one might think of Sealand as a free state, it has in fact chosen to be a monarchy. Sealand is a kind of Utopia, since it is both a realised fantasy and still a myth in many ways, but also because it plays a unique role in the largest ‘non-place’ that the world knows: the internet. On the other hand, it could also be considered non-utopian, because the ‘data-haven’ provides a base for archive and storage and ensures that ‘information’ becomes physically present. Information has always been thought to exist simply because there is a need for it (just like corporate identity), but the modern archive provided by Sealand implicitly proves the opposite. This may lead one to believe that corporate identity, too, does not have to be designed first in order to exist. It gives us as a team the opportunity to create the perfect vehicle for the way in which we would like others to interpret Sealand.

It has always fascinated me how theory and design elements could either function separately or mutually interact with each other. As a graphic designer I do not want to work exclusively with form; I am interested in researching and working with any methods that can be used in design. The usual convention of well-defined research areas often prevents designers and/or academics using as many different kinds of information as possible. Yet, in my opinion, if they did, it could lead to interesting experiments and research, and it could also help designers to become more independent judges of information.

- 1980 – Leiden NL
Studies
- 1999 → 03 Willem de Kooning Academie, Rotterdam NL
Professional activities
- 2002 – Internship at Lust, den Haag NL
- 2002 → 03 Internship at Lonne Wennekendonk, Rotterdam
Design
- 2003 – ‘Startingpoint for interdisciplinary research: formulat-

- ing super-adjacency' (graduation thesis)
- Visual identity for de Balie (graduation project)
- *Rectification supplement* (graduation project)
- 2002 – Poster, catalogue and advertisement for the graduation exhibition of the Willem de Kooning Academie
- 2001 – *Platvorm* (magazine for the Rotterdam Academy of Architecture)
- _____ Exhibitions
- 2003 – *Maaskantprij's 2003*. Rotterdam

David Küenzi Researcher / Fine Art

In my current project I investigate the borders between oneself and others, as well as between oneself and the type of figures portrayed in cinema. *I just saved your live* project is fused between documentary, reportage and fiction. It also continues my desire to film real people and not actors. This time I focus on teenagers who are themselves living on many borders and crossing many boundaries of their own and of society.

- 1974 – Zürich CH
- _____ Studies
- 2001 → 02 Sandberg Instituut, Amsterdam NL
- 2001 – Script writing workshop by film maker Marc de Cloe, Amsterdam
- 1998 → 01 Audio-visual, Gerrit Rietveld Academie, Amsterdam
- 1996 – English course, University of Western Australia, Perth AU
- 1993 – Photography course by Alberto Venzago (Magnum), Zürich
- _____ Professional activities
- 1995 → 98 Self-employed photographer (advertising, national press), Zürich
- 1994 – Teacher of photography in the vocational high school, Schaffhausen CH
- 1993 – Photographer's assistant (advertising, fashion), Zürich
- 1992 → 94 Photographer's assistant (advertising, portrait), Kilchberg CH
- _____ Commissions
- 2000 – Installation for ZAO Health Insurance, Amsterdam
- Video documentary for People's Craft Training Centre, IN
- _____ Exhibitions
- 2002 – *Identity in motion*. Schiedam NL: Pand Paulus
- *Organism*. Antwerpen BE: De Branderij
- *The incredible melting: studenten van het Sandberg Instituut*. Beeststerzwaag NL: Kunsthuis Syb
- *Visueel platform*. Amsterdam: Badcuyp

- 2001 – *Final exam exhibition*. Amsterdam: Gerrit Rietveld Academic
- 1999 – *Het ganse huis klopt polsslag*. Antwerpen: De Branderij
- 1994 – *St Moritz* (solo). Zürich: Close Up Gallery Awards
- 2001 – Second place, René Coelho Prize, Netherlands Media Art Institute Montevideo – Time-based Arts, Amsterdam
- Other activities
- 1999 → 01 Videos broadcast on Tart tv, the One Minutes and Park 4DTV Amsterdam

Petra Kuhlmann Caterer

Petra is in charge of catering together with Wil Engelen and José Nievergeld.

Zuzana Lapitková Researcher / Design / Authoring the City
Taste and values of a society: determinants of
a communication in public festivities

If we think of the various forms of communication manifesting themselves in cities, we definitely cannot omit such occasions as public festivities. They have been a typical phenomenon in cities since the Middle Ages. At the time of absolutism, festivities represented deliberately harmonised 'Gesamtkunstwerke', combining theatre, fine arts, and music... to impress all the senses of their audience. A primary function of such a work of art was to create an illusion of a perfect world and to persuade citizens that it was real. Naturally, it was necessary to communicate through ideas and forms which a particular society was ready to accept. The final effect was a result of team-work by humanists, designers and artists.

The main objective of this research project is to imitate a public festivity in its role of a communication medium as it has developed to the present form. In doing so, the project intends to inspire public interest in self-reflection. To make people understand themselves as an influencing society and as a society being influenced. Deriving from a practice of festivities, the project should involve artists, designers and theorists in a common work, which would result in an outdoor exhibition – a performance in the style of a public festivity.

- Studies
- 1998 → 01 PHD, Institute of Art History, SAS's
- 2000 – Theory and History of Art. Dissertation: 'Artistic and ideological sources for iconography of triumphal arches: sovereign glorification and representation in

- the environment of Habsburg sovereign court'
- 1992 → 98 Archaeology and History of Art, Comenius University, Faculty of Arts, Bratislava SK
- 1998 – History of Art. Thesis: 'Triumphal arches by Anton Schmidt for Slovak mining towns in the years 1751 and 1764: iconography of the preserved designs'
- 1996 – Archaeology
 _____ Professional activities
- 2002 – Organisation, promotion and realisation of the Dutch-Slovak theatre performance *Oh, my God*, directed by Cees Rullens, Bratislava
- 2001 → 02 Research on ephemeral architecture (triumphal arches in Flemish towns), Vrije Universiteit Brussel, BE
- 1999 → 01 *Art in Slovakia – its historical functions* (project VEGA)
- 1998 → 99 Research in the art of Slovak mining towns. Institute of Art History, SAS's
- 1991 → 93 Participation in archaeological excavation and reconstruction works of a medieval monastery Kláštorská under the supervision of Prof. Dr. M. Slivka
 _____ Publications
- 2001 – 'Die Entwürfe der Triumphbögen von A. Schmidt und die Frage ihrer Realisierung zum kaiserlichen Besuch von Franz Stephan von Lothringen, Die goldene und silberne reise des Kaisers Franz Stephan von Lothringen in die mittelslowakischen Bergstädte'. Presented on, and published in the almanac of, an international seminar. Banská Bystrica
- 2000 → 01 'Der Besuch des Kaisers Franz I. von Lothringen in den Bergstädten (Schilderung seines Ablaufes im Stadtbericht von Schemnitz/Banská Stiavnica aus dem Jahr 1751) I & II'. *Slovak National Gallery Annual* 2001, pp.107–117; and *Slovak National Gallery Annual* 2000, pp.129–38. Bratislava
- 1999 – 'Iconographic interpretation of two designs for triumphal arches according to archives documents'. *ARS*, nr.1, vol.3, pp.168–84
 – 'Triumphal arches for Slovak towns as a medium of a double representation'. *Umenie Slovenska*, pp.145–51 Bratislava
 _____ Presentation
- 1999 – 'Triumphal arches for Slovak towns as a medium of a double representation'. Presented at *Art in Slovakia – its historical functions* (project VEGA). Bratislava
 _____ Symposiums
- 2002 – *The 8th International Forum on Lifelong Integrated Education* (workshop education). Paris FR

- 2000 – International theatre project *Bridges* (organised by Association of EU Towns). Douzelage Karkkila, FI
- *The 5th Intensive Seminar on Nomura Lifelong Integrated Education*. Tokyo JP
- 1999 – *The International Youth Forum on Lifelong Integrated Education* (organised by Nomura Center for Lifelong Integrated Education). Tokyo
- Report from *Workshop II. Environment* (in *Nomura Center News*), nr.18, pp.15
- _____ Award
- 2001 – Martin Benka Prize, Fine Arts Fund

Doris Lasch Researcher / Fine Art

Doris collaborates with Ursula Ponn. See Doris Lasch & Ursula Ponn for their joint research project and biography.
1972Landsberg am Lech DE

Doris Lasch & Ursula Ponn Researchers / Fine Art

Das eigene Täuschungsmanöver, oder der Versuch sich nicht dem dominierenden Blick zu unterwerfen...

Approaching this place we are trying to keep our distance, looking out for unnoticed things. Independently of each other, two cameras working at the same time, moving slowly or sometimes being fixed. Just watching. What happens?

Disorientation. Being lost in noisy streets, cars crossing, people standing – moving, strange objects tumbling, disco sounds starting to play and stop at random, different smells around... without fixing onto something, things changing – fast, slow – the beginning and the end seen only inside the view of the camera. More and more we become involved, finding the appropriate distance, using the landscape of the surroundings and locating the spaces in-between. Our view changes, our sensibility develops into a wider, more attentive perception.

Our work is a process, beginning with the ordinary, a place, a situation, a movement or an image. Our way of approach is trying to question our view, extracting the very fragile moments on the borderline of significance. In our installations we mostly use film and video. The character of the installations adapted to the space focuses the work more on a pictorial relationship, rather than on a film-like construction. We see perception as something personal and fragmentary. Designing a web of expectations reveals an idea of space beyond the image; the invisible, the open, which has to be defined by the way of looking at things and which often exposes the impossibility of the mechanisms that deliver the images. We are searching for a certain state of mind. How far can you move and not dissolve?

-
- Studies
- 1994 → 99 Akademie der Bildenden Künste, München DE
-
- Exhibitions
- 2003 – *Anderswelten/transfer*. Kunstraum München
- *Argos Festival*. Brussel BE: Argos
- *Die Identitäten der Antihelden*. Karlsruhe DE: Ausstellungsraum Iris Kadel
- *Hurts so good*. Vilnius LT: Contemporary Art Centre
- *La cave*. Brussel: Etablissement d'en face
- *Restorations*. Maastricht NL: Entre Deux
- 2002 – *Jonge Kunstenaars*. Brussel: Sint-Lukaskalerij
- 2001 – *Memories of nature*. Raleigh US: Contemporary Art Museum
- *Pending emotion*. London GB: Hoxton Destillery
- *Some non-chronological collections*. Stuttgart DE: Akademie Schloss Solitude
- 2000 – *Please let my affections lead me into danger*. München: Galerie Bernd Klüser
- *Some non-chronological collections*. Stuttgart: Akademie Schloss Solitude
- *The mnemosyne project*. Coimbra PT: Encontros de Fotografia
- 1998 – *If I ruled the world*. Zürich CH: Shedhalle
-
- Grants
- 2001 → 02 German Academic Exchange Service (DAAD) – annual grant for study and research in Germany
- 2001 – Stipendium Akademie Schloss Solitude, Stuttgart DE

Andrea Lassalle Researcher / Theory

Food, eating, and the body in contemporary cultural production

There are many connections between food and art, and many points of transition from one field to the other. One major example is the idea of cooking being an art in itself. Others are the representation of food in the visual and performative arts, and the way in which eating figures serve as a metaphor and as a narrative motif in literary texts, in popular culture, and as a metaphor in theoretic writing.

My project intends to trace the meanings and practices of food and nutrition as represented and produced in works of art, popular culture, and theory. The images as well as the significations that are construed, displayed, reproduced, as well as challenged within a diverse field of cultural productivity must be conceived as having a crucial influence on bodies and identities, and the ways in which they are gendered and otherwise socially and ethnically marked. From this perspective, the issue of the

physical reproduction of life through eating, usually considered to be rooted in the private sphere, becomes not only invested with micro-politics, but is situated at the very centre of the political. For the individual, moreover, eating concerns the cultural achievements of societies as well as the physical need to survive; it evokes the joy of tastes, smells, and visual pleasures of a well-prepared meal, and yet it also touches on emotions of disgust, and shame. And, paradoxically, bodily sensations of incorporation and digestion connected with eating threaten rather than stabilise the individual's perception of him- or herself as an autonomous being, or as a subject of culture. In the realm of those ambiguities, eating itself functions and has to be regarded as something in between the spheres of the symbolic and the material.

1967 – Hannover DE

_____ Studies

2001 – PHD Philosophy, Poetics and Theory, New York University, us. Dissertation: 'Hysterie lesen – Psychoanalyse übersetzen'

1999 → 01 DFG-stipend, Graduiertenkolleg (Repräsentation Rhetorik Wissen), Europa Universität Viadrina, Kulturwissenschaftliche Fakultät, Frankfurt-Oder DE

1997 → 99 PHD, Humboldt Universität, Berlin DE

1987 → 95 German Language, Literature, History and Philosophy, Universität Hamburg DE

_____ Publications

2001 – '... ob ein Frauenzimmer offen oder verschlossen ist, kann natürlich nicht gleichgültig sein... Räume und Identitäten in Sigmund Freuds Bruchstück einer Hysterie-Analyse'. In M. Hubrath (Ed.), *Geschlechter-Räume. Konstruktionen von 'gender' in Geschichte, Literatur und Alltag*. Köln DE

– 'Zweifelnde Körper' (review of *Über-Empfindlichkeit. Spielformen der Idiosynkrasie* by S. Bovenschen). *Texte zur Kunst*, nr.42

1996 – 'Übersetzung(s) Übertragung(s) Liebe(s) Krankheit, Vor der Information / Before information / Antes de la información'. *Translation Transcription Transference*, 5/6

1994 – 'Denn A'dam das klang wie der Anfang einer Geschichte. Wie der Anfang einer Geschichte mit Eva' (review of *Amsterdamer clit clip* by Cornelia Saxe & Mayanne Könst). *Frauen in der Literaturwissenschaft* (newsletter), nr.43

_____ Lectures and presentations

2002 – 'Ein Schauplatz der Hysterie-Raum-Lektüren mit

- Freud, Cixous und Derrida'. *Symbol. Erfahrung. Bild: Zu Konstitution und Funktion von Räumlichkeit in der Kultur, Erstes deutsch-französische Forschungs-Atelier*. Strassbourg FR: Université Marc Bloch
- 2001 – 'Reading hysteria in Freud and Cixous'. New York University
- 2000 – 'Übertragung, Identifizierung, Rollentausch in Sigmund Freuds Bruchstück einer Hysterie-Analyse und Hélène Cixous' *Portrait de Dora*'. *Graduierten-kolleg Repräsentation Rhetorik Wissen*. Frankfurt-Oder: Europa Universität Viadrina
- 1999 – 'Kastration und Geschlechtertausch, (Er-)öffnungen und Abschlüsse, Ein- und Ausschnitte: Passagen in Räumen und Körpern in *Portrait de Dora* von Hélène Cixous'. Berlin: Institut für deutsche Literatur, Humboldt Universität
- 1998 – '... ob ein Frauenzimmer offen oder verschlossen ist, kann natürlich nicht gleichgültig sein... Räume und Identitäten im Freudschen Bruchstück einer Hysterie-Analyse'. At the conference *Geschlechterräume – Konstitutionen von Gender im Raum*. Technische Universität Chemnitz, DE

Christine Lemke Researcher / Fine Art

Text as screen: Working with textual forms allows me to trace a 'self' or a pattern of a 'self' which evolves along the textual structure in a rather cross-fading movement. It is a 'self' which confuses its inner and outer space. It mixes up senses with visuals, commercials with experiences, friends with actors, landscapes with trailers... It is involved *in* and at the same time confronted *with* pre-formatted medial and co-modified (and other) constructions of identity and/or reality. I understand my work at the same time as analysis, as a way of re-enacting and as a poetical appropriation of these phenomena we are surrounded by and live with: images, patterns, formats, programmes, surfaces, interiors, environments, etc.

1967 – Wiesbaden DE

_____ Studies

1997 → 02 Fine Art, Hochschule für Bildende Künste, Hamburg DE

1991 → 94 German Language and Literature, Heinrich Heine Universität, Düsseldorf DE

_____ Professional activities

2002 → – Assistant, Hochschule für Bildende Künste, Hamburg Exhibitions

2003 – *Ein Paradies für Jäger*. Düren DE: Schloss Burgau

- *Many happy returns*. Kunstverein Neunkirchen, DE
- *Restorations*. Maastricht NL: Entre Deux
- _____ Lectures and presentations
- 2002 – ‘Be strong, honey! – Bürger, Europäer oder Menschen’. Kunstverein Celle, DE
- ‘Concorde’. Hamburg: *Artgenda Biennale*
- ‘Die letzten Tage Frühling’. Hamburg: Buchhandlung Wonderword
- ‘Herbstzeitlose’. Harburg DE: Kunstverein Harburg, Eigene Systeme
- ‘L’âme – c’est la chose!’. Hamburg: Hochschule für Bildende Künste
- ‘Monolith’. Hamburg: Kampnagel, K3
- 2001 – ‘Es gibt nichts zu sehen’. Hamburg: 12–18
- ‘Get that balance’. Hamburg: Paradies
- _____ Publications
- 2003 – *Many happy returns*. Kunstverein Neunkirchen, DE
- 2002 – Several articles and critiques in *Springerin, Texte zur Kunst, De:Bug*, etc.
- ‘Alte Welt’. *Kunstbulletin*. Zürich CH
- ‘Poison and Ramona’. *Ökonomien der Zeit*. Köln DE: Museum Ludwig
- 2001 – ‘Kristall’. *Starship*. Berlin DE
- ‘Wie werde Ich eine Familie?’. *Pedigree Pal*. Zürich: Shedhalle
- 2000 – ‘Es gibt nichts zu sehen’. *Starship*
- 1999 – ‘Ein leerer Horizont’. *Metropolis M*
- _____ Curatorial Activities
- 2002 – *Different stories: permanent action*. Hamburg: *Artgenda Biennale*
- 2001 – *Get that balance*. Hamburg: Kampnagel

Alon Levin Researcher / Design / Micropolis

Alon Levin's research takes place in the framework of the research project *Micropolis*. See for more information the introduction in the beginning of this brochure.

- 1975 – IL
- _____ Studies
- 1998→02 Graphic Design, Gerrit Rietveld Academie, Amsterdam NL
- 1997 – Basic year, Vital Academy for Design, Tel Aviv IL
- _____ Professional activities
- Member of board and initiator of Public Space With a Roof, art space and projects, Amsterdam
- _____ Commissions
- 2003 – Design and editing for *HTV* (bimonthly, non-glossy magazine)

- *Droog Design* newsletter
- 2002 – Identity for Z33 Art Institute, Hasselt BE
- *Archis*. Bimonthly magazine for architecture, city and visual culture
- Advertisement for de Appel, Amsterdam
- *Output 05*. International yearbook for awarded works of graphic design students. Bremen DE
- Invitation for *Lost and found*
- Design and development of project with DRFTW (multi-discipline urban culture office)
- Poster, invitation and brochure for the Sculpture graduate exhibition of de Oude Kerk, Amsterdam
- *Gerrit Rietveld in de Efteling*. Catalogue for the Sculpture final exam exhibition of the Efteling, Kaatsheuvel NL
- *Wibaut-as*. Catalogue for the project by Amsterdam Fonds voor de Kunst and de Dienst Ruimtelijke Ordening, Amsterdam
- Oversee Classic Magnum terrace for Fanclub
- *Gerrit Rietveld Brochure 2002–2003*. Amsterdam: Gerrit Rietveld Academie
- 2001 – Five jewellery catalogues for Wartan Aror Jiftjian
- _____ Self-initiated works
- 2003 – *Test uw plaats in Amstelveen!* Enquete testing the household positions of the Amstelveen residents
- 2002 – *I new land*. Self-initiated project on borders, authority and identity of a non-geographical land
- 2001 – *Nova Browser* (for the *Browser Day Amsterdam*)
- *100 ways to present your video* (on Tart Salto tv)
- 2000→02 – *Graag gedaan*. An event interacting with the crowd in Chinese Amsterdam
- _____ Exhibitions
- 2003 – *Eeehh...* Initiated and produced with a group of artists for Public Space With A Roof, art incentive prize. Amstelveen
- 2002 – *INL book, a question to the system and the European*. Amsterdam: Gerrit Rietveld Academie
- 2001 – *KI-OSK*. Köln DE: APC Gallery
- _____ Publications
- 2003 – 'Claiming territories'. *Metropolis M*, nr.5
- _____ Award
- 2003 – First prize, the Art Incentive Prize, Amstelveen

Tonny Lindt Cleaning lady

Tonny is in charge of cleaning at the academy.

In a recent article for the *AndereSinema* I investigated the growing tendency of the European Union to transform itself into a Nation and how, in this process, it is struggling to find an adequate identity. With my research at the Jan van Eyck Academie I want to continue this work.

The article was conceived as a pamphlet, which explores the following themes.

1. The non-state: Instead of comparing the EU with a confederacy of states such as the US, an exercise which mostly ends in conclusions on inefficiency, lack of democracy, unclear identity and so on, we tried to imagine the EU as an independent construction with its own logics. Having done this, the picture that appeared was that the Union in many ways seemed like the antipode of a state.
 - A. The EU is not an outlined totality, but rather a dynamic equilibrium.
 - B. The EU has no revolutionary origins, but is rather formed in a process of continuous foundation.
 - C. The EU is a construction based on differences, not so much because it is a compilation of different political and cultural entities, but because it focuses on the networks between those entities.
 - D. The contrast with its exterior is weaker than in the case of a nation.
2. The image: If Europe starts to develop its own identity as a state it will be forced to deny its essence, its capacity to develop politics of difference.

I want to theorize the present model of the EU and search for possibilities to give this model a face without falling into the logics of a classical identity production. In a more abstract way I want to conceptualise a different form of power in search of another kind of representation.

1973 – Warengem BE
_____ Studies

1999 – Film Studies, Hogeschool Sint-Lukas, Brussel BE
– Ecole d'Architecture de la Villette, Paris FR

1992 → 98 Engineer Architect, University of Gent, BE
_____ Professional activities

2001 → – Teacher, Architectural Theory, Hogeschool West
Vlaanderen BE

2000 – Ask: coordination of a workshop on the relationship
between contemporary art and architecture. In
cooperation with the University of Gent

1999 – Co-founder of the architectural office BDP (Bureau de

- Production) with Hera Van Sande
- Assistant at the Technum Office for Urbanism (project Dampoort and project Wetteren)
 - Co-founder, DTN (Drive through Nation). Research project on the problems of identity and opportunism in architectural publications
-
- Publications
- 'De nomade, een portret: Chuck Yeager in flight'. *AndereSinema*, nr. 158
 - 'DTN 1: proposition for a centre for contemporary art in Brussel'. Presented during *Brussel 2000* and published in *B-sites*
 - 'EU is not USA'. *AndereSinema*, nr. 167
 - 'POP-philosophy: about bees, surfers and dogfights'. On the work of Gilles Deleuze & Felix Guattari (thesis)
 - Project on collective intelligence and legal space for the *Établissement d'en face*' (with Lieven De Boeck; in progress)
 - 'Welcome to a brave new world 2: over monumentaliteit'. *AndereSinema*, nr. 168
-
- Architectural projects
- 1999 → 01 Renovation, woning Van Laecke
 - 2000 – Competition, Cultureel Centrum Merelbeke
 - 1999 – 35 apartments, Kerkveld
 - Museum Berlare
 - Urban study, Gent/Dampoort
 - Urban study, Stationsomgeving Wetteren
 - 1997 – 50 social dwellings, woonproject Gaver
 - Urban study, Dauwwijk/Brussel
 - 1997 → 01 39 social dwellings, woonproject Raapveld
 - Competition, 'Uitbreiding universitaire Campus Gent' (with Toyo Ito)
-
- More information
<http://www.liefooghe.be>

Lucia Macari Researcher / Fine Art

I have done a lot of investigations in the field of sound and image, which have been evaluated into a series of installations, video, and performances. My interest in this subject emerges from the cross-pollination of a variety of sources, including classical and avant-garde music, Dada and Neo-Dada manifestations, electronic technology. I have made and performed action music – anti-music in the Dada traditions. The concept and aim of the projects were intended to draw the public out of their normal state of passivity.

The series of projects which I am developing at the moment

have a more personal, narcissistic character. Not so long ago, in Chisinau, my own town, I was attacked by a group of unknown people. As a result I got a concussion of the brain, a number of cracks in the skull and a broken cheekbone. The police investigation was stopped because there were not enough clues and I was accused of giving false testimony.

This criminal story is a classical example of so-called 'street life'. On the basis of this real story and the notion of 'street life', using classical visual and audio methods used in rap culture, I have begun a research of 'street life' subjects and stories, discussed in a special area of interests, real and unreal – from mine or someone else's experience, or invented by imaginary impressions of people. Tales, which persist in the oral culture of a special region, section of population, ages, field of occupation etc. Collecting different stories and subsequently creating new ones, based on these. The point is to create an artistic opinion about either forgotten or forbidden subjects, scenes and people from contemporary life. In doing so I show the creation of a new, up-to-date mythology of a generation, and also the influence of psychological energy from one section on another.

1974 – Chisinau MD

_____ Studies

- Fashion Design, State Institute of Art, MD
- Drawing and painting, Moldavian Republican Fine Art School, Chisinau

_____ Professional activities

- Worked as an independent artist in different fields of contemporary art

1999 → 02 Visual art programme coordinator, KSA:K Centre for Contemporary Arts, Chisinau

_____ Exhibitions

2003 – *Periferic 6*. Iasi RO

2002 – *Ok* (with D. Riba, A. Nasonov and S. Anufriyev). Moscow RU: Guelman Gallery

2001 – *Invazia*. Chisinau

2000 – *Kinovari (imitazia)*. Chisinau

- *Unfortunately last Sunday afternoon somebody left the door open...* Sittard NL: Het Domein (cat.)

- *Identity signs*. Chisinau

1999 – *After the wall*. Stockholm SW: Moderna Museet

- *Carbonart* (4th edition of camp for artists). Chisinau

- *Exhibition of Modern Art Transit Napok '99*. Cluj RO

- *WRO '99* (media art biennial). Warschau PL

1998 – *Body and the East*. Ljubljana SI: Museum of Modern Art

- *Mediawave* (film festival). Gyor HU

- *Senses test station* (international forum of art initiatives). Moscow
- *The 25th Contemporary Art Show of Young Artists*. Zagreb HR
- 1997 – *Cast an eye* (photo exhibition). Chisinau
- *Videomedeja* (film festival). Novi Sad YU
- *Da kino* (film festival). Bucharest RO
- *Reflections* (exhibition of textile art). Chisinau
- *Messages from Tzara – reflections in RE* (2nd annual exhibition of SCCA). Chisinau
- Performances
- 2003 – *Beach* (with D. Riba). Amsterdam NL: Paradiso
- 2002 – *ARDO* (with D. Riba). Amsterdam
- 2001 – *Principle of super light* (vj music night). Chisinau
- 1998 – *Periferic 2* (performance festival). Lasi
- *Gioconda's smile – from the mythical to techno ritual* (performance festival). Chisinau (cat.)
- Publications
- 2001 – *Kinovari (imitazia)*. Chisinau
- *Identity signs*. Chisinau
- 1999 – *Video Marathon '99*. Chisinau
- Lectures and presentations
- 2000 – 'Problems of perception of contemporary art in an international context' (round table – part of the annual exhibition *Communication: experiences of inter-action*). Almaty KZ
- 1999 – Laboratory of Theory and History of Arts, Unesco Department, State University, Chisinau
- Curatorial activities
- 2001 – *Principle of super lights*. Chisinau
- 1999 – *Video Marathon '99*. Chisinau
- 1998 → 99 *Literary evenings* (with the ex-Medhermenevtika Sergey Anufriev). Odessa UA
- Award
- 1998 – First prize, the 25th Contemporary Art Show of Young Artists, Zagreb

Tamara Maletic Researcher / Design / Authoring the City
 Tamara collaborates with Dan Michaelson. See Tamara Maletic & Dan Michaelson for their joint research project and professional activities.

- Studies
- 1998 → 01 MFA Graphic Design, Yale University School of Art, New Haven US
- 1997 → 98 Post-baccalaureate Certificate, Visual Communication, the School of the Art Institute of Chicago US

1993 → 97 BA English and American Literature, Université des
Sciences Humaines, Strassbourg FR
____ Professional activities
2003 → – Freelance designer, New York us
2002 → 03 Designer, Pentagram, New York
2001 → 02 Designer, Zago Design, New York
2000 – Designer, Storehouse, New York
1999 – Internship, Morningstar, Chicago
____ More information
<http://detourismcenter.net/t>

Tamara Maletic & Dan Michaelson

Researchers / Design / Authoring the City

We are planning to design and install a set of weather-vanes in the urban environment, which manifest local weather conditions (pedestrian movements, infrastructural changes, and other winds) typographically at the spots where the data are sampled. Our research will be towards the creation of a new layer of the city, embedded in the city, which gives voice to the city's in/visible flows. A related goal is to develop economical methods for network-based or data-driven typographic systems in the public sphere.

Adriaan Mellegers

Researcher / Design / Meta Haven Sealand Identity Project

The Sealand project raises more questions than it gives answers. After reading about the island and its history I asked myself the question: does Sealand need a new national identity? Doesn't Sealand already have an identity that works? Would a new identity jeopardise the fact that Sealand is not really taken seriously as a nation and threaten its lo-fi existence? I also considered the fact that Sealand is not as innocent as it used to be. The fact that ex-British soldiers are guarding the fort from unwelcome visitors, and the fact that Sealand is turning into a high-tech data arc run by whiz-kids with the backing of large companies does put a different light on the matter, but also makes matters even more complicated. This radical change in its history certainly calls for a new identity, but for whom exactly are we creating this identity? A small fort in the North Sea populated by soldiers and whiz-kids can hardly be called a nation. Or can it? It does raise questions about how to define the concept of 'national identity'.

____ Studies
1999 → 03 Akademie voor Kunst en Vormgeving,
's-Hertogenbosch NL

-
- Professional activities
- 2002 – Internship, TCH&M (of Felix Janssens), Rotterdam NL
-
- Commissions
- 2003 – *Relevant additions*. Video cassette design for Paul Hendrickse. Antwerpen BE
- 2002 – *Strike a pose* by Peggy Franck (book design). Akademie voor Kunst en Vormgeving, 's-Hertogenbosch
- *We meet no stranger but ourself*. Programme booklet and poster for Studium Generale, Akademie voor Kunst en Vormgeving. 's-Hertogenbosch
- 2001 – *Broeikas*. Flyer for lecture by Daniël van der Velden and Maureen Mooren. Deventer NL
-
- Self-initiated works
- 2003 – *New paper project* (final exam project)
- 'Over grafisch ontwerpen en dogma' (final exam essay)
- 2001 – *Courier project*. 's-Hertogenbosch
-
- Exhibitions
- 2003 – *New paper project*. Rotterdam: NAI
-
- Bibliography
- 2003 – 'New paper project'. *Items*

Sebastián Menéndez Researcher / Design

Form as content. Lost in form I can find my way through content. Experimentation, the unexpected, the accidental... Contradictions as inspirational sources.

Rhythm in music, rhythm in graphics. Boundaries between the two and the instance where they merge. The visual feeding the sonic and vice versa. To flow in music, to flow in forms. Loops.

2D graphics in a 3D space. Environmental graphics in relation to human perceptions and activities. Depth of sound. Depth of space. Design as background. What happens with graphic design as a scenario rather than a finished object...

This is the starting point of my research. It is about immateriality, information, movement, senses, communication, invisible verbs, environment, ephemeral, shared experience. It is about being in one place at a certain time. About reading, once lost, you are here only to be able to get lost again.

1974 – Buenos Aires AR

Studies

1995 → 01 Graphic Design, University of Buenos Aires, School of Architecture, Design and Urbanism

Professional activities

2000 → 02 Teaching assistant, course Typography II (Longinotti chair), University of Buenos Aires

1999 → – Independent graphic designer

1999 → 02 Designer, TRB Pharma, AR

Exhibitions

2001 – *Typography letras latinas*. Buenos Aires: Borges

Cultural Centre

Other activities

1993 → – Drum set studies

Thuur Menger Receptionist

Thuur is the receptionist and switchboard operator. He also manages the directory/mailling list of the academy. You can turn to him for a key processor, small cash dealings: cash payments and receipts, and telephone cards. On Fridays Thuur works at the financial administration.

Armand Mevis Advising researcher / Design / Micropolis

Armand Mevis (1963, Oirsbeek NL) is critic at the Werkplaats Typografie, Arnhem NL, and Yale University School of Art, New Haven US. He collaborates with Linda van Deursen. See Mevis & Van Deursen for their joint projects.

As advising researcher in the Design Department Armand Mevis is involved in the research project *Micropolis*. See the introduction in the beginning of this brochure for more information about this project.

Mevis & Van Deursen

Advising researchers / Design / Micropolis

Under the name Mevis & Van Deursen, Armand Mevis and Linda van Deursen have been working together since 1987, after their graduation from the Gerrit Rieveld Academie in Amsterdam. From their studio in Amsterdam, Mevis & Van Deursen have made: an identity for Rotterdam 2001, Cultural Capital of Europe; a new identity for Museum Boijmans van Beuningen, Rotterdam; stamps for the Dutch Post (PTT Post); catalogues for the Stedelijk Museum Amsterdam; identity, invitation cards and newsletters for Bureau Amsterdam; catalogues in collaboration with the curator Moritz Küng such as *The Larsen effect* (Casino Luxembourg, OK Centrum für Gegenwartskunst, Linz) and *Orbis terrarum* (Museum Plantin Moretus, Antwerpen); catalogues for artists such as Aglaia Konrad, Meschac Gaba, Carlos Amoraes, Emmanuelle Antille, Gabriel Orozco, Richard Venlet, Klaas Kloosterboer, Yael Davids, Gerald van der Kaap and Sigurdur Gudmundsson.

Their work has been published in magazines and books such as *Idea*, *IDN*, *Eye*, *ID*, *Typography now*, *HD*, and *Graphic design for the 21st century*. They have been exhibited in Belgium, Japan, France, Germany, England and the United States. They

have lectured and conducted workshops at educational institutions throughout the Netherlands and many other countries.

Marjon Meijer

Student on work placement / Publications and Resonances

Marjon studies Arts and Sciences at the Universiteit Maastricht. Currently she is preparing a thesis on Milan Kundera.

As a student on work placement she assists Johan Deumens with the project *Publications and Resonances* on artists books published by the Jan van Eyck Academie. She will be present till March 2004.

Eva Meyer

Advising researcher / Theory

Free and indirect

In the medium of language, 'you' is always a ghost – an appearance extending across sentences or a figure of thought in which language is born. In its absolute form, this figure of thought is outside language. We may safely assume that it is the impression of an incongruence between what is thought and the signal which a speaker and a listener send and receive. This is why we have to let ourselves be haunted by the possible, that ghostly life of what might have been, and turn it into the motion of what is real, disconnecting it from remembrance and overcoming the opposition of direct and indirect. This motion is not a production of the subject, neither its representation nor its phantasm, but the becoming visible of a connection that can establish itself in an infinite number of ways: figures with which we – between philosophy, literature, cinema – have a standing rendezvous.

Publications

- 2003 – 'Undercover autobiography' (including 'Part I: Happy marriages', and 'Part II: From now on I shall be several'). *Von jetzt an werde ich mehrere sein / From now on I shall be several*. Basel CH / Frankfurt DE
- 2000 – *Gedächtnis zu zweit. For the performance of Europe* (with Eran Schaerf). München DE
- 1999 – *Glückliche Hochzeiten*. Basel/Frankfurt
- 1996 – *Faltsache*. Basel/Frankfurt
- 1995 – *Tischgesellschaft*. Basel/Frankfurt
- 1993 – *Trieb und Feder*. Basel/Frankfurt
- 1990 – *Der Unterschied, der eine Umgebung schafft: Kybernetik-Psychoanalyse-Feminismus*. Wien AT / Berlin DE
- 1989 – *Die Autobiographie der Schrift*. Basel/Frankfurt
- 1986 – *Architexturen*. Basel/Frankfurt
- *Briefe oder die Autobiographie der Schrift*. Bern CH
- 1984 – *Versprechen: Ein Versuch ins Unreine*. Basel/Frankfurt

- 1983 – *Zählen und Erzählen: Für eine Semiotik des Weiblichen*. Wien; Berlin
 _____ Films: collaborations with Eran Schaerf
- 2002 – *54 minute turn*
 – *Im Park*
- 2001 – *Europe from afar*
- 1999 – *Europa von weitem*
 – *Record: I love you*
- 1998 – *Documentary credit*
- 1997 – *Wie gewohnt: Ein Versatzstück*
 _____ Radio plays: collaborations with Eran Schaerf
- 2001 – *Europa von weitem*
 – *Unmöglichkeiten neu gemischt*

Dan Michaelson Researcher / Design / Authoring the City

Dan collaborates with Tamara Maletic. See Tamara Maletic & Dan Michaelson for their joint research project and professional activities.

- _____ Studies
- 1999 → 02 MFA Graphic Design, Yale University School of Art, New Haven US
- 1993 → 97 BA History, Columbia University, New York US
- _____ Professional activities
- 2000 → – Designer, 2x4, New York
- 2002 → 03 Designer, Pentagram, New York
- 1999 – Designer, Pentagram, New York
- _____ More information
<http://detourismcenter.net/d>

John Murphy Advising researcher / Fine Art

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

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

- 1945 – GB
 _____ Exhibitions (since 1998)
- *A conversation piece*. Oxford GB: Museum of Modern Art
- *A different constellation*. Paris FR: Yvon Lambert

- *A portrait of the artist as ancient mariner.*
Luxembourg LU: Galerie Erna Hecey
- *Armes blanches, homage a James Lee Byars.*
Normandie FR: Frac Haute
- *Le regard de l'autre, Dialogue entre les collections du Frac Haute Normandie et du Musée des Beaux – Arts de Rouen.* Rouen FR: Musée des Beaux-Arts
- *On the incline of our tongue.* Luxembourg: Galerie Erna Héceij
- *Stanze del Camino di Mezzo: John Murphy, Ettore Spalletti, Franz West.* San Giovanni Valdarno IT: Casa Masaccio
- *The way up and the way down.* Southampton GB

Next Architects

Researchers / Design / Meta Haven Sealand Identity Project

Marijn Schenk and Bart Reuser founded Next Architects. Together they participate in the *Meta Haven Sealand Identity Project*. See Marijn Schenk and Bart Reuser for their cvs.

Mapping Meta Haven

Our research proposal is to conceive an atlas for Sealand. We will produce a series of maps to represent the national identity of Sealand within the context of an information-based society.

The importance of time, and especially accessibility, both physical and virtual, are important issues of the Network society. This social economical approach of today's epoch asks for mapping methods that not only incorporate distance and time, but also more complex elements such as movement and network structures. The so-called Economy of Events needs a representation of events and experiences. Therefore, the mental experience more than the physical experience needs to be mapped. A representation of a static situation is no longer sufficient; it is the processes and developments, formal and informal, which give us insight in the complex system of our environment.

The Sealand Identity project is a perfect possibility to develop new ways of cartography, beyond the linearity of the contemporary road map. It will be a great challenge to represent the schizophrenia of Sealand, physical an isolated dinosaur of the industrial age, a virtual pivot in the complex network structure in today's society.

We are not graphic designers; we are an architectural office. We work with space, though representation of our ideas in maps is an important aspect of our work. The research period at the Jan van Eyck academy would give us the possibility to develop our working methods and scales within the guided context of a

profession which is not our own. Therefore, we strongly believe that our participation would be of great benefit for the development of our work.

_____ More information
www.nextarchitects.com

José Nievergeld Caterer

José is in charge of catering together with Petra Kuhlmann and Wil Engelen.

Gyan Panchal Researcher / Fine Art

A matter of place and time

My work focuses on the signs and materials that surround the contemporary environment, which more or less materialise the way we think and behave. I try to call into question the making and the use of standard materials by producing 'abstract' works in which the original material is diverted and its context questioned. The process of its making – considering its origin as raw material and its evolution as a designed object – may be examined so as to suggest a different approach to its production, even unsolved. The purpose is not to add a new form to the function, but to reconsider the very notion of work.

1973 – Paris FR

_____ Studies

1997 → 00 PHD Fine Art

1995 → 96 MA Fine Art, Université de Paris, Panthéon-Sorbonne

_____ Exhibitions

2002 – Communist Party Headquarters, Paris

2001 – *In the flat field I get bored*. Paris: Glassbox

– *Nicolas Chardon @ Gyan Panchal*. Paris: PPR

– *Private view Fiac 2001*. Paris: la Maison Rouge

2000 – *Windows*. Paris

Matthias Pauwels Researcher / Theory

Matthias collaborates with Gideon Boie. See Gideon Boie & Matthias Pauwels for their joint research project.

Annet Perry-Schoot Uiterkamp Librarian

As the librarian of the academy Annet is responsible for building up the collections of books, periodicals and videos, as well as for making them accessible. She will be pleased to give advice to anyone who is searching for literature or other information concerning fine art, design or theory. She can help you in locating relevant materials in the library of the academy as well as other institutions, and can assist you in searching the Internet.

- 1950 – Zwollerkerspel NL
 _____ Studies
 – History, Katholieke Universiteit Nijmegen NL
 – Librarianship, Universiteit Amsterdam NL
 _____ Professional activities
 1990→01 Librarian, State School of Translation & Interpreting,
 Maastricht NL, and Mediatheek Ravelijn, Hogeschool
 Zuyd, Maastricht

Yvonne Pluimakers Personnel administrator

Yvonne is a member of the administrative staff who, among other things, takes care of the personnel administration, business archives and correspondence. She is also the assistant of the deputy director. Yvonne is present on Mondays, Tuesdays and Thursdays from 8.15 am to 4.45 pm.

Ursula Ponn Researcher / Fine Art

Ursula collaborates with Doris Lasch. See Doris Lasch & Ursula Ponn for their joint research project and cv.
 1965Bad Aibling DE

Johannes Porsch Researcher / Theory

Space for two (or more) others

The goal of my project is to establish a space of articulation between *Inferno* – a film by the Italian ‘Giallo’ genre director Dario Argento – and passages of Mark Wigley’s *Derrida’s haunt: architecture and deconstruction*. At a first glance film and book appear to be a perfect match. One stages a gory tale by means of film – a practice of image and sound – which the other structurally investigates by means of theory – a practice of concepts: procedures of inscription, exertion and simultaneous coverage of violence within and through architecture. Both excavate this foundation of architecture, both unsettle it.

But: does not the moment of their mutual obliteration lie in the construction of equivalence? Does not projecting film and book onto each other – in the search for evidence – run the risk of bringing forth a ‘dead text’? What is an assemblage of these two (or more) narrations and their materials (images, sounds, language and text) able to show? How is a flow of production triggered? How does its production of meaning address and involve a recipient? Does it produce meaning at all? To what models of reception and forms of knowledge does the linkage of the two (or more) elements allude? Which preconditions of seeing, thinking, understanding do my approaches to the two (or more) describe? Which instruments and supplements will I need? With which concepts will I grasp any resulting relations between the two (or

more)? Which mutual contagious potentials do the specific medialities and poetics of the two (or more) bear? Which surroundings, figurations and structures do the processing of film and book unfold? In which surroundings, figurations and structures do the two (or more) meet? What kind of architecture will be fabricated?

1970 – Innsbruck AT

_____ Studies

1989 → 98 Architecture, Meisterklasse für Architektur with Professor Hans Hollein, University of Applied Arts, Wien AT

1996 → 97 Artist in residence, Mackey Apartments / Schindler House (MAK), Centre for Art and Architecture, Los Angeles US

_____ Professional activities

2001 → – Production and coordination exhibitions, Architekturzentrum, Wien

– *Sturm der Ruhe, What is architecture?*, conception and editing of the exhibition catalogue, Architekturzentrum, Wien

– Research, conception and coordination for lecture series on public space for Architekturzentrum, Wien

1999 → 00 Research, conception and production for *First visit*, seminar for the University of Applied Arts, Linz AT with Sci-Arc, UCLA, CalArts and Art Center College of Design, Los Angeles

– *Here and elsewhere*, conception and production of four audio CDs with juveniles in probation schools, Los Angeles

– Exhibition design for *You can have it*, Kunsthalle Exnergasse, Wien

Florencia Reina Researcher / Design

Today information seems to be reachable, accessible and global as never before. In this context readers, viewers, users and consumers feel informed as their needs for immediate knowledge are being satisfied. Nonetheless, the consequences of real time, infinite production and distribution of messages inevitably have direct consequences for the way we deal with information and therefore construct reality: superficial analysis of contents, fragmentation of complex processes, distraction from individual and local interests. Indifference and insensitive relations with information becomes natural.

There is a strong connection between the medium, the technical properties of a medium and the development, use and perception of information within each medium. The printed

word as testimony, live television, the Internet updated. The way a medium deals with materiality also changes the physical and emotional experience of information. A hand-written word on a napkin, a tabloid newspaper, the interface of a website, a keyboard, a remote control.

My work at the Jan van Eyck Academie will focus in reformulating and questioning this daily experience of information. By taking information out of its usual channels of distribution and context I intend to develop an alternative format where matters such as content, edition, visualisation, materiality, speed, interaction, space, audience, reader, user, location and form are reviewed.

Project #1. Post: 200 postcards of Buenos Aires where transferred to Maastricht to be re-printed; 100 postcards are going back to Buenos Aires, whereas the other 100 will travel to different destinations around the world. All addressees are Argentine, regardless of where they reside now. The 200 postcards will reunite in Maastricht to conclude the experience.

1975 – Buenos Aires AR

_____ Studies

1996 → 01 Graphic Design, University of Buenos Aires

1994 → 95 Social Communication, Universidad del Salvador,
Buenos Aires

_____ Professional activities

2001 → – Independent graphic designer

2000 → 01 Designer, Doppelgänger (design studio), Buenos Aires

1999 → 01 Teacher, Morphology Level II (Chair Longinotti),
University of Buenos Aires, College of Architecture,
Design and Urbanism

1999 → 00 Designer, Bridgerconway, Buenos Aires

Bart Reuser

Researcher / Design / Meta Haven Sealand Identity Project

Bart collaborates with Marijn Schenk in the framework of the *Meta Haven Sealand Identity Project*. See Next Architects for their joint project.

1972 – Dar es Salaam TZ

_____ Studies

1992 → 99 Faculty of Architecture, Delft University of
Technology NL

1996 – Facoltà di Architettura, Politecnico' di Milano IT
_____ Professional activities

2001 → 03 Tutor, Rotterdam Academy of Architecture NL

– Tutor, Faculty of Architecture, Delft University of
Technology

2000 – Tutor, Amsterdam Academy of Architecture NL

- Tutor, Tilburg Academy of Architecture NL
- 1999 – Founder, Next Architects
- 1998 – West 8, Rotterdam
- 1996 → 97 MVRDV, Rotterdam
- 1994 → 95 Chairman, DBSG Stylos, association of students in architecture

Donja Rietdijk Student on work placement

Donja, a Culture and Science student at the Universiteit Maastricht, has been appointed as student on work placement for the Charles Nypels website. She is responsible for site maintenance, extending the site – where possible – and for bringing it to the attention of the public, with regard to the life and work of Charles Nypels as well as the research project *Authoring the City*. In addition to her work placement, Donja is preparing a thesis on cyborgs and identity. Donja will be present till January 30.

Arnoud Rommens Researcher / Theory
Camouflage comics: the graphical novel and
the Argentin Dirty War

This project focuses on the pictorial and discursive practices during the Argentine junta of 1976 to 1983 – the period of the ‘Dirty War’.

Within the highly repressive context of the military Videla-regime, artists employed a number of tactics of encryption – such as metaphor, allegory or the fable – in order to elude surveillance while simultaneously smuggling in criticism. Art as camouflage.

Adaptations as well belonged to this arsenal, also – and maybe especially – within the ‘minor’ (‘low’) field of comics. The ‘harmless’ writings of ‘minor’ authors such as E. A. Poe, H. P. Lovecraft and others were adapted into minor (visual) spaces of (d)enunciation. ‘Minor’ also in the eyes of official policy. As ‘mere’ comics they were able to circumvent strict censorship.

These ‘minor’ re-coding machines produced confrontational images forcing their viewers to remember and acknowledge the reality of state persecution. At the same time however these representations become ‘images to forget’ as they point to the spectator’s own complicity as a mere witness who sometimes even turns a blind eye to events. No one likes to be reminded of their own deliberate ‘forgetfulness’, silence and capitulation.

Scenarist Carlos Trillo recalls: readers sometimes ‘saw’ hidden meanings – I have to be honest – we as authors never intended or imagined, such was the need of the times. This immediately poses a difficulty. Indeed, what is the status of such ‘minor’ counter-memories now – is it possible to assess their

critical power? How is the shadow of the regime reworked into contemporaneous art and discourse – while the conflict between amnesty (& amnesia) and the recent call for restitution and justice is still raging? How did these images enter – or were kept from entering – public, collective and official (national) memory? In short, what to do with the legacy of the junta?

1977 – Kortrijk BE

_____ Studies

2000 → 01 Advanced Studies in Theory of Literature, University of British Columbia, Vancouver CA

1999 → 00 Complementary Studies in Cultural Studies, University of Leuven, BE

1995 → 99 MA English Literature and Linguistics, University of Leuven (with a thesis on Thomas Pynchon)

_____ Professional activities

2001 → 03 Beeld Beeld Foundation, member of staff for exhibitions *Lorenzo Mattotti* (2001), *Dupuy & Berberian* (2002), and *Dave McKean* (2003), Leuven

2002 – Researcher, the Flemish Foundation for Literature (VFL), Antwerpen BE

2000 – ‘Subsidies and the graphic novel’, research project commissioned by Beeld Beeld Foundation, Leuven
– *Kafka in comics*, exhibition and presentation of the FREON collective, Leuven (now FREMOK-FRMK)
_____ Publications

2003 – ‘Re-creation as remembrance: Alberto Breccia’s *William Wilson*’. *Poetics Today*. Durham us: Duke University Press

2002 – ‘Sand in your eyes’. In D. de Geest & A. Masschelein (Eds.), *A homeless concept: figures of the Unheimlich in 20th century theory, literature, film and culture*. Leuven University Press

2000 – ‘Manga story-telling/showing’. *Image & Narrative*, nr.1, August
– Additional reviews in *Image & Narrative* and *Poetics Today*

_____ Lectures and presentations

2002 – ‘Remembering the future: Christopher Nolan’s *Memento*’. *Sixth International Conference on Word and Image*. University of Hamburg DE

2002 – ‘Comics exhibitions and the re-animation of the Flemish graphic novel’. *Seminar on comics and policy*. Institute for Cultural Studies, University of Leuven

Hinrich Sachs Advising researcher / Fine Art / Trichtlinburg
Hinrich Sachs is an artist and author, based in Basel CH. He is

also an associate of Drabble+Sachs, office for cultural research and action.

His working method reflects upon production structures in relation to communicative and cultural contexts. He sees this as a precondition for the engagement of artists with contemporary culture. His activities in both institutional and other chosen contexts revolve around the contemporary handling of cultural forms and formats.

As advising researcher in the Fine Art Department Hinrich Sachs is involved in the project *Trichtlinburg*. See for more information about this project the introduction in the beginning of this brochure.

- Basel CH
- _____ Projects
- 2002 – *Als Gast von Hinrich Sachs: Leonore Mau*
(Photographer). Kunsthalle Basel
- 2001 – *The international auction of the Basque typefaces*
(produced by Consonni). Bilbao ES
- 1999 – *Als Gast von Hinrich Sachs: Anna Gili* (Designer).
Stockholm SE: Moderna Museet
- 1998 – *Als Gast von Hinrich Sachs: Dr. Mikaela Müller*
Trutwin (Virologist). Bonn DE: Bonner Kunstverein
- _____ Group exhibitions
- 2003 – *Re:public, cultural projects in the city*. Riga EE:
Contemporary Arts Centre
- 2002 – *Ökonomien der Zeit*. Köln DE: Museum Ludwig /
Berlin DE: Akademie der Künste / Zürich CH: Migros
Museum
- 2000 – *Democracy!* London GB: Royal College of Art
- _____ Publications
- 2003 – 'Da battle for da past is for da future'. *Schweizer*
Kunst 2
- 2002 – 'El futuro digital de las tipografías vascas "Euskara" se
decide hoy'. *Zehar*, nr.46, Donostia and San
Sebastian ES
- 2001 – 'Playing your cards right'. *Metropolis M*, nr.6

Michaël Samyn Researcher / Design

Michaël collaborates with Auriea Harvey. See Auriea Harvey & Michaël Samyn for their joint research project and professional activities.

- 1968 – Poperinge BE
- _____ Studies
- Design, Sint-Lucas, Gent BE
- Hypermedia Design, Autodidact

Marijn Schenk

Researcher / Design / Meta Haven Sealand Identity Project

Marijn collaborates with Bart Reuser. See Next Architects for their joint research project.

- 1973 – Delft NL
- _____ Studies
- 1992 → 99 Faculty of Architecture, Delft University of Technology
- 1996 – Facoltà di Architettura, Politecnico' di Milano, IT
- _____ Professional activities
- 2003 – Tutor, Amsterdam Academy of Architecture, NL
- Advisory Board, Artoteek, den Haag NL
- 2002 → 03 Tutor, Faculty of Architecture, Delft University of Technology
- 2002 – Tutor, Eindhoven Design Academy, NL
- 2001 → 03 Tutor, Rotterdam Academy of Architecture, NL
- 2001 – Tutor, Hogeschool Utrecht, NL
- 2000 – Tutor, Tilburg Academy of Architecture, NL
- 1999 – Founder, Next Architects
- 1998 – West 8, Rotterdam
- 1996 → 97 One Architecture, Amsterdam
- 1994 → 95 DBSG Stylos, association of students in architecture
- _____ Lectures and presentations – selection
- *Battle for time*. Amsterdam: De Balie
- *Day of architecture*. Rotterdam: Netherlands Architecture Institute
- *Debate dreamhouses*. Den Haag: Ministry VROM
- *De zwevende architect*. Amsterdam: Academy of Architecture
- *Existenz*. University of Leuven, BE
- *Indesem* (International Design Seminar). Faculty of Architecture, Delft University of Technology
- *Kopspijkers* (television interview VARA Nederland 3)
- 'Lab. 2', Palermo IT: *Avvistamente 4*
- *Millennium cities conference*. Faculty of Architecture, Delft University of Technology
- *New collectivity*. Groningen NL: Academy of Architecture
- 'Next recent work'. University of Palermo
- *Remaking.nl*. Hanover DE: *World Expo Hannover*
- *Studium generale Rotterdam/Zwolle*. Rotterdam: Netherlands Architecture Institute
- *The future for Holland*. Amsterdam: De Balie
- *The image of Holland*, tv broadcast Nederland 3
- *tv woonmagazine* (television interview, Yorin)
- *Urban Futures 2000 Conference*. Johannesburg ZA

- *Working lunch* (television interview, BBC1)
- Exhibitions – selection
- 2003 – *Bright light on Next projects*. Florence IT: *iMage international festival for architecture in video*
- *My life as a tourist attraction* (video presentation). Venice IT: *50th International Art Biennale*
- *Salone del mobile*. Milano
- *The new elite! Young architects in the Netherlands*. Amsterdam: Arcam
- *Your choice*, at *Designblock* event. Praha cz
- 2002 – *Commitment 10 jaar FBKVB*. Rotterdam: Las Palmas
- *21st century landscape of labour*. Haarlemmermeer NL: Floriade
- 2000 → 02 *The image of metropolis*. Johannesburg / Kuala Lumpur MY / Shanghai CN / Beijing CN / Den Haag / Rotterdam / Utrecht
- 2000 – *Archiprix 2000*. Amsterdam / Delft / Eindhoven / Glasgow GB
- Awards and competitions – selection
- 2003 – First prize, Bridges Glanerbeek, Enschede NL
- First prize, Tour de Belvédère
- 2002 – Second prize, Landscape of Labour of the 21st Century
- OSCUR Award
- Second prize, Paviljon Arboretum, Kalmthout NL
- 2001 – Third prize, Circelpath Museumforest, Almere NL
- 2000 – First prize, Archiprix 2000, best graduation plans of Dutch students
- Honourable mention, Vetex, Kortrijk BE
- 1998 – Second prize, Eo Wijers / Bouwfondsprize
- 1996 – Third prize, Young Architects Prize

Laurens Schumacher Deputy director

Laurens is charged with business management of the academy, including finance, organisation and accommodation. He is responsible for and/or organises fund raising for projects and activities of researchers and departments. He has useful contacts at province level, and within the council of Maastricht and industry. His special attention goes to international residency programmes; he is co-founder and member of the board of ResArtis, international organisation of residential arts centres and networks (see <http://www.resartis.org>). Culturally Laurens is interested in modern music and experimental theatre, where he also has contacts.

Stefanie Seibold Researcher / Fine Art

Through my work I have developed an increasing interest with

feminist as well as art-historical theories and practices, noticing that many of the parameters that I work with or against are rooted in the diverse assumptions made within these two fields. Contradictory as they often are, I am interested in finding ways of using them, sometimes against each other, to create a (fictitious) working space that exists beyond the demands of either canon. I would like to project an installation called 'suffragette city' as the result of my research. I will use a number of different vessels (people, music, singing, texts, movement) to take on many differing viewpoints, interweaving them into a collage-like performance-space. By exploring the means and possibilities of performance – live and recorded on videotape – I am interested in creating alternative universes/spaces that allow for a narration of different identities.

Clever Gretel says: We produce separate elements with which we are trying to build a monster. A monster that functions better than we do. A monster that leaves our old selves behind and consists of only the best parts of us. We believe in collective genius, not in isolated genius. Old School *plus* New School, not versus. We believe in progress, not in standstill. We are quick to judge. We have no memory of the time before us. We are not a unit, we are many. (Excerpt of 'Manifesto', which I wrote for the project *Clever Gretel*, mocking the gesture of the [male] artist as genius in the avant-garde manifestoes of the 20th century.)

1967 – Stuttgart DE

_____ Studies

1987 → 92 BA Scenic Design and Costumes with Professor Axel Manthey and Frieda Parmeggiani, University of applied Arts, Wien AT

– Diploma with honors, award of the Austrian Ministry of Arts and Sciences

_____ Professional activities

1999 → – Lecturer, Fine Arts and Painting, Kunstuniversität Linz AT

2002 – Organisation and programming of the alternative performance space Salon Lady Chutney (with Katrina Daschner and Johanna Kirsch), Wien

1995 → 98 Frequent 2–4 months stays in New York, for collaborations with performer Tracy Leipold on various projects

1995 → 99 Scenic and costume designer, Berlin DE / Hamburg DE / Mannheim DE / and Dresden DE

1994 → 95 Assistent scenic design, the Theater Volksbühne am Rosa Luxemburg-Platz, Berlin

_____ Publications

2003 – Catalogue text for Ursula Hübner. In *einem Bild*. Linz: Landesgalerie

- 2000 – Catalogue text for Susanne Stövhase. In Markus Wirthmann (Ed.), *BMA 2000: positions of new art in Berlin*. Berlin: Neuer Kunstverein Aschaffenburg Exhibitions
- _____ – *Mothers of invention: where is performance coming from* (with Carola Dertnig). Wien: Museum of Modern Art (forthcoming)
- 2002 – Organisation of the exhibition *Let's twist again: if you can't think it, dance it* (with Carola Dertnig). Wien: Kunsthalle Exnergasse
- _____ Videos
- _____ – *Suffragette city* (video and installation environment; forthcoming)
- _____ – *Gretel rules ok*. Berlin: Trampoline – Platform for New Media Art
- 1997 – *Die Zukunft ist fertig* (with Susanne Stövhase). Berlin: Art-Forum Berlin
- _____ Performances
- 2001 – *Gretel kocht*. Wien: Salon Lady Chutney
- 2000 – *Clever Gretel, at Reich und berühmt Festival*. Berlin
- _____ – *Cooking as chemistry*. Wien: Sofiensälen
- 1999 → – Production, writing, conception, and direction of the performance project *Clever Gretel*, produced independently. Wien: Emballagenfabrik
- _____ Grants and fellowships
- 2002 – 3-month Artist-Grant, the art section of the Austrian government, Roma IT
- 1993 → 94 4-month DAAD-Grant, working for the Wooster Group during their production of *The temptation of Saint Anthony*, New York us
- 1991 → 92 Scholarship of Austrian Ministry of Arts and Sciences for foreign students, University of Applied Arts, Wien
- _____ Awards
- 2001 – First prize, Wien Video Award for *Gretel rules ok*

Sven Sterken Researcher / Theory

Media and the production of space

Background music, or Muzak is everywhere. It has specific functions: taking away all sense of doubt and uncertainty, alleviating the tedium of routine tasks or levelling out the natural ups and downs of the body rhythms. In general, its aim resides in either brightening or softening the environment, and doing so, 'creating experiences with audio-architecture'. It is extensively used in what Marc Augé has called 'non-places', places that cannot be defined as relational, historical and concerned with identity, such as hotel and restaurant chains,

theme bars, airport lounges, underground parking lots, etc. It is not the creation of architectural spaces which is the main concern here, but creating atmospheres, i.e. the production of particular receptions. Not 'what is represented' is important here, but 'how is it present!'. The production of atmosphere involves architecture, media and aesthetics, or, on a more general level: space, technology, and sensory experience. The question is to what extent are media to be considered either as avatars or as extensions of architecture, an important theme in my PHD research on the composer and architect Iannis Xenakis (1922– 2001). Embedded in a historical and theoretical framework concerning the 'archaeology of multimedia', this research project will particularly focus on the use of sound as an architectural parameter, and develop some considerations on the notion of the soundscape.

1975 – Gent BE

_____ Studies

1999 → 04 PHD Architecture, University of Gent

1993 → 98 Master, Architectural Engineering, University of Gent

1996 – Exchange student, Architecture Department,
University of Pretoria, ZA

1997 → 98 Exchange student, Ecole d'Architecture de Paris-la-
Villette

– Musical studies in Bruges BE; Gent; and Paris FR
_____ Professional activities

2003 – Visiting teacher, the Architectural Association School
of Architecture, London GB

2002 → – Freelance teacher, Amarant vzw, Gent

2002 – Visiting scholar, Chandigarh College of Architecture,
Chandigarh IN

2001 – Visiting scholar, Getty Research Institute, Los
Angeles US

1999 → 03 Research assistant, Department of Architecture,
University of Gent

_____ Exhibitions

2003 – *Less/more* (light installation). Library Tower of Gent
University

2001 – Participation in the group exhibition *Je mange la
cuisine*. Paris: Cité Internationale Universitaire

_____ Publications

2002 → 03 Articles on Xenakis, in magazines *Musik Texte*,
Archis, *Perspectives of New Music* / and books
Portrait(s) de Iannis Xenakis, Paris / *Massilia*,
Barcelona ES

– Freelance contributor to *De Witte Raaf*, A+, *Flanders
Architectural Yearbook* and <http://www.urbanmag.be>

-
- Lectures, seminars and workshops
- 2003 – Princeton University, Mercer County us / Pratt
Institute, New York us / University of Leuven, BE
- 2002 – University of Gent / Orpheus Institute for Post-
graduate Music Studies
- 2000 – *ISEA Conference*. Paris

Ingrid Stojnic Researcher / Design

Ingrid collaborates with Bert Balcaen. See Bert Balcaen & Ingrid Stojnic for their joint research project.

- 1976 – Pula HR
-
- Studies
- 2002 – Specialisation Chinese Language & Linguistics,
Shanghai Jiao Tong University, CN
- 1995 → 01 Sinology (Chinese Language and Culture), Ca'Foscary
University, Venice IT
-
- More information
<http://www.rekalldesign.com>

Maaïke Stolk

Student on work placement – Publications and Resonances

In 2003 Maaïke finished her studies Arts and Sciences at the Universiteit Maastricht. As a student on work placement she assists Johan Deumens with the project *Publications and Resonances* on artists books published by the Jan van Eyck Academie. She will be present till March 2004.

Filiep Tacq Advising researcher / Design

The Book: a series of lectures

Different views on books by artists, architects, curators, writers, designers, editors, historians...

Re-questioning 'the Book' and testing the limits and potential of today's book. Not only the Book as a carrier of text and image, but also as a medium, with its own rules and habits. Book-specific means such as capitals, italics, subscript, etc, but also the margin, footnotes, index, running heads, French title, etc... as materials for a more complete and subversive way of using the medium. For example: the study of medieval book techniques, in order to reconnect with the history of book-making and to actualise the discussion on books today. But also: What could be the interaction between books and new media, how can we make them more complementary, etc...

- 1959 – Kortrijk BE
-
- Studies
- Graphic Design, Koninklijke Academie voor Schone
Kunsten, Gent BE

-
- Professional activities
- 1984 → – Independent graphic designer specialised in designing books, art catalogues and artists' books
- 1989 → 95 Professor of Graphic Design (typography), Sint-Lucas Instituut, Gent
-
- Design commissions and collaborations
- With: Yves Gevaert, editor Rodney Graham, Philippe van Snick, Marc Trivier, James Coleman, Chris Marker, Ana Torfs, Abbas Kiarostami, Wim Cuyvers and Marc de Blieck
 - For: institutions such as York University Toronto CA; Centre Georges Pompidou, Paris FR; Kunsthalle, Wien AT; Fondacio Antoni Tapies, Barcelona ES; Centre for the Arts, New York US; Roomade, Brussel BE; Paleis voor Schone Kunsten, Brussel; Kunstsammlung Köln DE; *Manifesta 2*, Luxembourg LU; Ethnographic Museum, Antwerpen BE; Argos, Brussel
 - On/for: Jan Vercruyse, Dirk Braeckman, Raoul de Keyser, Maarten van Severen, Luc Deleu, Marcel Broodthaers, Lili Dujourie, Carl de Keyzer, Juan Munoz, Gert Verhoeven, Michael Snow, James Welling, Frans Olbrechts, etc.
-
- Lectures and presentations
- 2003 – Curating the library of De Singel, Antwerpen
- 2001 → 03 *The Book: a series of lectures*. Jan van Eyck Academie
- 2002 – 'Alhamdoulilahi: public transport in Dakar'. Jan van Eyck Academie: *Charles Nypels Lectures*
-
- Awards
- 2001 – Design Award of the Provincie Oost, Vlaanderen BE
- 2000 – American Graphic Design Award for the book *Juan Munoz*, New York: Dia Centre for the Arts
- 1995 – Design Award for the book *Works from 1976–94* (on Rodney Graham). Toronto CA: Ontario Association of Art Galleries

Dorrie Tattersall Translator-editor

Dorrie teleworks, doing translations and editing for the academy. She also occasionally does some freelance work for her former publisher-employer, as copy reader and author.

1964 – Neer NL

Studies

– English Language and Literature, Katholieke Universiteit Nijmegen, NL / Leeds University, GB

Professional activities

1996 → – Writer of educational material for secondary schools,

- Language Academy, Maastricht NL
- 1992 → – Editor and project leader for a national educational publisher, Groningen NL
- 1988 → – Editor, writer and translator for various publishing companies and a financial magazine, London GB
- 1987 – Tutor, Old English Language and Literature, Universiteit Nijmegen

Kim Thehu Director's assistant

Kim deals with internal and external communication processes: writing the minutes of the Editorial Board, Policy Board, researchers' and staff meetings; public relations and coordinating the recruitment procedure. Other tasks include editing the annual report, the programme brochure and the website, organising some artistic parts of the programme and coordinating projects.

- 1974 – Sittard NL
 _____ Studies
- 1999 → 01 Theory, Jan van Eyck Academie
- 1993 → 99 Arts and Sciences (specialisation cultural theory and art practices), Universiteit Maastricht NL
 _____ Professional activities
- 1997 → 02 Coordinator of exhibitions, editor, educator, Stadsgalerij, Museum for Modern and Contemporary Art, Heerlen NL

Anne-Sofie Thomsen Researcher / Design / Micropolis

Anne-Sofie Thomsen's research takes place in the framework of the research project *Micropolis*. See for more information the introduction in the beginning of this brochure.

- 1975 – Copenhagen DK
 _____ Studies
- 1999 → 03 Graphic Design, Gerrit Rietveld Academie, Amsterdam NL

Stephanie Timp Receptionist

Stephanie is the receptionist and switchboard operator on Fridays from 8.30 am to 5.00 pm.

Saliou Traoré Researcher / Fine Art

Finding your way around the block

I regard my research project as a kind of anthropological study of the people of the Netherlands. I take photographs of elements blocking the road, the public space. This can be a car, children's push cars, stalled bicycles, etc. I then document how people find their way around these obstacles. This work is now in progress

and my aim is to show it in an African context as well as in an European context.

With my work I want to relate and react to social and political issues both in my own home environment and in the places I visit. I work with different media, including photography and video.

-
- Studies
- 1993 → 95 Sculpture and Design, Ouag'art, Ouagadougou BF Exhibitions
-
- 2003 – *Beelden bij de Belasting*. Amsterdam NL: Artotheek Zuidoost
- *Contemporary African art placed in-between globalisation and identity*. Togoville TG
- *Converging time*. Ouagadougou: French Cultural Centre
- *Table manners*. Kortrijk BE
- *The nomad travelling Show*. Babal IR
- 2002 – *Biennale of Contemporary African Art*. Dakar SN
- *The monstrosity of the human kind*. Ouagadougou: French Cultural Centre
- 2001 – *ccf of Bobo-Dioulasso*. Ouagadougou: French Cultural Centre / Lomé TG: Goethe Institute
- *The African yard*. Lille FR
- *Two hotel rooms*. Amsterdam: Winston Hotel
- 2000 – *Biennale of Contemporary African Art*. Dakar SN
- 1999 – Sangomar Gallery Amsterdam
- 1998 – *Reencounter Ndary-Saliou*. Dakar: French Cultural Centre
- *Regards croisé*. Bordeaux FR: the Region Hotel of Bordeaux
- *Stool Lobi*. Ouagadougou: French Cultural Centre
- 1997 – *Regards croisé*. Esch-sur-Alzette LU: Kultur Fabrik / Rennes FR / Paris FR: Unesco
-
- Workshops
- 2001 – Design Centre, Lomé
- 2000 – 'Love and death'. Bobo-Dioulasso BK: Yelen Space Bobo-Dioulasso
- 'Boulev'art: the artists in the street'. Cotonou BJ
- 'Sculpture garden', Goethe Institute, Lomé
- 1999 – Residency, Thami-Mnyele Foundation, Amsterdam
- 1998 – 'Design stool Lobi', Gaoua BK
- 'Sculpture for the head', mobile installation. Kpalime TG
- Metallic sculpture, Saint Louis SN
- 1996 – Furniture design, French Cultural Centre, Ouagadougou

Toni Uroda Researcher / Design

A current issue in Croatian linguistics is the standardisation of orthography. This research project will investigate the relationship between written and spoken language with the intent to determine the possible role of typography in the development of Croatian orthography. It will focus on an aspect of typography that occurs beyond issues of content, expression and style.

The research will be connected to the tendency in contemporary Croatian linguistics which suggests that the Croatian writing system should be based on the current situation in speech, arguing that the original speaker must be the criterion for a correct sentence and not vice versa. According to a research that was recently done by the Department of Phonetics at the University of Zagreb, Croats use an alphabet that is 97% phonological. In a completely phonological alphabet, phonemes and graphemes would correspond perfectly in two directions: a writer could predict the spelling of a word given its pronunciation, and a speaker could predict the pronunciation of a word given its spelling.

In this respect, the research will deal with the relationship between specific phonemes and their corresponding graphemes by re-examining the Croatian alphabet, with a particular interest in its inconsistent system of diagraphs and letters with diacritics.

1975 – Sibenik HR

Studies

1993 → 99 Graphic Design, Faculty of Architecture, University of Zagreb, HR

Professional Activities

2003 – Participation in the artistic project *Flow of a second*. Zagreb: Polygon Center for Cultural Research / New York US: Byrd Hoffman Water Mill Foundation

1999 → 03 Co-founder of Numen, graphic and product design group, Zagreb

1998 – Art director of theatrical magazine *Glumiste* (with Jelenko Hercog), Zagreb

Exhibitions

2003 – *Numen*. Zagreb: Leksikografski Zavod

2002 – *20th International Biennale of Graphic Design*. Brno cz

– *Bio 18*. Ljubljana si

– *Europe 2002* poster design competition. Zagreb

– *Untrashed*. Zagreb

2001 – *Croatian Design Exhibition 02*. Zagreb

- 1999 – 34th Zagreb Salon. Zagreb: Zgraf 8
 – Croatian Design Exhibition or. Zagreb
 Awards
 2001 – Croatian Designers Society Annual Award for Graphic
 Design, Zagreb
 1999 – Grand Prix, the 34th Zagreb Salon

Francisco Valdes Researcher / Fine Art

Reformulating the fictional character of reproductive
 technologies in the information society

'Reproduction', 'change' and 'obsolescence' have been the central themes of my art work, particularly in relation to modern and contemporary media. For several years I have been working with a successive system of pieces, art works that I transform into one another and, at the end, all of them make up a whole piece that afterwards could be transformed into something else. The premise behind this structure is that no work of art is able to cross changeless time and its signs, or that every work of art undergoes change as a condition of its existence. Once the original sense is consumed, the understanding of the actual work is totally inadequate. In this context, I have created a body of work that joins together objects, photographs, actions and different styles of painting simultaneously, aiming to collapse the physicality of each support while playing with their fictional characters.

With this background I now want to explore to what extent the global economic system is dealing with and collapsing the fictional character of reproductive technologies, with flow and disembeddedness as two of its primary qualities. In relation to this, the aim of my research is to link disparate specialisms through networks and flows of people, images, goods and ideas which tell us that technological and artistic modes of production can no longer be studied based in dualism such as local/international, east/west, developing/developed. Rather, that they have to be studied tracing the nets, maps and conjunctions of spheres that used to be completely separated.

The sources of my research will be mainly two: on the one hand, recorded private situations taken from Latin American domestic videos and films; on the other hand, popular images of consumption, mainly banners and advertisements resembling transnational companies and brands.

1968 – CL

Studies

1998→99 MA Fine Art, Goldsmiths College, University of
 London, GB

1988→92 Fine Art (painting), School of Art, Pontificia

- Universidad Católica de Chile
-
- Professional activities
- 2002 – Professor of Contemporary Theory, School of Art,
Uniaco University, Santiago CL
- 2001 → 02 Professor of Drawing Course III, School of Design,
Diego Portales University, CL
-
- Solo exhibitions
- 2003 – Animal Gallery, Santiago
– Bellas Artes Gallery, Santiago
- 2001 – Museum of Contemporary Art of Valdivia, CL
- 2000 – Animal Gallery, Santiago
– Posada del Corregidor Gallery, Santiago
-
- Group exhibitions
- 2003 – *Artisti emergenti a confronto*. Caserta IT: Ex Cenobio
di S. Agostino
– *Fantasmatic*. Bangkok TH: National Art Gallery
– *Lilo*. Roma IT
– *Sons of '73*. New York US: Stony Brook University
– *Ricos y famosos*. Santiago: Museo de la Solidaridad
Salvador Allende
- 2002 – *Fantasmatic*. Kuala-Lumpur MY: National Art Gallery
– *Load (and unload)*. Los Angeles US: LA Freewaves and
the Museum of Contemporary Art
– *Play*. Lima PE: Artco Gallery
– *Plus*. Santiago: Tomas Andreu Gallery
- 2001 – *S.XXI Artist*. Santiago: Catholic University
- 2000 – *Expecta*. Santiago: Animal Gallery
- 1999 – *Artfutures*. London: Royal Festival Hall
– *Cool*. London: 19 Rumford House
– *Goldsmiths MA degree show*. London
- 1998 – *Seguridad social*. Santiago: INP
- 1997 – *20 artistas jóvenes*. Santiago: Uniac
Publications
-
- 2002 – *It is my art II*. Santiago: Memoria Animal
– *It is my art I*. Santiago: Memoria Galeria Posada del
Corregidor
– *What FVV makes*, CD-ROM. Santiago
- 1995 – *Diary of a painter*, independent publication. Santiago
Awards
-
- 2002 – Andes Foundation Award, Santiago
- 2001 – Fondart, Ministry of Education, Santiago
– S.XXI Artist, Channel 13, Santiago
- 1998 – Fondart, Ministry of Education, Santiago

Gilles Deleuze is one of the most important and popular philosophers of his generation. There is the evident relevance of his key ideas on simulacra, chaosmosis, becoming-woman, rhizome, schizo-analysis, interpretosis, etc. Especially his resistance to the 'ideological' imprisonment of thought, which blocks an affirmation of difference and becoming, is significant. According to Deleuze, philosophy and art is becoming. We have to create and repeat concepts and affects. In order to experience and maximize our life, we must go out scouting!

Before we simply adopt this 'nomadic' attitude, a crucial question remains: 'Is his view theoretically sound?' Typical for Deleuze is his radical and systematic thinking. He provides a consistent network of creative ideas without relying on notions like identity, representation, the human subject and even 'being'. While emphasizing the primacy of difference, he gives us the impression that we are beyond modernism and post-modernism. But can Deleuze really give answers to the classical philosophical problems or is he just neglecting them? For instance, how can he combine his radical ontological claim while at the same time being sceptical about 'truth' and 'representation'? Can he obtain a genuine epistemological perspective while simultaneously dispensing with the notion of a unified self that can travel over a thousand plateaus? These and other issues deserve our attention before we accept his daring philosophical position as a robust one. So, the question we have to face is: 'Can we just go out scouting, like Deleuze?'

1971 – Wilrijk BE

Studies

2003 PHD Philosophy, Universiteit Gent, BE. Dissertation:
'A pluralism of explanations of actions'

Publications – selection

2004 – 'Folkpsychology & folksociology: no conflict'.
Philosophical Explorations, vol.7 (special issue)

2003 – 'Dispositions pace Armstrong'. In T. de Mey & M.
Keinänen (Eds.), *Problems on Armstrong*. Helsinki FI:
Acta Philosophica Fennica

2002 – 'Dispositional explanations of behavior' (with Erik
Weber). *Behavior & Philosophy*, vol.30

Lectures – selection

2003 – 'A minimal theory of dispositions: causation and laws
of nature' (June). Athens GR

– 'A pluralism of explanations of actions'. *XXIst World
Congress on Philosophy* (August). Istanbul TR

- 'Functional explanations of actions: causation and explanation in biology' (June). Tampere FI
- 2002 – 'Functional explanations and intentional explanations of action: no strings attached'. *15th World Congress of Sociology* (July). Brisbane AU
- 'Intentional explanations without laws or counterfactuals'. *ECAP4* (June). Lund SE
- 2001 – 'Dispositional explanations of behavior'. *ESPP 2001* (August). Fribourg CH
- 2000 – 'A pragmatic approach to the explanation of action'. *26th Annual Meeting*. Dubrovnik HR
- 'Disposition, causation and explanation'. *Congress of the Nordic Network on the Theory of Explanation* (October). Oslo NO
- 1999 – 'Causal D-N explanations of action'. *ESPP 1999* (July). Warwick GB

Wouter Vanstiphout

Advising researcher / Design / Authoring the City

Wouter Vanstiphout graduated as art historian at the Rijks-universiteit Groningen. Since 1994 he is partner at Crimson Architectural Historians, which, among other things, was awarded the Jonge Rotterdam-Maaskant prize for architects in 2002. Crimson published 'Stories from behind the scenes of Dutch moral modernism' in *Mart Stam's trousers* (Rotterdam: 010 Publishers, 1999), *Profession architect: de Architecten Cie* (Rotterdam: 010 Publishers, 2002) and *Too blessed to be depressed, Crimson Architectural Historians 1994-2002* (Rotterdam: 010 Publishers, 2002). In 2003 the second part of Crimson's collected works *Vernacular spectacular* (Rotterdam: 010 Publishers, 2003) appeared, as well as Wouter Vanstiphout's thesis *Van den Broek. Architect. Rotterdam 1928-1948* (Rotterdam: 010 Publishers, 2003).

Together with Michelle Provoost (Crimson) and Felix Rottenberg Wouter Vanstiphout has been a member of the directors of the *International Building Exhibition Rotterdam-Hoogvliet* since 1999, also known as *WIMBY* (Welcome in My Backyard). This is a ten-year venture which aims to give a new prestige and a new economic and cultural meaning to satellite city Rotterdam Hoogvliet by means of innovating urban developmental and architectural projects.

As a member of the Charles Nypels Working Group Wouter Vanstiphout is involved in the research project *Authoring the City*. See for more information on the project the introduction in the beginning of this brochure and <http://www.charlesnypels.nl>.

Daniël van der Velden

Advising researcher / Design / Meta Haven Sealand Identity Project

Daniël van der Velden is a graphic designer and textwriter. Since 1998 he collaborates with Maureen Mooren on assignments for (among others) ROOM, Marres, Galerie Jan Mot, de Appel, Stedelijk Museum Amsterdam and Droog Design. Daniël and Maureen co-authored together with artist Manon de Boer an 'inter-subjective novel' named *Oscillations*, published in January 2001 by La Lettre Volée (Belgium). For the *Lowlands Pop Festival 2001*, they created a series of interactive beer cups called Infocups, commissioned by Fanclub and Dommelsch. Since 2001 Daniël and Maureen are the designers of the Dutch architecture magazine *Archis*, for which they introduced a total editorial and visual overhaul. Their work is concerned with an innovative and explorative approach to new information conditions and interactivity, and investigates the role of the designer as author.

Daniël van der Velden is initiator of the *Meta Haven Sealand Identity Project* and advising researcher in the Design Department. See for more information on this research project the introduction in the beginning of this brochure or <http://www.janvaneyck.nl/sealand>.

Annelys de Vet

Advising researcher / Design / Authoring the City

Since the start of the millenium Annelys de Vet (1974) has worked as an independent graphic designer in Amsterdam. After finishing her course in Graphic Design at the Academy in Utrecht and having received a masters degree in Fine Arts at the Sandberg Institute, she worked several months as an artist-in-residence at the Sculpture Department of the RMIT in Melbourne.

Her work might be said to exemplify the ongoing discourse about 'neutral' functionalism and 'personal' interpretation. In the terms of today's debate, one could say that her work bridges the divide between usability and expression. Using her visual environment as a thesaurus of meaningful imagery, she tries to write poetry with the simplest of words. Collaborating with a wide range of artists and other cultural agents, Annelys de Vet makes work that communicates clearly.

Annelys has designed the children's stamps of 2003, their theme being 'Child and culture'; she also designed the *AMC artbook*, about the art collection of the Amsterdam Medical Centre, and the book *Deep sites: intelligent innovation in contemporary web design* by Max Bruinsma. With the composer Mayke Nas she has made a scenographic musical theatre show called *DiGT 1t/m10*. De Vet designed the oeuvre CD-ROM *Archief 1948-2000* about the work of the artist Moniek Toebosch and the graphic design of the Charles Nypels Foundation. From 2002

she has been teaching performance at the Design Academy in Eindhoven and from 2001 to 2004 she was a board member of the Dutch designers association BNO.

As a member of the Charles Nypels Working Group Annelys de Vet is involved in the research project *Authoring the City*. See for more information about the project the introduction in the beginning of this brochure and <http://www.charlesnypels.nl>.

More information

<http://www.annelysdevet.nl>

Frans Vos Technical advisor / Printmaking

Frans deals with printing in small editions: relief printing, engraving, planography and silk screen printing in a well-equipped print shop. Frans is present every day except Fridays.

Willem van Weelden Researcher / Design

A field day for karma: an interactive tale dealing with the politics of 'now'

Karma as a concept is not easy to translate, but in its basic sense it means 'action'. For early Buddhists, karma was a non-linear concept that acts in feedback loops, with the present moment being shaped both by past and by present actions; present actions shape not only the future but also the present. This constant opening for present input into the causal process makes free will possible. Viewed in this way karma has nothing to do with the fatalistic connotations that have been ascribed to the concept in the West.

The tale is a gift to oneself by meditating in action on the difference between ideology and politics; about the specificity of the present, and the politics of the 'now'. The day mentioned in the title is to be understood as generic: considerations do take some precious time. Living in a time in which the monitoring of time never was so totalitarian; it is not strange to think that the fear to miss even the smallest infra-second of history can haunt the one who's determination is to determine history. As an interface the tale aspires to offer the notion of time being 'on our hands'. Although it must be considered that the human consciousness has understood its provisional nature. So its revisions produce intervals and multiplicities that ask for karmic response.

The project at the Jan van Eyck is geared towards the production of a demo of an interactive documentary narrative. As all new media objects, this interactive tale has a modular structure. The (modular) procedures (subroutines) are programmed in a way that allows users to activate material that is fictional or factional. The active components are to be activated by a specially design

- interface (browser), that allows a user to shift at personal will between a more factitious approach or a fictional approach.
- 1960 – Zeist NL
-
- Professional activities – selection
- 2000 → 01 Post-graduate course leader of: interactive multi-media; game design; image synthesis and computer animation; and digital media design
- Masters thesis supervisor and individual & group project supervisor, European Masters of Multimedia Arts, Hilversum NL
- 1999 → 02 Graduate teacher of: narrativity; interactive narrativity; art and media technology. Hogeschool van de Kunsten Utrecht, NL / Interaction Design, Hilversum
- 1999 → 00 Coordinator, ConceptLab (R&D unit); senior creative consultant, Change the Script, Amsterdam NL
- 1998 → 99 Creative director and interim management, Siteways, Amsterdam
-
- Publications
- Various articles on new media and (video) art in magazines and catalogues, for: Stedelijk Museum Amsterdam; Institut Valencià d'Art Modern, ES; Kunsthalle Wien, AT; *Metropolis M*; *Mediamatic*; *World Wide Video Festival*; *Rotterdam Film Festival*; *Notes*; *Pose*; *Desktop Creation*; etc.
- 2003 – Co-author and researcher of Max Bruinsma (Ed.), *Sites of design*. London GB: Thames & Hudson
- 2000 – Contributor to Robert C. Morgan (Ed.), *Gary Hill*. Baltimore us: Johns Hopkins University Press
-
- Projects – selection
- 2003 → 04 *Slow motion*. Cross-media documentary project with allochthonous youth in a ghetto of Utrecht (part of *Re-start*, commissioned by Bureau of Cultural Affairs, City Council of Utrecht)
- 2003 – Radio documentary and web project on Francisco Varela (with Ton Maas; commissioned by the Buddhist Broadcasting Foundation, NL)
- 2002 – *NL lounge* (web environment) and *NL Architects*. Rotterdam NL: Netherlands Architecture Institute / *Venice Architecture Biennale*, IT
- 2000 – Website development as an integral part of architecture installation of Rietveld Paviljon
- 1999 – *Space for legs*. Amstelveen NL: Dockers Europe
- *Re:mark:marker*. Cinema retrospective of the works of Chris Marker. Amsterdam: De Balie
-
- Lectures and presentations
- 2002 – 'On enactment'. University of Amsterdam

- ‘The use of media’. Gerrit Rietveld Academie, Amsterdam
- 2000 – ‘Radical virtual reality’. Presenting the demo of *Terrasonica*, an adventure game for visually impaired people, at the symposium The narrative power. Velp NL: Larenstein Institute
- 1999 – ‘Chris Marker’. Utrecht: *Impakt Festival*

Leon Westenberg Researchers’ secretary

Leon handles the researchers’ secretariat. The researchers can turn to him with queries on immigration procedures, grants, residence permits, insurance, accommodation, and so on. Leon also coordinates available jobs at the academy, which are announced on the so-called job board. He also deals with reservations of guest accommodation and hotels for advising researchers and guests.

Ilona Wijnsma Student on work placement

Ilona is attending a course in Cultural Social Studies at Hogeschool Zuyd in Sittard. As a student on work placement she assists Madeleine Bisscheroux till July 2004. Ilona is present four days a week.

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710	Petra Kuhlmann Caterer	106	
710	Tonny Lindt Cleaning lady	106	
710	José Nievergeld Caterer	106	
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	Ilona Wijnsma Student on work placement		ilona.wijnsma@janvaneyck.nl

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726	Frank van Helfteren Photography and image manipulation	001	frank.vanhelfteren@janvaneyck.nl
742	Frans Vos Printmaking	217	frans.vos@janvaneyck.nl
Publications and Resonances			
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	Karen Cheung Student on work placement		karen.cheung@janvaneyck.nl
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	Maaïke Stolk Student on work placement		maaike.stolk@janvaneyck.nl

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