

Living Images. Light in the Mirror

Van Eyck Policy Plan, 2017–2020

1. Introduction

Alive to the future

This strategic plan for 2017–2020, **Living Images. Light in the Mirror**, has been compiled under more promising conditions than those that prevailed four years ago. (1) Reintegration of Dutch post academic-level art institutions into the main cultural infrastructure (culturele basisinfrastructuur) has given them the security they need to stay internationally recognized sites of talent development. (2)

Uncertainty about its survival chances has not held the Van Eyck back from devoting its wholehearted efforts to developing a new strategy. The institute is proud of what it has achieved and of the resilience that it has proved able to muster in realizing its ambitions, despite the cutbacks. Our confidence in the chosen course was boosted by the recommendations of the Council for Culture (Raad voor Cultuur), *Agenda Cultuur 2017–2020 en verder* (“Agenda for Culture, 2017-2020 and Beyond”), and by the Minister of Culture's Letter to Parliament setting out principles for cultural policy, *Ruimte voor Cultuur* (“Space for Culture”). The core concepts defined in these documents, such as quality, social value, profiling, internationalization, education, participation and the importance of the urban region, were already integral to the Van Eyck Policy Plan of 2013.

The Van Eyck aims to continue innovating along these paths towards a more secure position. This is consistent with *Ruimte voor Cultuur*, in which the minister urges cultural institutions to make realistic plans that take into account the employment conditions of their staff. (3)

Salto Mortale: Salto Vitale

In mid 2011, the then State Secretary for Culture announced budget cuts in the 2013–2016 planning period. (4) The Van Eyck's determination to develop novel strategies was galvanized by these circumstances. The Policy Plan which we drew up, *De levende spiegel. Kunst in de Wereld* (“The Living Mirror. Art in the World”) aimed to transform the Jan van Eyck Academie from a single-purpose, inward-looking, artist's studio facility into a vigorous, plural institute for talent development which is open towards the public.

The Council for Culture expressed approval of this approach in its recommendations, in particular of *“the new outlook on the artistic métier, in which links between art and extracultural disciplines are stimulated and developed in depth.”* It adjudged the plans as *“visionary and enterprising”* and regarded the choices made as differentiating. *“The Jan van Eyck Academie takes a different standpoint in its new plans.”* (5)

A direct consequence of the Council's assessment was that it became possible to establish, within a fairly short period, the necessary financial basis for the renovation of the Van Eyck building. This in turn enabled our realization of the facilities outlined in the policy plan. With its exhibition spaces, Labs, renovated studios, Arcadian gardens and café-restaurant, the Van Eyck visibly has manifested its renewal in both material and symbolic respects. (6)

A stimulating factor was that the outside world quickly recognized the developing strategy as amounting to a distinct new profile. Early in 2015, the Van Eyck was honoured with the Province of Limburg's biennial *Mens en Cultuur* Prize (7); the Minister applauded the new strategy in *Cultuur in beeld* (8). In *Agenda Cultuur, 2017–2020 en verder*, the Council for Culture spotlighted us as follows: *‘The Jan van Eyck Academie connects the creative talent of its participants to social and economic issues that actively concern the government, the business world and knowledge institutes.’* (9)

The Living Mirror

Since 1 January, 2013, the Van Eyck has had a new structure and mission, as well as a new name: **Van Eyck – Multiform Institute for Fine Art, Design and Reflection**. It is an international, multidisciplinary, post academic institute for talent development, occupying a position midway between the art world and

society at large. (10) It cooperates with other cultural and social actors. The public programme turns the Van Eyck inside-out, revealing what actuates its mechanism: its mentality, its ghost in the machine.

As a multiform institute, the **Van Eyck** consists in the first place of the **Jan van Eyck Academie**, the international post academic organization for talent development, with its new Labs. Further new components are the **Hubert van Eyck Academie**, responsible for educational and other project collaborations; **Van Eyck Mirror**, the project agency that connects participants with social actors; **Van Eyck Services**, which facilitates the use of the building and Labs by third parties; and the **Van Eyck Café-Restaurant**, an open meeting place.

These institutional components of the Van Eyck intermesh like cogwheels, and together they keep the Jan van Eyck ticking. It is within this vibrant mechanism that the Van Eyck's artistic possibilities arise; here too, is where the symbolic and concrete capital of connections and earnings are generated. The combined income streams from the Labs, projects, rentals, café-restaurant and sponsor contributions show a rising trend; the tally was 155,255 euros in 2013 and 331,596 euros in 2014, giving an annual average of 234.425 euros. (11)

The yearly subsidies from the Ministry of Education, Culture and Science, from the Province of Limburg, the Municipality of Maastricht and the Mondriaan Fund together add up to 1,740,000 euros. With the average earned income, this brings the total annual budget to 1,938,425 euros. (12)

The average number of artists participating each year has been 39. The artists stay on average for 1 year, while poets and writers stay on average for 2 months. (13) The budget cutbacks enforced a reduction in the number of fulltime-equivalent permanent staff posts from 18.7 to 10.4. With tremendous verve, this tight-knit team is now bringing the strategic plan to life. (14)

2. Dual perspective

The core of the policy review of 2013 was to renew the post academic-level programme and to implement the aim expressed in *Ruimte voor Cultuur*: “Establishing links with actors external to the cultural sector, such as schools, universities, business and social organizations.” (15) The Van Eyck is a “thinking institute” and takes a standpoint through what it does. The innovations and the connections/projects that the Van Eyck enters into are also consistent with ongoing developments in art, and contribute to the critical talent development of its participants. (16) The characterization of the components of the Van Eyck in the paragraphs below presents in each case a summary of what has been achieved so far together with an outline of future plans. This interweaving of present and future constitutes a dual perspective on the Van Eyck as a whole, in which its accomplishments and profile will be unmistakable.

*Time past and time future
What might have been and what has been
Point to one end, which is always present. (17)*

Institutional component: the Jan van Eyck Academie

The Jan van Eyck Academie is the crucial component of the Van Eyck. It empowers the talent development of its participants and creates conditions for the programme, which simultaneously develops through bottom-up influences. The Jan van Eyck Academie manages the Labs, interacts with other components of the Van Eyck and also generates its own revenue.

Jan van Eyck Academie Labs

The renewed and new Labs are the main cogwheels of the Van Eyck machine. Each is named after a prominent cultural contributor from the region at large. The term “lab” accentuates the research-driven, experimental character of their activities. They are places where thinking and doing meet head on – as a realization of Juhani Pallasmaa’s “*thinking hand*”. (18) The Labs are research workplaces for the use of participants, external artists and guests. To optimize their functioning, the Labs strive for maximum utilization. They compensate for the resulting budget shortfall by generating their own revenue. (19)

- The **Charles Nypels Lab** is the new printing Lab, whose specialities include Risography, relief, intaglio and screen printing. The Charles Nypels Lab has grown quickly into an international centre of expertise and development for artists' books and other kinds of publication. Its reputation was confirmed at the international Riso Symposium in 2014, which attracted visitors from all around the world and was sponsored by the Japanese RISO Corporation. This company has chosen the Van Eyck as a preferred partner on account of the artistic inventiveness and remarkably high quality of artists' and other books made in the Lab. The artists' books are purchased by international collectors and museums, including New York's Museum of Modern Art and the Stedelijk Museum in Amsterdam. Equally important to its international esteem is the appeal of innovative design, which is optimized through the facilities of the Lab. The Lab is used intensively by Jan van Eyck Academie participants and by external artists such as Sigrid Calon, Miek Zwamborn, Johannes Schwartz and Rob Johannesma; the latter two artists created their new work in the Lab on the invitation of Van Eyck Mirror. The resulting publications themselves add to the Lab's reputation. Spurred on by the expertise of its users, the Lab operates at peak capacity by attracting numerous national, regional and international commissions.

In **2017-2020**, the Charles Nypels Lab will continue growing at this high, international level. The second symposium will be held there in 2016 and, on an initiative of the Jan van Eyck together with RISO Benelux, the first international two-yearly RISO Award will be presented.

- The renewed **Heimo Lab** consists of the wood and metal laboratories. The Heimo Lab has an indispensable function both inside and outside the Van Eyck; its professional quality and its unparalleled flair for problem-solving attracts not only participants to the Van Eyck, but also external artists and institutions from the Rhine-Meuse Euregio and beyond. For participants, the Lab is a place to produce work, while others may see it as a professional workshop facility capable of executing work on commission. Tim Prins, a nominee for the Prix de Rome for Architecture, opted to spend a work period at the Van Eyck in order to make his maquettes and models in the Heimo Lab.

The designer Lucas Maassen has developed a new design project there in 2015/2016 on the invitation of Van Eyck Mirror. The active presence of visiting users has, time and again, proved to have a catalytic effect on the Van Eyck and its participants. In **2017-2020**, the Heimo Lab will continue operating at the same high level.

- The new **Werner Mantz Lab** serves the needs of the new media: sound, film, video and photography. Analogue techniques that have come back into vogue are also part of its remit. The Lab supports the participants, virtually all of whom make at least some use of digital media. The Lab also collaborates and shares resources with third parties from the surrounding region. For example, five films were co-supported by external funds and production equipment, and were produced in collaboration with Video Power; they appeared on Dutch television. One of them, *Hymn* by Oscar Santillan, was the subject of an extensive review in *Frieze Magazine*. The Lab succeeds in attracting a continual stream of commissions, and it plays an important part in the talent development of young filmmakers inside and outside the Van Eyck. In this respect it helps realize the ambition of the Province of Limburg to create a lively climate for film in the region.

Collaboration will also take place in **2017-2020** with *Intro in Situ* with regard to the amplification of music and sound. Additional investments in the Werner Mantz Lab will be required in order to expand its staff and hence its internal and external role. Funds must also be invested in hardware if the Lab is to enjoy prominence in the field of digital (and analogue) media; and that is a crucial ambition.

- The **Pierre Kemp Lab** is the “Lab for the mind”. This Lab, the Euregion's largest library in the field of visual arts, holds over 34,000 titles. It has an internationally noted collection of special/artists' editions. The magazine *Kunstlicht* compiled a number of small presentations of work selected from its shelves, thereby extending its reputation into new areas. The Lab is a favourite place for browsing and discovery among participants as well as among an increasing circle of visitors. The external interest has grown all the more since the Maastricht City Library suffered budget cuts in 2014, leading to the transfer of a significant part of its art book collection to the Pierre Kemp Lab. The Policy Plan does not treat this Lab as a potential source of additional income, but it is expected to boost the general value of all the Labs, and thereby reinforce the public and social role of the Van Eyck.

In **2017-2020**, the Pierre Kemp Lab will be enlarged and its public function enhanced. This is possible due to collaboration with Zuyd University, which is transferring the art library of the Maastricht Academy of Fine Arts and Design to the Van Eyck (as the Bonnefantenmuseum and the Maastricht Public Library already have done). The funding is a joint effort to which the Van Eyck is dedicating the prize money it received from the Mens en Cultuur Prize.

Some may think it strange to cherish a conventional library in an era of declining reading habits and the ascendancy of digital media. The Van Eyck is convinced that the art library will retain its function, especially in connection with exhibitions, projects and events relating to artists' books and art books in general. It is also evident, both in the Netherlands and abroad, that libraries can be lively meeting places. (20)

The Pierre Kemp Lab, being a library, is also something of a *Wunderkammer*. To cast this aspect in a visible form, the refurbished library will contain eight large glass “Joseph Cornell boxes”, which can be furnished with contents by participants, other artists, authors or scientists. This *Wunderkammer* will be an aspect of the Van Eyck exhibitions policy.

- New in **2017-2020**: the **Jac. P. Thijsse Lab**, named after a famous Maastricht ecologist. It is an institutional In-Lab, an adaptable expertise centre for landscape development in the Euregion/Green Metropolis as well as a laboratory for flora research. The Lab is a realization of the ambition formulated in the 2013-2016 Policy Plan. It is the substantive starting point for the many artists whose work touches on the landscape in relation to ecological and urban issues or who wish to investigate nature in a new way. The establishment of the Jac. P. Thijsse Lab is the concrete result of the EU GALA Project and the landscape projects already organized. (21) The Jac. P. Thijsse Lab bolsters the Van Eyck programme, among other ways by its collaboration with organizations such as Loge in Brussels, the Kasteel Wijlre Estate, AINSI and Bureau Europa, the Maastricht Academy of Architecture, Maastricht University and Aachen University.

Jan van Eyck Academie Programme

The programme is synonymous with a curriculum: the renewed post-academic level profile. It has an international resonance which manifests itself as the high quality and quantity of applicants for participation.

Recurrent motivations that appear in the applications are the multidisciplinary character of the Jan van Eyck, its orientation towards its participants and the outside world, its bottom-up approach, the opportunities for collaboration in the In-Labs and the projects of the components of the Van Eyck. (22) The curriculum for 2017-2020, like its predecessor, may be characterized in the following terms:

● **Multidisciplinary**

The Jan van Eyck is multidisciplinary. It is a postgraduate-level institution for artists, designers, critics, curators, writers and poets. (23) The multidisciplinary nature of the Jan van Eyck fosters spontaneous collaborations, and adds depth and clarity to the individual participant's artistic outlook in the light of that of the others. Openness is a necessity felt by all, as is the opportunity to learn multiple artistic languages. It presents a context of the kind favoured by the Finnish architect Juhani Pallasmaa, who prefers to develop new ideas by talking to his multidisciplinary circle of acquaintances – “*a poet, a cultural historian, a theatre director, a composer, a dramaturge, a painter, a photographer and two literary critics.*” (24)

Collaboration with the Nederlands Letterenfonds (Dutch Foundation for Literature) makes possible participation by poets and writers. This is consonant with a striking international development of mutual connections: many contemporary writers choose an artist as their protagonist; and, conversely, artists often write poetry, stories and essays. (25) This will continue in **2017-2020** and will simultaneously gain a new dimension.

The multidisciplinary character of the Van Eyck is also attuned to its surroundings. The participants seek collaboration with the Theatre Academy, the Conservatory, the Art Academy and the University's Faculty of Cultural Sciences. The converse is also true, and for the same reason that Pallasmaa mentions: there exists a longing for collaboration. As Robbert Dijkgraaf wrote, “*It is as though the domains of art and science are connected by a kind of wormhole. That facilitates and accelerates inspiration, back and forth.*” (26)

In **2017-2020**, the Jan van Eyck Academie aims to offer space for performing and visually researching theatre-makers/dancers/choreographers to cultivate their talent. The visual arts and the theatre have a long history of interaction that has renewed relevance today – consider the transfer by Chris Dercon to the *Volksbühne* in Berlin, and the year Tino Sehgal spent at the Stedelijk Museum in Amsterdam. This is related to art's renewed focus on the human body and its return to physical expressions such as art performance and the “rediscovery” of sensory experiences. In practice this trend plays a considerable role for the participants, and exposure to it within a wider context is felt by all involved as an enrichment. This has been demonstrated by the successful EU project, *Performing Gender*, as well as by the project-based period spent at the Van Eyck by a young theatre-maker. (27)

These experiences tally with the Minister's call for more innovation and interdisciplinarity in the performing arts, as stated in her Parliamentary Letter *Ruimte voor Cultuur*. (28) Additional financial support is being sought for the residency of theatre-makers from Fonds Podiumkunsten (“Performing Arts Fund”) in collaboration with SoAP and other bodies. (29) Collaboration will also take place with Wunderbaum in Rotterdam, the Maastricht Theatre Academy and the Theatre School in Amsterdam, and ViaZuid.

● **Participants**

The selected participants are multi-talented. They look and act further than the limitations of their preferred medium. In their work, thinking and doing, world and work, are inseparable. Their work must hold out a substantive artistic promise; it must be a node of unpremeditated lines of thinking and making which open the prospect of new connections. Roughly half the participants are from the Netherlands and the rest from abroad. The main motives for spending a period here are that they expect to develop within the interdisciplinary amalgam that the Van Eyck present, and will be able to form limitless connections.

Important factors in the selection of candidates include ideas for an In-Lab, a project proposal, willingness to contribute to the dynamic of the Van Eyck for example by using the Labs, being prepared to collaborate, and being outward-looking. The participants spend a period at the Van Eyck not only in order to satisfy their own needs but also to contribute to the institution (hence the term participant) in the understanding that artistic insight is bolstered by interaction with the world at large.

Experience shows us that every participant engages with the internal and external dynamic of the Van Eyck. The institute does everything in its power to maximize the fruitfulness of their period at the Van Eyck, so that their talents have the room needed for development.

Participants typically spend a year working at the Van Eyck. The programme is something of a pressure cooker which ensures they can dedicate themselves totally to their work. The limited period of participation ensures that they make the best possible use of their time; in retrospect most of them adjudge the span of one year as “exactly right”. (30)

In exceptional cases, the selection committee may extend the period by several months. Since 2014, the Van Eyck has cooperated with Stichting Ateliers Maastricht (“Maastricht Artist Studios Foundation”) to

provide two studio apartments for rent to participants who wish to remain in Maastricht after finishing their stay. Alumni also frequently return as visitors to the Van Eyck, so gradually building a lively community.

The participants receive regular studio visits from permanent mentors and visiting artists. These advisors discuss the participant's work, and put them in touch with relevant artists from the Netherlands and elsewhere, as well as with social/cultural networks and individuals. Approximately once every quarter, an international observer is invited to deliver a lecture on a current topic. Participants, mentors and visiting artists hold presentations of their work on Thursday evenings. These presentations, followed by dinner together in the café-restaurant, form part of the public programme. Performances and unique interventions help make these evenings into memorable occasions.

Several workshops are organized in the course of a year on subjects requested by participants or proposed by the Van Eyck. The workshops are an opportunity to explore a facet in depth or to make acquaintance with it.

The Van Eyck's *vita activa* plays out in the public spaces. It is balanced by its *vita contemplativa*, the studios where participants have dedicated time and space to concentrating on their work. The privacy of the studio does not imply being shut off from the world. "How could an artist express anything", the philosopher Merleau-Ponty wondered, "other with his account with the world?" (31) The Italian artist Alighiero Boetti referred to this as *mettere al mondo il mondo*, bringing the world to the world. It is a bidirectional interplay in which the world can reflect and make acquaintance.

● In-Labs

In-Labs are the driving force of the programme. "An In-Lab is an open laboratory, a heterogeneous, interdisciplinary module that consists of four to six participants. It is self-organizing and artist-driven." (32) "In" stands here for Innovative, Interactive, Interdisciplinary and International. An In-Lab is established by a group of participants around a subject of shared interest (philosophical, practical, speculative, visionary etc.) which they explore with the support of guest artists and experts. About six In-Labs are organized annually, each with its own budget for realizing their results and presenting them as part of the public programme. The University of the Arts in Helsinki has asked for permission to adopt this model and term, whereby the In-Lab neologism attains a international significance.

● Collaboration

"Meeting is the same thing as discovery," Deleuze argued. (33) Meeting and collaborating form a fluid *perpetuum mobile* at the Van Eyck: the participants who collaborate in the In-Labs and in other Van Eyck projects, and external collaborations between the Jan van Eyck Academie and the Bonnefantenmuseum, Bureau Europa, Marres, Z33 in Hasselt, the M HKA in Antwerp and the Van Abbemuseum in Eindhoven, as well as with other components of the Van Eyck and their associated network of institutions.

● Process

The original *academia* celebrated the muses, the sirens of art and science on the horizon. The Jan van Eyck Academie participants set course for the same horizon; they are pioneers of their own future whose inspiring muses are serendipity and a passion for discovery. "There is no method for discovery," Deleuze continued, "only a long preparation." (33) The period at the Van Eyck is their preparation; they place what they discover through the encounter in a philosophical and artistic perspective. The routes they follow are not linear but meander this way and that, to form a tangle of knots and loops in which "every 'somewhere' is on the way to somewhere else." (34) This journey underlies the importance of the process at the Jan van Eyck Academie. The Open Studios give an insight into this process, into the paths that the artist has wandered, thereby inviting the public to experience the same mental odysseys.

Institutional component: Hubert van Eyck Academie

The Hubert van Eyck Academie was established in order to connect the Van Eyck to educational institutions in the vicinity. It can partner them, as it can other institutions in the Netherlands and abroad, to contribute content to joint or separate projects, and to organize courses, summer courses and master classes, so that others can make use of the facilities of the Van Eyck.

The Hubert van Eyck Academie is a partner in three EU-funded projects. Of these, GALA and *Performing Gender* are now finished. The archaeological project NEARCH will reach completion in 2018.

The Hubert van Eyck Academie is presently collaborating with the University of Maastricht, the Eindhoven Design Academy and the Zuyd University of Applied Sciences to establish a Graduate School of the Arts, with a profile that is consistent with the nature of the artist as well as with the participating institutes societal and world orientation. It is involved with the university in establishing the iArts faculty at Zuyd

University. It initiates research projects in which it focuses on the collaboration between the art sector and the scientific world. At the same time, connections are established with other sectors, such as in the project on poetry and dementia, conducted in collaboration with the University of Maastricht and various care institutes and co-financed by Fonds Cultuurparticipatie (“Cultural Participation Fund”).

The first summer course, *The Digital Versus the Archaic* with 16 international designers, took place in August 2015. November 2015 saw the start of a series of master classes with *The Drive of Drawing*, attended by 12 graphic artists from the Netherlands.

In **2017 – 2020**, the summer courses and master classes will continue.

The Graduate School of the Arts will be realized.

The EU archaeology project NEARCH will have a threefold sequel. Firstly, the participants in NEARCH will spend a period at the Van Eyck to continue their work for the international partners. Secondly, in cooperation with the Province of Limburg, an artist will be selected to develop ideas and make proposals for an alternative, innovative approach to archaeological heritage. Thirdly, the Van Eyck will be involved in planning the programme for the 23rd Annual Meeting of the European Association of Archaeologists; there will be special attention to art in relation to archaeology, coupled to the results of NEARCH and of artist's stay in Limburg.

Collaboration with Zuyd University of Applied Sciences will result in establishment of the iArts Master Course.

The Hubert van Eyck Academie will develop innovative didactic methods, analogously to the unpredictable paths along which the talents of the participants advance, to bring upper year Limburg secondary school students and young adults closer to contemporary arts. Alternative courses will be set up together with the educational innovation network De Nederlandse School and other organizations, such as personal study companions (“*Follow Your Artist*”) and journeys of discovery in and around contemporary art. (35)

Institutional component: Van Eyck Mirror

Van Eyck mirror has a dual function: seeking connections with societal actors outside the Van Eyck, and fund raising. It concretizes the outward-directed ambitions of artists and exploits the Van Eyck's creative potential by accepting external commissions.

This proved to be the proposal to prompt most discussion in the policy plan. The critique was that the artist's autonomy would be sacrificed to the interests of the institute, and that clients would come to dictate the course of the institute. The artist's autonomy is, in the view of the Van Eyck, an inalienable right, but this is not the same thing as a career without commissions. Autonomy is the artist's freedom of choice when deciding what requests to respond to. This applies equally to the Van Eyck as an institute.

The opportunities for working with external partners through Van Eyck Mirror are surprisingly wide. Bodies such as the pension insurance company APG, the Province of Limburg, Stichting Doen and the Municipality of Maastricht have commissioned projects of widely varying content. Van Eyck Mirror has initiated the Van Eyck Editions project, for which a mid career artist is invited annually to experiment in the Labs and make new work including a multiple.

Participants of the Jan van Eyck Academie take part in Mirror, as in Hubert van Eyck, projects. All these projects incorporate moments of public exposure, as part of the public programme of the Van Eyck.

An unexpected effect of both the Hubert van Eyck and Van Eyck Mirror activities is that the resulting networks in the Netherlands, the Euregion and further afield are beneficial for the participants. These networks provide easy access to organizations that might otherwise be unknown or difficult to contact.

Van Eyck Mirror has found its natural niche within the Van Eyck, the criticism has vanished, and new participants sometimes declare an advance interest in a specific project or project type. It has become the pivot on which the Van Eyck and the world rotate around each other: “*The Jan van Eyck Academie activates its participants, linking world and art, practice and project. It remains an innovative, agile institute without losing sight of its objective – stimulating and developing talent at a high level in a continually changing context of art and the world.*” (36)

In **2017–2020**, Van Eyck Mirror will expand its scope of action. The Meuse-Rhine Euregion is its first field of play, and it operates from that base on a multinational level. The Mirror's ambition is to expand the nature and the quality of its projects, and to be a challenging partner in projects that call for unconventional answers. One aim is to follow up the successful *Like an Artist* project, a collaboration with APG, with a novel and inspiring outlook on the “older artist”.

The successful Van Eyck Editions project will continue.

Institutional component: Van Eyck Services

Van Eyck Services is the organization bureau that provides the pragmatic infrastructure for the public programme and the projects of the other components of the Van Eyck. Van Eyck Services takes practical responsibility for apartment rentals, the auditorium, the café-restaurant and other Van Eyck facilities. The apartments were thoroughly renovated in late 2015, financed by a loan which is being repaid through the accrued rentals.

In **2017–2020**, Van Eyck Services is expected to grow while maintaining an equilibrium. The balance between internal and external activities, the interests of the participants and the necessary revenue will be upheld.

Institutional component: Van Eyck Café-Restaurant

The alterations to the building in late 2012 made the desired Café-Restaurant possible. It is the forum where the life and activities of the Van Eyck are most visible, among other reasons because of its direct connection to the exhibition spaces and the auditorium. Opening the Van Eyck to the public has made it possible for anyone to follow the developments in art from close-up. For the Van Eyck, it is a natural way to give art the place it merits, a space between transcendence and immanence, from outside the world to part of it. That means that artists could be busy hanging an exhibition in the presence of visitors, with mobile scaffolds rolling between the tables, and that artists will be discussing their own work or the exhibits while others listen or just read a newspaper.

In **2017–2020**, the role of the Van Eyck Café-Restaurant will become more prominent, through its own innovations and an increased lunchtime function. The opening times, at present the same as the rest of the Van Eyck (8.00 to 18.00, Thursdays to 23.00), may be extended if justified by the revenue.

Van Eyck: Geographical Context

The Van Eyck has invested heavily in re-establishing its position and profile as a multiform postacademic-level institute within the Netherlands. It has sought cooperation with Dutch institutes and partners such as the Piet Zwart Institute, the Rijksakademie, the Sandberg Institute, Het Nieuwe Instituut, the KNAW, the Rietveldacademie, the Royal Academy of Art in The Hague, the Van Abbemuseum and the EYE Film Museum. It has assurances of support from various subsidizing funds, including the Mondriaan Fund, the Dutch Foundation for Literature, the Prins Bernhard Cultuurfonds, the Cultural Participation Fund and Stichting Doen. It obtains structural financial support from Dutch corporations and art collectors. Furthermore, the Van Eyck cooperates intensively with local and regional partners, including the Bonnefantenmuseum, Marres, Z33, Bureau Europa, the educational institutions mentioned above and many others. (37)

Now that the Van Eyck's position and profile are clear, the institute's ambition for **2017–2020** is to concentrate more intensively on its immediate international vicinity – the cross-border “Green Metropolis” with its 4 million inhabitants, including the main cities of Aachen, Düren, Liège, Hasselt, Sittard, Heerlen and Maastricht. Casting the net wider, the cities of Venlo, Mönchengladbach, Düsseldorf, Cologne, Leuven, Mechelen, Brussels and Eindhoven come within scope; all these are cities within an little more than hour's drive of Maastricht.

The Van Eyck was invited to become a member of Very Contemporary, a network organization of major museums and art institutions in the Euregion border zone. The goal is to cooperate in stimulating cross-border visitors. Operating in this lively context will also help the Van Eyck in enriching the artistic climate in the Netherlands. Further consequences are that the Van Eyck will develop wider and deeper contacts with artists' initiatives, art institutions, museums, curators and critics; and that it will be able to invite a good mix of artists and mentors from the Euregion, the Randstad and the world at large for regular visits, resulting in a diversified artistic cross-fertilization.

Van Eyck: Public Programme

The public programme makes the multiple activities of the Van Eyck visible and sets its place within the community. The *Ontdekkingslust* (“Passion for Discovery”) series was established in order to share the DNA of the Van Eyck – the multidisciplinary programme of serendipity and experiment – with the public. At two-month intervals, a guest from the field of science, art or business engages in a public conversation with

presenter Wim Brands on the scope and significance of the unsought discovery.

Every Thursday evening, public presentations of work take place, followed by a dinner in the café-restaurant. The advisors and guest advisors also present their work on these evenings.

Guests of the In-Labs deliver lectures or discuss their own practice. The In-Labs also organize public exposures in the Van Eyck or elsewhere (such as the EYE Film Museum in Amsterdam).

Performances by participants may take place without prior announcement or as part of the programme, inside and/or outside the building.

The writers-in-residence at the Van Eyck hold a public interview with an admired professional colleague during their stay. When a poet makes an entrance, a number of his or her poems are printed in multiple languages on the place mats which adorn the tables in the café-restaurant.

The exhibitions always bear a connection to the Van Eyck. Work by participants or alumni is presented, in some cases in conjunction with work by external artists. The poetry of the Van Eyck poet in residence may be a starting point for such exhibitions. A participant artist-cum-curator at the Jan van Eyck may also set up an exhibition. Interim presentations may take place of project results associated with any of the components of the Van Eyck.

The annual Open Studios event provides public insight into the activity of the participants. The accompanying programme of performances, films and other interventions make this into a memorable occasion.

The sum consequence is that the Van Eyck has established an inalienable place within its surrounding world. This is evident from the large, and still increasing, number of visitors.

Van Eyck: communication

The Van Eyck aspires to the most comprehensive possible communication about the public programme and all its activities. The house style and website were totally renewed in 2013 and 2014, along with the institute itself. The newsletters and social media such as Twitter, Facebook and Instagram now provide information, for the first time, on everything happening at the Van Eyck. The watchword is clarity and comprehensibility.

The communications will be continued and where necessary enhanced in **2017–2020**. In connection with the educational projects of the Hubert van Eyck, a policy specifically aimed at young people is under development.

Van Eyck: staffing, finances and cultural entrepreneurship

The ambitious strategic goals of 2013–2016 have been achieved thanks to the dedication of a small staff team aided by volunteers and interns. It was hard work to realize the expanded range of activities of the multiform Van Eyck. It was in the general awareness of such potential pitfalls that the Minister has urged the cultural institutions to draw up plans that are realistic, with appropriate concern and care for staffing. The Van Eyck certainly aims to comply, but without postponing its strategy for the period ahead or compromising its public outreach. The Van Eyck's undiminished ambition is to be a dynamic art institute for diversified talent development, and an institute that forms multiple connections with its urban context.

With this in mind, the Van Eyck stated in the Cultural Commission debate of 17 June 2015 in the Lower House of Parliament that it needed an additional 150,000 euros per annum to properly execute its core task, that of talent development. (38) The Van Eyck therefore applies for an additional 150,000 euros from State funds for the cultural plan period (assuming that the annual subsidy will remain 1,550,000 euros). This increase will in the first place cover the additional grant received from the Mondriaan Fund since 2015, and will moreover enable the Labs and the curriculum to operate at the necessary professional level.

From the City and Provincial governments, the Van Eyck requests an additional 75,000 euros to fund the public and societal role that they wish the Van Eyck to fulfil. The Municipality of Maastricht is first of all asked to increase its subsidy for one participant place from 10,000 euros to the standard amount (50,000 euros), and to contribute 27,500 euros to the implementation of the public programme in the city. The Province of Limburg is requested for an additional 37,500 euros to facilitate implementation of the public programme in the province and the region, with the spearhead objective being to intensify the Euregion policy (Van Eyck Mirror).

For investments in new policy elements such as the establishment of the Jac. P. Thijsse Lab, 20,000 euros is included in the budget which is covered by project revenue. The income is estimated at 492,375 euros per annum on the basis of realized income and expected income (through new and intensified policy).

Income arising from the Kring van Ambassadeurs i.o. will be used for the programme. These hybrid financing options, consisting of subsidies, revenue, third party contributions, project income and loans such as that mentioned by the Minister and the Council for Culture, have already been in place for the Van Eyck during the last few years, and have demonstrated their importance. The Van Eyck will continue following the same paths, and will guard the equilibrium between its mission as a post-academic level institute for talent development and the necessity of its cultural entrepreneurship.

Van Eyck: formal reviews

The Van Eyck proposes that post-academic level institutes should each be reviewed by an international commission at the end of each cultural plan period, and be assessed on the basis of its specific profiles and of mutual comparison. In the case of the Van Eyck, the basis will consist of its artistic and societal position, the multidisciplinary programme and the importance of the latter to its participants. A four-yearly review yields a different insight into the importance and operation of a post-academy compared to its own annual report. The review report and the new policy plan together form the basis on which the academy is assessed by its stakeholders. The Van Eyck regards this policy plan, together with the *Facts and Figures*, as the appropriate documents for that assessment.

3. NOTES

1. This concise policy plan forms a diptych with *De levende spiegel. Kunst in de wereld* (2013–2016). That is explained in the longer preliminary draft of this policy plan, as is the background and detailed nature of the changes and the new policy. The first draft may be had on request from the Van Eyck. “*For all that to come to pass, for that whole sequence to be set in motion, the Great Report had first, somehow, to come into being.*” Tom McCarthy, *Satin Island*, Jonathan Cape, London 2015, p. 74.
2. *Ruimte voor Cultuur. Uitgangspunten Cultuurbeleid 2017–2020*, 8 June 2015, p. 28: “*I would like to wholly retain the important function of the postgraduate-level institutes and hence accept the advice of the Council on this matter.*” Prior to this, it had looked as though the postgraduate-level institutes would be expected to survive solely from their own income and the market from 2017 onwards. This has proved impossible.
3. *Ruimte voor Cultuur*, p. 5
4. *Meer dan kwaliteit: een nieuwe visie op cultuurbeleid*. 10 June 2011.
5. Raad voor Cultuur, *Slagen in Cultuur*, 2012, p. 404–406 *passim*.
6. The alterations were supported by contributions from the Province of Limburg, the Municipality of Maastricht, Stichting Elisabeth Strouven and the Dutch Ministry of Education, Culture and Science.
7. The theme of the prize was the way the subsidized cultural institutes had stood up to the budget cuts and attracted new audiences. The independent jury members were Theu Boermans (De Theatercompagnie), Joop de Jong (University of Maastricht) and Katja Weitering (Cobra Museum).
8. Accompanying letter to *Cultuur in beeld*, 1 December 2014, p. 3.
9. Council for Culture, *Agenda Cultuur 2017-2020 en verder*, p. 55
10. The new model was laid down in a legal document on 13 June 2014. The former statutes of the Jan van Eyck Academie and its management model were replaced by the multiform Van Eyck Institute with a Supervisory Board model. The institute components were created in order to link the Van Eyck into a more diverse network and to generate their own income. See next note.
11. The revenue of the institute components (apart from the Jan van Eyck Academie) was/is higher than their personnel and material costs. The net income accrues to the Jan van Eyck Academie.
12. The State Subsidy was cut by 59%. New sources of subsidy and income reduced the budget shortfall to 38%. The new subsidies consisted of the 12 grants (initially 11) from the Mondriaan Fund (600,000 euros per annum), the funding of two participant places by the Province of Limburg (100,000 euros), of one place by the Municipality of Maastricht (40,000 euros) – for both the Province and the City, this was the first time that they financed the Van Eyck systematically – the contributions from the Ministry of the Flemish Community, and support by the Finnish Saastamoinen Foundation (together 50,000 euros). The estimated net income at 1 January 2016 was 355,600 euros.
13. Poets reside at the Van Eyck for one month. The period of residence for writers has been lengthened to three months at the request of the Nederlands Letterenfonds.
14. On 1 January 2013, the number of permanent staff FTEs was 10.4 (formerly 18.7). Due to the staff required for establishment of the new institute components, and the possibility of financing this requirement from earned income, the total staffing level rose by 1 January 2016 to 15.3 FTEs.
15. *Ruimte voor Cultuur*, p. 9.
16. A good example is the NEARCH archaeology project. The Van Eyck associated itself with this project in the awareness that, since the fall of the Berlin Wall and Fukayama's “end of history”, artists have turned to history as a mode of resistance to forgetting – see among other things the 2008 Berlin Biennale and Documenta 12. “*Contemporary art's enthusiasm for the archeologic optic may be partly rooted in a generalized resurgence of critical interest in thingness and materiality,*” (Dieter Roelstraten, *The Way of the*

Shovel, Museum of Contemporary Art, Chicago, 2014, p. 30). NEARCH brings philosophers, artists and archaeologists together in their surprisingly frequent similar ways of according meaning to the multilayered world around us, and of relating to the object. The dynamic that this entails is extremely inspiring.

17. T.S. Eliot, *Four Quartets*.

18. Juhani Pallasmaa, *The Thinking Hand. Existential and Embodied Wisdom in Architecture*, John Wiley & Sons, 2009. See for example p. 48, “*The hand and thought, like one's tongue, disappear in their determinations.*” See also Colin McGinn, *Prehension. The Hand and the Emergence of Humanity* (2015).

19. The income of the Labs appears to be sufficient to compensate the budgeted shortfall for staffing. This option was taken because the Labs can not function without staff and they can then neither be policy spearheads nor generate their own income. *De cost gaet voor de baet uyt* (Dutch proverb meaning roughly “nothing ventured, nothing gained”).

20. Examples of flourishing libraries include those of Bristol and Seattle, as well as De Hallen in Amsterdam.

21. The projects are:

- *More than Double Glazing*, a symposium on sustainability in art, organized by the Van Eyck in collaboration with Het Nieuwe Instituut (December 2014).
- The public *Field Walks* by the participant Yeb Wiersma and the artist/writer Miek Zwamborn in the countryside of Limburg and Friesland, in which the gaze is channelled by geology, history and the story, in the manner of Robert Macfarlane.
- A scheme for a 21st-century flora of South Limburg, with contributions from artists, writers, poets and scientists, which aims to present an alternative way of looking and perceiving.
- The lecture by Aachen University professor of geology Janos Urai on the immanent porosity of stone and the interflowing of things (which correspond to two keywords of the Van Eyck, porosity and fluidity).

22. As illustration, two (arbitrarily chosen) quotes from the applications for 2016–2017:

- “*It is for this reason that I started to look at alternative institutions that could open out new working methods to me. Van Eyck stood out in this respect: ambitious, creative, decisively collaborative. I was instantly drawn to the institution's emphasis on research as a public interface.*”
- “*I'm applying to the Jan van Eyck because it seems to me the ideal supportive and creatively challenging environment to further develop my work. I'm also excited about the In-Lab structure; it is precisely what I wish for, to focus in depth on a specific subject in an explanatory form, together with others.*”

23. The Jan van Eyck was always a multidisciplinary place, although organized differently. The walls between the disciplines are now abolished. All participants are classified as artists. For visual arts, that includes photographers, painters, performance artists, critics, curators, conceptual artists, graphic artists, video makers and sculptors. The designers include graphics designers, urban designers, landscape architects, architects etc.

24. Juhani Pallasmaa, *The Eyes of the Skin*, John Wiley & Sons 2012, p. 88.

25. Among others, Niña Weijers, Valeria Luiselli, Nina Polak, Bert Natter, John Banville and Thomas Willmann. The presence of writers and poets also has the effect that they write about about the work of the participants and encourage them to publish their own writing.

26. *De Nederlandse Boekengids 2015 #0*. Amsterdam University Press, “*Interview met Robbert Dijkgraaf*”, p. 5.

27. Nick Steur spent a period at the Jan van Eyck, in collaboration with SoAP and supported by Fonds Podiumkunsten.

28. *Ruimte voor Cultuur*, p. 14.

29. Stichting SoAP (“Social and Artistic Platform”) coaches theatrical talent for persons with several years of professional experience.

30. Information from participants leaving the Van Eyck.

31. Juhani Pallasmaa, *The Eyes of the Skin*, p. 17. Aernout Mik expressed the same sentiment in *Metropolis M*: "I long to put art back into society." Quoted in Maarten Doorman, *De navel van Daphne. Over kunst en engagement*, Amsterdam 2016, p.37.

32. *De levende spiegel. Kunst in de Wereld. Beleidsplan 2013–2016*, Jan van Eyck Academie, Maastricht 2012, p. 21.

33. Gilles Deleuze, Claire Parnet, *Dialogues*. Dutch translation by Monique Scheepers, Kok Agora 1991, p. 24. Encounter is an opportunity, an invitation to go further, to turn aside, to stand still. Encounter was similarly the core of existence for the philosopher/theologian Martin Buber: "*Dike einzige Form zu lernen besteht ion die Begegnung.*" The structure of the Van Eyck is wholly attuned to this outlook.

34. Tim Ingold, *Being Alive. Essays on Movement, Knowledge and Description*, Routledge, London 2011, p. 149.

35. De Nederlandse School provides a post-training coaching programme for trained schoolteachers aimed at promoting didactic innovation. *Bildung* and pupil-centred teaching are key concepts. See <http://www.denederlandseschool.nl>.

36. *De levende spiegel*, p. 13.

37. Collaborations with art institutions in Maastricht are diverse in character. Firstly, each institution fulfils its role as a link in the chain of talent development (in the case of the Van Eyck, participants who exhibit work in Marres and/or the Bonnefantenmuseum). Collaborations also take place on a regular or *ad hoc* basis. An example of the former is the collaboration with the Bonnefantenmuseum in relation to the prestigious biennial BACA Prize, where the form of collaboration is different each time. In 2014 the participant Rodrigo Hernández presented a gallery-filling installation which was subsequently purchased. For 2016, it will be a curatorial and artistic collaboration with a series of jointly organized activities. The Van Eyck also organizes projects and lectures with Marres and Bureau Europa, for example the Maastricht visit of Tim Ingold (2016) and the *Utopia* project (2015).

38. Round-table discussion on principles of cultural policy on 17 June 2015, held by the permanent committee for Education, Culture and Science of the Lower House of Parliament. A quotation from the recorded message submitted by the Van Eyck: "*An increase in the annual budget by 150,000 euros is adequate, assuming that the present regular budget of 1,550,000 euros is continued. The increase covers the problems associated with earned income, adds much-needed stability to the shaky financial equilibrium and underwrites a healthy business model.*" The Van Eyck is aware of the prevailing political and financial situation and therefore requests no more than the vital minimum.