

*We become – with each other or not at all*¹

Inhoud

Mission / Vision / Profile

2

Introduction

3

Principles

4

Pillars:

Participant Support

5

Programme

7

Departments and Labs

9

Collaboration

11

Organisation

14

Overview 2021-2024:

Participant Support /

Programme / Collaboration

17-19

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MISSION

The Jan van Eyck Academie offers its participants the time, space, and expertise to further pursue their artistic research during a residency period in Maastricht. Artists, designers (graphic, fashion, social, food), writers, curators, architects, dancers, and other artistic makers and thinkers from around the world gather here to expand their practices, both individually and collectively. Personal development is tied in with close collaboration and exchange. Providing the right context and conditions for artistic research to thrive is as important to the academy as the art-making process itself – especially in the uncertain times we live in.

VISION

The Jan van Eyck Academie seeks to contribute to shaping society's transition to a more just and sustainable world. In an era when established systems are breaking down, we focus not only on participants in the academy setting, but also on their role in the wider world. We explore innovative forms of materialisation and production in an age of scarcity and depleted resources. Additionally, we are focused on developing an ethical artistic practice in a world where dominant forces suppress diverse perspectives and cultures. The academy is committed to examining the role and significance of art, design, and other creative practices; encouraging original approaches; and developing methods and tools to strengthen both the future of art practice² and the resilience of the art institution itself.

PROFILE

The Jan van Eyck Academie is a vibrant post-academic institution that embraces a wide range of artistic pursuits, fostering a spirit of openness and curiosity towards the surrounding world. This is reflected in its diverse public programming and the welcoming atmosphere of its Cafe-Restaurant. It

is the only post-academic institution in the Netherlands with a truly multi-disciplinary profile. Each year, the academy selects at least 36 participants from over 1,000 applicants, creating a diverse group in terms of nationality, discipline, and background – including collectives and participants with families. The academy continually broadens the scope of artistic practice and advocates for approaching the arts as research. Just as scientists immerse themselves in their research material, artists and other creative makers and thinkers also deepen their theoretical and practical inquiries here. Inspired by the programming of past years, the academy increasingly attracts participants who are actively engaged with pressing global problems. Candidates from regions where issues such as the climate crisis, social inequity, and the need for restitution are felt daily. Their artistic practices often reflect the local character of those regions. Much like the academy itself, our participants are deeply concerned with the contexts and conditions surrounding their work. They raise issues related to privilege, precarity, biodiversity, cultural diversity, decoloniality, social vulnerability, and well-being. The Jan van Eyck Academie fully supports these forward-thinking, world-making³ practices. New perspectives, fresh forms of expression, and transformative insights in the arts all start with this kind of research and later find their way to public debate. The academy provides its participants with facilities and expertise, encourages community-building, exchange, experimentation, and challenges participants to critically develop their own practices in response to the social transformation processes of our time.

- ² The terms 'artists' and 'art practice' are interpreted broadly in this text and encompass all disciplines housed within the academy setting.
- ³ World-making in an anthropological sense: the diverse cultural and societal ways of people being and becoming, their ethics, behavioural patterns, ideas, and modes of imagination, which together form the organisation and structure of the ways in which humans make, think about, imagine, articulate, and experience the world.

INTRODUCTION

In its 75 years of existence, the Jan van Eyck Academie has always shown the flexibility and resilience needed to adapt to changing times, giving participants the space to critically engage with these changes and continue growing. In our current era of climate emergencies and escalating crises across social, geopolitical, economic, and cultural spheres, the call for a major, systemic shift is growing louder. It is crucial that we rethink and adjust our approach to align with shared societal values.

In the next policy period (2025-2028), we will continue to build on the plans that were set out for 2021-2024. As a post-academic institution at the forefront of artistic research, it is only fitting that we commit to addressing the urgent societal challenges of our time. The climate crisis, its effects on all sorts of areas, and the role of art and artists in this context were at the heart of our previous policy plan: ‘2030 – The Post-Academy in a World in Transition’.

The forward-thinking and engaging approach that emerged from this vision of the future led to a broader, more socio-geographically inclusive selection of participants; made room for socially engaged practices; and created an academy that welcomed diverse public programming including livestreams, workshops, conferences, and multi-day festivals addressing the themes and challenges of our time. This approach has had a strong impact and still resonates both in the Netherlands and abroad.⁴ Where there was initially hesitation about the academy’s positioning, public opinion has now shifted significantly, and our sector has fully realised that we must adapt our organisations to an uncertain future. Moreover, our policy choices are supported by the Netherlands’ former State Secretary for Culture and Media Gunay Uslu’s decision to recognise the importance of art and the role of artists in addressing complex societal transitions.⁵

The progress made in that period was important, but a stimulating and challenging programme that sometimes raises more questions than it answers can also lead to criticism and friction. Rather than avoiding this friction, we embrace complexity and uncertainty, accepting that these are inherent to the transition process we have undertaken as an academy. However, we are aware there is a need for breathing room and reflection. It is our intention in the upcoming policy period to allot more time to learn, listen, and truly see one another. We value the diverse perspectives of our participants, support their groundbreaking research, and will guide not only them, but also the organisation through this transition process.

This policy period is all about digging deeper, setting priorities, and clarifying our methodology based on four guiding principles. The choices included in the next four year plan are elaborated below under the pillars: Participant Support, Programme, Departments and Labs, Collaboration, and Organisation.⁶

As we explore and learn, we chart a path towards a more resilient, sustainable, inclusive, and socially just academy, all while envisioning a world that reflects these values. When we embrace art and culture to reimagine and transform the world, the future will truly look different.

Director Hicham Khalidi
Jan van Eyck Academie – December 2023

- 4 In 2022, Hicham Khalidi presented a position paper to the Dutch Parliament’s Committee on Culture; the Jan van Eyck Academie was mentioned as Good Practice in the Dutch Council for Culture’s report *Cultuur Natuurlijk*, 2023; Coordinator of the Nature Research department, Giulia Bellinetti, presented at *Towards Permacultural Institutions*, Cologne (Germany), 2023.
- 5 See the multi-year report *De kracht van creativiteit* (The Power of Creativity) 2022.
- 6 These pillars, which differ from those in the previous policy plan, reflect the current interests of the academy.

PRINCIPLES

The Jan van Eyck Academie is guided by core principles that shape its day-to-day operations, the interactions with its participants and staff and its collaborations with partners.

Relationality

At the Jan van Eyck Academie, participants develop themselves in relation to one another. They arrive with their own practices and projects and throughout the year are enriched by interactions, (unexpected) collaborations, and the intellectual-creative exchange within the Jan van Eyck community. Such environment is what many consider the most valuable part of their residency. With this in mind, we continue to foster a strong sense of community and togetherness, shifting the focus from individual achievement and contemporaneity toward connection and active listening within a decolonial framework.⁷ This approach guides us in our shared journey towards an ethical artistic practice.⁸ Relational practices reconnect us with the Earth, with those around us, and lead us to a deeper temporal awareness.⁹

Positionality

We all live and work from a certain position, shaped by the people and non-human lives that came before us and surround us. This is what positionality means – being aware of our social and historical place in the world. Yet it is not the same as identity. An artwork as well is always created in context; it is connected to the Earth and to other worlds, to geo-genealogies, and it arises from a communal reservoir. At the Jan van Eyck, we continue to deepen our awareness of these different positions and how they come together within the academy.

Empathy

When asked to describe what makes the Jan van Eyck so beloved by participants and staff, it usually comes down to the thoughtfulness, appreciation, and commitment everyone shows to each other and the academy. These are the qualities we continue to build on – the academy is a place where people learn from one another, look out for each other, and come together to reflect on a resilient art practice and a fairer world.¹⁰

Plurality

Plurality is at the heart of the post-academic setting: in its multidisciplinary approach, the diversity of voices among participants, or the cross-sector collaborations. Complex social challenges cannot be addressed with one-sided, normative approaches. Instead, plurality¹¹ – including and embracing many different voices – is needed. Every year, the academy commits to fostering a broad, diverse coalition of participants, advisers, and collaborative partners.

- 7 In this context, we adopt the concept of relational aesthetics from sociologist, decolonial thinker, and JvE-advisor Rolando Vázquez as an example. Rolando Vázquez, *Vistas of Modernity: decolonial Aesthetics and the End of the Contemporary*, 2019.
- 8 ‘The question of enduring the climate collapse is, at heart, an ethical one, based on seeking social, environmental and ecological justice grounded in processes of mourning, healing and restitution’, findings from: *What Would It Mean to Restitute to Earth All We Have Taken from Earth? A conversation between Rolando Vázquez and Hicham Khalidi*, published in *The Handbook of Cultural Work*, Carras, C. (Ed.), Bloomsbury Visual Arts, 2024.
- 9 As curator of the Dutch Pavilion at the Venice Biennale in 2024, JvE Director Hicham Khalidi applied this vision in his collaboration with the Congolese artists’ collective CATPC.
- 10 In the manner described by Donna Haraway: ‘We require each other in unexpected collaborations and combinations, in hot compost piles. We become – with each other or not at all’. Donna Haraway, *Staying with the Trouble*, Duke University Press,
- 11 Plurality as formulated by anthropologist Arturo Escobar.

PARTICIPANT SUPPORT

At the Jan van Eyck Academie, individual practices are connected with those of others. Participants share their stories and backgrounds, and these diverse worlds come together and are tested within the community formed with each other and the team over a period of 11 months. Through mutual support and solidarity, we get to know each other, understand one another better, collaborate, and sharpen our ideas. The diverse selection of participants adds depth to the transitional challenges addressed at the academy.¹² This variety of voices and perspectives is key to moving towards a more sustainable and just society, where the dominant narrative makes space for the stories of people, cultures, and ecosystems that have been harmed in the name of progress. We also recognise that the academy cannot claim to be neutral. We are likewise caught in a system that brings about the deterioration of the planet and other worldviews and knowledge systems. It all begins with awareness, identifying positions and relationships, and showing genuine interest in them.

In the coming years, we will focus even more on improving the conditions under which we welcome this diverse community, going beyond just providing a solid programme and facilities. Good living conditions and an inclusive policy are equally important. The academy is aware of the precarious situation many participants find themselves in and wants to strengthen the foundation that supports their artistic endeavours. In the previous policy period¹³, we began reassessing our priorities and resources, a direction we wish to continue improving on over the next four years through the plans that follow below.

Adjusting the Residency Year

To better support participants and balance research time with programming, as of 2025 onward, the start of the residency year will be adjusted to run from mid-January to mid-December. This adjustment shifts the 11-month period from the dark days before Christmas to the onset of spring.¹⁴ Implementing this calendar will better accommodate the arrival of participants and the research period. Following time for settling in and initial investigations, the focus will shift to the community and research. During this period, we will schedule In-Labs, group sessions, public projects, and advisers will begin their studio visits.¹⁵ In the summer, the focus will shift to development and production, culminating in Open Studios in the autumn before the residency programme concludes. In this period, participants will be allowed ample time to reflect on their experiences.

The Selection Process

Each year, the academy selects at least 36 participants for an 11-month residency. Some of these positions are filled thanks to collaborations with partners such as the Regional Government of Flanders (Belgium) or the Institut français NL.¹⁶ We will continue this policy to ensure we can offer opportunities to a diverse range of candidates. Diversity is also central to the selection process. The selection committee¹⁷ makes an effort to choose participants from a range of socio-geographical backgrounds and deliberately provides opportunities for artists who are (still) on the fringes of the global art scene.¹⁸ In the application process, we will enhance accessibility by offering different ways to apply for a residency.¹⁹

Nurturing a broad range of artistic practices continues to be a focal point: in the upcoming period we want to encourage candidates from performing arts disciplines (dance, performance, scenography) and provide them with stronger support.²⁰ We have noticed that inequality of opportunity has increased, with many finding it hard to afford to take part in a residency. The academy aims to set up a scholarship programme to cover the cost of visas, travel, and registration fees for

- 12 For example the collective [sata taas](#) brought the stories of the Indigenous peoples of Yakutia; [Dorieke Schreurs](#) brought those of Limburg's earth pigments; and [Cristina Flores Pescorán](#) brought pre-Columbian weaving techniques of Peru to the academy.
- 13 See: Overview Participant Support.
- 14 After the COVID pandemic lockdowns and the resulting decision to extend the residency period for participants who started in 2020, the period was shifted to November through September. However, many found starting during the long winter rather challenging. Another advantage of starting in January is that participants can celebrate the holidays with family, avoiding unnecessary travel. During the transition month, the participants' studios are not heated, which offers additional savings on energy.
- 15 See: Programme.
- 16 See: Collaboration.
- 17 Besides our in-house members involved in the selection process, the selection committee consists of rotating external members to ensure a diversity of expertise.
- 18 For example, we also welcome artists from Cuba, Siberia, and the rural areas of India.
- 19 See: Organisation – Communication.
- 20 We would like to strengthen our ties with a.pass, the platform for research in performance and scenography in Brussels. a.pass is currently undergoing a transition to a new structure. We also want to cultivate stronger ties with other local players such as Maastricht's Academy of Dramatic Arts and the Dutch Dance Festival.

participants from low-income countries. Due to our budgetary constraints, we are continually seeking support from embassies, ministries, the Dutch cultural sector, and various national and international funds to help cover these expenses.

Reception and Housing

Once participants have been selected, the next step is arranging visa applications, a rather complex process that takes up more and more of our team's time due to the wide socio-geographical backgrounds of our participants. In the next policy period, we need to allocate more resources, time, and know-how to this area. Housing our participants has also placed considerable pressure on the academy in recent years, with accommodations still falling short in both quality and quantity.²¹ Thanks to the cooperation with a Dutch housing association and a property developer, in the next policy period, we hope to make 35 apartments available for our participants in a new residential complex.²²

Financial Support

In the coming period, we will continue to provide (financial) support for participants with children and, if our budget allows, increase the number of spots available to them.²³ A scholarship programme will help cover enrolment fees, travel, and other living expenses for several participants. Moreover, the academy has long wanted to increase the stipend for participants.²⁴ With the extra Fair Pay funding pledged to post-academic institutions by the Dutch Ministry of Education, Culture and Science, from 2025 we will be able to raise the stipend to €1500 per month.

Additional Actions for Promoting Well-Being

As with many (post)academic institutions, participants here are also interested in having more insight into decisions and processes. Our aim is to communicate more transparently about our plans, ambitions, and the organisation's limitations. We begin this process during the introductory week, where we discuss expectations and go over the academy's code of conduct.²⁵ The annual participant assembly is a recurring opportunity for feedback. Feedback from advisors, the team, and freelancers is also actively sought at regular intervals. All this involvement informs our academy policies. We will be reviewing the procedures related to doctor and hospital visits as well as mental health support, and making processes related to insurance, municipal registration, and BSN number applications more transparent. A space will be made available for team members or participants who are breastfeeding, and the academy will be flexible in providing a meditation or prayer room as needed. The academy is also prepared to organise alcohol-free events upon request.

Alumni

The Jan van Eyck Academie intends to place greater emphasis on providing aftercare for its alumni network. This starts in the final month of the residency with a planned reflection session. The academy also assists participants with their applications for an orientation year in the Netherlands following their residency. Alumni are welcome to work in the labs and receive a 20% discount for two years following the end of their residency. During the last policy period, we commissioned alumni for various graphic design projects.²⁶ External programmes also keep participants connected to the academy as well as to the city and region.²⁷ We want to continue to promote this connection, so that the wealth of ideas from participants is activated over the years and they feel supported.

21 The academy currently has an agreement with the Dutch housing association Woonpunt, Stichting Ateliers Maastricht (SAM), and property management company Ad Hoc providing around 30 participants with older residences where 3 to 4 participants live together. The academy is responsible for maintenance, minor repairs, and administration.

22 Wyckerveste, Wonen Limburg. The sustainability goals – energy efficiency, water management, air quality – have been included in this construction project.

23 See also: Overview Participant Support. Additionally, we consider what we have learned from participants with children in previous years to benefit new participants with families.

24 The stipend was increased from €900 to €1000 per month in 2020.

25 The code of conduct can be read [here](#).

26 The graphics for the *Urgency Intensive* were designed by Rudy Guedj (2022) and Offshore Studio (2023), while the JvE Literature Festival (2022) design was done by Dongyoung Lee, Pádraic E. Moore curated the 75th Anniversary group exhibition Communal Enthusiasm (2023) and the collective Parasite 2.0 was responsible for the scenography.

27 Alumni participate in the video art festival Transitions, which was launched in 2023 by Video Power in Maastricht, as well as the dynamic programming organised by artist bookshop Limestone. They contribute to exhibitions at the Bonnefonten, Marres, Bureau Europa or elsewhere in the country, such as at Framer Framed, or in the Province of Limburg at places including Odapark, and in the Euregio for example at Z33.

PROGRAMME

At the Jan van Eyck Academie, there is an interchange between the practices brought in by the participants and the programme offered by the academy. This programme consists of internal as well as public elements. Whether activities are organised just for the Jan van Eyck community or as an event open to the public, the programme is always geared towards the personal and collective development of our participants and reflects the wealth of ideas and practices that circulates the cohort. In the next policy period, we want to approach this interchange with more awareness, which also means making more thoughtful decisions about academy-initiated projects, external commissions, or collaborations on a public programme.

Our aim is to strike a balance between supporting participants, our commitment to addressing society's transitional processes, and being visible to and engaging with (local) audiences and partners. Drawing from the artistic research conducted here, the academy develops public programmes that are not only about showcasing artworks, but about encouraging discussion and participation. Our internal programming is all about sharing ideas, building relationships, and enriching both individual and collective practices.

In-Labs

The In-Labs continue to be a key part of the residency programme, fostering a sense of community and knowledge building among participants. Based on shared interests, groups of participants can organise their own events, determining both the form and content by themselves.²⁸ Moving forward, to lighten the workload, we will schedule two larger-scale In-Labs instead of six during the time frame of the residency dedicated to community and research.

Participant Presentations

Wednesday evening Participant Presentations are another regular feature. Each week, two participants share their research with fellow participants, staff, and other interested parties. After the presentations, everyone gets together for dinner. This meal is prepared on a rotating basis by different participants, often with a thematic or performative element. We record the presentations and make them available on our website and other social media channels with the aim of reaching a wider audience.

Studio Visits

Participants can schedule a weekly meeting with one or more advisers. During these studio visits, they talk about their individual work, thought processes, and project plans. Advisers are appointed each year in varying constellations. Some advisers stick with a participant throughout their entire residency, while others might visit only during specific research or production phases. All advisers are selected for their wide-ranging theoretical and artistic expertise and their fit with the diverse backgrounds of the participants. Additionally, guests from programmes, In-Labs, or partner institutions can also come for studio visits, and participants may even suggest (guest) advisers themselves.

Group Sessions

In partnership with the University of Amsterdam (UvA) and the Rijksakademie of Visual Arts, a programme is being developed that brings together academic and artistic research.²⁹ These group sessions, which are open to participants from the Jan van Eyck and Rijksakademie, as well as the UvA's students, provide a decolonial theoretical framework for reflection and exchange. The focus is on each person's unique positionality and the relationality that emerges through collaboration.

²⁸ In *Getting Lost with the Wind* (2022) various listening experiences and walks were organised, involving chasing the wind in all its manifestations. The *body/work In-Lab* (2023) organised workshops such as *Subversive Dance, Hearing Voices, and Forest Bathing*.

²⁹ In 2023, Rolando Vázquez was appointed *Professor of Post/Decolonial Theories and Literatures, with a focus on the Global South*, at the University of Amsterdam. He will collaborate with the the Rijksakademie and Jan van Eyck to develop a programme.

Urgency Intensive

In the last policy period, the annual *Urgency Intensive* highlighted the climate crisis and the potential role and significance of art and culture from an artistic and content-driven perspective.³⁰ This multi-day event takes a speculative and innovative look at the climate crisis, along with related societal, geopolitical, and psychosocial issues. We plan to expand the format of the *Urgency Intensive*, including creating a publication that brings together findings from previous years.

Lectures

In the next policy period, over the course of each residency year, we want to organise several public lectures³¹ that tie in with the research interests of our participants and transformative change the academy is focused on addressing. Under the theme *Transforming Institutions*,³² we will continue to explore how the arts sector can and should adapt in times of major change.

Open Studios

Open Studios remains the key event for participants to showcase their work, particularly to the Dutch art world.³³ It provides an opportunity for visitors to meet the participants and see what they are working on. In 2025, Open Studios will take place towards the end of the residency period, allowing participants more time for research and production during their residency year. The event brings together a diverse audience, including national and international art professionals, local and (inter)national art lovers, alumni, artists, students, academy partners, and regular visitors to the academy.

The Public Studio

Participants who want to test their artistic process publicly have the option throughout the year to use the academy building as a public studio space. This new programme, The Public Studio, acts as a testing ground on the threshold between public and private, between process and showcase.

Museum Night

Every year, the Jan van Eyck participates in Museum Night along with other cultural partners in Maastricht.³⁴ This festive event draws a broad local audience and showcases our role as an accessible post-academic centre. While developing the programme, we rely on participant input and actively pursue partnerships with local organisations.

Food Art Film Festival (FAFF)

The FAFF is organised by the Food Lab and the Nature Research department together with various participants. Through film screenings, dinners, presentations, walks, and workshops, the festival explores how food (production, distribution, scarcity) is connected to the social and ecological challenges of our time. This festival has become a valued part of the public programme, shedding light on transitional processes in an accessible manner. With this audience role in mind, we will continue running the FAFF while looking at how to integrate it more organically into the residency year to lessen the amount of work for participants and for the organisation.

30 See: Overview Programme.

31 These are also live-streamed and later made available via our online [video archive](#).

32 See: Overview Programme.

33 This often leads to new (exhibition) opportunities throughout the country.

34 A joint [initiative](#) of cultural Maastricht.

DEPARTMENTS AND LABS

Departments

The departments of the Jan van Eyck Academie forge ties with knowledge institutions and the wider community. They encourage dialogue across different sectors, explore new ways of sharing knowledge and expertise, and promote artistic research at the crossroads of art, science, education, and ecology.³⁵

Nature Research

The Nature Research department is where ecological thinking is promoted. This department fuels discussions within the academy and helps participants develop eco-friendly practices by organising studio visits, lectures and workshops, and by running the Future Materials programme.³⁶ In the next policy period, the academy's gardens will be a central spot for people to gather and enjoy nature, with an emphasis on caring for the local environment and each other.³⁷ Planned sessions will combine gardening with presentations, tastings, and experiments in collaboration with the Food Lab. The collective life in the garden will be archived in a seed bank – seeds will be stored and can be replanted, exchanged, and added to by future participants and guests. Plants will also be specially grown for their pigments to build a colour collection linked to the Future Materials programme, which will then benefit the practices of future participants.

Education & Development

The Education & Development department initiates and oversees collaborative projects that build a bridge between the Jan van Eyck and the educational and academic world, as well as the social sector and the wider arts and culture landscape. It helps participants find partners and creates educational programmes that connect with the regional network and strengthens regional knowledge development. For example, it has teamed up with the FASoS faculty at Maastricht University to develop a research module for Master's students in Arts & Heritage, and works with Marres, House for Contemporary Culture, on the educational youth programme *Extended*.³⁸ As representative of the Jan van Eyck Academie, the Education & Development department also coordinates the MERIAN PhD programme³⁹ and the cross-border EU partner project *Elements*.⁴⁰ The department is always on the lookout for new collaboration opportunities and keeps an eye on (future) partnerships.

Labs

In the Jan van Eyck Labs, participants bring their artistic ideas to life. The facilitators of these workshops act as coaches. Together with the participant, they explore various approaches, applications, or materials that can be used to turn concepts into reality. Through hands-on experiments, participants discover the qualities and possibilities of the techniques and materials available to them.

As art practices evolve, so does the support we offer. We notice that research into food practices is rapidly evolving, and that more conscious thought is being given to the how and why of production.⁴¹ In the next policy period, we intend to focus on recycling, the use of eco-friendly materials, and on widening the scope of artistic practices. Additional space will be allocated to the Food Lab and Future Materials Lab, thereby creating more opportunities for gardening, food preparation and cooking, and exploring new or even century-old materials. Experimentation with alternative materials will be integrated across all labs, effectively spreading the Future Materials Lab's influence throughout the academy. By doing so, the labs support participants in their artistic explorations and guide them through the transition to an ethical and environmentally responsible art practice.

35 The departments Art & Society and Research & Education have been merged into the department of Education & Development, which is more tailored to the current needs of the academy.

36 See: Overview Programme.

37 The academy boasts three gardens, which have been maintained by specialist wild food forager Mark Franck since 2021.

38 See: Collaboration. Education & Development can also invite colleagues from the labs and participants to contribute to educational projects.

39 See: Collaboration.

40 Partners: Bonnefanten, Bureau Europa, Marres, Het Nieuwe Domein, Jester, Z33, Espace 251 Nord. Under the name Elements, the partners organised a joint programme, which took place in 2021. There will be a new edition in 2024.

41 Incidentally, we see fewer participants working on a large scale with heavy construction materials. These days, it is rare for artworks to need crating and shipping after a residency period. The works have become more narrative and ephemeral.

Printing & Publishing

The Printing & Publishing Lab has all the expertise and facilities necessary for screen printing and Risography. By working directly with these stencil printing techniques, participants acquire control over the process and can experiment to shape the outcomes to their liking. The lab uses only non-toxic inks, reuses test prints, and opts for ecologically manufactured paper whenever possible. Riso is used to create limited runs of artist editions, which have often been chosen for their excellence over the years by The Best Dutch Book Designs. In the coming years, the lab will investigate how to streamline the paper recycling process to make it more circular. It will also continue its full commitment to participants and returning alumni.

Photography & Audiovisual

The Photography & Audiovisual Lab helps participants who work with photography, film, video, audio, and digital art and assists in documenting their work. It features an analogue black-and-white darkroom and recently added an extra video-editing room. By teaming up with the Printing & Publishing Lab, participants have the opportunity to combine various printing and photography techniques. The lab's long-term partner Video Power provides advice on developing, producing, and distributing film projects.

Material Matters

The Material Matters Lab (metal, wood, and other materials) provides guidance in experimenting with, conceptualising, and creating objects, sculptures, installations, scenography, and much more. The lab prides itself on approaching the creative process in a resourceful way, placing a strong emphasis on circularity; reuse is always factored into construction of a piece. The coordinator also organises Out-Labs: walks in Maastricht and its surroundings, offering a chance to explore ideas beyond the academy walls, to scout (film) locations, to share local expertise, or to simply recharge mentally while enjoying physical activity. Over the next few years, the Material Matters Lab plans to strengthen local networks to facilitate knowledge exchange and expand the lab's possibilities.⁴² It will also work with the Future Materials Lab to explore how sustainable materials can be used in everyday art practices as well as take part in the regional Circular Textile Workshop project.

Food Lab

The Food Lab helps participants with their food-related projects, both in theory and practice. It delves into the bigger picture of food consumption and production, tackling topics such as food security, sustainable agriculture, and the connection of food to communities, cultures, or countries. Each year, two participants who work with food are selected. They are encouraged to enrich the Food Lab, the Café-Restaurant, and the (public) programme with their own visions of food futures.⁴³ The Food Lab will be allocated its own space for storing supplies and conducting more research. It will also team up with the Nature Research department to organise gardening sessions. Additionally, a small food forest will be planted in one of the gardens to provide produce for the academy's daily lunches. Funding opportunities for this project are being explored.

Future Materials

The Future Materials programme – consisting of the Future Materials Bank and the Lab, expanded by Fellowships and Encounters – has received much recognition in recent years, so its potential has grown.⁴⁴ The programme supports the shift towards sustainable artistic practices by focusing on research, experimentation, and sharing knowledge about sustainable materials. In this way, it supports the societal tasks that the academy is committed to. The Future Materials Lab keeps samples from this online Bank and helps participants explore the qualities and properties

- 42 Such as 't Atelier in Maastricht, besides the long-standing collaboration with the ceramics workshop of the Maastricht Institute of the Arts.
- 43 Food participants can contribute to programmes such as: In-Labs, Open Studios, Extended, or Museum Night.
- 44 See information on the JvE [website](#) and Overview Programme.

of these materials to benefit their own work. This lab will be moving to a larger space in the academy's building to accommodate its ever-expanding collection and to display it publicly.⁴⁵ Making these materials tangible is key to their actual use. Additionally, it is important for these materials to be integrated into all the labs, where they can be experimented with.

The Future Materials Fellowships encourage in-depth and cross-disciplinary research into materials, while the Future Materials Encounters provide insights into their applicability.⁴⁶ The Future Materials Bank features a strong collective and public aspect; it is a project with many contributors.⁴⁷ The promotion of eco-friendly art practices through the Bank extends beyond the academy to create a global community. All these elements have proven to be highly valuable, and it is our aim to continue this programme. However, extra funding is crucial to make this happen.

Library and Archive

The Jan van Eyck library holds around 41,000 publications and serves an important regional role as the largest art library in the cross-border Meuse-Rhine Euregio. The library is used not only by the Jan van Eyck participants and staff but also daily by students from Maastricht University and Zuyd University of Applied Sciences. Staff from the Bonnefanten museum also make use of the collection, and members of the city library can borrow books as well.

In 2023, the anniversary exhibition *Communal Enthusiasm* provided a glimpse into the 75-year-old archive of the Jan van Eyck Academie. The monumental task of sorting and digitising this archive is a long-term project, for which we plan to allocate additional funding and time in the upcoming policy period. The plans to renovate the library could not proceed due to rising construction costs, but we have invested in transitioning to a new cataloguing system.⁴⁸ Besides the core collection related to visual arts, the library is actively expanding its collection of publications that academically support the policies of Jan van Eyck and the artistic research conducted by the participants.

COLLABORATIONS

The shift towards a more sustainable, fair, and shared world cannot happen in isolation. That is why the Jan van Eyck Academie actively forges partnerships – on artistic, organisational, and socio-geographical levels – working with regional, national, and international institutions. These collaborations are not focused on organising events or exhibitions – though this is certainly a possible outcome – but always originate from the needs of our participants while also fostering research in the arts. For example, through partnerships with foundations and governments, we make residency periods possible, contribute to mutual knowledge-building, pool networks, and create opportunities for artists to work both within and outside the arts.⁴⁹ We also conduct joint research related to social change processes, for example in the recently launched Circular Textile Workshop (mentioned in more detail below).

In the next policy period, we aim to strengthen our existing partnerships and have the ambition to establish several targeted research positions, similar to the Future Materials Fellowships.⁵⁰

Circular Textile Workshop

As part of Regiodeal Zuid Limburg – a development strategy to strengthen the economy and quality of life in this part of the Netherlands – the Jan van Eyck Academie is a partner in the Workspace Circular Textile project.⁵¹ This initiative focuses on creative and circular applications of new bio-based materials within the textile industry supply chain. (Scientific) knowledge is put into practice, resulting

45 The understanding of Future Materials is enhanced by documentation on the raw materials (pigments, binders) that the painter Jan van Eyck used in the 15th century, thanks to restorer Anne van Grevenstein, responsible for the restoration of *The Adoration of the Mystic Lamb*.

46 See: Overview Programme.

47 Nearly 400 materials have been contributed so far by makers from around the world, and the website has around 5000 users. The FMB is also affiliated with the [Green Art Lab Alliance](#), a global network of arts organisations committed to ecological sustainability.

48 *WorldShare Management Services*: a library platform that allows thousands of libraries worldwide (rather than nationally, like our previous cataloguing system) to share their data.

49 Such as in the project with Urban Futures Studio on climate modelling or the Future Materials Fellowships. See: Overview, Collaboration and Overview Programme.

50 These specific participant positions require a longer duration than the usual 11 months. Collaborating with (European) partners is therefore essential.

51 The project runs from the end of 2023 until mid-2026. Partners: Municipality of Maastricht, Economic Cooperation South-Limburg, Zuyd University of Applied Sciences, UM, Aachen-Maastricht Institute for Biobased Materials, Chemelot Circular Hub, Studio Sufi, Arapaha.

in the creation of new chain materials and enabling the development of innovative, sustainable materials and products.

MERIAN PhD Programme

In the last policy period, we launched the Maastricht Experimental Research in and Through the Arts Network (MERIAN) PhD programme⁵² in partnership with Maastricht University and Zuyd University of Applied Sciences. We are particularly proud of this collaboration, which brings together the academic world and the arts. Three PhD candidates are currently engaged in their research, making full use of the network of all the participating institutions. In 2024, a call will go out for the fourth PhD candidate. This network will become more visible in the coming years through the Art & Science Lab⁵³ – a physical meeting place for MERIAN PhD candidates, Jan van Eyck participants, and students and researchers from Maastricht University (UM), and University College Maastricht (UCM). MERIAN will also be expanded in the years ahead to include a Professional Doctorate (PD) as part of a national pilot in which Zuyd University is involved. In 2025/2026, two PD candidates will be selected to conduct practice-based artistic research.

52 [Visit MERIAN's website.](#)
53 A space that is being realised within University College Maastricht.
54 See: Overview Collaboration.
55 [Visit Destination Unknown's website.](#)

Framer Framed

Framer Framed and the Jan van Eyck Academie formed a partnership based on their shared values and complementary goals that has been extended following a successful pilot in 2022/2023.⁵⁴ We joined forces to offer opportunities to artists from the Global South, with a focus on translocal exchange and multilingualism. Framer Framed will introduce the selected participant to their network and public programme. The aim of this partnership is to enhance not just the participant's development but also to cultivate an interconnected ecosystem within the Netherlands.

Z33

The academy has an agreement with Z33, an art institution in Hasselt (Belgium) to organise two solo exhibitions by Jan van Eyck participants between 2024 and 2027. This collaboration offers our participants a chance to showcase their work within a Belgian and Euregional context at a like-minded institution that shares our belief that art, through exploration and imagination, can inspire social change.

Destination Unknown

Starting in 2025, we will be partnering with Destination Unknown (DU),⁵⁵ a North Limburg nomadic organisation. DU gives emerging artists the chance to work in temporarily vacant buildings, challenging them to create site-specific art. This collaboration will promote knowledge exchange and strengthen the regional network for supporting talent development. The Jan van Eyck Academie will offer the DU artists access to the academy during their work period and vice versa: the academy's participants can take part in Destination Unknown's programmes. In addition, DU has been invited to organise their 2025 winter seminar at the Jan van Eyck Academie and the Jan van Eyck staff will make on-site studio visits with the DU artists.

Limburg Beeldende Kunst Stipendium (LBK)

Even when the subsidy from the Dutch Province of Limburg ended in 2023, the Limburg Beeldende Kunst Stipendium (Limburg Visual Art Stipend) continued. Together with the Bonnefanten, we kept offering this valuable talent support to a young Limburg artist from our own budget. This residency lasts six months and is awarded by nomination, with the results of the work period being exhibited at the museum under the title *The Studio*.

Writers' Programme Partnerships

We are also continuing our successful collaboration with the Dutch Foundation for Literature, which allows a Dutch writer to join us for a six-month work period each year. On top of that, our collaborations with deBuren, Flanders Literature, and the Kunststiftung Nordrhein-Westfalen make it possible for us to offer residencies to a Flemish and a German writer. We are planning to launch a podcast series that will conclude each writer's stay with an in-depth interview⁵⁶ – a format that is currently non-existent for mid-career writers. We are also exploring the idea of offering writers an 11-month residency, like our other participants. By 2026, we hope to create an international writer's residency; we are looking for partners to make this happen.

Long-term Partnerships

The academy has long-standing partnerships with various foundations and organisations to support the different residencies we offer. Our most recent collaboration is with the Institut français NL⁵⁷ and we are working to secure and expand this opportunity. Thanks to the Saastamoinen Foundation, a Finnish artist is welcomed to the Jan van Eyck each year. The residency for a Flemish artist, funded by the Flemish Community, will be extended from 6 to 11 months. ARKO (Arts Council Korea) supports a Korean participant. Additionally, the Municipality of Maastricht and the Province of Limburg continue to support our residency programme and the Jan van Eyck's projects.

Extended

The Jan van Eyck Academie will continue to collaborate with our local partner Marres through the youth programme *Extended*. We believe it is essential for the younger generation to engage with art and the societal issues we face. This educational initiative runs for four months and takes place twice a year.

Winter Appendix

In 2025/2026, we will collaborate with the Kasteel Wijlre estate⁵⁸ on a pilot project that gives a participant the opportunity to follow-up on their research once their residency ends. The participant selected will be invited to this estate for a work period lasting from December to March, concluding with a public presentation. This additional period significantly expands on and strengthens the development of individual talent and the regional cultural ecosystem.⁵⁹

Post-Academic Exchange

The Jan van Eyck Academie convenes three times a year with the fellow Dutch post-academic institutions Rijksakademie, De Ateliers, BAK, and EKWC, to exchange knowledge and experiences.

Local Knowledge and Materials Exchange

To strengthen our organisations and pool resources, we are collaborating with our local cultural partners Bureau Europa, Marres, and Video Power to explore the possibility of jointly purchasing technical equipment and sharing the expertise of the limited number of technicians in the southern part of the Netherlands.

Culture in Maastricht (CiM)

The Jan van Eyck Academie is a leading member of CiM, the local cultural advisory group that includes over 30 cultural organisations in Maastricht. Here too, the focus is on collaboration and pooling strengths on the local level.

56 In collaboration with existing and new partners. These podcasts will be available via the Jan van Eyck website and across various podcast platforms.

57 See: Overview Collaboration.

58 [Visit](#) Kasteel Wijlre estate's website.

59 The facilities of the Jan van Eyck Academie remain available to participants during their work period at Wijlre.

A dedicated team keeps the Jan van Eyck Academie running smoothly; their commitment and care are truly remarkable. However, we are fully aware of the demands placed on them during past years. The ambitions and enthusiasm for programming and taking an active part in the current discourse, next to the growing challenges involved in selecting a truly diverse group of participants, the COVID-19 pandemic, wars and other global issues have all taken their toll on the organisation. In the coming years, we want to create more space for reflection, (collective) learning, and strengthening the resilience of our team. This begins with listening to each other and in 2023 we introduced monthly staff meetings in addition to four annual General Staff Assemblies. We will also offer staff (sensitivity) training related to behaviour, care, and safety, and reduce the financial and administrative burden and workload by making informed choices in the (public) programme, in positions, and in collaborations.

Staff

In recent years, we said goodbye to several valued colleagues due to retirement, but we have been fortunate to find skilled successors. In the Printing & Publishing Lab an alumna has taken on the coordinator's role. The lab now has a team of three permanent staff members who, besides sharing their own expertise, can support each other's projects. The Material Matters – Metal Lab has also found a successor, ensuring continuity. By converting temporary employment contracts into permanent positions, the academy has displayed its trust in the bar and kitchen staff. Over the past few years, we have also worked on strengthening the teams involved in participant support, communication, and production. We have upgraded our audiovisual capabilities too, not just with new equipment but also with a new A/V staff member who has taken charge of video recordings and further digitalising the programme. The librarian will continue working one day a week in the archive, and the Photography coordinator now has an extra working day to help with digitising that archive. The library and analogue photography departments are supported by enthusiastic volunteers. We will also invest in the digitisation of our financial administration and are preparing for a smooth transition of retiring staff to new hires. Various subsidy requests are in progress for the Food Lab and Future Materials, which are essential for these departments to grow.

For our permanent in-house staff as well as temporary employees, the academy adheres to the collective labour agreement for Dutch civil servants. Via social workplace schemes and municipal programmes, we offer job placements for people with disabilities or mental health challenges. Volunteers receive an allowance, freelancers are compensated via invoicing at market rates, and participants working on commission are also paid the standard market rate. Members of the Supervisory Board receive a modest monthly fee.

When recruiting new staff members, we prefer open (international) application rounds and pay particular attention to alumni who wish to return to the academy as employees. We keep diversity and representation in mind during recruitment, though this can be a challenge in the southern part of the Netherlands, also with only part-time positions available.

Supervisory Board

The Supervisory Board ⁶⁰ of the Jan van Eyck Academie has undergone significant professionalisation in recent years. The Board strives for a wide representation of disciplines among its members and has established a clear allocation of portfolios. The gender distribution is currently three women to one man, with a fifth member to be recruited in 2024. The Supervisory Board conducts an annual performance review with the Management Board, plans an annual self-evaluation and every three years an external agency evaluates the Board. Every year, certain themes,

such as the code of conduct or the statutes are reviewed. The chair or another board member attends the general staff meetings (APV).

Employee Representation

The academy has a group of three employees who advocate for the well-being of the team. This group organises at least one meeting per year with the entire staff. Next year, these employee representatives will receive a basic training to help them better fulfil their role.

Building

The Jan van Eyck is actively involved in making its building environmentally sustainable. In 2022, Bureau 8080 provided advice on developing a sustainability programme with specific measures and goals for our organisation. The year 2021 was used as the baseline. In 2022, we cut our gas consumption by about 25%, and in 2023, it dropped by nearly 50% thanks to smart thermostats and more efficient use of the existing heating system. In the next planning period, we will focus on further implementing recommendations from this advisory bureau. At the beginning of 2024, we started switching all the fluorescent lights to LEDs, and we will install a draft-proof door at the entrance. Future investments include installing hybrid heating systems and roof insulation. We are seeking co-funding for these upgrades through government subsidy programmes like DUMAVA. In 2024/2025, a lift will be installed so all the academy's floors are accessible to disabled participants and visitors, and to make it easier for staff to move materials around.

Cafe-Restaurant and Kitchen

The Jan van Eyck Cafe-Restaurant is the academy's central meeting spot, where participants, staff, and visitors cross paths. Our efficient kitchen team prepares delicious, vegetarian, organic, and seasonal lunches using as many locally sourced products as possible.⁶¹ Participants working in the Food Lab are keen to share their expertise.⁶² The kitchen and cafe try to cut down on waste and avoid using (plastic) packaging.⁶³ The cafe is also a popular destination for University` students, offering both an ideal study space and excellent coffee. Participants and staff can enjoy lunch and drinks at half price.

Services

External groups are more than welcome to use the academy's building for activities ranging from (book) presentations in the auditorium to doctoral defence celebrations, small exhibitions such as the *Best Dutch Book Designs*, a meeting, or a group lunch. Through the Services department, the Jan van Eyck opens up the venue to various external gatherings and activities.

Communication

The Jan van Eyck Academie keeps the public updated about its programming and shares what our participants are involved with on its website, social media, and via monthly newsletters. Our audience is diverse and multilingual, ranging from local art enthusiasts to potential participants, international curators, and university students. The communications team aims to engage with these different groups in a clear manner, with respect for the often-specialised nature of the artistic content. They also manage relationships with stakeholders and partners, and are committed to an open and transparent internal communication with the team and participants. The team oversees the annual application and selection process, including posting and distributing calls for applications, answering candidate questions, processing applications, and guiding the selection process. During the previous policy period, Communications successfully expanded the academy's exposure, and applications have increased.⁶⁴ Our 75th anniversary in 2023 inspired an in-depth investigation of the academy's archive, resulting in a social media campaign and insights into the

61 From the organic farms of Wim Storcken and Reinier Hoon. As well as organic wholesalers, which also supply non-food items such as cleaning supplies.

62 This can be a source of inspiration or involve the use of particular ingredients supplied by a participant. However, a Food participant can also choose to prepare lunch themselves for a period, as [Jonas Palekas \(2002/2023\)](#) and [Joélson Buggilla & Jorge Menna Barreto \(2019/2020\)](#) did.

63 A small but significant change is to no longer offer individual sugar and milk packets.

64 See: [Overview Participant Support](#).

academy's rich history on our website. The communication around the anniversary exhibition *Communal Enthusiasm* helped reacquaint a broader public with the Jan van Eyck,⁶⁵ and the media attention also contributed to a better understanding of the role of post-academic institutions within the Dutch cultural ecosystem.⁶⁶

In this policy period, we will continue to focus on effective communication, remaining mindful of both the sensitivities associated with the diverse worlds that converge within the academy and the potential friction arising from addressing key societal challenges. Words matter. We are committed to creating a safe environment where differences and diversity are approached and valued respectfully. We will be transparent about institutional ambitions and expectations and offer evaluation opportunities to our participants and staff.

Over the next few years, we will focus on showcasing the wealth of artistic endeavours by our participants, as well as developments within the labs, departments, and collaborative projects. We want to produce a publication as part of the *Urgency Intensive* programme, which provides the Communications team with an opportunity to contribute. This department also wants to address the academy's digital footprint to cut down on energy consumption.⁶⁷ The application process will be reviewed to improve accessibility, allowing for greater flexibility in format, such as accepting videos alongside written project plans.

65 Leading to a strong response from alumni and older generations connected to the academy.

66 Illustrated by the (only in Dutch) TV programme Nu te Zien! (Now on Show!) from the public broadcaster AvroTros: for once, an episode did not visit a museum but made the post-academy and its history accessible to a wide audience.

67 For example, by critically examining the video platforms we use that consume a significant amount of data.

Participant Support

- In 2021, we altered the residency timeline – all participants now start in the same month and, with a few exceptions, stay for 11 months. This helps to build a sense of community and gives everyone an equal chance to develop their projects.
- The academy also has a curator/resident liaison who keeps an eye on participants' needs and progress.
- To make sure we have a diverse range of voices within the academy, we have expanded our social and geographical scope. For example, the 2022/2023 group was comprised of 40 participants with 30 nationalities. Access to the academy has improved – applications rose from around 550 in 2020 to 1,300 in 2022.
- Candidates from countries and regions that offer different perspectives, challenge the dominant Western art discourse, and contribute to transitional processes are encouraged to apply. We use the DAC list to waive application fees for those from low-income countries and regions.⁶⁸ We also reach out to candidates from outside the usual international art networks and major cities.
- To strengthen the academy's diverse and multidisciplinary approach, fashion has been given a permanent place as a field of study, with two participants focusing on clothing/textiles in relation to society's transitional processes.⁶⁹ The theme of food is also firmly established, with two food-related participants each year and, since 2022, the addition of an organic farmer as an adviser.⁷⁰
- With the Low Carbon Futures residency⁷¹ and the two Future Materials Fellowships,⁷² the residency programme has been broadened to focus on sustainability-related research.
- The academy has made an effort to offer equal opportunities to participants with children and accommodate them as best as possible. These participants receive a higher stipend, a private accommodation, have access to a play area at the academy, and we try to meet individual needs as much as possible.
- For duos and collectives, a higher stipend has been introduced to help cover their living costs.
- At the initiative of the Jan van Eyck, the art institutions in Maastricht have formed an alliance with the LBIV (National Bureau of Confidential Advisers) an organisation focused on fostering a culture of integrity and safety in the Dutch public sector. Since 2022, participants, staff, and freelancers who work for the academy have been able to consult an external confidant adviser.
- Psychological support is available for participants thanks to a collaboration with Maastricht University.
- In 2023, a weekly yoga session with professional guidance was introduced for participants and staff.
- The academy has secured a tax ruling with the Dutch Tax Agency allowing 80% of the stipends to be considered tax-free compensation. This arrangement has been communicated to other post-academic institutions so their participants can also benefit.

68 Candidates from so-called least developed, low and lower middle income countries are exempt from paying application fees.

69 Makers and thinkers who research (the) fashion (industry) are given the opportunity to reflect on their own practices and the sector itself in relationship to social transformation processes. There is no other place for this sort of post-academic reflection on fashion in the Netherlands. As an example, see Ruby Hoette's presentation.

70 See: Reinier Hoon's presentation.

71 See: Overview Collaboration.

72 See: Overview Collaboration and Jesse Adlers presentation in the video archive (starts at 35:10).

Programme

- The *Urgency Intensive*, along with other discursive programmes, is shaped by the Jan van Eyck's curator. So far, it has led to four programmes and proven to be a testing ground for innovative and speculative practices that challenge systemic thinking and explore ways to address the complexity of the climate emergency. For example, the 2021 edition was all about imagination and long-term thinking: representatives of the present and future discussed the feasibility of establishing an IPACC – Intergovernmental Panel on Art and Climate Change.⁷³ In 2022, this exploration continued with looking at how the arts, social sciences, and humanities can play a stronger role in climate debates within the interface between science, policymaking and global politics. Participants contributed through performances, lectures, walks, or as panellists.⁷⁴ The programme was made available to the public both offline and online.
- In the *Environmental Identities* series, public discussions, film screenings, and other online and offline events focused on the layered relationship between nature and personal and social identity.⁷⁵
- In 2022/2023, four group sessions focusing on restitution and relationality – led by adviser Rolando Vázquez – were organised for participants and staff. The goal was to better understand how to live and work together while respecting each other's points-of-view.
- The *Transforming Institutions* lecture series explores how art institutions need to adapt to a changing world. So far, five editions have taken place, covering topics like building an ethical art practice and linking environmental policy with cultural policy. The academy also teamed up with Kunsten '92 to organise a meeting highlighting the role of artistic research in social transformation processes.⁷⁶
- The Future Materials programme, launched in 2020 with the online Future Materials Bank, has rapidly gained momentum. Thanks to an incentive

grant from Innovatielabs,⁷⁷ it has been able to continue encouraging research and the sharing of ideas about sustainable, non-toxic materials. Building on that online Bank, the programme now includes the Future Materials Lab, which houses physical samples from the online bank,⁷⁸ as well as Future Materials Encounters, where artists talk about the materials or techniques they have developed.⁷⁹ In 2022/2023, two Future Materials Fellows, Jesse Adler and Dorieke Schreurs, each spent five months working on their projects. Adler focused on extracting pigments from fungi as a renewable alternative to dyes, while Schreurs investigated a biodegradable alternative to acrylic paint.⁸⁰ Future Materials was successfully showcased at the Dutch Design Week 2023 as part of the Innovatielabs presentation.⁸¹

- Organised by the Food Lab and the Nature Research department, the Food Art Film Festival (FAFF) has been bringing together creators, academics, local organic farmers, and the public since 2018. The festival features a mix of screenings, imaginative meals, workshops, field trips, and discussions. In 2022 and 2023, a FAFF edition took place in Glasgow (Scotland).⁸²
- The COVID pandemic accelerated the shift to the public programme's online accessibility, leading to a broader audience: presentations by participants can now be viewed online, and public programmes were either fully or partially available for live streaming, with later access through the video archive.⁸³ Future Materials Encounters are also made available online to the Future Materials community and other interested people.⁸⁴
- The 75th anniversary of the Jan van Eyck Academie was celebrated with the successful exhibition *Communal Enthusiasm*, which expanded the academy's reach to a broader, more diverse public.
- In 2021/2022, the Jan van Eyck Academie, together with the Rijksakademie, hosted a series of lectures entitled *Ac/kademie Talks*, which addressed topics from the participants' art practices.⁸⁵

73 A conversation with two vice chairs of the IPACC, on which the IPACC is based, was part of the programme.

74 Recordings of these events can be viewed via the JvE [Video Archive](#) and [Vimeo](#).

75 Watch the video recordings [here](#).

76 Watch the video recordings [here](#).

77 Creative Industries Fund NL and [CLICK NL](#) administer this grant.

78 The [Future Materials Bank](#) was established in 2020 and is a continually evolving open-source database of non-toxic materials that can be used in artistic practice.

79 The Encounters have taken place at the academy and elsewhere, both in the Netherlands and abroad. Recordings are shared on the [Future Materials Bank website](#).

80 More information [here](#).

81 Listen to the very first [Future Materials podcast](#) made at DDW.

82 In collaboration with artist residency centre [Cove Park](#) and [CCA \(Centre for Contemporary Arts\)](#).

83 View [Video Archive](#).

84 View [Encounters](#).

85 In partnership with the Finland's Saastamoinen Foundation and the Academy of Fine Arts, Uniarts Helsinki. Watch video recordings [here](#).

Collaboration

- The MERIAN PhD programme encourages research in the arts and fosters local knowledge sharing with the University of Maastricht and Zuyd University of Applied Sciences. MERIAN is currently mentoring three PhD candidates.
- The collaboration with Marres, on the programme *Extended*, has introduced young people to the transitional processes the academy addresses.⁸⁶
- In 2022/2023, we launched the *Imagining Low Carbon Futures*⁸⁷ project with the Urban Futures Studio (Utrecht University). Julien Thomas and Ekaterina Volkova were selected as a duo to work for six months with the Studio on climate model research. They explored new ways to blend artistic and scientific approaches to create fresh perspectives on the climate crisis and scenarios for a low-carbon future.⁸⁸ This partnership with Utrecht University⁸⁹ has been extended, allowing the duo to start an 11-month residency at the Jan van Eyck.
- A long-term partnership was launched in 2022 with the Institut français NL to support a French artist. Especially artists from the French Overseas Territories are encouraged to apply. This initiative has had a positive impact, making the academy more accessible to artists from regions like La Réunion or Guadeloupe.
- Thanks to the Vroman Foundation, we were able to offer residencies to four successive artists working at the crossroads of art and science.⁹⁰ Unfortunately, the organisation's budget is no longer sufficient to continue this support. The foundation is exploring alternative funding to resume this fellowship.
- The Writer-in-Residence programme has expanded over the years: a short residency opportunity for a Flemish writer was added through our partnerships with Passa Porta, deBuren, and Literature Flanders. In 2023, we welcomed the first German writer, who stayed for three months thanks to Kunststiftung NRW.⁹¹ In 2022, the Jan van Eyck Literature Festival was organised.⁹²
- The Limburg Visual Art Stipend (LBK) provides a young Limburg artist with a six-month residency at the academy and an exhibition in the Bonnefanten museum⁹³ in Maastricht. This stipend from the Province of Limburg has created a permanent spot for an emerging artist from Limburg.
- With the entire cultural community of Maastricht, Museum Night is organised annually – a successful collaboration that engages a wide range of people with art and culture.
- The Jan van Eyck library and Archival Consciousness⁹⁴ are collaborating on a 2023/2024 research project entitled *Archiving the Present*.⁹⁵ The goal is to make the library collection and archives more accessible to researchers and the public through an open-source digital system that allows for exploration based on related concepts and connections.
- In 2023, we began a collaboration and exchange with Limestone Books. This innovative artist's bookshop in Maastricht involves our participants in its programming⁹⁶ and also sells books published by the academy. Limestone has assumed responsibility for managing our online shop. And it can benefit from Jan van Eyck's extensive network and website visitors. Limestone was co-founded by alumna Chen Jhen.
- In 2022/2023, we launched a pilot project with Framer Framed, which gave participant Yornel J. Martínez Elías (Cuba) an opportunity to present his work and take part in the public programme at Framer Framed in Amsterdam.⁹⁷

86 See: Collaboration.

87 See: [Urban Futures Studio](#).

88 View their manual [here](#).

89 Part of the strategic UU theme [Pathways to Sustainability](#).

90 The Vroman Foundation fellows were, in succession: Ilya Fedotov-Fedorov, David Habets, Clara Jo, and Maud van den Beuken.

91 The Jan van Eyck welcomed Flemish writers Frederik Willem Daem, Wim Peumans, and Astrid Haeren. The German writer-in-residence was Yannick Han Biao Federer.

92 A [festival](#) in honour of 10 years of the writers' programme, featuring renowned writers from both home and abroad.

93 The recipients of the LBK scholarship were: Morena Bamberger, Floor Martens, Gladys Zeevaarders & Sophie Johns, and Caroline Sarneel.

94 <https://www.archivalconsciousness.org/>

95 A project by [Archival Consciousness](#), in partnership with Jan van Eyck and Framer Framed, in collaboration with Amsterdam's De Appel and Rijksakademie, Rotterdam's Kunstinstituut Melly, Utrecht's Metropolis M, and independent art publishers Roma Publications, Fw:Books, as well as art event 13th Gwangju Biennale and art platform e-flux. Supported by Innovatielabs. Follow the progress [here](#).

96 Such as [readings and book presentations](#).

97 More information [here](#).

