

MARGARET

VAN EYCK

**Multiform Institute for Fine Art,
Design and Reflection**



MARGARET VAN EYCK ACADEMIE

The Margaret van Eyck Academie is a multidisciplinary institute that furthers experiment, research, study, production and exchange. Promising artists, designers, curators, architects, writers, and other thinkers are given the time and space that is needed to develop their talents, to discover as yet unexplored perspectives and delve into deeper layers of themselves. Its quality labs, national and international partnerships, and plural institutional structure form the connecting conditions for its development of young and proven talent.

The academy is named after Margaret van Eyck (ca. 1350–1410; sometimes also referred to as Margareta van Eyck), a Flemish/Netherlandish painter. Just like her brothers Jan, Hubert, and Lambert van Eyck, Margaret[a] was most likely born in Maaseik, north of Maastricht. Apart from that, little is known of her life and work. (Note: She is not to be confused with her brother Jan's wife of the same name.)

<http://bit.ly/2qkymID>

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CATERINA VAN HEMESSEN ACADEMIE

The Caterina van Hemessen Academie was established to connect the Margaret Van Eyck to the educational institutions in its vicinity. The academy makes substantive contributions to research and education; organizes summer courses, symposiums and master classes; encourages artistic research and connects the practice of the participants of the Margaret van Eyck Academie with scientific and social research. In addition, the Caterina van Hemessen Academie initiates and facilitates projects with educational institutions to investigate how art, science and research intertwine and form new ways of thinking and making.

The academy is named after Caterina van Hemessen (ca. 1528–after 1587), a South Netherlandish painter who created the first self-portrait of an artist (of either gender) depicted seated at an easel. She became a master in the Guild of Saint Luke and was the teacher of three students. Caterina van Hemessen is also considered the first female Flemish artist with signed and dated paintings.

<http://bit.ly/2pP3Pcs>

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ANNE PETRONILLE NYPELS LAB

The Anne Pétronille Nypels Lab invites artists, writers, designers, photographers, poets, scientists, and essayists to develop and print their work here. Equipment for relief printing (letterpress, wood and lino cuts, polymer) and screen printing (risography, silkscreen), for processing, and finishing, enables them to experiment while creating editions of their own work. The Anne Pétronille Nypels Lab offers all expertise necessary for making publications, from editing and translation to expertise about types of paper and binding methods.

The lab is named after Anne Pétronille [also: Anna Petronella] Nypels (1789–1865). In the 1830s she inherited the Nypels family's printing shop which was founded in Maastricht by her father Théodore Nypels (1758–1810), a printer and bookseller. When Anne Pétronille married her husband Mathias Leiter (1792–1849) in 1837, the company's name was changed to "Leiter-Nypels." Her great-grand-nephew was the Maastricht typographer, printer, and publisher Charles Nypels (1895–1952).

<http://bit.ly/2qnXYfM>

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ELSA STANSFIELD LAB

The Elsa Stansfield Lab is a laboratory of the new media, in particular sound, film, video, and photography. Its remit also includes analogue techniques. The lab is pleased to accommodate the so-called mixed media and time-based arts — photography, film and video, audio and computer art. Ever since 1980 the Margaret van Eyck Academie has established a name for itself in the field of time-based arts.

The lab is named after Scottish media artist Elsa Stansfield (1945–2004). She founded the Time-Based Media Department at Margaret van Eyck Academie in 1980 (the first of its kind at a Dutch postgraduate institute), built a video collection for the academy, and taught there until 1991. In 1972 Stansfield started an intensive collaboration in the field of film with the Dutch photographer and filmmaker Madelon Hooykaas. Their work was of profound importance in the developing of the European video art scene.

<http://bit.ly/2pCBnPK>

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LUZIA HARTSUYKER- CURJEL LAB

The Luzia Hartsuyker-Curjel Lab incorporates the wood and metal workshops. The professional quality of the lab's output and its unparalleled capacity for problem solving attracts participants, as well as artists and institutions from the Meuse-Rhine Euregion and elsewhere. For participants, the lab is primarily a place where they can produce their own work; for others it serves as professional workshops which can undertake work on commission. The lab offers professional support from concept to execution: objects, sculptures, installations and exhibition scenography can be created here.

The lab is named after Luzia Hartsuyker-Curjel (1926–2011), a Dutch architect of German origin remembered for her innovative residential projects and her feminist and participatory approach to design. In the 1980s, she became known for her "women-friendly" homes, overcoming the traditionally hierarchical designs with rooms of more equal sizes. From 1991–1993, she realised the Dominium housing project in Maastricht Randwijk.

<http://bit.ly/2riUPy8>

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THERESE CORNIPS LAB

The Thérèse Cornips Lab is the lab for the mind; this is where making acquires its reflective meaning. This library houses an extensive collection of books, magazines, audiovisual material and multimedia and is the largest and best-stocked library in the field of art in the Euregion. The collection comprises both its own books and donated collections, such as that of the Bonnefantenmuseum, the Dittrich collection, and De Beyerd collection — totalling over 34,000 titles in the fields of art, art history, art theory, design and philosophy, including a large collection of exhibition catalogues.

The lab is named after Thérèse Marie Sophie Cornips (1926–2016), a distinguished Dutch translator of the works of Proust, Duras, Goethe, and others. Cornips was born in Maastricht and attended to the stedelijk gymnasium until 1945. She is best known for her translation of Marcel Proust's 'À la recherche du temps perdu' into the Dutch language; for this (and for her lifework in general) she was awarded the prestigious Martinus Nijhoff Vertaalprijs in 1999.

<http://bit.ly/2qjKzHP>

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WILHELMINA MINIS- VAN DE GEIJN LAB

The Wilhelmina Minis-van de Geijn Lab is Margaret Van Eyck's Lab for nature research. It is an adaptive centre of expertise for developments in the landscape, ecology and sustainability. It is an invitation for commissions and ideas, a place for reflection and play for landscape architects, a proposal to see nature as a way of thinking, a place for trans-disciplinary dialogue, and as a result of all of that, functions as a knowledge hub for anyone interested in looking at nature in new ways.

The lab is named after Wilhelmina Minis-van de Geijn (1910–2009), a biologist and palaeontologist, and one of the first women to do a doctor's degree (1937) in natural sciences in the Netherlands. From 1939 through 1948 she served as conservator at Natuurhistorisch Museum Maastricht. After that she became chief editor of Natuurhistorisch Maandblad (1945–1953 and 1967–1973) and continued to be an active member of Natuurhistorisch Genootschap Limburg. In 1987 the society declared Wilhelmina Minis-van de Geijn a member of merit.

<http://bit.ly/2pNUnXy>