



# PERMANENT



# DEPARTMENTS



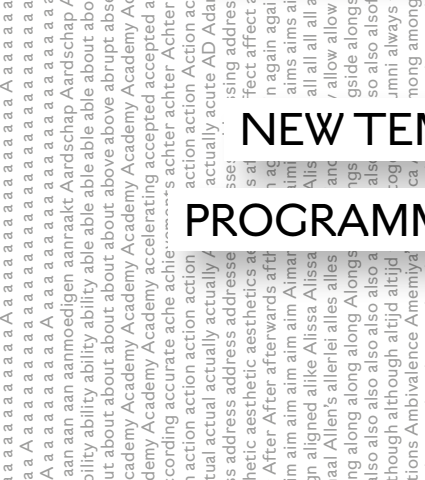
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# PROGRAMMES



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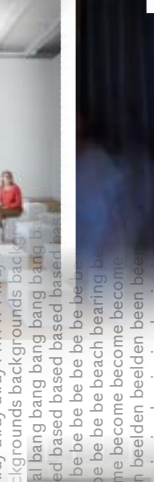
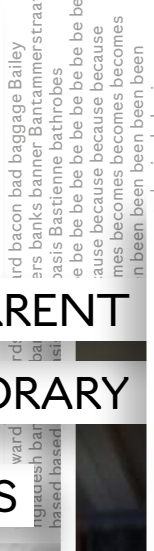
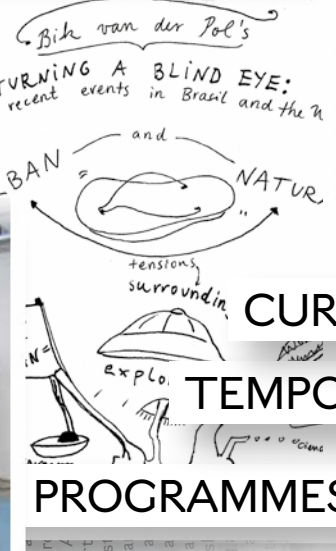
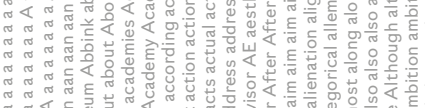
# NEW TEMPORARY



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# STUDIO

# VacantNL



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Images from student works and events, selected from Sandberg Instituut's online archive [www.sandberg.nl](http://www.sandberg.nl)

### About the Sandberg Instituut

The Sandberg Instituut is the postgraduate department of the Gerrit Rietveld Academie Amsterdam. It offers Master's programmes in Fine Arts (MFA), Interior Architecture (MIA), Applied Art (MDes) and Design (MDes). The institute was established in 1990 by former Rietveld director, Simon den Hartog, and was originally concerned with such activities as organising seminars and exhibitions. It was its first director, Jos Houweling, who developed the Sandberg Instituut into a fully recognised educational institution with several Master's programmes.

#### Temporary programmes touching on today's social issues

Jurgen Bey, director since 2010, looked for a way to align the institute with the dynamic of contemporary society. He introduced temporary, 2-year programmes around urgent world issues. Vacant NL—the first temporary Master's programme— was launched in 2011. The programme explored the vast potential of thousands of vacant buildings in the Netherlands, and suggested design interventions to make these spaces suitable for temporary reuse by creative entrepreneurs, innovators, designers, scientists and engineers, thus leading to cross-pollination between these fields.

#### New temporary Master's

In 2013, two additional temporary programmes came to life. School of Missing Studies deals with art and the public space, whereas Material Utopias investigates the shifting boundaries between new materials and techniques. The latter works closely with the Bachelor's programmes in ceramics and glass at the Gerrit Rietveld Academie. Another three new programmes kicked off last September: Cure Master, on art and healthcare; Designing Democracy, on political spatial design; and System D Academy, on informal and self-organising social systems.

And now, with the new academic year slowly approaching, we are happy to announce new temporary programmes. Materialisation in Art and Design—which is both a continuation and a disruption of Material Utopias—focuses on materials in the context of new technology and media. Fashion Matters is a research based programme that investigates the role of fashion and design in today's culture. The programmes start in September 2015. Applications are open until 1 April 2015.

#### Permanent departments in art, design and art criticism

Whereas the temporary programmes reflect on situations with a sense of urgency, the main departments aim to deepen the practices of artists, designers and critics. Sandberg Instituut's permanent programmes include Fine Arts, Studio for Immediate Spaces, Design, The Dirty Art Department and the new research Master's programme Critical Studies.

#### General information

The departments are relatively small (average of 20 students per programme), which allows us to keep the courses flexible and open to initiatives from students and third parties. Course directors are prominent artists, designers and curators with international practices. They invite tutors, guest teachers, theorists and critics to challenge our students to reflect on their profession, work and progress. The Sandberg Instituut is open to candidates from various backgrounds. We require a valid Bachelor degree in a field relevant to the programme you are applying for, as well as proof of proficiency in the English language.

This publication presents an introduction to each of our departments and temporary programmes. It provides a peak at what the courses entail and the work our students create. To apply for a programme, or for more information, please visit [www.sandberg.nl](http://www.sandberg.nl).

Acknowledgements: Marjo van Baar, Marieke Berkers, Jurgen Bey, Liesbeth Bik, Sjoerd ter Borg, Max Cohen de Lara, Christophe Coppens, Femke Dekker, Martijn Engelbregt, Catherine Geel, Krist Grijthuijsen, Cynthia Hathaway, Minke Havelaar, Anne Holtrop, Liesbeth in 't Hout, Simone Kleinhout, Lizzy Kok, Judith Konz, Judith Leysner, Nora Morton, Julia van Mourik, David Mulder van der Vegt, Laura Pappa, Jos Van der Pol, Louise Schouwenberg, Jerszy Seymour, Melle Smets, Theo Tegelaers, Tom Vandeputte, Annelys de Vet, Jaap Vinken, Nancy van Vooren, Rinske Wessels and Martine Zoeteman.

### Liquid Times

An interview with Jurgen Bey, director of the Sandberg Instituut

What do these two have in common: Charlie Chaplin and a giant tree rising above a rainforest? Both find impressive ways of surviving. In the film *The Gold Rush*, Chaplin eats his shoe.<sup>1</sup> It produces an absurd image, but in itself the action is quite logical: Chaplin is hungry but has nothing to eat, so therefore he decides to cook a shoe. The giant tree is generous: it sacrifices itself so the larger entity—the rainforest—can survive. When it topples over, it makes space for young plants and trees. It is a premeditated act: for decades, the tree used its canopy as a natural cover, turning the areas of the rainforest underneath into a greenhouse with extremely high levels of humidity. This way it creates an environment in which its demise is synonymous with survival.

These two examples arose in the interview I had with Jurgen Bey while discussing the plans of the Sandberg Instituut. Chaplin and the giant tree show us that survival is a matter of reaching for less obvious solutions and creating free space: two methods that are commonplace in the world of culture, but which also appear to be increasingly valuable for society at large as the world becomes ever more complex and liquid. '... a condition in which social forms (structures that limit individual choices, institutions that guard routines and patterns of acceptable behaviour) can no longer (and are no longer expected to) keep their shape for long, because they decompose and melt faster than the time it takes to shape them and for their shape to set.'<sup>2</sup> In an age in which God is dead and in which science and economics no longer offer any absolute principles, it is now time for the era of culture, argues Bey.



The Big Excursion, Alice Cancevici and Remus Puşcariu, 2014

1 The Gold Rush is a 1925 silent film directed by Charlie Chaplin.

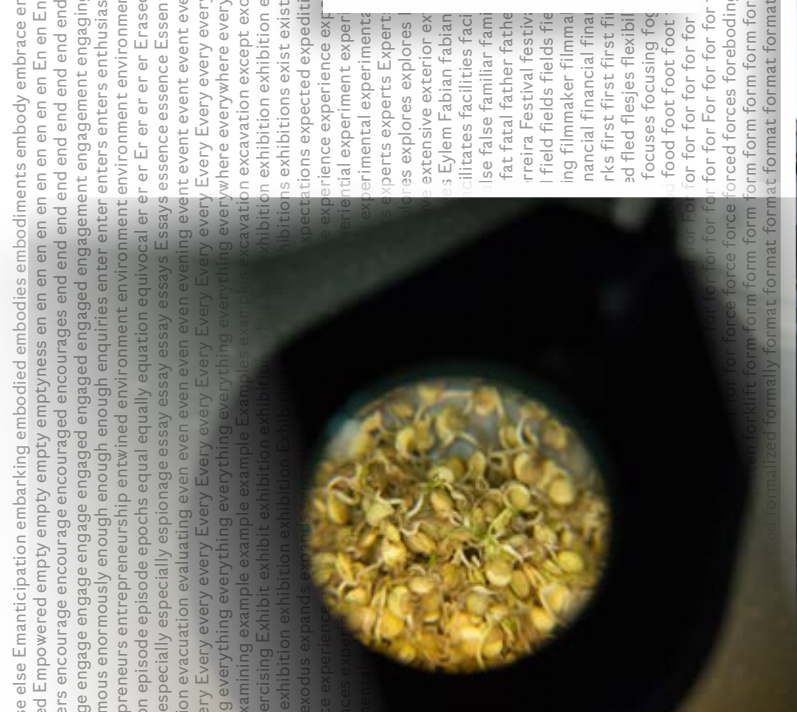
2 Zygmunt Bauman, *Liquid Times: Living in an Age of Uncertainty*, Polity Press, 2007 p.1.

This is because cultural thinking offers directions rather than ready-made answers. This is needed in a world that cannot be captured in a single sentence. Just take literature, for example. Stories convey potential. Nothing is fixed. It is down to history to solidify structures. Such a system of multiple directions does not necessarily mean that we will become completely lost. Just look at a library, for example, which is essentially an instrument full of potential, where thousands of books are neatly lined up with their spines facing the visitor. Whoever takes a book off the shelf and opens it will find a liquid world in which nothing is.

The Sandberg Instituut is taking a lead in this new era. The various departments of the institute stimulate research into, and the redesign of, structures that form the core of our society, such as democracy and healthcare. The programme System D Academy, for example, is carrying out research into informal and self-organising systems. The aim is not to be iconoclastic, but to offer new directions. These will be formed through a process of creating, thinking and defining. Form and context are never fixed in advance.

The institute currently faces the task of taking up its position in the world. The form this step will take for the outside world is not yet entirely clear, but perhaps we should not be seeking ready-made answers to such questions. Like the way The Dirty Art Department sees itself, the route of presenting oneself outwardly can take shape “...as a trip, and wherever it takes a pause, it remembers that ‘Any Space is the Place’.”

— Marieke Berkers, December 2014.



Images from student works and events, selected from Sandberg Instituut's online archive [www.sandberg.nl](http://www.sandberg.nl).



# FINE ARTS

MASTER'S PROGRAMME SINCE 1994

## OPEN FOR APPLICATION

Sandberg Instituut's Fine Arts department retains a focus on autonomy and making, while addressing the social and economic roles of art production. The programme structurally redefines conventional notions of artistic labor in three open modules: Language, Image and Play/Object. A main tutor develops the curriculum of each of these modules over the course of two years. Throughout this period, the Sandberg Instituut functions as a base, while encouraging each programme to modify and manifest itself both internally and externally.

Fine Arts is thus a tailor-made form of education, constantly adapting to its students and current situations. The modules function merely as anchors from which ideas come to life. Students apply for one of the modules, but also have the opportunity to follow the other modules as minors.

The Fine Arts department is looking for eager, active, and ambitious students, authentic makers and thinkers who are willing to reflect fundamentally on their work. A sound background in art or expertise in affiliated fields is required. Candidates are evaluated on their motivation, previous experience and portfolio. The admission committee focuses on the authenticity, artistry, and autonomous visual quality of the presented work.

**COURSE DIRECTORS**  
Krist Gruijthuisen  
Maxine Kopsa

**COORDINATOR**  
Judith Leysner

**MAIN TUTORS**  
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Nicoline van Harskamp  
Lucy Skaer

**THEORY**  
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Aaron Schuster

**REGULARLY VISITING TUTORS**  
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Jason Dodge

**GUEST TUTORS**  
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Celine Condorelli  
Katya Sander  
Carey Young  
Mladen Dolar  
Robert Snowden  
Angie Keefer  
Lisa Oppenheim  
Tirdad Zolghadr  
Dennis Cooper  
Pierre Bismuth  
Lisette Smits  
Marcos Lutyens  
Tim Etchells  
Stuart Comer  
Sally O'Reilly  
Chus Martinez  
Trevor Paglen  
Stuart Bailey  
Joachim Koester  
Sissel Toolas  
Wayne Koestenbaum  
Nils Norman  
Doug Asfhord  
Beatrice Gibson  
Gabriel Lester  
Mark Turner  
and others



Melanie Ebenhoch, You, you, you, 2014.



Richard John Jones, Subjects of Recognition: Part 1, 2014.



# DESIGN THINK TANK FOR VISUAL STRATEGIES

MASTER'S PROGRAMME SINCE 1995

OPEN FOR APPLICATION

With a selfless, committed, curious, serious, humorous and above all hazardous mentality, plus a wide diversity of tools, the Design department offers a frame for survival in our fluid future. Our Master's students solidify their social, political and technological observations into research-based design projects that have a strong radar for social change. Their work touches upon the contradictions of contemporary society. What are the invisible forces that shape our future? What characterises the times we are living in, and what role should the designer assume?

Sandberg Instituut designers are investigative designers, critical optimists, generous collaborators, contagious initiators, natural cyberpets, eternal students, storytellers, friends, lovers and fighters. They approach global challenges from a personal standpoint. They allow vulnerability, doubt and unpredictability to lead them into their design process, where identities, stories and visual strategies merge. They investigate how to design when we are unsure whether we are online or offline, whether we are on or behind the screens or whether we are the interface ourselves. Are you my audience? Or are you the subject and am I your sole visitor? And do I like you?

This is education. This is investigation. This is visual writing. This is thinking by doing. This is the antidote to our digital society. This is living life. This open programme works as a virus. Get infected.

**COURSE DIRECTOR**  
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**COORDINATOR**  
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Agata Jaworska  
Dimitri Nieuwenhuizen  
Rob Schröder  
Daniel van der Velden

**GUEST TUTORS**  
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Max Bruinsma  
Emory Douglas  
Mieke Gerritzen  
Syb Groeneveld  
Menno Grootveld  
Femke Herregraven  
Bregtje van der Haak  
Rudy J. Luijters  
Francisco Laranjo  
Kali Nikitas  
Pinar&Viola  
Malkit Shoshan  
Siebe Thissen  
Boy Vereecken  
Astrid Vorstermans

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Asieh Dehghani (IR)  
Mirte Duppen (NL)  
David Ortiz Juan (ES)  
Marthe Prins (NL)  
Isaura San (NL)  
Sofia Stankovic (SRB)  
Teodora Stojkovic (SRB)  
Benedikt Weishaupt (D)  
Benedikt Woeppel (D)  
Marleen van der Zanden (NL)  
Arthur Röing Baer (DE)  
Andrea Carrillo Iglesias (MX)  
Rebekka Fries (NL)  
Monika Gruzite (LV)  
Juliette Lizotte (FR)  
Ekaterina Kholyapina (RU)  
Florian Mecklenburg (D)  
Birte Veenkamp (NL)  
Minhong Yu (CN)  
Agnieszka Zimolag (PL)



AA (Amsterdam – Athens), Residency and exhibition at Kunsthal Athens, March 2014.



AA (Amsterdam – Athens), Residency and exhibition at Kunsthal Athens, March 2014.





# DIRTY ART DEPARTMENT

MASTER'S PROGRAMME SINCE 1995

## OPEN FOR APPLICATION

The Dirty Art Department offers itself as an open space for all possible thought, creation and action.

It sees itself as a dynamic paradox, flowing between the pure and the applied, the existential and the deterministic, the holy and the profane. It is concerned with individuality, collectivity and our navigation of the complex relationship between the built world and the natural world, and other people and ourselves. It's a place to build objects or totems, religions or websites, revolutions or business models, paintings or galaxies.

Although the Dirty Art Department comes from a common background of design and applied art, it seeks to reject the Kantian division between the pure and the applied arts. Since 'God is dead' and 'the spectacle' is omnipresent, it sees the creation of alternative and new realities as the way to reconsider our life situation on this planet.

The Dirty Art Department is open to students from all backgrounds, including designers, artists, bankers, sceptics, optimists, economists, philosophers, sociologists, independent thinkers, poets, urban planners, farmers, anarchists and the curious.

The aim of the Dirty Art Department is to develop singular practices that are separate from medium or subject, and to give an insight into how to place that practice into the different existing contexts of art, design, performance,

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Guillaume Dupetit  
Florence Parot  
Noam Toran

**ACTIVATOR**  
Erasmus Scherjon

**SELECTED LECTURES WORKSHOPS  
AND TOOLING UP SESSIONS**

Eric Ellingsen  
Piero Golia  
Delphine Bedel  
Michael Beutler  
Daniel Dewar  
Martin Heller  
Anthony Dunne  
Fabien Vallos  
Antonia Birnbaum  
Timothy Ivison  
Maarten Gielen  
Melanie Bonajo  
Laure Jaffuel and Elise van Mourik  
Thilo Fuchs  
Oliver Baron

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Reinier Kranendonk (NL)  
Mirka Severa (DE)  
Victor Delestre (FR)  
Aaron McLaughlin (UK)  
Chris Rijksen (NL)  
Michele Rizzo (IT)  
Matthieu de Jong (ZA)  
Gamze Baray (TU)  
Elise Ehry (FR)  
Kitty van Ekeren (NL)  
Maarten Hoogendijk (NL)  
Jurjen van Houte (NL)  
Pedro Matias (PO)  
Rahel Pasztor (DE)  
Joséphine Peguillan (FR)  
Michal Plata (DE)  
Anna Reutinger (US)  
Thomas Schneider (DE)  
Arthur Tramier (FR)



Non Stop Plaza, 24-hour event at De Fabriek, Dutch Design Week Eindhoven, 2014, photo by Parking Club.



HellFun, Josefin Arnell, Graduation show Daddy Far Away, 2014, photo by Chris Rijksen.

writing, pizza making, etc. The final challenge is to create new context; that is, to transform reality. Since the department is concerned with our way of inhabiting the planet and therefore also our way of inhabiting the mind, it promotes a strong theoretical and philosophical agenda and is open to dangerous attempts and spectacular failures in practice. The Dirty Art Department sees itself as a trip, and wherever it stops off at, it remembers that 'Any Space is the Place'.

#### SELECTED PROJECTS **NON-STOP PLAZA**

With Parking Club (Laure Jaffuel and Elise van Mourik) 24-hour event and exhibition at De Fabriek, Eindhoven, during Dutch Design Week

Not only our spaces and our objects are designed, but essentially also our time. We are far away from a society of necessity and well into one of desire. 24-hour parties, non-stop restaurants, stand-by, Red Bull & espresso, burn-out, snooze. The notion of work and the borders between reality and fiction are expanding into an endless blur the more it becomes a total, full-time condition. Reality is a question of "When does it start, and when does it end?"

The aim of the workshop is to delve into the notion of time as the principle material of reality. We question ideas of productivity, fiction, event and transcendence.

#### **PostNorma**

Initiative of Dirty Art Department students

PostNorma is a 'squat squat' slash up and art space in Amsterdam North. The space represents a happening of a class of Dirty Art Department students and tutors who are looking for an environment and lifestyle in which they can shape, assess, reshape and reassess. The lifestyle is somewhat deficient, with no water or electricity. There is, however, a website and personalised perfume for the space. The contrast between this deficiency and the required reanalysis of functional design and the uses of modern mundane paraphernalia has been adopted by the squatters as 'Medieval Modernal' living.

[www.postnorma.org](http://www.postnorma.org)



Pump Up the Volume, workshop with Michael Beutler, 2014, photo by Chris Rijksen.



Students making space for art, Dirty Art Department, 2014, photo by Chris Rijksen.

# STUDIO FOR IMMEDIATE SPACES

MASTER'S PROGRAMME SINCE 2010

## OPEN FOR APPLICATION

The Studio for Immediate Spaces sets out to actively rethink and expand the field of interior architecture and explore its immediate boundaries. In doing so, 'space' is understood in any way. Whether it concerns physical spaces, or imaginary ones, temporary situations or political outlines, whether we deal with a site or a mind-set, it is the common interest of the Studio and its participants to explore those possible spaces and find ways to open them up.

What characterises the Studio is the participants' different backgrounds—which range from design to architecture, performance, fine arts, marketing, sociology and other fields—and their curiosity. The Studio aims to harness these characteristics in order to expand the field of interior architecture at its foundation, and to go beyond its established means, opening up the practice of architecture itself as radically as possible in favour of this wide range of specific practices that relate to space in their own way.

During this 2-year Master's programme, students take part in four studios, which are led by practitioners in architecture, design or fine art. Each studio revolves around a specific focus or methodology, for example space as a situation, as a material gesture, as collectivity, as a fiction. The Master also offers an extensive programme of invited guests who give lectures, host workshops or propose other activities—an experiment, a trip, an event, an action. An ongoing theory

**COURSE DIRECTOR**  
Anne Holtrop

**COORDINATOR**  
Rinske Wessels

**TEAM**  
Studio 1:  
Lionel Devlieger and Tristan Boniver  
Studio 2:  
Elise van Mourik and Laure Jaffuel  
Studio 3:  
Nicholas Lobo Brennan  
Studio 4:  
Hanne Hagenaaers  
Theory:  
Tom Vandeputte  
Thesis:  
Margaret Tali  
Graphic Design:  
Tomáš Celizna

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Jules Schoonman  
Krijn de Koning  
Mimi Zeiger  
Camiel van Winkel  
Richard Wentworth  
Josef Wouters  
Jorinde Seijdel  
Wouter Davidts  
Lars Bang Larsen  
Trudy Dehue  
Jeremy Shaw  
Floris van Delft

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Eva Schalwijk (NL)  
Johanna Nocke (DE)  
Juri Suzuki (JP)  
Luuc Soonke (NL)  
Nicolo Scatola (IT)  
Rachel Himmelfarb (USA)  
Cathrine Andresen (NO)  
Hein van Duppen (NL)  
Kristine Andersen (DK)  
Lia Satzinger (AT)  
Loui Meeuwissen (NL)  
Marijn Roos Lindgreen (NL)  
Márk Redele (HU)  
Tena Lazarevic (HR)  
Zsófia Szóke (HU)  
Zsófia Paczolay (HU)



Alonso Vazquez, Places of Production, field research India, 2014, photo by Chris Riksen.



Graduation Show 2014 - Elejan van der Velde -The Reminding Remains, Momart Project Space Amsterdam.

course offers space for reflection on the practice by means of critical thinking and writing, and offers public seminars.

The programme encourages students to work beyond the limits of a single discipline and to develop a strong and independent practice. The Studio therefore offers a programme that exceeds the boundaries of the traditional curriculum, proposing a framework beyond disciplinary perspectives and pointing towards the potential of a spatial vocabulary that we have not yet imagined.

#### SELECTED PROJECTS **LET'S DANCE – From Studio To Situation**

With Parking Club

During this Studio, we shifted our focus from architecture as a spatial practice to one that is concerned with the conditions for something happening: towards a practice of situations. Time, or moments, became our framework.

A night, a road trip, a liquid acid trip, a visit, a dream, sundown, a protest, an invasion, a lazy movie night, a backdoor entrance, occupation, accidents, a conversation, a tour, a film set, a party, dusk, hallucinations, a safari, a master key, the waiting room, lost, a construction site, a script, a programme.

Making the shift from architecture of space to an architecture of event is like putting the gears in reverse: space exists because we occupy it, it will come and go as we do. Architecture is a matter of time; it 'happens'. Once we said: 'Everything is a stage, theatre is real, architecture is dead, unless there is a party.' Anyway, you don't have to build a dance floor: you just have to dance.

#### **Material Gesture**

With Anne Holtrop and Hanne Hagens

During this Studio we worked on a project in which we took the gestures we define in materials as the start for a work. Roland Barthes defines the term gesture as a surplus of an action. 'An action', he writes, 'is transitive, it seeks only to provoke an object, a result.'. In contrast, the gesture is 'the indeterminate and inexhaustible total of reasons, pulsions, indolences which surround the action with an "atmosphere".'. As part of the Studios we visited production sites in Belgium and India, including a bell foundry, a sand extraction area, a marble quarry, a car factory, a cotton plant, a textile printer, an animation studio, a former charcoal mine and a marl cave. The found gestures redefine ways of making and constructing. They ask: what are the gestures that give shape to the environments we inhabit? How does a material give shape to a community? What is the correlation between material, craft and regulations? What places of production do we see now, in the past and in the future?



Workshop with artist Adrien Missika, exploring an uninhabited island with a camera drone, 2014.



One Night Stand #1, Juri Suzuki: 'Performing Light'. Event at a squatted cinema, 2014.

# CRITICAL STUDIES

MASTER'S PROGRAMME SINCE 2014

## OPEN FOR APPLICATION

Critical Studies is a 2-year postgraduate programme in research and theory. It offers an open, interdisciplinary environment for the development of an independent research practice, while providing a rigorous grounding in critical theory, research methods and writing techniques. We are especially interested in forms of inquiry and study at odds with a traditional academic context, including practice-led research and various exchanges between artistic practice, research and writing.

Students pursue self-initiated research projects with a high degree of autonomy, working individually or collectively with supervisors of their choice, based either within or outside the institute. Research projects are presented in a series of regular colloquia, which function as a space for collective discussion and exchange. In addition, students are provided with the resources and support to develop collaborative projects that emerge from their research, such as publications, exhibitions, screenings or symposia.

Alongside the research trajectory, students take part in a taught programme of seminars, lectures and workshops. This programme provides a thorough introduction to key concepts in visual culture and critical theory, explores research methodologies in relation to artistic and cultural practices, and supports students in the development of a writing practice. Besides this general programme, a specific theme is addressed in

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Aaron Schuster  
Pieternel Vermoortel  
Jan Verwoert  
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Simon Sheikh  
Brian Holmes  
Maria Fusco  
Sven Lütticken  
Mike Sperlinger  
Mark Leckey  
Tom Holert  
Marion von Osten  
Hito Steyerl  
Adelita Husni-Bey  
Nina Wakeford  
Marina Vishmidt  
Nils Norman  
and others

**STUDENTS**  
Gianmaria Andreetta (CH)  
Annie Goodner (US)  
Elizabeth Graham (GB)  
Nolwenn Salaun (FR)  
William Pollard (NZ)  
Bas Medik (NL)  
Curdin Tones (CH)  
Elisabeth Klement (EE)  
Hansje van Ooijen (NL)  
Isabel Ferrand (PT)  
Rebecca Stephany (DE)

depth each month through a lecture and intensive seminar given by a visiting speaker. Students take active part in shaping the educational programme and have the opportunity to organise self-directed seminars, workshops and excursions.

We welcome applicants from a range of backgrounds, including artists, curators, designers, writers, editors, theorists, educators and other cultural practitioners who are interested in exploring the intersections of research, practice and theoretical inquiry.

### Programme history

The Critical Studies programme emerged out of the Art and Learning pilot project, initiated by the Sandberg Instituut and Gerrit Rietveld Academie. The aim of this project was to reflect critically on current models of art education and to examine new teaching and learning approaches. While the interest in alternative approaches to education remains crucial to the methodology and structure of the Critical Studies programme, research projects of participants are not expected to have a direct link to this thematic.



Talk by Ellen Feiss, November 2014.

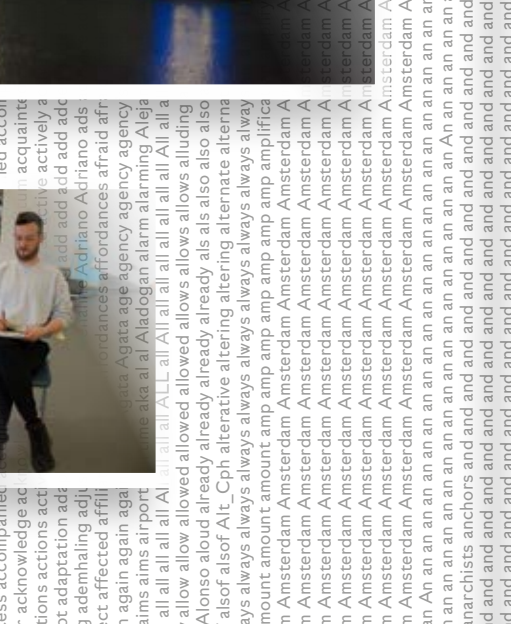




# MATERIALIZATION IN ART AND DESIGN

NEW TEMPORARY MASTER'S PROGRAMMA 2015-2017

OPEN FOR APPLICATION



Images from student works and events, selected from Sandberg Instituut's online archive [www.sandberg.nl](http://www.sandberg.nl).



Materials and techniques—both traditional and modern—carry a wealth of characteristics. In addition to their physical possibilities, their diverse cultural and historical references are of great potential to the artist or designer. The new Master's programme Materialisation in Art and Design (MAD) aims to create a strong link between the experimentation with materials and various media and the development of ideas.

MAD challenges the conventional hierarchy between 'concept' and 'making', 'content' and 'process', by making the material expression of works paramount. The medium is meaningful as the carrier of the message, its narrative and its function. Moreover, the making process by nature offers surprising, irrational, coincidental possibilities that the mind simply cannot predict or imagine.

Art and design have become closely related fields of interest. Both could benefit from a hands-on experimental approach in order to attain innovative results. This is why the program educates both artists and designers, who thus learn from each other's expertise. Working side by side strengthens the various positions the students will take within the fields of art and design.

Throughout this 2-year programme, students experiment with various materials and techniques, while developing individual projects and a personal material library. Experimental workshops that push the boundaries of possibility play a central role. In these settings, students become acquainted with the latest technologies and materials, learn new craft skills or improve those they already have. Ample attention is paid to reflecting on working with old and new media and how these influence and define the resulting artworks and designs. Critical analysis is enhanced by, for instance, lectures and discussions with various experts on the topic of materialisation in art and design. In the final phase of the program, students

*We are currently organising our team.*

For the latest list of tutors and other news, please see [www.sandberg.nl/mad](http://www.sandberg.nl/mad).

develop a deep awareness of the diverse contexts for their works.

MAD works together with the following Gerrit Rietveld Academie (GRA) Bachelor's departments and/or workshops: Ceramics, Glass, Textile and 3D printing. We also cooperate with external material workshops and institutes for high-tech innovation. In addition, Materialisation in Art and Design works closely with a varying group of mentors who introduce both modern technology and traditional media. Please see the list of mentors for an overview.

This new temporary programme is both a continuation and a disruption of Material Utopias (MU), the Master's programme that started in 2013 and finishes in June 2015. Because of the success of MU and the growing interest in materialisation in art and design, MAD is founded on the same philosophy and approach, while adding new fields of interest, such as the latest technologies.

Applicants for Materialisation in Art and Design are requested to present proof of their expertise and interest in working with various materials and techniques, as well as their ability to analyse the inherent characteristics of these materials and techniques.



Jens Pfeifer, I Am A Mountain 2, 2014.

# FASHION MATTERS

TEMPORARY MASTER'S PROGRAMME 2015–2017

## OPEN FOR APPLICATION



Christophe Coppens, NoReference © Javier Barcala, 2008.

COURSE DIRECTOR  
Christophe Coppens

*We are currently organising our team.*

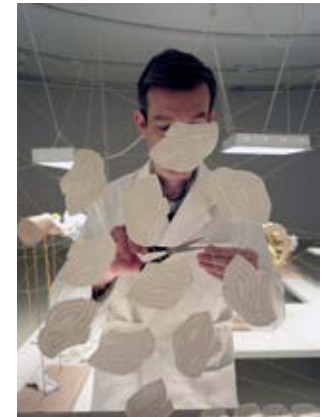
For the latest list of tutors and other news, please see [www.sandberg.nl/fashionmatters](http://www.sandberg.nl/fashionmatters).

A big part of the fashion industry nowadays is based on producing and consuming gigantic amounts of clothing. Collections are manufactured all over the world at dizzying speeds and are sold all year round, every hour of the day, for extremely low or very high prices. It is a fast-changing system that seems hard to break into. How do you, as a designer, deal with this model in an ever-changing world and come up with innovative ways of designing, producing, promoting, financing, selling and eventually consuming? How do you meet the needs of today's consumers and anticipate the needs of tomorrow's world?

The 2-year 'Fashion Matters' Master's programme is a research-based course for new knowledge and practice to find an answer to those questions. It involves deep-rooted thorough research in a world that is dominated by search engines and instant communication. The focus is on the role that fashion and design play in culture and society, and ranges from environmental issues to economics and politics. Material plays a leading role. Understanding the nature, origin and possibilities of different materials, both traditional and new. From industry-based to handcrafts and back again. How can technology influence design and satisfy the consumer's needs? Where does the design end and the product start? Students learn how to invent or reinvent materials and shapes, and to combine and reuse old and new techniques and ways of production.

The main ambition of the course is to develop for each student a personal package tailored to his or her individual needs and interests. The first questions they will need to answer are: 'What do I want to do?' and 'How can I make a difference?'.

The 2-year programme leads students along the path from in-depth research and experimentation, to development and production. Although the final result can be a fashion collection, the research can also result in an innovative project proposal or a study that is as far from, or as close to the industrial model as the student wants it to be. Fashion is more than an industry,



Christophe Coppens, No Reference,  
© Javier Barcala, 2008.

and making clothes is not always fashion. Be part of a fashion world and its essence, yet in a sustainable way that fits your talent and message, making use of all the new technologies available, while embracing your heritage and culture and the traditional crafts around you.

Christophe Coppens leads the course. Belgian born, Christophe currently lives in Los Angeles. After a 21-year career in fashion and design, he now focuses on his work as a fine artist. His background in fashion is never far away, however, and textiles are still a big part of his work. Christophe: ‘When I closed my fashion business three years ago, I was in a state of total defeat. I was tired of the struggle with finances, buyers, production, deadlines, market and demand.... I strongly believe the time is now to come up with new ideas in fashion and make a difference. There are so many ways to function as a designer without losing yourself in the current system. And it’s up to the new generation to research and fine-tune their choices, look deeper into current options and develop forward-thinking models that put them at the forefront of a much needed new wave of fashion.’

Christophe will form a small team of teachers around him along with a group of guest teachers, speakers and influencers—designers, writers, artists, thinkers, curators—each of whom are experts in their own field. Possibilities to collaborate with institutions, companies and workshops—for example G-Star, Gerrit Rietveld Academie, Click Next Fashion, TextielLab (part of the TextielMuseum), Wageningen University, Saxion Hogeschoolen (textiles) and Fashion Council NL—are at the cornerstone of this course.



The Believers, © Javier Barcala, 2010.



Headpiece by Shin Murayama, The Believers, © Javier Barcala, 2010.

Images from student works and events, selected from Sandberg Instituut's online archive [www.sandberg.nl](http://www.sandberg.nl)



**CURRENT  
TEMPORARY**

**It Had  
Something  
To Do  
With The  
Telling  
Time**

ANNEE GRÖTTE VIKEN

**PROGRAMMES**

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Images from student works and events, selected from Sandberg Institute's online archive www.sandberg.nl.

Circus Disco at artist residency Het Vijfde Seizoen Den Dolder, 2014.

# CURE MASTER

TEMPORARY MASTER'S PROGRAMME 2014-2016

CLOSED FOR APPLICATION

Joseph Beuys said that art can be healing. We may need to turn this idea inside out and state, following artist A.A. Bronson, that ‘healing can be art’. Health is a crucial theme in people’s lives, as well as in politics, the economy and society at large. In what way do we want to deal with these issues, now and in the future? Can we shed new light on our understanding of health, healthcare and the way we deal with sickness? Could an artist work like a doctor or nurse? We should confront ourselves with these questions in order to exploit the potential of art in relation to social issues. The Cure Master aims to reshape the way we look at these issues, and to contribute to a new understanding of our bodies, our minds and the environment we live in.

In this 2-year Master’s programme, students examine the function and definition of sickness and health in society from the perspective of art and design. We explore various fields of knowledge and artistic practice such as technology, performance art, design and medicine to develop new potentials and possible answers to questions related to health and care.

Artists such as Appie Bood, Natalie Jeremijenko and Valentina Desideri facilitate workshops and lead intensive working sessions. Under the guidance of design agency OvertredersW, students work on a spatial translation of the topics addressed throughout the programme. A biweekly theory programme with lectures, close readings and workshops provides an intellectual basis for further thinking.

The programme develops along six themes: ache, environment, death and loss, nutrition, body, and belief. For each theme, we partner up with one or more institutions related to the field of healthcare, such as hospitals, care homes, cultural, and non-cultural organisations related to questions of health and care in society.

COURSE DIRECTORS  
Martijn Engelbregt  
Theo Tegelaers

COORDINATOR  
Simone Kleinhout

THEORY PROGRAMME  
Nils van Beek

INVITED ARTISTS, COLLABORATORS  
AND LECTURERS 2014-2015  
OvertredersW  
Appie Bood  
Natalie Jeremijenko  
Rosie Heinrich  
Prof. T. Dehue  
Sjim Hendriks  
Valentina Desideri  
Peik Zuylink  
Marjolijn Zwakman  
Pavèl van Houten  
and others

STUDENTS  
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Silvan Laan (NL)  
Cathalijne Smulders (NL)  
Linda Beumer (NL)  
Hallie Abelman (USA)  
Brenda de Vries (NL)  
Olly Claudemans (NL)  
Lynne Morris (UK)  
Naomi Tattum (UK)  
Emily Ijzerman (NL)  
Nieke Koek (NL)  
Eva Prynokoki (GR)  
Vera Hofmann (DE)  
Claudia van Dijk (NL)



Ceremony by Silvan Laan during working session at Het Vijfde Seizoen, 2014.



Workshop by Peik Suyling, 2014.

The objective of the Cure Master is to turn some assumptions upside down. We question our lifestyle and challenge current ideas about mental and physical well being. A disease or an accident confronts people with their vulnerability, but the western healthcare system is set up to help people get back to ‘their old self’ again as soon as possible. Symptoms are to be eliminated and causes are disregarded. As a starting point, we are interested in defining health, instead of labelling sickness, and in looking for possibilities instead of limitations. The idea for the Cure Master emerged from the research exhibition by artist and course director Martijn Engelbregt in conjunction with TAAK entitled BETER: de kunst van gezondheid (the art of health) at the Haaglanden Medical Centre, The Hague in 2012.

#### SELECTED PROJECTS **Het Vijfde Seizoen**

We started the Cure Master as residents in Het Vijfde Seizoen (‘The Fifth Season’), an artist residency in a psychiatric institution in Den Dolder, the Netherlands. Working intensively on location, staying overnight, working with clients of the institution, we researched the theme of mental and physical pain. This residency concluded with a public presentation on the premises of the institution.

#### **Cure Park 2016**

A group of autonomous thinkers, designers and artists are currently working on both individual and collective art projects. During the manifestation Cure Park 2016, participants will exhibit new ideas, tools and methods to the public. The focus will be on experience, participation and sharing. This event will be the closure of the Cure Master, as well as a celebration of the continuing collaborations and trajectories with our partner organisations.



Working session at artist residency Het Vijfde Seizoen Den Dolder, 2014, photo by Sanne Kat.

# DESIGNING DEMOCRACY

TEMPORARY MASTER'S PROGRAMME 2014–2016

## CLOSED FOR APPLICATION



Installation 'Setting' in De Appel arts centre Amsterdam, 2014, photo by Same Kat.

At a time when confidence in democracy is under increasing pressure—from the euro crisis to the US shutdown, and from the Occupy movement to the streets of Athens—this Master's programme puts the future of democracy into question through design. Directed by architecture studio XML, students collaborate closely with artists, architects, journalists, politicians, scholars and other thinkers. This interdisciplinary programme explores the power of design to activate possible forms of collectivity—the quality or state of being collective. Activities range from intervening on the scale of personal media to rethinking the institutions of democracy itself.

The programme aims to apply design as a specific method of critical thinking and use it to reimagine collective structures of dialogue, debate and social progress. Design used to be one of the self-evident tools to shape politics, but today the role of design in large-scale politics is either underestimated or controversial. During this programme, students are challenged to understand this reconfiguration and to experiment with new articulations of design that give shape to democratic politics.

The Master's programme is located at Amsterdam's Marineterrein, a historical navy base in the city centre that will be gradually opened to the public from 2015 onwards. Although the future use of this area is still open to discussion, the Marineterrein will be the place where, during the first half of 2016, all meetings between senior officials and ministers from EU Member States will be held during the Dutch presidency of the European Union: the European project will literally come to the heart of Amsterdam. By locating the Designing Democracy programme at the Marineterrein, the actuality of today's politics will be exposed to the research and ideas developed and presented in the programme, and vice versa. This way, questions about the roles of art, architecture

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Kate Lydon  
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Julika Rudelius  
Felix Burrichter  
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Xaveer de Geyter  
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Freyja van den Boom  
Carola Hein, Historian  
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Lars Fischer  
Daniel Blanga-Gubbay  
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Tom Tjon A Loi (NL)  
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Iskra Vukšić (KR)  
Ekaterina Volkova (RU)  
Benoît Ferran (FR)



Lecture poster, team Designing Democracy, 2014.



Student research on Hong Kong, Fabian Hijlkema, Max Smit and Long Wu.







# MATERIAL UTOPIAS

TEMPORARY MASTER'S PROGRAMME 2013–2015

CLOSED FOR APPLICATION



Robin de Vogel, Crenada, 2014. Mixed media intervention in public space.

There were many reasons to start a materials-based Master's programme where artists and designers could work side by side. For instance, we wanted to create strong alliances with some of the Gerrit Rietveld Academie departments and workshops—such as Glass, Ceramics, and Textile—as well as with external workshops. In addition, objects are never merely objects. Beneath the skin of both artworks and designs hide many references, narratives, ideas and memories. These are able to trigger the viewer's or user's imagination on many levels, as they acknowledge them as a sensuous being who is capable of discerning the spiritual within the material, of discerning the many layers of meaning that hide in physical objects.

Another reason for starting this materials-based programme lays in the very act of creating art and design. The artistic process functions at its best when the human mind is confronted with coincidences. Here, the experimentation with materials comes in as a magnificent creative force. While working with materials and discovering their qualities and meaningful references as well as the potential of techniques, artists and designers quickly discover that they cannot fully control them. Materials and techniques seem to have a will of their own. One cannot hold on to preconceived plans and ideas, nor dictate the exact outcomes. One needs to rely on personal sensations and intuition, be open to whatever appears by chance, and welcome failures and mistakes as new options.

The fields of art and design traditionally have many differences, such as the presumed autonomy and freedom of the arts versus the presumed functional essence of design. However, art and design practices also share many similarities, including the need to become aware of a personal voice, personal fascinations and artistic talents; the need to trust the intuition, and the need to stir the imagination of the viewer, spectator or user. In the first year

HEAD OF DEPARTMENT  
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COORDINATOR  
Judith Konz

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Eylem Aladogan  
Bastienne Kramer  
Jens Pfeifer  
Robert Zandvliet  
Karel Martens  
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Laurie Cluitmans  
Maria Roosen  
Conny Groenewegen  
Erik Mattijssen  
Anton Reinders  
Vincent de Rijk  
Thomas Rentmeister  
Agata Jaworska  
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Aaron Schuster

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Nandi Enthoven (NL)  
Laura Fugmann (DE)  
Robert Grundstrom (SE)  
Vincent Knopper (NL)  
Sarah Meyers (LU)  
Tjalling Mulder (NL)  
Ea Polman (NL)  
Alice Ronchi (IT)  
Michelly Sugui (BR)  
Robin de Vogel (NL)  
Nadine van Veldhuizen (NL)



Robert Grundstrom, A Shelter, 2014.  
Plastic, wood, foam and wool.







During the 2010 Architecture Biennale in Venice, RAAAF<sup>1</sup> presented the installation Vacant NL—where architecture meets ideas, proving that thousands of inspiring, vacant public buildings in the Netherlands dating from 17th to the 21st century, can potentially be reused for creative entrepreneurship and innovation.<sup>2</sup> As a follow-up to this project, the Sandberg Instituut—together with course directors Erik Rietveld and Ronald Rietveld—developed the one-off Master’s programme Studio Vacant NL, which ran from 2011 to 2013. They wanted to encourage designers, creatives and scientists to develop fresh, innovative and realistic design strategies for the temporary use of vacant buildings and spaces.

The programme challenged students to take a hands-on approach and combine insights and solutions from different fields of knowledge. Participants experimented in several unique vacant buildings, making site-specific design interventions.

The graduation work included the installation Inside The White Whale—Temporary Spaces for Young Entrepreneurs, which travelled from Amsterdam to design fairs in Rotterdam, Eindhoven, The Hague, Milan, Shanghai and Shenzhen. Some graduation projects resulted in spin-offs. Sjoerd ter Borg, for example, recently applied his graduation strategy ‘Uitgeverij van Leegstand’ (Publisher of Vacancy) at the Marineterrein in Amsterdam.

Results of VacantNL are published in the book Vacancy Studies: experiments & strategic interventions in architecture (nai010, Rotterdam 2014), with contributions from Ronald Rietveld, Erik Rietveld, Jurgen Bey, Arna Mackic, Barbara Visser, Ester van de Wiel and Martine Zoeteman.

**1** RAAAF (Rietveld Architecture–Art–Affordances) is the former Rietveld Landscapes studio, which was renamed in October 2013. It is led by Erik Rietveld and Ronald Rietveld.

**2** By invitation of the Netherlands Architecture Institute (NAI), RAAAF contributed the Dutch submission to the 12th Architecture Biennale of Venice in 2010.



Images from student works and events, selected from Sandberg Instituut's online archive [www.sandberg.nl](http://www.sandberg.nl)

# THE ONE MINUTES

GLOBAL PLATFORM FOR MOVING IMAGES SINCE 1998



The One Minutes on Tour - Shanghai, Power Station of Art, Shanghai (CN), 2014. Photo: Misha de Ridder.

The One Minutes invites artists to contribute one minute long videos. These videos are published in series composed by various curators. We encourage artists to submit their videos and participate in the project.

The One Minutes is a place for artists to experiment, to produce and to present within the inexorable limit of 60 seconds. We are a network, an archive and a producer.

Our archive contains over 10.000 films from makers of over 120 different nationalities. The Netherlands Institute for Sound and Vision, who collect and preserve audiovisual heritage, have adopted our archive into their collection. In 2002, The One Minutes Jr. was initiated, in collaboration with Unicef.

It is rare for an experimental platform in the visual arts to last so long—fifteen years and counting. It shows that there is broad support and a need for what The One Minutes does.

DIRECTOR  
Julia van Mourik

CURATOR  
Ineke Bakker

COORDINATOR  
Sanne Luteijn

COORDINATOR THE  
ONE MINUTES JR  
Anja Masling

TECHNICAL  
director  
Brian McKenna

DESIGN  
Moniker

However, film techniques, distribution, and even our relationship with videos and their duration have changed enormously over the past fifteen years. That is why we are launching a new curated programme, dealing with the perception and understanding of the moving image. First in this series is a contemporary remake of John Berger's classic documentary 'Ways of Seeing' (1972), curated by Canadian artist Lorna Mills. She invites artists to respond to what Berger calls 'learned assumptions' about art in dialogue with the camera and the screen in its reproduction.

The One Minutes started out on local television in Amsterdam in 1998. Sandberg Instituut was asked if they could fill an hour of airtime once a month, between midnight and 1 a.m. Two students asked their friends and family to make one minute films. A new format was born—and it turned out that anything was possible within the 60-second limit. The one hour at midnight rapidly grew into a worldwide platform. Sister organisations arose, and television channels, arts organisations and film festivals all adopted segments of The One Minutes and gave them an interpretation of their own.

At present, over twenty museums and cultural spaces around the world subscribe to The One Minutes and show the series at their institute.

WE ARE PLEASED TO  
PRESENT THE 2015 SERIES

**Mega Armageddon Death - Long Version**  
by British artist and musician Nathaniel Mellors.

And series curated by Tejal Shah, a visual artist from India who works with video, photography, sound, installation and performance; Guillermo Faivovich & Nicolás Goldberg, an artist duo who live and work in Buenos Aires; Laurel Nakadate, a visual artist from New York City, known for her challenging and provocative video, film and photography work and a series by the artist initiative/exhibition space Beirut in Cairo.

THIS YEAR WE WILL PRESENT THE 2015  
SERIES AT

21st Shanghai TV Festival (CN);  
Bonnenfantemuseum, Maastricht (NL);  
Dortmunder U (DE);  
EYE, Amsterdam (NL);  
Kunsthal Nikolaj, Copenhagen (DK);  
The Photographers Gallery, London (UK);  
Pudong Cultural Guidance Center, Shanghai (CN)  
and many other places.

# CALL FOR APPLICATIONS

Deadline for applications:  
April 1st 2015  
[www.sandberg.nl/apply](http://www.sandberg.nl/apply)

**New temporary Master's:**  
Materialisation in Art and Design  
Fashion Matters

**Permanent departments:**  
Studio for Immediate Spaces  
Fine Arts  
Dirty Art Department  
Critical Studies  
Design

## Colophon

De Verenigde Sandbergen issue #75  
January 2015

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Masters of Art and Design 2015

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