

## **WT**

### **Werkplaats Typografie**

**ArtEZ University of the Arts**

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#### Introduction

The Werkplaats Typografie (WT), part of the ArtEZ University of the Arts, is a two-year graphic design masters programme founded in 1998 by Karel Martens and Wigger Bierma. The WT is centered on assignments and self-initiated projects with lectures, seminars, meetings and readings geared towards self-accountable and independently motivated work and research.

Werkplaats Typografie is directed by graphic designer Armand Mevis. Regular teaching staff includes Maria Barnas, Danny van den Dungen (Experimental Jetset), Constant Dullaart, Paul Elliman, Bregtje van der Haak and Maxine Kopsa. Anniek Brattinga is responsible for the general co-ordination and management of the WT, and is assisted by office manager Liesbeth Doornbosch and Ilke Gers.

Guests are regularly invited to visit the WT to review work, give presentations or supervise workshops. The WT is often invited to take part in national and international festivals, events or site specific projects. Reviews of work, critiques and project participation are informal in character. Participants work in a professionally equipped studio accessible 24 hours a day.

The WT is open to a maximum number of eighteen graphic designers who would like to deepen their knowledge and skills. Participation depends entirely upon proven ability.

#### The WT Curriculum

The WT curriculum is designed to develop a critical awareness, understanding and (design) approach in relation to (cultural) information and its distribution. Within the curriculum, theory and practice go hand in hand. Together the various curriculum components stimulate to explore and exchange different types of information through publishing, production, presentation and communication, or a combination of these.

The course consists of three components:

A. The Program is scheduled throughout the whole year. It includes group projects and workshops – usually supervised by invited guest tutors from different artistic fields – as well as individual presentations and (guest) tutorials. The projects and workshops take place both inside and outside the WT home location, including projects that are developed and realized internationally.

B. Theory is the course component that consists of weekly tutorials which focus on close reading and discussion of selected texts, supervised by the theory tutor; a series of presentations conceptualized and curated by the students, and also supervised by the theory tutor; a seminar with distinctive themes and approaches led by guest lecturers; and the articulation, development and implementation of the thesis work, guided by the thesis supervisor. The theory component also includes various excursions, incidental or related to a specific project. Next to this students work on their thesis. The thesis is a collection of projects that are part of an exploration of concerns and interests in relation to the student's position as a graphic designer.

C. Practice is at the core of the WT course that is planned around the model of the studio. Here the students develop their individual design practice and work on assignments by internal or external commissioners. The studio practice is supervised by one tutor (graphic designer) providing weekly individual tutorials; and two tutors (graphic designers) who add individual tutorials every other week.

#### Admissions and tuition

The following criteria are relevant for admission:

- A bachelor's degree in the arts
- Standard of quality in completed work in terms of content and design
- The ability to act and work independently
- The capacity for further growth

Interested students are welcome to come by for an informal introductory visit, for making arrangements please send an email to [mail@werkplaatstypografie.org](mailto:mail@werkplaatstypografie.org).

You can apply to the WT by sending your portfolio any time during the year; the deadline for submitting is 15 January, 2018. Your portfolio should give us a good impression of your work, the qualities in it and the ideas behind it.

Portfolio restrictions:

- A portfolio can only be a PDF with a maximum of twenty projects in total: books, invitations, posters, identities, sketches etcetera, with a maximum of 60 MB
- Approximately five images per project, with a short description of 50 words maximum

Please include in a separate document:

- Your resume (please mention your nationality for our administration)
- Describe briefly your plans and expectations for your time at WT and tell us how you would describe yourself as a designer

You can send your portfolio to: [mail@werkplaatstypografie.org](mailto:mail@werkplaatstypografie.org) or upload it on an external server like [yousendit](http://yousendit.com).

All portfolios will be reviewed and subsequently those selected will be invited for an interview with the critics of WT. At this time you should bring your real work. The interviews are scheduled in March. During the interview tutors will consider the applicant's previous work and specifically discuss plans, intentions and expectations concerning the applicant's studies at the WT.

When you submitted your portfolio you also need to register at <http://artez.studielink.nl>. Please use the same email address for your registration at studielink as well as for your correspondence with the WT. For more information please also check <https://www.artez.nl/en/study-programmes/werkplaats-typografie-en> or contact the ArtEZ International Office at [internationaloffice@artez.nl](mailto:internationaloffice@artez.nl)

Tuition Fees 2017-2018:

EU/EEA students: 2.006 euro

NB: The tuition fees do not cover additional expenses such as excursions, (travel and accommodation costs), museum entrance fees, readers, books, materials, projects and presentations.

Non-EU students: 7.500 euro

Non-EU/EEA students must transfer a financial guarantee of +/- 18.068 euro to the ArtEZ bank account once they have been admitted to the Masters Werkplaats Typografie. This sum is required by the Dutch immigration services as proof that students can support themselves financially in the Netherlands for the coming academic year. This financial guarantee comprises of 833 euro per month living expenses, insurance (approx. 490 euro p.a.

for health, liability and travel insurance), tuition fees of 7.500 euro, and fees for the visa and residence permit (approx. 320 euro).

ArtEZ Scholarships:

Each year ArtEZ awards a limited number of scholarships to new students from countries other than those of the European Economic Area (= EEA). The scholarship for 2017-2018 is ± 6.268 euro.

This applies to students who are unable to pay the current tuition fees of 7.500 euro a year. However, only students who fulfill particular artistic conditions are eligible. This means that a student may apply for a scholarship if he or she not only has a rare or exceptional artistic talent, but also depends on the subsidy to be able to study at ArtEZ.

In case you want to apply for the ArtEZ Scholarship, please notice that the deadline is mid June 2017, so it is required to apply for the Admission Round 1 of our Master Course.

Participants must allow for an amount of 1.800 euro per calendar year for additional expenses such as materials and (international) excursions. This deposit needs to be paid in two installments to the school. Depending on individual trajectories participants need to expect more additional expenses. Tuition fees are administered by ArtEZ and payments may be made in installments throughout the year.

Facilities

The Werkplaats Typografie is housed in its own building, a former radio diffusion station built in 1937. Each participant chooses their own workplace in one of the various spaces. The WT has its own library and there is a kitchen where communal lunches are prepared. Everyone has a key to the building and can use the facilities at any time.

Each participant brings their own computer and has access to buy affordable software via ArtEZ (Adobe Photoshop, Illustrator, Indesign, Acrobat). Every working place is connected to the internet and both a black and white and a color laser printer. Other available equipment include a scanner, projector and professional digital camera. Participants can also make use of the well equipped workplaces in the ArtEZ Institute of the Arts for photography, screen printing and audio visual workshops, as well as the central workshop for wood, metal and plastics.

The WT has a small collection of books and magazines including typographic manuals, scholarly books, art catalogues and current specialist literature. There is also an open archive and a digital archive including all the work made by participants. Participants are free to use the ArtEZ mediatheque, containing an extensive

collection of literature in the field of art and design, architecture, music and theatre. Beside books, there are also sheet music, videos, slides, CDRoms and sound recordings. Viewing and listening facilities are provided and the material can be studied and lent out.

#### Tutors

Armand Mevis (1963) is partner of the internationally renowned graphic design studio Mevis & van Deursen (Amsterdam). He graduated from the Gerrit Rietveld Academy in Amsterdam in 1986, where he received a bachelor degree in Graphic Design. Mevis & van Deursen's studio work, focussing on publications and identities for artists, fashion designers, and architects, embrace an unrivaled exploration of the interplay between imagery and typography which originates in their preference for abstracting ideologies. Their current commissioners include documenta 14, Stedelijk Museum Amsterdam, Walther König Verlag, JRP Ringier, Hatje Cantz, Museum of Contemporary Art Chicago and The New Institute, Rotterdam.

Constant Dullaart's (Netherlands, 1979) practice reflects on the broad cultural and social effects of communication and image processing technologies, from performatively distributing artificial social capital on social media to completing a staff-pick Kickstarter campaign for a hardware start-up called Dulltech™. His work includes websites, performances, routers, installations, startups, armies, and manipulated found images, frequently juxtaposing or consolidating technically dichotomized presentation realms. Recent solo exhibitions include *The Possibility of an Army*, Kunsthalle Schirn, Frankfurt; *Jennifer in Paradise*, Futura, Prague; *The Censored Internet*, Aksioma, Ljubljana (2015); *Stringendo*, Vanishing Mediators at Carroll / Fletcher, London; *Brave New Panderers*, XPO gallery, Paris (2014). Group exhibitions include *Then They Form Us*, MCA, Santa Barbara; *When I Give, I Give Myself*, Van Gogh Museum, Amsterdam; *Algorithmic Rubbish*, Stedelijk Museum Bureau Amsterdam (2015); *Casting a Wide net*, Postmasters, NYC, USA; *Online/Offline/Encoding Everyday Life*, Transmediale, Berlin (2014). Dullaart has curated several exhibitions and lectured at universities and academies throughout Europe. Recently he has been awarded the Prix Net-Art 2015

Danny van den Dungen is a member of Experimental Jetset. Founded in 1997 and based in Amsterdam, Experimental Jetset is a three-person graphic design studio, focusing on printed matter and site-specific installations. Past and present commissioners include Stedelijk Museum CS, Centre Pompidou, PostNL, Réunion des Musées Nationaux, Le Cent Quatre, Bureau Europa, Het Nieuwe Instituut and Whitney Museum of American Art.

Experimental Jetset's work has been featured in group shows such as 'Graphic Design: Now in Production' (Walker Art Center, 2011) and 'Ecstatic Alphabets / Heaps of Language' (MoMA, 2012). Solo exhibitions include 'Kelly 1:1' (Casco Projects, 2002) and 'Two or Three Things I Know About Provo' (W139, 2011). Danny van den Dungen graduated in 1997 from the Gerrit Rietveld Academy in Amsterdam, where he has been teaching between 2000 and 2010. Since 2013, he has been a tutor at Werkplaats Typografie.

Maxine Kopsa is an independent writer and curator based in the Netherlands. She is co-founding director of Kunstverein, a curatorial franchise based in Amsterdam, Milan, New York and Toronto. She is contributing editor of Metropolis M, tutor at Werkplaats Typografie in Arnhem, and head of the fine art program at Sandberg Instituut Amsterdam. She was the second recipient of the Hall Curatorial Fellowship and she participated in AIT residency in Tokyo Japan in 2007. She has contributed to various publications such as Archis, where she was also associate editor, Frieze, Do Dot Dot, Framework, Art on Paper, Flash Art, as well as to catalogues on the work of Germaine Kruij, Gabriel Kuri, Aernout Mik, Jennifer Tee, Maaik Schoorel. She has curated shows at SMBA, Stedelijk Museum Amsterdam, Galerie Juliette Jongma, The Ateliers, The Aldrich Contemporary Art Museum and Kunsthalle Basel.

Paul Elliman is a London based artist and researcher who prefers to call himself a designer, in order, he says, "to be able to get on with the kind of work I want to get on with". His work explores the mutual impact of technology and language in ways that combine research and historical scholarship with a range of resources from typography to the human voice. His work has been exhibited at London's Tate Modern, New York's New Museum of Contemporary Art, the Kunsthalle Basel, and is included in collections at the British Council, the Victoria and Albert Museum (London), Cooper-Hewitt National Design Museum in New York and the Anyang Public Art Project (Korea). He has contributed essays to several journals and magazines, including 'Wired' (San Francisco), 'Eye' (London), 'IDEA' (Tokyo) and 'Metropolis M' and 'Dot Dot Dot' (Amsterdam). As well as being the thesis supervisor at the Werkplaats, Paul is also a visiting senior critic in Graphic Design at Yale University School of Art.

Bregtje van der Haak is a documentary filmmaker and journalist. Since 1997, she has been directing international documentaries and transmedia projects on long term social change with a special focus on urbanization and technological culture. Van der Haak currently directs television documentaries for the VPRO Backlight Series on Future Affairs and is a board member of the Prince Claus Fund and the Praemium Erasmianum. Her documentaries including *Saudi Solutions*, *DNA Dreams*, *Satellite Queens*, *Lagos*

Wide&Close and Atlas of Pentecostalism have been shown on television, in film festivals, and in art exhibitions around the world. Van der Haak was the first woman filmmaker to film the lives of working women in Saudi Arabia in 2006 and was awarded the Media Woman of the Year award. She studied dance in Paris, political science and law at the University of Amsterdam and the New School for Social Research in New York and is a graduate of the Graduate School of Journalism at Columbia University in New York. She has been a Visiting Professor at USC Annenberg School for Communication and Journalism and the School of Creative Media at the City University of Hong Kong.