

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 run by graphic designer Armand Mevis and educator Anniek Brattinga. Regular teaching staff includes Danny van den Dungen (Experimental Jetset), Paul Elliman, Angie Keefer and Maxine Kopsa. Linda Wolsing and Robert Milne assist in the general coordination of the WT.

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. Part of the WT programme is reserved for collaborating with external clients.

The WT programme stimulates and practises critical reflection on the basis of a broad cultural perspective, with theory playing a supporting yet essential role. Participants engage in research in and through arts, involving content and form, text and image, theory and practice, in relation to professional practice and supervised by leading designers.

Alongside individually driven and more theoretical research, participants work on real assignments for external clients. The WT programme roughly consists of three components: 1) Presentations, individual and group critiques, workshops; 2) Practical assignments and self-initiated projects and 3) Theoretical orientation in the form of research, excursions and a thesis. Assignments can be instigated by the Werkplaats Typografie, external clients, or by the participants themselves. Various outcomes of these can be found, and bought, in the WT Shop.

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.

COURSE COMPONENTS

1. 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.
2. 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.
3. 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 various tutors providing weekly tutorials.

ADMISSIONS AND TUITION

The following criteria are relevant for admission:

- A bachelor's degree in the arts.
- A high 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 write to mail@werkplaatstypografie.org.

You can apply to the WT by sending your portfolio any time during the year; the deadline for submitting is **29 March, 2021**. Your portfolio should give us a good impression of your work, the qualities in it and the ideas behind.

PORTFOLIO RESTRICTIONS

- A portfolio can only be a PDF with a maximum of twenty projects in total: books, invitations, posters, identities, sketches etc. 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 or upload it on an external server using WeTransfer, Dropbox, etc.

All portfolios will be reviewed in February/March, 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 April. 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.

Before submitting your portfolio by email, 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/course/werkplaats-typografie> or contact the ArtEZ Student Affairs at studentaffairs@artez.nl.

TUITION FEES 2021–2022

EU/EEA students: 2,168 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: 10,700 euro

Non-EU/EEA students must transfer a financial guarantee of +/- 22,116 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 897.5 euro per month living expenses, insurance (approx. 472 euro p.a. for health, liability and travel insurance), tuition fees of 10,700 euro, and fees for the visa and residence permit (approx. 174 euro).

Tuition fees are administered by ArtEZ and payments may be made in installments throughout the year.

STUDENT DEPOSIT

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.

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 2020–2021 is ± 5,000 euro.

This applies to students who are unable to pay the current tuition fees of 10,700 euro per year. However, only students who fulfill particular artistic conditions are eligible. This means that a student may apply for a scholarship if they not only have rare or exceptional artistic talent, but also rely on the subsidy to be able to study at ArtEZ.

If you want to apply for the ArtEZ Scholarship, the application deadline is 1 May 2021.

For further information please refer to:

<https://www.artez.nl/en/study-at-artez/scholarships/artez-scholarship>.

See also: The Holland Scholarship, which is available to Non-EU/EEA Students, <https://www.artez.nl/en/study-at-artez/scholarships/holland-scholarship>.

FACILITIES

The Werkplaats Typografie is housed in its own building, a former radio diffusion station in Arnhem 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.

In 2021, the WT has a second studio location in Zaandam, just outside of Amsterdam where a number of first and second year participants share the studio. 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 an A2 Risograph, a scanner, projector, sound recorder and professional digital camera.

Participants can also make use of the well equipped workplaces at ArtEZ University of the Arts, including 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 contemporary 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 and sound recordings. Viewing and listening facilities are provided and the material can be studied and lent out.

TUTORS

Angie Keefer is an artist who produces objects, images, texts, publications, talks, performances, and public programs, often in collaboration with other artists and institutions. Recent exhibitions include 'OHRHUT' at Witte de With, Rotterdam (2018) and 'First Class, Second Thoughts, Interminable Swell' at Plug In ICA (2017).

Her work has also been exhibited at 'Greater New York', MoMA PS1 (2016); Kunstverein Munich (2015); Whitney Biennial, New York (2014); Liverpool Biennial (2014); and Objectif Exhibitions, Antwerp (2013–14); while her talks and performances have been staged at Artists Space, New York (2015) and the São Paulo Biennial (2012), among others. In 2010, with artists Dexter Sinister, Keefer co-founded The Serving Library, a not-for-profit artists' organization dedicated to publishing, and, via publishing, to building an institutional archive of objects and texts to serve artist-run education. Keefer was co-editor of 'The Bulletins', the bi-annual journal of The Serving Library, from 2010–2017 and has been a contributor to 'HDM', the journal of the Harvard School of Design, and 'Mousse', as well as numerous artist publications. A collection of her published writings, 'Second Thoughts' (2008–2018), will be released in November 2019. In addition to the Werkplaats, she currently teaches at the Sandberg Instituut in the Fine Arts department and is visiting faculty in the Yale MFA critical practice program. She received a BA in art from Yale University in 1999, where she studied sculpture.

Armand Mevis 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.

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 Kruip, Gabriel Kuri, Aernout Mik, Jennifer Tee, Maaike 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.

