

APPRENTICE MASTER

Being a Master in the Apprentice-Master Project – a short guide with suggestions

In general terms it'll be your role to mentor and to guide the students/young artists (your apprentices) who will be assigned to you as your group. This applies as much to the group itself as to the individual members of the group.

During the number of times you'll be getting together with your group at the beginning, either directly face to face, or virtually through Skype for example, the conversations and discussions you'll be having should be get to know and to discuss everyone's individual practice and work, keeping in mind the idea of the exhibition as final goal. How do the individual practices compare and contrast with each other (including your own), what type of exhibition could it all lead to, can the challenges presented to each other during the discussions change, develop and sharpen the idea of the final exhibition?

The title of the exhibition and a textual indication of its content form a part of the tasks for the group of apprentices. Discussions about these matters under your guidance should also form part of the preliminary discussions.

You can be sure that your own work and practice will be very great interest to your group. A visit to your studio is in this context a very fine and useful thing to organize.

Bearing in mind that you may well be assigned a group of varying nationalities (most of whom will not know each other so well), a creative approach to the challenges of getting your group together for discussions, and holding it together, will be very much appreciated by us.

In using the terms Apprentice and Master, we don't really want to suggest a completely hierarchical relationship. Your group will consist of young artists in their graduation year as bachelors or masters, perhaps no longer so impressed by the academic hierarchies inherent in art education. 'Apprentice/Master' should be seen as just a useful construct, based on differences in age and experience between you and your group, and characterised more by collegiality and mentorship. The complexity of the different roles can form the basis for good and useful discussions within the group and can shake loose the accepted stereotypes and change expectations. Experience has shown us that the roles often switch in fascinating ways, sometimes placing the Master momentarily in the position of learner instead of authority.

We would very much like you to be personally present at some times during the couple of days of setting up the exhibition, and of course during the opening itself. Not only to install your own work but to mentor and guide the group through your own experience, as they confront the many technical and stylistic challenges involved in this task. For some it may be even the first time that they create an exhibition outside of an academic context. Your guidance based on your own artistic convictions will be of incalculable value!

Finally it should not be forgotten that the role of the Master in this project is also as someone who can throw networks open for his/her apprentices. We can tend to forget that the art world and other cultural areas can appear very closed and inaccessible to young starting artists. In this sense your own active participation in the PR/publicity aspects of organising the exhibition, as well your inviting your own colleagues, friends and network to the opening, can again be something of incalculable value for your group.

We are very pleased and honoured with your participation in the project, we wish you an inspiring and pleasurable participation, and are open to answering any further questions you might have!