

BROWNE SCHOOL OF ART.



V.A.M.P.
Visual Arts Mentoring Programme

John Dymond - (floating case - maker's prototype) charred macrocarpa, ply.

2025

VISUAL ARTS MENTORING PROGRAMME: (VAMP) 2025

Applications are invited for our innovative and exciting Visual Arts Mentoring Programme 2025. The programme has been developed for artists across a broad spectrum of creative disciplines who feel that they would benefit from the support and guidance of a professional practicing artist and mentor.

Applicants begin the course in late February and are provided with a personal mentor for a period of 12 months. Initially drawn from the experienced pool of tutors currently teaching at Browne School of Art, mentors may also be considered from other avenues, in consultation and agreement with all parties concerned.

Course applicants must have reached a proficient level of engagement with their practice, as assessed by the Browne School of Art faculty upon application.

Course participants are provided with a total of 12 hours of one-on-one time with their mentor regularly spread over the 12 months of the course duration. The timing of these meetings is flexible but must be agreed upon by both participant and mentor. Contact hours may be divided between studio visits, phone contact and through email and Skype. Mentors will work closely to help develop sound studio practice and a more in-depth understanding of the relationship between your ideas, context and practice.

In addition, Mentees are invited to the two days scheduled each term for theoretical, contextual studies (Thursday's 9am – 3pm) as part of Painting 4. These sessions will include readings and discussions accompanied by talks and presentations by prominent figures in the arts realm. Mentees may attend all, or part of the day and we will inform you in advance of the days schedule closer to the time.

The year will conclude (in February following the conclusion of your course) with a two-week exhibition in the BSA Gallery, featuring work selected from all the VAMP course participants.

Application Procedure

In the first instance, please forward us the following. We will then make a time for an interview/meeting to assess the suitability of the course for you.

- A short C.V. (max. of 2 pages) outlining any formal or informal education in the visual arts.
- A website address, if you have one, that already showcases your work.
- Up to 10 images of completed works. Images should be in digital format, between 100kb and 1MB. Each file should be labeled clearly and listed on an accompanying list - Word document, with your name, title, media, dimensions and year produced.
- A short summary of the direction and focus of your work to date (max 200 words).
- A completed Statement of Intent / Contextual Statement (see the next page for a guide) outlining what you wish to achieve during the course duration. See the notes below to help you to do this. (max 250 words).

Statement of Intent / Contextual Statement

Your contextual statement is a means of speculating on your practice. Like studio time, the writing process is a way of finding things out. A statement of intent can provide a point of departure and is a vehicle for discussion. It will help you to establish your initial objectives whilst recognising that flexibility and interpretation are both essential and inevitable if a development is to occur.

As a key purpose of your statement is to help you maintain an ongoing reflective dialogue between your practice and related ideas and issues, it should be periodically reappraised and rewritten to account for changes that may have emerged within your practice.

Your statement of intent will help you to outline your:

- Ideas (subject, content, aims, philosophies).
- Methodology (methods, processes, physical criteria, materials and supports).

Your statement should:

- Open up questions and relationships in your work.
- Demonstrate your depth of understanding about the implications of your practice.
- Focus on ways of 'reading' the work.
- Avoid jargon and use words accurately (it should be easy to understand).

Your statement might:

- Reference related art, artists, contemporary ideas.
- Reference contexts in non-art fields.

Your statement should not:

- Be a literal form of explanation.
- Focus only on how the work was made.
- Be artificially sophisticated (find your own voice...)

Some ideas to get you started – building a resource of information:

- Concepts / ideas – what are you interested in? This might be as general as colour and structure, or landscape, or as particular as an exploration of surface/substrate interventions. Note anything and everything. Nothing is irrelevant. Start broad and then start to narrow down and fine tune.
- Can you clarify for yourself why you might be drawn to these things? Maybe your interest in landscape stems from how light falls within a landscape or how colours react together, both representationally and in the abstract. Keep asking yourself questions as a way to drill down and particularise your ideas.
- Do your ideas provide the framework for a broader, deeper or more philosophical statement (content)?
- Does this help to define your concerns?
- Does this indicate a possible area for research?
- What readings do you think may help?
- Can you place your aims within a wider, established context e.g. which other artists' do you identify yourself with? Start looking at how these artists talk about their work.
- How do you plan to make your ideas and aims real and possible?

As a guideline: your statement should be concise and between 200 and 300 words.