

2016 ANNUAL OX-BOW
SUMMER WORKSHOP SCHOLARSHIPS
SCHOLARSHIPS PROVIDING FULL TUITION, ROOM, BOARD
FOR SELECTED WORKSHOPS AT:

OX-BOW School of Art & Summer Residency in Saugatuck, Michigan

<http://www.ox-bow.org/>

<http://www.utexas.edu/finearts/aah/about/special-programs/study-abroad/ox-bow>

FACEBOOK: Oxbow Summer Program UT

APPLICATION DEADLINE:
NOON, Wednesday, February 17, 2016.
Late entries will not be accepted.

APPLICATION PROCEDURE:

Complete all questions on the attached application form. There is no need to apply directly or fill-out any registration forms with Ox-Bow at this time for the UT Scholarship. If you are chosen for this scholarship, a place will be reserved for you at the school.

Select *one workshop* as your *first choice* from the *attached list of (7) seven selected workshops*. State the (1) workshop title, (2) workshop teacher, and (3) workshop dates on the application form. *Also make a second and third choice and list on application.*

Write and attach a one-page, double-spaced statement addressing: "Why I want to take the workshop I selected."

Submit the *paper application & statement* to Jason Urban's Art Building mailbox in ROOM NUMBER 3.338A.

Then, using UT BOX send a digital portfolio to jasonurban@mail.utexas.edu. Include the following:

a Powerpoint presentation in the following order:

- Slide 1: -Name
 -Email
 -First choice workshop (from the attached list of selected workshops)
 -Second Choice Workshop
 -Third Choice Workshop

- Slide 2: Statement (no more than 1 page) of "Why I want to take the workshop I selected"
 (same as the word document).

- Slides 3 to 12: 10 digital image with title, medium, dimensions and year created. These works
 need not be in the same medium as the workshop you are applying.

Note: Video may be submitted. It must be embedded in the Powerpoint. It must be edited and no more than 2 minutes long. Documentation of installations or performances may be submitted. They must be labeled and accompanied with information about each piece. If necessary, a link to Youtube or Vimeo can be listed in the ppt. file. Linked video clips must be no more than 2 minutes long.

Decisions will be announced around February 24th.

ELIGIBILITY:

- Available to any degree-seeking Studio Major (BFA or BA) who is currently enrolled full-time (12-hours or more).
- Art History, Design, and Visual Art Studies majors are not eligible for these scholarships.
- Students receiving the *Learning Tuscany Scholarship* in 2016 are not eligible for this scholarship.
- Financial need is NOT a requirement for all of these scholarships.
- Students must have completed 12-hours of foundation studio art courses **before** the beginning of summer 2016.

ADDITIONAL INFORMATION:

- Workshops may not be taken for college credit.
- Students are responsible for their own transportation costs. Documented financial need students, however, may be eligible for additional funding necessary for travel if any additional funds are available.
- Students will be required to make a brief presentation and write a short account of their experience after their return during the fall.
- Scholarship recipients ***must attend the class they were chosen to participate in*** unless that class is cancelled and the school places you into another one.

2016 OX-BOW SUMMER WORKSHOP SELECTIONS

Form Structure Surface

June 19-July 2, 2-Week Course

Del Harrow & Sanam Emami

CER 616 001

In this course students will fabricate visual languages and material structures to embody building and form. A range of introductory techniques and technologies will be presented, applicable to both ceramic sculpture and functional pottery. Core techniques of wheel throwing, hand building, and basic mold making will be introduced, along with rudimentary computer modeling and parametric design. Emphasis will be placed on thinking through volume, geometry, proportion, composition, and context. Daily exercises will include technical demonstrations, sketching, form development, and surface design.

Beginning Glass

June 12-18, 1-Week Course

Emma Stein

GLASS 601 002

This course offers hands-on glassblowing experience to the beginner. Participants learn a variety of techniques for manipulating molten “hot glass” into vessel or sculptural forms. Lectures, videos, demonstrations, and critiques will augment studio instruction.

Screen Printing: Improvisation & Control

June 5-18, 2-Week Course

Sonnenszimmer (Nadine Nakanishi & Nick Butcher)

PRINT 638 001

Over this two-week course, students will be introduced to the screen printing process through an improvisational approach to print production. Rather than reproducing preplanned images, students will be challenged to sculpt images with compositional and conceptual integrity by harnessing the additive and modular nature of the process. A variety of hand and photographic stencil making techniques will be demonstrated and encouraged.

Cut, Copy, Paste
June 26-July 2, 1-Week Course
Ayanah Moor & Krista Franklin
PRINT 641 001

This experimental course offers students an opportunity to explore appropriation as a strategy for art making. Students will discuss and transform everyday printed matter and literature in the development of poetry and art works. A range of poetic forms will be introduced in relation to various printmaking techniques including: monoprint, pronto plate, and transfer/copier methods. Magazines, books, and other printed matter will serve as source material. This one-week course is a workshop for different types of making which accesses the interconnectedness of image and language. Students will tap into the generative nature of studio practice cultivated from everyday resources.

Inhabiting the Expanded Field
July 31-August 13, 2-Week Course
Lan Tuazon & Marie Lorenz
SCULPT 652 001

It has been 36 years since Rosalind Krauss published "Sculpture in the Expanded Field." This course unites her groundbreaking essay with Aisthesis, beginning with axiomatic structure and then moving into the landscape as a series of constructed and marked sites for corporeal, lived experiences. Students will study what it means to make art with the immediacy and presence of the body, while working on sculpture and installation. On location, in the landscape, they will produce collective experiences for human practices that have not yet been established in space and with an emphasis on performative misuse. Marie Lorenz and Lan Tuazon have been collaborating on interventions in space since 2000 and are members of the collaborative group Witness.

Pattern & Infinity
July 17-30, 2-Week Course
Surabhi Ghosh
FIBER 616 001

In this two-week course, students will explore the making and meaning of pattern-based imagery and forms. Technical instruction will include drawing, block-printing, sewing machine piecing, and crochet. Students will practice and experiment with various generative exercises and then synthesize ideas and techniques to create culminating installation projects sited around the Ox-Bow campus. Since "pattern" is discussed in so many different contexts (for example, art, craft, design, music, mathematics, physics, ecology, biology, and sociology), slide lectures will approach the abstract concept of infinity from multiple perspectives, while discussions and course activities will foreground the potentials of the finite material world.

Ritual
July 17-30, 2-Week Course
Elijah Burgher & Jeremy Biles
PAINTING 643 001

This interdisciplinary course introduces students to ritual theories and practices across a wide range of contexts. Students will consider how ritual relates to their own art making, whether supplying subject matter, framing processes, or otherwise informing studio practice. Blending theory and practice, students will devise and critically reflect upon rituals for generating their own art. This course encourages multidisciplinary approaches, though writing and drawing will be emphasized as means of reflection and experimentation. Readings will range across theory, historical studies, art writing, and literary works. Major concepts include: body, belief, taboo, transgression, repetition, sacred time and space, power, the occult, pain, transformation, discipline, limits, structure, inversion, violence, and desire.

READ WHAT PAST OX-BOW WINNERS HAD TO SAY ABOUT THEIR EXPERIENCE:

"Ox-Bow is one of the most fulfilling experiences I've had as an artist. The close-knit artist community that one forms in two weeks is surprising, and I still talk to those friends regularly. The availability and exposure to practicing and student artists was beneficial to how I approach making work today. Notable guest artists spoke at Ox-Bow daily and brought of a variety of perspectives about different work. Surrounding yourself in an environment that is constantly discussing art and its different processes was one of my favorite parts. Being able to meet art students from all over the world has brought a new perspective onto my work. Attending Ox-Bow has been one of the most rewarding times artistically in my time at UT. I hope to make it back soon!"

"My experience at OxBow was completely incredible. I took the Wearable Sculpture class. The epic meals served to you three times a day, endless coffee, a lagoon 15ft away from where you sleep and work, passionate artists wherever you look, a lake that looks like an ocean and has the BEST sunsets, Learning how to use a sewing machine and serger like a pro, no phone to keep up with, no outside stress, passionate and creative teachers who love being there, time to focus on creating and nothing else, ridiculous parties, life-long friendships, time to reflect, time off from "reality", fun fun fun, thunderstorms, kayaking, fishing, different points of view, real nature and the opportunity to grow as a person and artist. I definitely recommend this experience. It is truly life changing in so many ways. I cannot wait to do it all over again!"

"Ox-Bow, this awesome landscape that you walk in. It's located at the end of the forest just right next to the Lake Michigan. The first thing that amazes you at this little town is the nature. You get to live in the middle of forest for two weeks, without any traffic or noise or crowd. In Ox-Bow you get to meet great people and great artists. You get the chance to work on your personal behaviors and your communication skills. The reason is that you get to know a good amount of people in a short time and you get pretty close to them. And I loved that! You also get the opportunity to meet many great artists and make new connections. The art is amazing. I took the class Hot-Mess and I learned many techniques on costuming and constructing garments. I learned how to sew and how to design and how to make patterns. We also did performances to present our custom with. I recommend you to try to use this opportunity and take this once in a life time experience."

"I began last summer as a fellow with the assumption that I would make work that was a continuation of what I had been doing the previous year at graduate school. There was something about being in an isolated artistic environment, surrounded by artists that had no previous knowledge of my work that allowed me to separate myself from the artist that I had believed myself to be. One of the most notable things that I saw in many of the artists that ran Oxbow or came through as faculty or visiting artists was a sense of humor about themselves and an investigation of play and intuition in the work. These experiences coupled with weekly costumed dance parties allowed me to give my work and myself an opportunity to become full of play, humor, and theatricality."

"My time at OxBow was a turning point for myself as an artist. I have never been as focused and as inspired as I was during my short two weeks in Saugatuck. Living in a community entirely composed of artists opened my eyes to a vast array of new ideas, techniques, styles, and ways of thinking. After my time at OxBow, I honestly think in a different way about art and how to approach my own work. I think on a different way about myself and my potential as an artist in the world. OxBow inspired me to grow, inspired me to strive every day toward becoming a better artist."

2016 ANNUAL SUMMER STUDIO ART SCHOLARSHIP APPLICATION

DEADLINE: Noon, Wednesday, February 17th, 2016

[DETACH THIS FORM, COMPLETE, RETURN TO Jason Urban's Mailbox IN ART 3.338A]

Local Address:			
Name:		UT EID	
Address:		Phone:	
City, State		Zip code:	
Email address:			

Address [if different from above] where you can be reached after the Spring 2015 semester ends:			
Name:		UT EID	
Address:		Phone:	
City, State		Zip code:	
Email address:			

I am applying for the following workshop:					
1st Workshop Choice:		2nd Workshop Choice:		3rd Workshop Choice:	
Title:		Title:		Title:	
Teacher:		Teacher:		Teacher:	
Dates:		Dates:		Dates:	

Please answer the following questions YES or NO:							
U.S. Citizen?		Texas Resident?		Dallas Resident?		Financial Aid?	
I have received or am an alternate for 2016 Art and Art History's Learning Tuscany Program?				Are you 18 years of age or older?			
If not selected for a studio scholarship, I am willing to be considered an alternate who may be notified as late as three weeks before the workshop begins?				Did you apply to Skowhegan for Summer 2016?			

List ART classes completed Fall 2015		List current ART classes taking Spring 2016	
Course #	Course Name	Course #	Course Name

If I am chosen for a scholarship, I understand it is for the sole purpose of attending and completing the workshop selected [unless the school cancels that workshop; in which case, they may place me in another one during that same time period]. I am financially liable for any money I receive directly or that is paid to the workshop if I fail to attend the workshop without providing sufficient notice allowing an alternate to replace me.

Signature _____ Date: _____