2019 ANNUAL OX-BOW SUMMER WORKSHOP 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/

APPLICATION DEADLINE: Wednesday February 20, 2019

APPLICATION PROCEDURE: Complete all questions on the attached application form. List your top three workshop choices from the attached list of (8) eight approved workshops. Include (1) workshop title and (2) workshop teacher and (3) workshop dates. Write and attach a typed one-page, double-spaced statement addressing: "Why I want to take the workshop I selected". Submit the paper application & statement to Michael Smith's Art Building mailbox in ROOM NUMBER 3.338A. Then, using UT BOX send a digital portfolio to: OX_BOW_zgm9cs0f2v7n2@u.box.com 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 of "Why I want to take the workshop I selected" (same as the word document).

Slides 3-12: 10 digital images 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. 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 March 1, 2019.

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

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 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 2019.

ADDITIONAL INFORMATION:
• Preference will be given to returning students (i.e. non-graduating students) who have not already attended Ox-Bow.
• Workshops may not be taken for college credit.
• Students are responsible for their own transportation costs.
• 2019 scholarship recipients are expected to help with Ox-Bow recruitment in the Spring of 2020.
• 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.
SCULPTURE & METALS June 2-15

*Virtual Artifacts: Mold Making, Hydroprinting, and Screenspace Objects* Christopher Meerdo

2 week course || SCULPT 662 001 || 3 credit hours || Lab Fee: $200

This two week intensive course will introduce participants to the moldmaking process while using the screenspace as source material. This course will consider how non-material modes can manifest into tangible object hood. With a focus on both form and surface, the second half of the class will introduce the hydroprinting technique. Typically used in industrial applications, water transfer printing allows students to reimagine their sculptures rich with surface images. Course readings will include essays that consider historic perspectives on computational visual culture as well as contemporary positions. Scholars and artists include: Rosalind Krauss, Sonia Sheridan, Hiwa K, Prosthetic Knowledge, and Timur Si-Qin. Course assignments will move from screen objects to physical objects, culminating in hydroprinted forms that combine both two and three-dimensional compositional spaces.

CERAMICS June 30-July 13

*Power Objects and Alter Egos* Joanna Powell and Anthony Sonnenberg

2 week course || CER 649 001 || 3 credit hours || Lab Fee: $150

Artists throughout time have constructed symbolic figures and avatars to represent idealized versions of our identities. In this course, students will develop alter egos as a means to explore personal, social, and political power dynamics through artistic practice. Unfired clay will act as a material metaphor for identities in flux and anchor more expansive approaches to sculpture, performance, and installation art and act as a point of departure for considering performative and ephemeral approaches to character development and world building. Artists including Caravaggio, David Altmejd, and Walter McConnell will be referenced alongside contemporary drag performance, comics and mythological narratives to present students with a wide range of strategies for constructing characters and environments. No previous knowledge or working experience with clay is necessary for this course, although a willingness to get dirty and take chances will be. Students will create projects using hand-building techniques in combination with found objects and activated through performance and installation contexts.

GLASS July 28-August 3

*A Body in Motion* Helen Lee

1 week course || GLASS 647 001 || 1 credit hour || Lab Fee: $150

This technical course will establish a firm foundation in glassblowing skills, emphasizing a detailed understanding of how to use one’s body to work with this changing state of matter. This course will bring to light common bad habits and poor physical practices common to glassblowing. Nontraditional methods of understanding movement and proprioception in the hot glass studio will be employed, including video analysis apps and audio-augmented tools. Reference will be made to Nicolás Salazar Sutil’s text *Motion and Representation: The Language of Human Movement*, movement models as illustrated by Oskar Schlemmer and The B-Team's glass choreography. Through daily demonstrations, drills, and practice time, students can expect to move swiftly through a basic introduction or review of hot glass, with acute attention paid to the underpinnings of common pitfalls. Over the course of the week, students will produce basic blown forms with increasing proficiency and efficiency.

PAINTING & DRAWING July 14-27

*Beyond Observation: Embodiment and Materiality in the Landscape* Carris Adams

2 week course || PAINTING 656 001 || 3 credit hours || Lab Fee: $50

In Beyond Observation, students are invited to redefine their perceptions and interactions with the landscape through various approaches to observational painting. While gaining proficiency in the techniques and vocabulary of painting, students will develop new ways of representing the landscape outside notions of the “serene” and “pastoral” while considering moments of their body/mind in the space. Artists’ work and writings will be provided as inspiration for assignments such as Andreas Siqueland, Rodney McMillian, Josephine Halvorson, Lari Pittman, Emily Cheng. Students will be challenged to experiment with the material properties of paint, language, principles and elements of design to compose a painting that embodies an exchange between the maker and the surrounding world.
PHOTO July 28-August 10, 2 weeks July 28-August 3, 1 week /August 4-10, 1 week

**Wet-plate and Platinotypes** Robert Clarke-Davis and Jaclyn Silverman

PHOTO 609 001 || 3 credit hours || Lab Fee $300 PHOTO 610 001 ||
1 credit hour || Lab Fee $150 PHOTO 610 002 || 1 credit hour || Lab Fee $150

Using the historic, time-honored wet-plate collodion and platinotype processes students will move between the studio, community, and natural environment at Ox-Bow to create images and photographic objects. These courses can be taken sequentially for two weeks or individually for one week. The first week will focus on wet-plate collodion; students will explore the fundamentals of large format photography using analog view cameras to create glass-plate negatives in the field. Mobile, onsite darkrooms will allow instant gauging in progress and results. Glass plates can stand alone as photographic objects, or be reproduced in photographic printing. During week two students will work with platinotype printing, one of the most stable photographic processes. Students will use the traditional iron-based developing-out process of platinum palladium. Using digital cameras and laptops to capture images, they will digitally print negatives to be used in this unique tactile process. Those who participate in wet-plate collodion will be able to print directly from their glass plate negatives.

FIBER July 14-27

**Alter/Overflow: Garment Making as Studio Practice** Brad Callahan and Vincent Tiley

2 week course || FIBER 619 001 || 3 credit hours || Lab Fee: $100

Using the multifaceted and often conflicting traditions of queer dress as a foundation, this garment-based class will introduce students to a spectrum of Fashion industry and DIY garment making techniques. Students will explore methods of alternative pattern making, up-cycling, textile manipulation, embellishment, and hand techniques to create new wearable art that exists between fashion, performance, and sculpture. Themes of gender, race, desire, fetish, and camp will be explored and expanded in both personal projects and group discussion. Artists and designers whose work will be discussed include but are not limited to Leigh Bowery, Narcissister, Claude Cahun, Rebecca Horn, Stephen Varble, Louise Bourgeois, Raul De Neives, K8 Hardy, Terence Koh and Nayland Blake as well as Patrick Kelly, Adrian, Rudi Gernreich, Eiko Ishioka, Iris van Herpen, Charlie le Mindu, Charles Worth, Paul Poiret, Erte, Jean Paul Lespagnard, and Shaye St. John. Experimentation is encouraged and students are invited to present their work as performances, videos, installations, party-personae, etc.

SPECIAL TOPICS June 7-13

**Thought Collections: Exploring Book Structures** Regin Igloria

1 week course PRINT 648 001, 1 credit hour

This course introduces bookbinding skills to students who will create a series of different hand-bound books, from pamphlets and stab bindings to more complex codex-style structures like the Coptic and longstitch. Each morning the instructor will introduce new binding techniques, and will follow up with an afternoon of content-building exercises using the environment, landscape, and a variety of drawing and collage materials. Students will explore ways of gathering and manipulating information in a portable format, resulting in a small volume of hand-held works.

SPECIAL TOPICS August 11-17

**Fungi: Making and Learning** Christopher Lee Kennedy

1 week course || DRAWING 623 001 || 1 credit hour

This class explores the use of mycology, performance art, and movement research to develop artworks in collaboration with a landscape. Through a series of immersive encounters with Ox-Bow’s 115+ acre campus, students will experiment with practices such as embodied science, chance operation, and the development of movement scores to create ecologically-inspired artworks. Students will experiment with a range of media including field recording, drawing and experimental choreography. Class materials and exercises will draw inspiration from the life and work of John Cage who was not only an experimental Fluxus artist, but also an avid mushroom hunter and co-founder of the New York Mycological Society. While an introduction to mushroom identification and foraging will be discussed, the class will also focus on how mushrooms can serve as a metaphor and material for multispecies collaboration and reflective art practices. Studio work and research will ultimately result in new movement-based works, drawings and field research.
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 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.”

“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.”
# 2019 ANNUAL SUMMER STUDIO ART SCHOLARSHIP APPLICATION

**DEADLINE:** Wednesday February 20, 2019

[DETACH THIS FORM, COMPLETE, RETURN TO Michael Smith’s Mailbox IN ART 3.338A]

## Local Address:

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<tr>
<th>Name:</th>
<th>UT EID</th>
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<td>Address:</td>
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<td>City, State</td>
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<td>Email address:</td>
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## Address [if different from above] where you can be reached after the Spring 2019 semester ends:

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<tr>
<th>Name:</th>
<th>UT EID</th>
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<tr>
<td>Address:</td>
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<td>City, State</td>
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## I am applying for the following workshop(s):

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<td>Title:</td>
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## Please answer the following questions YES or NO:

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<td>Are you 18 years of age or older?</td>
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<tr>
<td>I have received or am an alternate for 2019 Art and Art History’s Learning Tuscany Program?</td>
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<td>Are you 18 years of age or older?</td>
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<td>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?</td>
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<td>Did you apply to Skowhegan for Summer 2019?</td>
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<td>Will you be enrolled at UT in the Fall of 2019?</td>
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<td>Have you attended Ox-Bow before?</td>
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## List UT ART Courses taken in Fall of 2018 and Spring 2019

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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: ____________________________