

2020 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:
NOON, Friday, February 14, 2020

Late entries will not be accepted.

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". You will also include a digital portfolio (specifics below).

Submit your application electronically to megan.hildebrandt@austin.utexas.edu as a PDF or PPT. Be sure to include the following:

a PDF or PPT 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" .

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 February 28th.

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 Tuscan* 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 2020.

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.
- 2020 scholarship recipients are expected to help with Ox-Bow recruitment in the Spring of 2021.
- 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.

2020 OX-BOW SUMMER WORKSHOP SELECTIONS

[Animal Behavior at Ox-Bow](#)

Sun, Jun 14, 2020 2:00 PM Sat, Jun 27, 2020 10:00 AM

Animal Behavior at Ox-Bow

Weeks 3 & 4 – June 14-27

Instructor: Dianne Jedlicka

2-week || SCIENCE 3523 001 || 3 credit hours || Lab Fee: \$50. This course will incorporate field observations in the natural environment surrounding Saugatuck into the study of animal behavior. Students will formulate and test hypotheses through the acquisition of data in the field. Topics covered include: classical learning and instinct, reproductive behaviors, and interactions between and within species.

[Ghost in the Machine](#)

Sun, May 31, 2020 2:00 PM Sat, Jun 13, 2020 10:00 AM

Ghost in the Machine

Weeks 1 & 2 – May 31-June 13

Instructors: Sarah Belknap & Joseph Belknap

2-week course || PHOTO 611 001 || 3 credit hours || Lab Fee: \$50. “I cannot find my center of gravity—” Mary Anne Atwood. This class utilizes and facilitates ways of perceiving beyond the human machine. Using various light sensitive medias, the darkroom, film and digital cameras, solar and nighttime telescopes, binoculars, sound recorders, and night vision cameras, we explore time and the properties of waves. We will produce images, videos, sound installations, and performances. Beyond studio work we will look into art, cinema, and literature as works exploring themes in science, time, and perception. Practices by numerous artist will be explored including but not limited to James Turrell, Hiroshi Sugimoto, Werner Herzog, Simon Starling, Carsten Nicolai, Sarah Charlesworth, and Alan Lightman.

[Expanded Cartooning](#)

Sun, Jun 14, 2020 2:00 PM Sat, Jun 27, 2020 10:00 AM

Expanded Cartooning

Weeks 3 & 4 – June 14-27

Instructors: Jessica Campbell & Walter Scott

2-week || PAINTING 662 001 || 3 credit hours || Lab Fee: \$50. Comics, simultaneously ubiquitous and often overlooked, were once massmedia and now transitioning to the realm of fine art. Its power lies in its ubiquity and newness. As a medium not much more than a century old, the forms and limits of cartooning are still being felt out. In this course, students explore comics through a variety of approaches designed to strengthen the relationship of writing to drawing, painting, and experimental publishing. Areas to be investigated include strips, one page and short stories, supplemented by forays into writing and performance. This class will consider the work of Lynda Barry, Chris Ware, Nick Drnaso, Tara Booth, Jillian Tamaki, and George Herriman. We will read and discuss essays by Seth, Paul Karasik and Mark Newgarde, and Umberto Eco. While exercises will focus predominantly on comics, and writing, this class will emphasize hybrid and experimental forms that defy easy classification and is open to all disciplines. Students will create comic works using 2-D

media and will also participate in exercises designed to engage performance and other forms of visual storytelling. The class will conclude with a critique of a new comic, drawing, painting, or performance.

[Ceramics + Ritual](#)

Sun, Jun 14, 2020 2:00 PM Sat, Jun 27, 2020 10:00 AM

Ceramics + Ritual

Weeks 3 & 4 – June 14-27

Instructor: Anna Mayer

2-week || CER 636 001 || 3 credit hours || Lab Fee: \$150. The course explores the connection between ceramics and ritual, ceremony, and embodied engagement. We will learn and refine hand-building techniques, including pinching, coiling, slab construction, using press molds, and modeling. Initial exercises will address different methods for vessel construction and using clay spontaneously and haptically. As students acquire more technical fluency, we'll look at how ceramics have been used throughout history to facilitate ritual in settings from the domestic to the alchemical. Students will produce both finely-crafted, invested objects as well as more provisional, prop-based pieces. Artists with an interest in ceramics, sculpture, performance, and social practice are strongly encouraged to register.

[Speculative Worlds: Screenprint as Intervention](#)

Sun, Jun 28, 2020 2:00 PM Sat, Jul 11, 2020 10:00 AM

Speculative Worlds: Screenprint as Intervention

Weeks 5 & 6 – June 28-July 11

Instructors: Corinne Teed & Erik Ruin

2-week || PRINT 659 001 || 3 credit hours || Lab Fee: \$100. In this course, students will develop screen-printing skills while considering print's history of inventing and building disparate worlds. Printmaking is unique for its history of communication through calling to action and imagining the future. In this class students will explore notions of utopia and dystopia, using installation, animation, relief print, and performance in their endeavors to re-imagine the graphic manifesto. Students will be encouraged to experiment with text, posters, and immersive installations to redefine the realm of the possible. Students will be presented with tutorials on printing techniques, incorporating both hand-drawn and digital stencils. We will discuss artists who engage with world-making, from the hellish landscapes of Heironymous Bosch to the utopic processions of Athi Patra Ruga. Authors discussed will include Ursula K. Leguin, Octavia Butler, Jose Esteban Muñoz and Ruth Levitas. Students will participate in world-building prompts, writing responses, and critical dialogues on the role of printmaking as intervention in the social sphere. Assignments will include creating hand-cut stencils, digitally designed CMYK projects, and a final project taking on the notion of the screenprint in the expanded field. Students will produce a portfolio of projects that incorporates two-dimensional screenprinting.

[Alter/Overflow: Garment Making as Studio Practice](#)

Sun, Jul 26, 2020 2:00 PM Sat, Aug 8, 2020 10:00 AM

Alter/Overflow: Garment Making as Studio Practice

Weeks 9 & 10 – July 26-August 8

Instructors: Brad Callahan & Vincent Tiley

2-week course || FIBER 619 001 || 3 credit hours || Lab Free: \$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 Leigh Bowery, Narcissister, Claude

Cahun, Rebecca Horn, Stephen Varble, Louise Bourgeois, Raul De Neives, K8 Hardy, Terence Koh, Nayland Blake, Patrick Kelly, Adrian, Rudi Gernrieche, 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-personce, etc.

[Plein Air Plus](#)

Sun, Aug 9, 2020 2:00 PM Sat, Aug 15, 2020 10:00 AM

Plein Air Plus

Week 11 – August 9-15

Instructor: Josh Dihle

1-week || PAINTING 659 001 || 1 credit hour. This course leapfrogs Impressionist landscape painting by adding techniques and influences garnered from folk artists of the American south, Medieval reliquary art, and contemporary approaches to painting surface. Students will develop outdoor observational painting skills that can be brought back to the studio and worked over with an expanded vocabulary of mark making and materiality. Taken together, the strategies introduced in this course will bind close looking and immersion in the natural environment with the inward gaze and reactivity of the studio. We will look closely at the work of Thornton Dial, Jay DeFeo, Gina Beavers, Chris Martin, Rashid Johnson, Charles Burchfield, and Lois Dodd. We will also broadly survey Northern European Medieval reliquary techniques and will make use of recent advances in painting materials. Students will produce five paintings that start in the outdoors and are completed in studio. Students will also maintain a dedicated sketchbook/scrapbook.

[Hard Lines: Drawing with Steel](#)

Sun, Jun 28, 2020 2:00 PM Sat, Jul 4, 2020 10:00 AM

Hard Lines: Drawing with Steel

Week 5 – June 28-July 4

Instructors: Devin Balara & Abigal Lucien

1-week || SCULP 663 001 || 1 credit hour || Lab Fee: \$50. This hybrid sculpture and drawing course will focus on steel fabrication and the translation of line on paper to line in space. Students will learn to use steel as a drawing material with demonstrations in hot and cold bending, modular construction, welding, and finishing strategies. Technical demos and work time will accompany discussions about daily sketchbook practices and the ways in which literal weight can be given to simple doodles or cartoon graphics. This course is suitable for all levels of shop experience; students will quickly gain confidence with equipment and be encouraged to play and improvise independently with the material at as large a scale as they choose. Students are required to complete three assignments over the course of the week, one which will reinforce basic knowledge of linear steel fabrication and safety, and two further assignments, utilizing linear steel drawings at the scale of the student's choosing. Ultimately, students may deploy work into a particular site or landscape and let their sketches stretch their legs.

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."

**2020 ANNUAL SUMMER STUDIO ART SCHOLARSHIP APPLICATION
DEADLINE: Noon, Friday, February 14th, 2020**

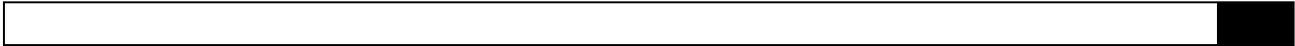
Local Address:			
Name:		UT EID	
Address:		Phone:	
City, State		Zip code:	
Email address:			

Address [if different from above] where you can be reached after the Spring 2020 semester ends:			
Name:		UT EID	
Address:		Phone:	
City, State		Zip code:	
Email address:			

I am applying for the following workshop(s):					
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 ?		Do you qualify for Financial Aid?	
I have received or am an alternate for 2020 Art and Art History's Learning Tuscany Program?				N/A	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 2018?		
Will you be enrolled at UT in the Fall of 2020?					Have you attended Ox-Bow before?		

List UT ART Courses taken in Fall of 2019 and Spring 2020



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:
