

2012 ANNUAL OX-BOW SUMMER WORKSHOP SCHOLARSHIPS

SCHOLARSHIPS PROVIDING FULL TUITION, ROOM, BOARD
FOR SELECTED 2-WEEK SUMMER WORKSHOPS

OX-BOW: [Saugatuck, Michigan] <http://www.ox-bow.org/>

FACEBOOK: <https://www.facebook.com/pages/Oxbow-Summer-Program-UT-Austin-Department-of-Art/288208567903059>

ELIGIBILITY:

• Available to any degree-seeking studio art major (Art History, Design, and Visual Art Studies majors are not eligible for these scholarships) who is currently enrolled full-time [12 hours or more], and will be enrolled full-time in the Fall 2012 semester. Students receiving the *Learning Tuscany Scholarship* are not eligible for this scholarship.

Financial need is NOT a requirement for these scholarships.

- Students must have completed 12 hours of foundation studio art courses **before** the Spring semester of 2012.
- Submitted work must be made in studio art courses numbered 310 or higher.
- Works done in courses numbered below 310 are not eligible for this scholarship.

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 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 [no longer], double-spaced** typed or word processed, readable essay addressing: "Why I want to take the workshop I selected."

• Submit the **paper application**, and a **CD** with (a.) A Word document of **Statement** (no more than 2 paragraphs) of "Why I want to take the workshop I selected" and (b) a **Powerpoint file** that includes:

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 2 paragraphs) of "Why I want to take the workshop I selected" (same as the word document).

Slides 3 to12: 10 digital images [These works need not be in the same medium as the workshop for which you are applying], with title, medium, dimensions and year created.

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.

APPLICATION DEADLINE: Return the application form to Shane Sullivan's office in the Art Building, ART 3.342, by **NOON on Wednesday, February 15, 2011**. Late entries will not be accepted.

REVIEW AND DECISIONS:

- Submitted work will be reviewed by February 21 and decisions will be announced by February 24.

ADDITIONAL INFORMATION:

- ***These 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.
- Students will be required to make a brief presentation and write a short account of their experience after their return during the fall.
- Scholarship recipient ***must attend the class they were chosen to participate in*** unless that class is cancelled and the school places you into another one.
- Awards are announced by the Chair of the Department of Art and Art History (***subject to eligibility verification and approval by the Dean of the College of Fine Arts***).

2012 OX-BOW SUMMER WORKSHOP SELECTIONS

1. **Beginning Glassblowing** with Josie Gluck – June 3 to June 16
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.
2. **Papermaking Studio** with Andrea Peterson – June 3 to June 16
Paper as an art medium is exciting and elusive. Paper pulp can be transformed into sculptural works, drawings with pulp and unusual surface textures. It can allude to skin, metal, rock or something quite totally different. Explore all of these possibilities.
3. **Plein Air Programming with Siebren Versteeg** – June 3 to June 16
With the ever increasing ubiquity and miniaturization of digital devices comes the opportunity to reproach traditional means of animation and programming practices. Untethered from the Internet’s distractions as well as the troglodytian catacombs of computer labs, this class takes studied observation of the natural phenomena in and around Ox-Bow’s grounds as its primary source of inspiration and context. Students are introduced to a variety of animation techniques and practices that will forego over-rendered articulation in favor of gestural motion studies and are encouraged to produce digital interventions in and around campus throughout the course of the class. A laptop PC or Mac will be required; projector encouraged.
4. **Made in the Dark** with Aspen Mays – July 1 to July 14
This course will take place over the Summer Solstice and fittingly, we will draw inspiration from this phenomena in order to dig deeper into photography’s most basic juxtaposition of light and dark. All levels of photography are welcome, as we’ll be exploring a variety of foundational discoveries related to the camera’s invention as well as making several devices of our own. These include: making a two week photographic exposure of the sun at the peak of its yearly arc using home-made cameras; making camera obscuras that can be worn on your head as well as ones that you can sit inside; and making stereoscopic images. Several nighttime projects will also be realized using a sound-triggered flash kit among other techniques. The course will emphasize experimentation with materials at hand and will be augmented with discussion on how these inventions have changed the way we see the world.
5. **Radical Movements** with Kevin Kaempf and Heather Mullins – July 1 to July 14
Radical Movement/s investigates the ideas of movement and transport from the everyday to the speculative and fantastic. We create means for mechanical and human-powered movement, choreographing our bodies and our possessions to propel us through the landscape. Cultural, physiological, economic, and environmental aspects of small, portable spaces are analyzed and explored through research and building. Devices and tools are created and re-imagined to move and transport -using bicycles, carts, kites, balloons, airplanes, backpacks, knapsacks, rockets, rafts and wheelbarrows. Students learn strategies and techniques for designing and building transportable shelters and structures using soft and hard construction methods with reused and locally available materials.

6. **Beyond the Limits** with Sally Resnik Rockriver and David Schaefer – July 15 to July 28

In this exploratory course student will combine blown and cast glass with a variety of other materials in a quasi-scientific approach. This course will be lead by a team of scientists/artists who have developed a controlled method for creating sculptural geochemical reactions. New forms and technical material will be introduced daily as the primary subject of the course. Demonstrations will focus on glass blown forms and other idiosyncratic processes. In addition to studio demos the instructors will help students navigate their own self-directed investigation into the demands and limitations of uncharted material combinations.

7. **Image and Word** with Isak Applin & Dan S Wang – July 15 to July 28

Students enrolled in Image and Word explore several woodcut, hand printing, typesetting and letterpress techniques. The 2012 Image and Word class will examine the application of relief printing processes within public, functional and contemporary image making contexts. This course of study will consider how the qualities of paper, image, and text most effectively shape meaning and message in posters, cards, fine press prints, broadsides, labels, and other forms of printed communication. Studio projects may include the design, printing, and dissemination of broadsides, posters, pamphlets, or anything else from the infinite universe of ephemeral printed matter.

READ WHAT OX-BOW WINNERS FROM SUMMER 2011 HAD TO SAY ABOUT THEIR EXPERIENCE:

“My time at Ox-Bow was one of the most memorable art experiences I have ever had! Ox-Bow was an artist haven that allowed me to completely disregard everyday issues and focus on creating artwork. I loved the Ox-Bow campus and environment because it created a sense of community for artists to work alongside nature. I was interested in knowing how fellow students’ collegiate experiences compared to mine since the majority of the students and artists at Ox-Bow went to art schools. I am currently working on a project that is inspired by my Kinetics class. I know that my future projects will be influenced by what I learned. It was an excellent experience that I would love to have again!”

“Ox-Bow was a really wonderful experience for me. It afforded me the opportunity to do all sorts of wonderful things, and I received full support from the people around me in my endeavors. The other artists that attended Ox-Bow really contributed to huge growth in my work and my approach to making work. My professor Mary Walling Blackburn was completely brilliant, I admire that woman so much. She really changed the way that I view social context and helped me develop some ideas and themes that I think are going to be very important to my work in the future. Being asked to think beyond what is usually expected of me was really refreshing and rewarding. The classes were more challenging, but it felt good to be able to put that much energy into something without distraction or other obligation. I will continue to use the things that I have learned at Ox-Bow in order to further my work and the way I approach it. I have stayed in contact with the people that I feel helped influence my work most positively while I was there. Meeting them, and experiencing their influence will remain a very important part of who I am and who I will become as an artist.”

“A refreshing aspect of being a part of such an outstanding place as Ox-Bow presented itself in my being able to work outside the academic institutional parameters. Being around new students and professional artists challenged me to develop my skills in gaining expertise in discussing my work in front of others. In addition, I found myself expanding my own ability towards understanding new ways to talk about my own work. Having the opportunity everyday to listen to visiting artist lectures increased my own vision of the art world, and created a rich environment of artist. I am extremely grateful to have had the privilege to attend Ox-Bow this summer. I am finding that all that I learned has changed me as an artist, a student and a person. I know that having had this experience will have a lasting impression on my life.”

“The traveling experience on a Greyhound bus for 32 hours to Michigan was a life changing experience in itself! I have never been to Michigan and I have gained an appreciation for this state and would like to go back already, maybe even try to go to graduate school there. Being placed in a huge forest, seeing deer ten feet away, black squirrels, trees and plants that I have never seen before... there was just so much to appreciate! It was a realization of how much stuff I really have no idea about nor have seen. Arriving there being the outsider, I was forced to interact amongst strangers. I met some amazing people there. People that I still talk to and hope to travel to see eventually. Glassblowing itself was an intense experience. There is so much to say about it. Just the fact of learning the process and knowing how glass moves is enough in itself for me. My teachers were great, and being in the studio for 12 hrs a day was so fun. My body would ache, my cheeks would hurt from blowing, my hands would be burnt, but I loved it!”

“I had even a greater experience than I could have anticipated at Oxbow this past summer. I was finally able to learn glassblowing, something I had been trying to gain exposure to for years. We spent 12 hours a day in the studio only stopping for meals and sleep. I would do anything to have that experience again and can't stress enough how amazing of an opportunity the scholarship program is for students. It's a one-of-a-kind opportunity that I would never have been able to experience were it not for the grants. At Oxbow I met students from all around the country but I was also exposed to some amazing faculty and artist presentations. The experience is one I will never forget.”

2012 ANNUAL OX-BOW SUMMER WORKSHOP SCHOLARSHIP APPLICATION
DEADLINE: Noon, Wednesday, February 15, 2012

[DETACH FORM FROM INFO SHEETS, COMPLETE, ATTACH CD, RETURN TO SHANE IN ART 3.342]

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 2012 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 2012 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 2012?			

List ART classes completed Fall 2011:		List current ART classes taking Spring 2012:	
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: _____