

The background is a vibrant, abstract composition of overlapping shapes and colors. Large, soft-edged circles in shades of pink, yellow, and white are layered over each other. Bold, black, thick-lined shapes, including a large curved form and a central angular shape with a grid of small white and blue squares, are superimposed on the circles. A bright blue starburst shape is visible in the lower-left quadrant. The overall style is graphic and expressive, reminiscent of mid-century modern or pop art.

OxBow

Uniting Art & Life

School of Art &  
Artists' Residency

Summer 2016

# Welcome to Ox-Bow



Featured Cover Artist:  
Jovencio de la Paz

Front cover:  
**UNLOCKING**  
Screen-print and mono-print on canvas  
108"x65", 2015

Since 1910, Ox-Bow has connected world-class artists to our vibrant campus in Saugatuck, MI. Through our programs and alliance with the School of the Art Institute of Chicago we continue to cultivate a fertile ground for creativity, conversation, and reflection.

At Ox-Bow, we believe that creative makers and thinkers thrive when fully immersed in a context that supports exchange and experimentation. We value artists, the joy of discovery, the possibilities of an energizing natural landscape, and the freedom one has to explore new ideas when surrounded by the right community.

Ox-Bow offers an experience that balances rigor and playfulness, structure and openness. It begins over breakfast in the Inn, stretches through a long summer day of making in the studio, and ends around the campfire watching the stars hang over the lagoon. At Ox-Bow, creative people convene, learn, and leave transformed. Ox-Bow's 2016 summer course offerings, contained in the pages of this catalog, are an opportunity for you to learn new things, connect to new people, and to step away from routine and into the territory where art and life unite.

Elizabeth Chodos,  
*Executive & Creative Director*

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# 2016 Course Calendar

	Week 1 June 5–11	Week 2 June 12–18	Week 3 June 19–25	Week 4 June 26–July 2	Week 5 July 3–9	Week 6 July 10–16	Week 7 July 17–23	Week 8 July 24–30	Week 9 July 31–August 6	Week 10 August 7–13	Week 11 August 14–20
<b>Visiting Artist</b>	Corin Hewitt	Lavar Munroe	Karyn Olivier	JJ PEET	Jen Delos Reyes	Yesomi Umolu	Amanda Ross-Ho	Scott Treleaven & Paul P.	Narcissister	Pat Oleszko	Lane Relyea
<b>Ceramics</b>			<b>Form Structure Surface</b> CER 639 001 Del Harrow & Sanam Emami		<b>Materials &amp; Processes: Woodfire</b> CER 616 001 Israel Davis & Tyler Lotz			<b>Ghost Collaborators</b> CER 638 001 Mathew McConnell & Linda Lopez		<b>Breaking Bad Habits</b> CER 635 001 Benjamin DeMott & Chris Miller	
<b>Glassblowing</b>	<b>Beginning Glassblowing</b> GLASS 601 001 Emma Stein	<b>Beginning Glassblowing</b> GLASS 601 002 Emma Stein	<b>Glass, Light, Site</b> GLASS 640 001 Kim Harty & Catie Newell		<b>Multi-Level Glassblowing</b> GLASS 641 001 Arlo Fishman & Lancelot S. Fraser		<b>Multi-Level Glassblowing</b> GLASS 641 002 Arlo Fishman & Lancelot S. Fraser	<b>The Hot Glass Amalgamate</b> GLASS 639 001 Jeremy Scidmore			
					<b>Multi-Level Glassblowing</b> GLASS 602 001 Arlo Fishman & Lancelot S. Fraser						
<b>Printmaking</b>	<b>Screen Printing: Improvisation &amp; Control</b> PRINT 638 001 Sonnenszimmer (Nadine Nakanishi & Nick Butcher)		<b>Written on/ In the Print</b> PRINT 643 001 Jeanine Coupe Ryding	<b>Cut, Copy, Paste</b> PRINT 641 001 Ayanah Moor & Krista Franklin	<b>Image &amp; Word</b> PRINT 619 001 Bridget Elmer		<b>Etching</b> PRINT 601 001 Patricia Villalobos Echeverria	<b>Lithography: Stone &amp; Photolithography</b> PRINT 635 001 Mark Pascale	<b>Lithography: Stone &amp; Photolithography</b> PRINT 635 002 Mark Pascale	<b>Cartoon Logic</b> PRINT 639 001 Sara Greenberger Rafferty & Ian Cooper	<b>Print as Process: Monotype</b> PRINT 644 001 Carrie Iverson
								<b>Lithography: Stone &amp; Photolithography</b> PRINT 637 001 Mark Pascale			
<b>Painting &amp; Drawing</b>	<b>Waxing Poetic</b> PAINTING 644 001 Kristy Deetz	<b>Materials &amp; Techniques of Acrylic Painting</b> PAINTING 617 001 Melissa Oresky	<b>Faking It: Invented Environments for Painting</b> PAINTING 637 001 Zoe Nelson & Nazafarin Lotfi	<b>Pre-College Program: Landscape Drawing</b> DRAWING 407 001 E.W. Ross & Olivia Petrides		<b>Watercolor, Gouache, &amp; Pastel</b> PAINTING 630 001 Audrey Ushenko	<b>Ritual</b> PAINTING 643 001 Elijah Burger & Jeremy Biles		<b>Multi-Level Painting and Drawing</b> PAINTING 605 001 Claire Ashley & Kori Newkirk	<b>Flora &amp; Fauna at Ox-Bow: Nature Illustrations in Watercolor</b> PAINTING 613 001 Peggy MacNamara	
<b>Metals</b>	<b>Experimental Forms</b> SCULPT 651 001 Alex Gartelmann & Scott Carter		<b>Blacksmithing: Sculptural Forms</b> SCULPT 623 001 Mike Rossi						<b>Inhabiting the Expanded Field</b> SCULPT 652 001 Lan Tuazon & Marie Lorenz		
<b>Other</b>	<b>The Thinging Body</b> PERF 606 001/ SCULPT 653 001 Danny Giles		<b>Making the Wor(l)d Visible: Text &amp; Art Practice</b> ARTH 3906 001/SCULPT 631 001 Kym Pinder & Debra Tolchinsky		<b>Pop-Up Book Structures</b> PRINT 642 001 Colette Fu		<b>Indigo &amp; Its Metaphors</b> FIBER 614 001 Jovencio de la Paz	<b>Pattern &amp; Infinity</b> FIBER 616 001 Surabhi Ghosh	<b>Papermaking</b> PAPER 604 001 Andrea Peterson	<b>Metamorphosing Paper</b> PAPER 605 001 Andrea Peterson	
	<b>Perfect with Pixel</b> PRINT 640 001 Shaurya Kumar				<b>Animal Behavior at Ox-Bow</b> LIBSCI 3523 001 Dianne Jedlicka			<b>Environmental History at Ox-Bow</b> SCIENCE 603 001 Evan Larson & Erin Argyilan	<b>Me as Material</b> PHOTO 608 001 Jennifer Sullivan	<b>Platinotypes</b> PHOTO 607 001 Robert Clarke Davis	



# Summer Courses: Ceramics

## Form Structure Surface

June 19-July 2, 2-Week Course

Del Harrow & Sanam Emami

CER 639 001 | 3 CREDIT HOURS | LAB FEE \$150

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.

## Materials & Processes: Woodfire

July 3-July 16, 2-Week Course

Israel Davis & Tyler Lotz

CER 616 001 | 3 CREDIT HOURS | LAB FEE \$150

This multi-level ceramics course will incorporate wheel thrown and hand built vessels and objects to be fired in both a high temperature stoneware gas kiln and in Ox-Bow's single chambered catenary-style wood kiln that was built in 2005. The first part of the course will be making individual work and firing the gas kiln with the second part being a collaborative effort in loading, firing, and unloading the work in the wood kiln. Discussions, critiques, and slide lectures will be included.

## Faculty



### Del Harrow

Del Harrow lives and works in Fort Collins, CO and is an Associate Professor at Colorado State University where he teaches Sculpture, Digital Fabrication, and Ceramics. He has taught and lectured at

Pennsylvania State University, Kansas City Art Institute, The University of Colorado, Alfred University, the Harvard University Graduate School for Design, Penland School, Haystack Mountain School, and Cranbrook Academy of Art, among many others. His work has been exhibited recently at The Milwaukee Art Museum, The Denver Art Museum, The Arizona State University Art Museum, Vox Populi Gallery, Harvey Meadows gallery, and the Museum of Fine Art Boston. He is represented by Haw Contemporary in Kansas City, MO.

**STILL LIFE** | 96"x68"x48", 2014



### Sanam Emami

Sanam Emami is a ceramic artist and an Associate Professor of Pottery at Colorado State University, Fort Collins. She received a BA in History from James Madison University and an MFA in Ceramics from New York State College of Ceramics at Alfred University. She was a Visiting Assistant Professor in Ceramics at Alfred University, a resident artist at the Archie Bray Foundation

in Montana, and has lectured at the Office for the Arts at Harvard University; the Kansas City Art Institute; Arizona State University Art Museum-Ceramic Research Center; and NCECA in Louisville, KY. She received a New York Foundation for the Arts Grant for Craft and her work has been in exhibitions at numerous galleries across the country including The Society of Arts and Crafts, Boston; Greenwich House Pottery, New York City; The Art-Stream Nomadic Gallery; and Northern Clay Center, Minneapolis.

**COVERED JARS** | stoneware, stencils, silk screen transfers | 13"x10", 13"x11", 2015  
photo: E.G. Schempf



### Israel Davis

Israel Davis is an artist, musician, BMX biker, and skateboarding enthusiast. He is currently assistant professor of Sculpture and Functional Art at Kendall College of Art and Design in

Grand Rapids, MI. He exhibits work across the country and has taught workshops both nationally and internationally. Davis recently completed a three-week residency at the European Ceramics Work Center in Oisterwijk, the Netherlands.

**A LITTLE BOY DREAMS DREAMING** | ceramic | 2.5"x8"x11", 2012

## Faculty



### Tyler Lotz

Tyler Lotz's sculptures and vessels have been shown at venues including the Elmhurst Art Museum, Elmhurst, IL; Dubhe Carreño Gallery, Chicago, IL; Cervini Haas Gallery/Gallery Materia, Scottsdale, AZ; Harvey/Meadows Gallery, Aspen, CO; Franklin Parrasch Gallery, New York, NY; The Clay Studio, Philadelphia, PA; and SOFA, Chicago, IL. Tyler's work has been presented abroad at The First World Ceramic Biennale Korea and 2010 Vallauris Biennale Internationale in Vallauris, France. Having received his BFA from Penn State and his MFA from the New York State College of Ceramics at Alfred University, Tyler is currently a Professor at Illinois State University.

**BLACK SANDS** | cone 6 porcelain, poplar | 24"x9"x9", 2015



### Mathew McConnell

Mathew McConnell (b. 1979, Johnstown, PA) holds an MFA from the University of Colorado Boulder and a BFA from Valdosta State University in Georgia. He has held numerous solo exhibitions and his works have been included in group exhibitions in China, Australia, New Zealand, and in many venues across the United States. In 2012, Mathew was granted an "Emerging Artist" award from the National Council on Education in Ceramic Art. He has also been a resident at the Archie Bray Foundation,

Watershed Center for the Ceramic Arts, and was Artist in Residence and Guest Lecturer of Contemporary Craft at Unitec in Auckland, New Zealand. His work was recently the subject of a profile in the publication *Ceramics: Art and Perception*. He is currently serving as an Assistant Professor at the University of Arkansas, where he oversees the ceramics area.

**WHAT IT MEANS TO MOVE** | earthenware, bone char, graphite | 2'x6.5'x37', 2013



### Linda Lopez

Linda Nguyen Lopez (b. 1981, California) received a BFA from California State University, Chico and MFA from the University of Colorado Boulder. She has exhibited her work in New Zealand and throughout the United States including Robischon Gallery, Denver; Jane Hartsook Gallery at Greenwich House Pottery, NY; and the Center for Emerging Visual Artists, Philadelphia. In 2015, Lopez was included in

the State of the Art Exhibition at Crystal Bridges Museum of American Art, featured in *American Craft Magazine*, and was a finalist for the Young Sculptors Award curated by Anne Barlow at Miami University, OH.

**UNTITLED (PINEAPPLE)** | ceramic | 2014

# Ceramics

## Ghost Collaborators

July 17-30, 2-Week Course

Mathew McConnell & Linda Lopez

CER 638 001 | 3 CREDIT HOURS | LAB FEE \$150

We are all under the sway of many collaborators—some are acknowledged, but most are not. In this two-week course, we will attempt to identify the ways in which we have been influenced by our ghost collaborators and how we can take more accountability for those collaborations. Studio assignments will focus on extracting influences from the work you have produced in the past. Once apprehended, you will be asked to minimize or amplify those influences in new work. The course will also include readings, discussions, and short technical demonstrations—including open-form building with coils using fiber clay, fabricating models for splash molds from simple materials, and using casting slip in combination with press-molding techniques.



# Ceramics

## Breaking Bad Habits

July 31-August 13, 2-Week Course

Benjamin DeMott & Chris Miller

CER 635 001 | 3 CREDIT HOURS | LAB FEE \$150

Inspired by the rigor of Lars von Trier's documentary *The Five Obstructions*, students in this course will challenge current trends of intuitive and provisional uses of clay. Through exercises, design challenges, and limitations, students will discover new technical and conceptual possibilities and will experience a range of ceramic material processes. Students at all levels working at the intersections of fine art and design are encouraged to enroll. Demonstrations and exercises will include fundamental hand building strategies, experiments in slip modification, post-firing assembly, and alternative finishing.



# Glassblowing

## Beginning Glass

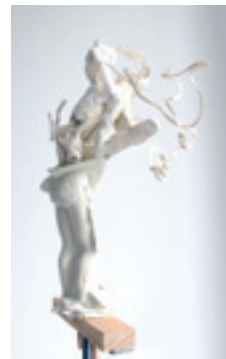
June 5-18, 1- & 2-Week Courses

Emma Stein

GLASS 601 001 | 1 CREDIT HOUR | LAB FEE \$150  
GLASS 601 002 | 1 CREDIT HOUR | LAB FEE \$150  
GLASS 630 001 | 3 CREDIT HOURS | LAB FEE \$300

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.

## Faculty



### Benjamin DeMott

Benjamin DeMott, Assistant Professor, SAIC Department of Ceramics (2012). BFA, 2004, Tyler School of Fine Arts, Philadelphia PA; MFA, 2008, New York State College of Ceramics at Alfred University, Alfred, NY. Select exhibitions: Denver Art Museum, CO; Central Academy of Fine Arts, Beijing; Ice Box, Philadelphia, PA; Meulenstein Gallery, New York; Jane Hartsook Gallery, New York. Publications: *Ceramics Now*, *Interview*; *Art Forum*. Bibliography: "New Turns in Contemporary Ceramics" Gwen Chanzit; "Medium as Metaphor" Maika Pollack; "Overthrown in Denver" Donald Kuspit. Collections: Holter Museum, MT. Awarded: 2013-14 Chicago Arts Coalition Hatch Residency. [benjaminDEMOTT.org](http://benjaminDEMOTT.org)

UNTITLED | cast porcelain, glaze, epoxy, acrylic paint, steel | 2014



### Chris Miller

Chris Miller received his BFA from Pennsylvania State University and his MFA from The School of the Art Institute of Chicago. He currently teaches 3D Foundation and Ceramics at California State University, Long Beach. Before moving to California, Chris was awarded the first ever Robert Turner Teaching Fellowship at Alfred University where he taught 3D Foundation and Ceramics for three years. Chris has exhibited in Los Angeles at ACME Gallery, in Venice Beach at Marine Salon Gallery, and has worked collaboratively with French artist Melodie Mousset at Susan Vielmetter Los Angeles Projects.

Miller is an incessant, intuitive maker who explores the abstract, employing a wide array of two- and three-dimensional mark-making and layering processes and materials whether working flat or dimensionally. Miller builds complex, kinetically active experimental spaces that engage random layered mark-making. These artistic documents are records of the phenomenology of color, liquid, movement, time, and ingenuity. The work is a testament to both the macro and the micro in our world.

DRAWING ROOM | 2015

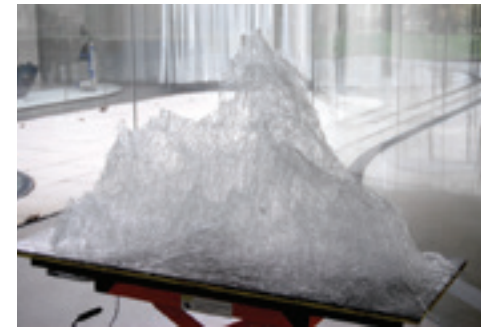


### Emma Stein

Emma Stein pursues her art with national shows and a Corning Museum of Glass Residency. She has taught at Buck's Rock Camp, CT; UrbanGlass, NY; John Michael Kohler Arts Center, WI; and Ox-Bow, MI. She started blowing glass at the age of fourteen and has been passionate about the material ever since, while also experimenting with numerous other media, such as fibers, drawing, and plants. She draws inspiration primarily from the natural world and has recently become intrigued by honeybees and the impact they have on our environment. Emma started working with glass at Snow Farm Camp and Pilchuck, Corning Studios, and continued to earn her BFA from Alfred University and her MFA from Rhode Island School of Design. Stein currently lives in New Jersey and works and teaches at GlassRoots.

CONCENTRIC OPALINE | glass | 2015

## Faculty



### Kim Harty

Kim Harty is an artist, writer, and educator. Her work investigates the connection between craft and technology through sculpture, installation, video, and performance. She is heavily informed by her training as a glass blower and draws on her personal history as a craftsperson to explore how kinetic knowledge can be tracked, embodied, and performed.

LATTICE MOUNTAIN | 2012

photo: Kim Harty



### Catie Newell

Catie Newell is the founding principal of the art and architecture practice Alibi Studio and Assistant Professor of Architecture at the University of Michigan. Newell's creative practice has been widely recognized for exploring design construction and materiality in relationship to location and geography, and cultural contingencies. The work captures spaces and material effects, developing atmospheres through the exploration of textures, volumes, and the effects of light or darkness. Newell has won the inaugural SOM Prize for Architecture, the ArtPrize Best Use of Urban Space Juried Award, the Architectural League Prize, and she is a Fellow of the American Academy in Rome.

WEATHERIZING | glass, LED lights, abandoned garage, darkness | 2010

# Glassblowing

## Glass, Light, Site

June 19-July 2, 2-Week Course

Kim Harty & Catie Newell

GLASS 640 001 | 3 CREDIT HOURS | LAB FEE \$300

This course will explore the material properties of glass as a substrate for light, investigating how light can define, demarcate, and inform site. Students will work with both artificial and natural light sources including LEDs and video projection. Demos will take place in the glass studio, focusing on simple techniques for manipulation, diffusion, and transmission of light. The course will draw on both traditional and experimental techniques for creating solid and hollow forms, bit work and color applications, and mold blowing.





# Glassblowing

## Multi-Level Glassblowing

July 3-16, 1- & 2-Week Courses

Arlo Fishman & Lancelot S. Fraser

GLASS 641 001 | 1 CREDIT HOUR | LAB FEE \$150  
GLASS 641 002 | 1 CREDIT HOUR | LAB FEE \$150  
GLASS 602 001 | 3 CREDIT HOURS | LAB FEE \$300

A hands-on studio workshop for those with some glassblowing experience. Students will learn a variety of techniques for manipulating molten "hot glass" into vessel or sculptural forms. Lectures, demonstrations, videos, and critiques will augment studio instruction.

## The Hot Glass Amalgamate

July 17-30, 2-Week Course

Jeremy Scidmore

GLASS 639 001 | 3 CREDIT HOURS | LAB FEE \$300

This two-week course will focus on creating glass sculpture utilizing a variety of mold-making techniques for hot glass. We will work with multipart blow molds, lost wax processes, and hot glass ladle casting. Refinement of our hot glass products may be done in the cold shop with sawing, grinding, engraving, polishing, gluing, and surface treatments. Students will develop an understanding of each of these techniques and how best to adapt them for their sculptural work. Group and individual discussions will fuel the development of concepts and creation of pieces. A collaborative, team-based approach of working will be encouraged.



## Faculty



### Arlo Fishman

Arlo Fishman is an artist, fabricator, and educator in the San Francisco Bay Area. Presently, he teaches hot glass and light art courses at the Crucible in Oakland, CA. He has also taught neon at the

Penland School of Crafts. Arlo has shown work in group exhibitions at the 1000 Van Ness Gallery in San Francisco, the Museum of Neon Art in Los Angeles, and the Felix Kulpa Gallery in Santa Cruz.

**BOWL EXPERIMENT** | glass | 2015



### Lancelot S. Fraser

Lancelot grew up in the small mountain community of Idyllwild, CA. At an early age he learned the craft of pottery and decided he wanted to be an artist. Lancelot began working with glass at Palomar College in 2002 and received his BFA in Glass at California College of the Arts in 2010. He has attended the Pilchuck Glass School, Penland School of Crafts, Eugene Glass School, the Appalachian Center for Crafts, and Ox-Bow. Lancelot is currently working as Glass Studio Manager at California College of the Arts and Glass Faculty at The Crucible.

**SF DAMS INSTALLATION** | blown glass, cast concrete, tape | 10'x10'x 4", 2011



### Jeremy Scidmore

Jeremy Scidmore earned a BFA at the School of the Art Institute of Chicago and later returned there to study Arts Administration and Policy. He has been working with the glass medium since 1996. His experience runs the gamut

of studio glass arts practice, employing techniques such as kiln-forming, glassblowing, flame-working, glass printmaking, and neon. He has maintained studios in each of these glass practices and taught nationally and internationally in public and private studios such as Chicago Hot Glass, Chicago, IL; University of Illinois Urbana Champaign, Urbana, IL; The School of the Art Institute of Chicago, IL; Public Glass, San Francisco, CA; The Crucible, Oakland, CA; Bullseye Glass Company, Portland, OR and Emeryville, CA; Pittsburgh Glass Center, Pittsburgh, PA; Pilchuck Glass School, Stanwood, WA; and Northlands Creative Glass, Lybster, Scotland.

**EXCAVATION** | neon, ceramic, glass castings, found objects | 5'x5'

## Faculty



### Sonnenzimmer

Sonnenzimmer is the Chicago-based studio of Nick Butcher and Nadine Nakanishi. Beginning as a shared painting studio in 2006, the endeavor soon morphed into a graphic arts concern specializing in hand-crafted posters, packaging, and design work for some of Chicago's most recognizable cultural institutions and musicians. Merging printmaking, abstraction, material exploration, and design strategy, the duo has created an idiosyncratic body of work at home in the fine and applied arts. Sonnenzimmer has exhibited widely, with recent shows at the Minneapolis College of Art and Design (2013), the Center for Book and Paper Arts, Chicago (2014), and Texas State University (2015).

**VECTOR SCULPTURE 3** | screen print | 2015



### Jeanine Coupe Ryding

Jeanine Coupe Ryding's work has been shown throughout the United States and abroad. Perimeter Gallery, Chicago; Atrium Gallery, St. Louis; Olson Larsen, Des Moines; and August Art, London represent her work. She concentrates in woodcut prints, etchings, artist's books, drawing, and collage and has founded both Shadow Press and Press 928 in Evanston, Illinois for fine art publishing. She received

her BA from The University of Iowa and her MFA from Universitat der Kunste, Berlin, Germany. She has received various awards and residencies including Illinois Arts Council Award, Arts Midwest, Frans Masereel Center, Belgium and Anchor Graphics, Chicago. She teaches at the School of the Art Institute of Chicago.

**AFTER YOU LEFT** | collage, etching from the series "After You Left" | 9"x12"

# Printmaking

## Screen Printing: Improvisation & Control

June 5-18, 2-Week Course

Sonnenzimmer (Nadine Nakanishi & Nick Butcher)

PRINT 638 001 | 3 CREDIT HOURS | LAB FEE \$100

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.

## Written on/In the Print

June 19-25, 1-Week Course

Jeanine Coupe Ryding

PRINT 643 001 | 1 CREDIT HOUR | LAB FEE \$50

This print course focuses on text as it relates to the print image and vice versa. Students will work between sessions of woodcut printmaking and sessions of writing that speak to the images they are carving. We will look at the work of artists such as Glen Ligon, Lesley Dill, and Christopher Wool, who use the relationship between text and image in their work. Group technical demonstrations and individual guidance will be part of each session. Within the span of the course, all participants will have combinations of prints and texts in both large and small formats. This course is for beginning through advanced printmakers and/or writers.

# Printmaking

## Cut, Copy, Paste

June 26-July 2, 1-Week Course

Ayanah Moor & Krista Franklin

PRINT 641 001 | 1 CREDIT HOUR | LAB FEE \$50

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.

## Image & Word

June 3-July 9, 1-Week Course

Bridget Elmer

PRINT 619 001 | 1 CREDIT HOUR | LAB FEE \$50

Students enrolled in Image and Word explore several woodcut, hand printing, typesetting, and letterpress techniques. The course emphasizes the sequential and narrative properties of the relief printing process. Through presentations and critiques, the course of study examines how the physical qualities of the paper, image, text, and binding can influence narration, pacing, rhythm, and meaning. The course also investigates the role of traditional printing in contemporary image making. Studio projects may include the creation and editioning of broadsides, sets of prints, or pamphlets.

## Etching

July 10-16, 1-Week Course

Patricia Villalobos Echeverría

PRINT 601 001 | 1 CREDIT HOUR | LAB FEE \$50

Students will be introduced to various methods used in making intaglio prints. Demonstrated techniques will include etching, drypoint, and engraving, as well as a variety of experimental approaches to plate making and printing. Discussion and critique of work will be included with equal emphasis on technique and concept.

## Faculty



### Ayanah Moor

Ayanah Moor is an interdisciplinary artist whose creative tools include printmedia, performance, drawing, and video. She has been awarded artist residencies at Hyde Park Art Center in Chicago; Proyectos 'Ace in Buenos Aires,

Argentina; Auckland Print Studio in New Zealand; and the Vermont Studio Center. Moor's work has been addressed in books, *Troubling Vision: Performance, Visuality and Blackness*, and *What is Contemporary Art?* published by University of Chicago Press. She completed her BFA at Virginia Commonwealth University and MFA at Tyler School of Art. Ayanah Moor is Associate Professor in Printmedia at The School of the Art Institute of Chicago.

TALK ABOUT BEAUTIFUL THINGS #1 | ink on paper | 2013



### Krista Franklin

Krista Franklin is an interdisciplinary artist whose work floats between the literary and the visual. Her practice engages a diverse range of artistic mediums from collage, hand paper-making, print, poetry, performance, installation, artist books, and sound. She is the recipient of the Propeller Fund, and has held residencies at A Studio in the Woods, Cave Canem, and the University of Chicago's Arts + Public Life Initiative. Her work has been published in *Black Camera*, *Copper Nickel*, *Callaloo*, *Vinyl*, *BOMB Magazine*, *Encyclopedia*, and *Vol. F--K*. Her chapbook of poems *Study of Love & Black Body* was published in 2012 (Willow Books).

WE WEAR THE MASK VII | collage on cyanotype on handmade paper | 2014 photo: Stephen Flemister



### Bridget Elmer

Bridget Elmer is an artist living in Saint Petersburg, FL. She works as the Coordinator of the Letterpress and Book Arts Center at Ringling College of Art and Design. Bridget is the proprietor of Flatbed Splendor, co-founder of Impractical Labor in Service of the Speculative Arts (ILSSA), and co-owner of The Southern Letterpress. She received her MFA in the Book Arts from the University of Alabama and has taught at Penland School of Crafts, Florida State University, and Colorado College. Her work can be found in the collections of institutions including Yale University, Tate Britain, UCLA, and the Brooklyn Museum.

ILSSA IT'S ABOUT TIME | installation | 2014, Coburn Gallery

## Faculty



### Patricia Villalobos Echeverría

Patricia Villalobos Echeverría has a hybrid practice of prints, photos, videos, and installations that explore how reproducible forms of representation can alter our notions of singularity and the various states of flux that we enter: some physical, others virtual. Recent individual exhibitions include Memplex @ N14°06'17" W87°11'59", Centro de Artes Visuales Contemporáneo CAVC/MUA, Tegucigalpa, Honduras (2013); SWARM at The Americas Collection, Miami, FL (2013); Nodes [N 42°57'47" W 85°40'07"] at UICA, Grand Rapids, MI (2011); Mesoparasitio <13°41'33"N 89°14'30"W> at MARTE, Museo de Arte de El Salvador, San Salvador, El Salvador (2011). Past projects and group exhibitions include Trans\_porta and Trans\_porta Sivar, San Salvador, El Salvador; In Art We Trust - Sol del Rio Arte Contemporáneo, Guatemala City, Guatemala (2013); PrintEd: HERE, Contemporary Prints from the US, Turkey and Ireland, LSAD Gallery, Limerick School of Art and Design, Limerick, Ireland (2013); Crossings, Two-person show, Point of Contact Gallery, Syracuse, NY, (2013); and IX Havana Biennial, Havana, Cuba (2012). Notable grants include the Oregon Arts Council Fellowship, PA Council for the Arts Fellowship, Creative Heights Residency Fellowship from the Heinz Endowment, and residencies at Artist Image Resource, The Studio for Creative Inquiry at Carnegie Mellon University, and the MacDowell Arts Colony.

'67 BUTTERNUT YELLOW MALIBU CHEVELLE—OUT | digital photo | 2015

### Mark Pascale

Adjunct Professor, Printmedia (1981). BA, 1976, Southern Connecticut State College; MFA, 1978, Ohio State University. Concurrent position: Janet and Craig Duchossois Curator of Prints and Drawings, The Art Institute of Chicago. Exhibitions organized: The Art Institute of Chicago; Intuit: The Center for Intuitive and Outsider Art. Publications: *Martin Puryear: Multiple Dimensions* (forthcoming), *Contemporary Drawings from the Irving Stenn, Jr. Collection*; *Jasper Johns: Gray*; and *The Picture Tells the Story: The Drawings of Joseph E. Yoakum*.

# Printmaking

## Lithography: Stone & Photolithography

July 17-30, 1- & 2-Week Courses

Mark Pascale

PRINT 635 001 | 1 CREDIT HOUR | LAB FEE \$50

PRINT 635 002 | 1 CREDIT HOUR | LAB FEE \$50

PRINT 637 001 | 3 CREDIT HOURS | LAB FEE \$100

This course will be offered in a two-week sequence and will give both the beginner and more advanced artist the chance to learn the traditional lithographic technique in week one. Week two we will introduce the photo plate using analog methods or digitally manipulated photo positives. Emphasis will be placed on understanding how to make a lithograph both in editions and as unique variants. Demonstrations will be given for the preparation of matrices, color mixing and modifying inks as necessary, as well as more advanced drawing techniques as required by participants' needs and interests. Historical examples from the collection of The Art Institute of Chicago will be discussed in presentations aimed at enhancing participants' aesthetic point of view.





# Printmaking

## Cartoon Logic

July 31-August 13, 2-Week Course

Sara Greenberger Rafferty & Ian Cooper  
PRINT 639 001 | 3 CREDIT HOURS | LAB FEE \$100

Participants in this course will make artworks based in reality, yet bent according to screwball plans, imagery, and subjective but considered logic. Studio assignments will engage the printmaking studio—specifically silkscreen, which lends itself nicely to the cartoon aspect of the program—as well as more sculptural or performative prompts. Silkscreen in this case will be used as a means to an end, with printing on alternative materials considered. We will use the print studios to develop and produce custom materials or stock imagery, which will be engaged in the service of multifaceted and involved panels and objects. Demonstrations will include fabric silkscreen, open screen monoprint, repeating pattern, and the basics of using printmaking as an integral part of object-making. Previous printmaking experience encouraged, but not required.

## Print as Process: Monotype

August 14-20, 1-Week Course

Carrie Iverson  
PRINT 644 001 | 1 CREDIT HOUR | LAB FEE \$50

This course will present a variety of oil- and water-based monotype techniques, including chine-collé, multiple plate printing, image transfers, and over-printing. We will also discuss proper paper choice for each process, printing on alternate substrates (cloth, wood, glass, metal), and the incorporation of ink modifiers and unconventional tools to develop new means of mark making. In addition to pursuing individualized experiments, we will also look at examples of contemporary artists' use of the medium for reference and inspiration.

## Faculty



### Sara Greenberger Rafferty

Sara Greenberger Rafferty has exhibited widely since 2001, including solo exhibitions at The Kitchen, NY; MoMA PS1, NY; and The Suburban, IL. In 2014, she participated in the Whitney Biennial; the Hammer Biennial; and had

solo exhibitions in Portland, OR; Riga, Latvia; and New York. In 2015, her work was included in exhibitions at the Museum of Contemporary Art, San Diego; the Atlanta Contemporary Art Center, GA; and Galerie Andreas Huber, Vienna. Her work is represented by Rachel Uffner Gallery in New York. This will be her third trip to the magical Ox-Bow.

**UNTITLED** | acrylic polymer, inkjet prints on acetate on plexiglas, hardware | 26.5"x39"x.5", 2014  
photo: Andres Ramirez



### Ian Cooper

Ian Cooper has had solo exhibitions at Halsey McKay, East Hampton; Sandroni.Rey, Los Angeles; and CUE Arts Foundation, NY. His work has been exhibited both in the United States and abroad at such galleries and institutions as Artist Curated Projects, Los Angeles; Planthouse, NY; Mai 36 Galerie, Zurich; Locust Projects, Miami; The Contemporary Art Center, Cincinnati; and The

Schirn Kunsthalle, Frankfurt. Cooper's work is in the permanent collection of The Whitney Museum of American Art and The Perez Art Museum in Miami. Cooper is on the studio art faculty at New York University's Steinhardt School where he teaches sculpture and is the lead faculty and coordinator for the Senior Honors Studio program. Cooper lives and works in Red Hook, Brooklyn.

**SCREENING (GREYNBOW)** | screen printed & hand-dyed cotton jersey, felt, vinyl, bias tape, aluminum, thread, powder-coated steel, painted lumber, mdf, pvc, hardware | 67"x61"x 52", 2014



### Carrie Iverson

Carrie Iverson received her BA from Yale University and her MFA from the School of the Art Institute of Chicago. Her work is in many collections including the Art Institute of Chicago; the Museum of Modern Art, New York; and the Museum of Contemporary Art, Chicago. She has taught printmaking at studios around the world including the Chicago Printmakers

Collaborative, IL; Taiwan National University, Taipei; Blue Dog Glass, Australia; and the Alberta College of Art and Design, Canada.

**FISSURE** | monotype on kilnformed glass | 20"x17"x.25", 2011  
photo: Dan Kvitka

## Faculty



### Kristy Deetz

Kristy Deetz, professor in the Art Discipline at the University of Wisconsin—Green Bay, has taught painting and drawing at a number of universities and art schools over the past twenty-five years and frequently gives painting and drawing workshops at art centers across the country. Her

extensive exhibition record includes competitive, invitational, and solo and group shows throughout the United States. Her recent *Through the Veil* paintings feature a shape-shifting Rabbit who has adventures with faithful companion Kitty Boy (also a shape-shifter), based on Kristy's tabby cat, Bingley. Constructed from laminated frames of plywood (carved, burned and painted with encaustic), her ongoing "book" series, *Earth Texts*, are visual metaphors of the book form as well as autobiographical explorations.

**SOMNAMBULISTS** | acrylic on canvas | 20"x20"x1.5", 2014



### Melissa Oresky

In her paintings, collages, and videos, Melissa Oresky explores landscape—its pleasures, logics, and anxieties—through an evolving vocabulary rooted in abstraction. Notable solo exhibitions include The Museum of Contemporary Art, Chicago; The

Elmhurst Art Museum, Elmhurst, IL; and the Hyde Park Art Center, Chicago. Group Exhibitions include TSA New York, Brooklyn; OQBO gallery, Berlin; The Engine Room, New Zealand; Devening Projects, Chicago; 65GRAND, Chicago; and SCA Contemporary, Albuquerque. Residencies include Schloss Pluschow, Germany; The Santa Fe Art Institute, NM; and Skowhegan, ME. She is the recipient of a 2005 Illinois Arts Council Fellowship. Her work has been reviewed in *The Chicago Tribune* and *Newcity*, and featured on websites including *Beautiful Decay*, *MW Capacity*, *Bad at Sports*, and *Temporary Art Review*. Oresky received her BFA from the School of the Art Institute of Chicago and MFA from the University of Illinois at Chicago. She is an Associate Professor at Illinois State University teaching painting and drawing.

**LIGHT EATER** | acrylic, oil, canvas collage on canvas | 42"x48", 2015

# Painting & Drawing

## Waxing Poetic

June 5-11, 1-Week Course

Kristy Deetz  
PAINTING 644 001 | 1 CREDIT HOUR | LAB FEE \$50

In this course students will experiment with warm wax, pigment, and collage on paper as a way to uncover new ideas through text(ures) and image combinations. Encaustic painting techniques create a variety of rich surface textures that respond to continual reworking. Encaustic lends itself to images that are buried under or imbedded within multiple layers of wax and meaning. Students will apply encaustic to paper surfaces with a variety of collage materials to learn a full range of additive and subtractive techniques including fusing, scraping, layering, scraffito, encaustic and oil painting combinations, stencils, block-outs, and image transfers. In-progress critiques will uncover the relationships between written text and visual text, and how image combinations can create new ideas and meaning.

## Materials & Techniques of Acrylic Painting

June 12-18, 1-Week Course

Melissa Oresky  
PAINTING 617 001 | 1 CREDIT HOUR | LAB FEE \$50

Acrylic affords the greatest flexibility of any paint media, giving the artist absolute control over optics, surface, texture and application when formulated directly. From extreme gloss to dead matte, pasty thick to watery transparent with the potential for full color saturation in any mode, acrylic can allow for a new way of thinking about the physical structure and process of painting. Utilizing pigment dispersions and various binders, students will formulate acrylic paint from scratch, experiment with thickeners, water-based urethanes, additives and various methods of application in order to extend and develop a visual vocabulary of painting in acrylic.



# Painting & Drawing

## Faking It: Invented Environments for Painting

June 19-July 2, 2-Week Course

Nazafarin Lotfi & Zoe Nelson

PAINTING 637 001 | 3 CREDIT HOURS

In this course, students build their own landscape tableaux in the studio using materials found in the Ox-Bow environs. Students then paint these scenes. The objective of the course is for students to create more dynamic abstract or representational paintings by controlling the subject matter and inspecting how choices are made from a painting's initial stages. Other subject matter sources include papier-mâché heads (for portraiture), non-representational sculptures, and invented environments.

## Pre-College Program: Landscape Drawing

July 3-9, 1-Week Course

E.W. Ross & Olivia Petrides

DRAWING 407 001 | 1 CREDIT HOUR (FOR-CREDIT ONLY)

Drawing upon the natural terrain of Ox-Bow, students explore drawing, design, composition, and creativity. A wide variety of drawing materials are used. Slide lectures, critiques, and meetings with visiting artists are included each evening.

*Note to parents/guardians: All Pre-College students are required to reside on campus during the course. Students are chaperoned and rules and regulations are strictly enforced. An adult chaperone is housed with Pre-College students throughout the week. Students must provide their own transportation to and from Ox-Bow. Pre-College students are not allowed to have vehicles on campus.*

## Faculty



### Nazafarin Lotfi

Nazafarin Lotfi is a visual artist and educator who lives in Chicago. She received her MFA from the School of the Art Institute of Chicago in 2011 and her BA from

the University of Tehran in 2007. Recent solo exhibitions include: *Poiesis* at Fernwey Gallery, Chicago; *White Light* at Andrew Rafacz Gallery, Chicago (two-person show); *Love at Last Sight* at Brand New Gallery, Milan; *Circles* at Tony Wight Gallery, Chicago. Lotfi teaches at Harold Washington College and College of Dupage.

**PAST PRESENCE** | papier-mâché, panel, cardboard box, paint | 2014



### Zoe Nelson

Zoe Nelson received an MFA from Columbia University and a BA from Barnard College. Of note, her recent solo exhibition at the Cleve Carney Art Gallery, College of DuPage was selected as a Critic's Pick on *Artforum.com*. Additional exhibitions in Chicago include Western Exhibitions (solo), Lloyd Dobler Gallery (solo), Roots and Culture Contemporary Art Center

(two-person), and Columbia College Center for Book and Paper Arts. Other exhibitions include the Elder Gallery (Lincoln, NE), Usable Space (Milwaukee), NurtureART (NYC), and The Fisher Landau Center for Art (NYC). Nelson currently resides in Chicago and teaches at DePaul University.

**FLAMINGO ANUS (RECTO)** | oil, spray paint on canvas | 60"x54", 2015  
photo: RCH|EKH



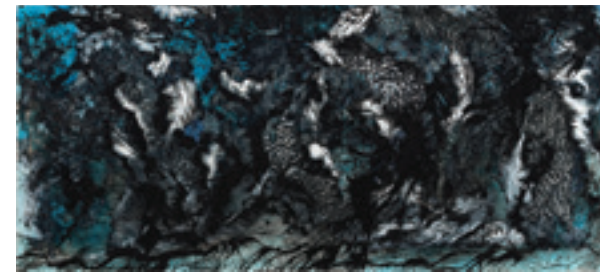
### E.W. Ross

MFA, The School of the Art Institute of Chicago. Former: Program Director, Ox-Bow School of Art and Artist Residency; Dean, Continuing Studies, SAIC; Adjunct Associate Professor, SAIC. Performances/Exhibitions: University of

Chicago; University of Minnesota; Atlanta College of Art; Western Michigan University; Chicago Cultural Center; Cajarc, France. Awards: Illinois Arts Council Individual Artist's Fellowship; Chicago Council of Fine Arts; Alliance of Independent Colleges of Art Grant; School of the Art Institute Faculty Enrichment Grant; IAC Governor's International Arts Exchange Grant.

**MASSIVE CHANGE** | etching | 7"x9", 2014

## Faculty



### Olivia Petrides

Olivia Petrides has exhibited in galleries and museums in Iceland; the Faroe Islands, Scotland; Seattle, Washington, D.C. and Chicago. Her works are in the collections of the Smithsonian Institution, the United States Park Service, the Field Museum, the Illinois State Museum, Openlands Preservation Association, and Iceland's Hafnarborg Institute of Art, among others. She has received a Fulbright Grant, American-Scandinavian Foundation Grants, Margaret Phillips Klimek Fellowship, Chicago Community Arts Assistance Program grant, an Illinois Arts Council Governor's International Exchange Award, and an Illinois Arts Council Special Projects Award. She has been awarded residencies at the Reykjavik Municipal Museum and the Gil society in Iceland, the Faroe Islands Museum of Natural History, the Virginia Center for the Creative Arts, the Vermont Studio Center, Catwalk, NY, Yellowstone National Park, and the Ragdale Foundation. Petrides received her MFA from the School of the Art Institute of Chicago, where she is currently an Adjunct Associate Professor in the Painting & Drawing Department and the Visual Communications Department.

**BLUE** | ink, gouache on paper | 52"x144", 2015



### Audrey Ushenko

Professor, Indiana University/Purdue University. Figurative painter. Presented work in numerous solo exhibitions nationally, including Denise Bibro Fine Art, NY; Yvonne Rapp Gallery; Brauer Museum; and St. Louis University Museum of Art. Did public projects at University of Chicago Medical Center, The State of Illinois Building, and elsewhere. Group shows at Block Museum, Chicago Art Expo, Minnesota Museum of American Art, Artist Choice Museum, Arsenal Gallery, and National Academy. Studied at Indiana University Bloomington, the Art Institute of Chicago, and received PhD in Art History at Northwestern University. Member of the National Academy since 1994, Ushenko has held positions at Valparaiso, the University of Louisville, Northwestern, Illinois Champaign-Urbana, and the National Academy.

**FÊTE CHAMPÊTRE** | oil on linen | 36"x48", 2011

# Painting & Drawing

## Watercolor, Gouache, & Pastel

July 10-16, 1-Week Course

Audrey Ushenko

PAINTING 630 001 | 1 CREDIT HOUR

Water-based paint and dry material will be used separately and together to open up possibilities for artists wishing to pursue new ways to expand a familiar medium. Technical demos will focus on portraiture, rendering the figure, observational studies, and invented forms. Students are invited to explore a range of genres such as abstraction, figuration, still life, and landscape. In-class demos will be complemented by individual instruction as well as group discussions.





# Painting & Drawing

## Ritual

July 17-30, 2-Week Course

Elijah Burgher & Jeremy Biles

PAINTING 643 001 | 3 CREDIT HOURS

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.



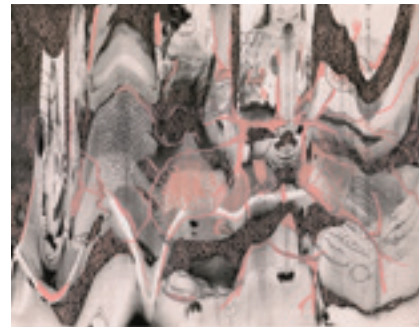
## Faculty



### Elijah Burgher

Elijah Burgher is an artist currently living in Chicago, IL. He has exhibited in solo shows at Zieher Smith & Horton, New York, NY (2015); Western Exhibitions, Chicago (2013, 2012); 2nd Floor Projects, San Francisco (2011); and Shane Campbell Gallery, Oak Park (2010); and two-persons shows at Lump, Raleigh (2012); and Peregrine Program, Chicago (2009). He was included in the 2014 Whitney Biennial. Recent group shows: exhibitions at Cabinet (2014) and Hales Gallery (2014), London; Exile (2014), Berlin; Witte de With, Rotterdam (2013); H.F. Johnson Gallery of Art, Kenosha (2012); 92Y Tribeca (2012), New York City. His work was recently included in Phaidon's *Vitamin D2*, a survey of contemporary drawing practices. In 2011, he was a resident artist at both the Skowhegan School of Painting and Sculpture and the Fire Island Artist Residency. Burgher has taught in Contemporary Practices and Painting and Drawing since Fall 2010 at SAIC. He received an MFA from the School of the Art Institute of Chicago in 2004, and a BA from Sarah Lawrence College, Bronxville, in 2000, where he studied Literature.

HEX CENTRIFUGE/RYAN | colored pencil on paper | 23"x29", 2015



### Jeremy Biles

Jeremy Biles is the author of the book *Ecce Monstrum: Georges Bataille and The Sacrifice of Form* and co-editor of *Negative Ecstasies: Georges Bataille and the Study of Religion*. His scholarly work ranges across religion, philosophy, and contemporary art, and has appeared in such journals as *Performance Research: Culture, Theory, and Critique*; and the *Journal of Religion*; and in edited volumes including *Monster Culture in the 21st Century*; *The Uses of Excess in Visual and Material Culture*; and *Religion and Material Culture*. His drawings have appeared in group shows at the Addis Donna gallery and 4th Ward Project Space, Chicago.

CIRCULANT | digital print, crayon, graphite on newsprint | 2015



### Claire Ashley

Claire Ashley is from Edinburgh, Scotland. She currently teaches at the School of the Art Institute of Chicago. Ashley's work investigates inflatables as painting, sculpture, installation, and performance costume. She has shown nationally and internationally. Selected venues include: Tetley Gallery, Leeds, UK; Disjecta Contemporary Art Center, Portland, OR; Columbus College of Art and Design, Columbus, OH; The Icebox at Crane Arts, Philadelphia, PA; DeCordova Sculpture Park and Museum, Lincoln, MA; the Museum of Contemporary Art, and the Chicago Cultural Center, Chicago, IL. She is represented by Galleri Urbane Marfa + Dallas, TX, and RÖR Contemporary, Miami, FL.

DISTANT LANDSCAPES: PEEPDYEDCREVICEHOTPINKRIDGE | installation

## Faculty



### Kori Newkirk

Kori Newkirk, BFA, 1993, School of the Art Institute of Chicago; MFA, 1997, University of California, Irvine; 1997, Skowhegan School of Painting and Sculpture. Exhibitions: Museum of Contemporary Art, Los Angeles; MCA, Chicago; Hammer Museum, Los Angeles; Whitney Museum, New York; Wexner Center for the Arts, OH; The Studio Museum in Harlem; Whitechapel Gallery, London. Bibliography: *Artforum*, *Los Angeles Times*, *Interview*, *New York Times*, *Frieze*, *Art Ltd.*, *Flash Art*; *Vibe*. Collections: Art Institute of Chicago, MCA Chicago, Art Gallery of Ontario, LACMA, Hammer Museum, MCA San Diego, MOCA, Henry Art Gallery. Awards: FOCA Fellowship, California Community Foundation, Louis Comfort Tiffany Foundation, William H. Johnston Foundation, Joan Mitchell Foundation.

BAM BAM | aluminum, artificial hair, plastic pony beads | 91"x60"



### Peggy MacNamara

Peggy MacNamara has painted watercolors at the Field Museum for over thirty years. The artifacts, birds, mammals, and insects of the museum's vast collection are the subject of much of her work. Her work is included in the collections of the Field Museum, Illinois State Museum, Spertus Museum, and New York State Museum. The Roger Ramsay Gallery, Vedanta Gallery, and Packer-Schopf Gallery have held solo exhibitions of her work. MacNamara most recently had a solo show at the Peggy Notebaert Museum in Chicago, consisting of images of bird and insect nests. MacNamara is the author of several publications including *Illinois Insects and Spiders*, 2005; *Architecture by Birds and Insects*, 2008; *The Art of Migration*, 2012; and the children's book, *Ten*, in conjunction with the nest series. She is an Adjunct Associate Professor at SAIC and Artist-in-Residence and Associate of the Zoology Department at the Field Museum.

Recipient of the Cora Bliss Taylor Fellowship for Distinguished Painters. Cora Bliss Taylor was a beloved watercolor teacher in Saugatuck and friend of Ox-Bow. Her strong vision and inspiring teaching capabilities left a great impression on her students, and many of her paintings hang in public spaces in Saugatuck/Douglas, providing a visual history of this community. The Taylor Fellowship was established by the Warnock family in 2000 to honor Cora Bliss and has in the past been used to bring eminent Visiting Artists to the Ox-Bow campus including Francois Mechain, Frances Whitehead, Susanna Coffey, Ellen Lanyon, Olive Ahyens, Shona MacDonald, and Gladys Nilsson.

HERON MOTION | watercolor | 30"x40", 2013

# Painting & Drawing

## Multi-Level Painting and Drawing

July 31-August 13, 2-Week Course

Claire Ashley & Kori Newkirk

PAINTING 605 001 | 3 CREDIT HOURS

This course for beginning to advanced students will include extensive experimentation with materials and techniques through individual painting problems. Students will pursue various interests in figure, landscape, abstract, imaginary, and still-life painting and drawing. Students may choose to work with oil-based media. Demonstrations and critiques are included.

## Flora and Fauna at Ox-Bow: Nature Illustrations in Watercolor

August 14-20, 1-Week Course

Peggy MacNamara

PAINTING 613 001 | 1 CREDIT HOUR

This all-level course concentrates on drawing and painting techniques. Specimens, birds, mammals, and insects from the Chicago Field Museum are provided so that students can draw from life and learn the layering watercolor technique. Field studies are encouraged so students can juxtapose animal life with suitable habitat. Modeling, measuring, building greys and browns, and color theory is taught and demonstrated. Watercolor is a versatile medium and explorations of its many possibilities are encouraged.





# Sculpture & Metals

## Experimental Forms

June 5-18, 2-Week Course

Alex Gartelmann & Scott Carter

SCULPT 651 001 | 3 CREDIT HOURS | LAB FEE \$150

This course will explore mold making and casting as it has been applied to art, design, and architecture throughout history. We will be exploring various methods and materials used in the mold making industry, including but not limited to metal casting, rubber molds, and polymer-based applications as well as site casting.

Students will not only have the chance to explore traditional methods and materials, but will be encouraged to explore the techniques taught in this course to produce experimental molds and casts. Instead of this course focusing solely on mold making as a means to duplicate and preserve an original, we would like students to consider this process as a way of altering and ultimately developing completely new forms.

## Blacksmithing: Sculptural Forms

June 19-July 2, 2-Week Course

Mike Rossi

SCULPT 623 001 | 3 CREDIT HOURS | LAB FEE \$150

This intensive will start with the fundamental techniques of forging and move quickly into more advanced projects. We will focus on the processes of moving material while hot, and the forge and anvil will be the primary tools of achieving form. As a corollary, the history of forged ironwork (architectural, tools, and sculpture) will serve as a source of inspiration. Each student will also be encouraged to make an inflated sheet metal sculpture.

## Faculty



### Alex Gartelmann

Alex Gartelmann was born and raised in Northwestern New Jersey. He received his BFA from The University of The Arts in Philadelphia, PA in 2007 and his MFA from The School of The Art Institute of Chicago

in 2012. He is half of the collaborative Sebura&Gartelmann with Jonas Sebura. His work has been shown at The John Michael Kohler Art Center, Sheboygan, WI; Antenna Gallery, New Orleans, LA; The Clough Hanson Gallery, Memphis, TN; UICA, Grand Rapids, MI; and Slow, Chicago, IL amongst others. He is a faculty member in the departments of Sculpture and Contemporary Practices at SAIC. He and Jonas Sebura are upcoming recipients of The Kohler Foundation Arts & Industry Residency for 2016. He lives and works in Chicago.

**CHURCH** | wood, paint, shoes, steel | 2014, Sebura&Gartelmann



### Scott Carter

Scott Carter is a Chicago-based artist who received his MFA in Sculpture from the School of the Art Institute of Chicago in 2011. He has attended residencies at the Vermont Studio Center and Ox-Bow School

of Art. He is a recipient of the Efromson Contemporary Arts Fellowship (2013) and is a first place recipient of the Beers Contemporary Emerging Artist Award in Sculpture (2013).

Recent solo exhibitions include *Force Maejure*, Linda Warren Projects, Chicago, IL (2012); *The Shape of Things*, Beers Contemporary, London (2014); and *The Nature of Being*, Pinnacle Gallery, Savannah, GA (2015).

**THE NATURE OF BEING** | drywall cut from surrounding walls | 2015  
photo: Timothy Hutto



### Mike Rossi

Born in Pontiac, MI, Mike Rossi is the principal of Rossi Metal Design in Philadelphia, specializing in unique architectural works and sculpture. He received his MFA from Cranbrook Academy of Art and his BFA from Northern Michigan University. He has exhibited at the Houston Center for Contemporary Craft, the National Ornamental Metals Museum in Memphis, and the Torpedo Factory in Alexandria, VA, in addition to several private galleries. He has taught at Penland School of Craft,

NC; Bryn Athyn College, PA; Kalamazoo College, and Ox-Bow. He has been a resident artist at Penland, Haystack Mountain School of Craft, and Ox-Bow.  
[rossimetaldesign.com](http://rossimetaldesign.com)

**MASS EFFECT #6** | forged steel, maple | 2015  
photo: Mike Rossi

## Faculty



### Lan Tuazon

Lan Tuazon (b.1976) is a sculptor who lives and works in Chicago. Her ongoing work on the order of things has taken on the subject of knowledge and how it is spatialized. She holds an MFA from

Yale University and a BA from Cooper Union. Her work has exhibited internationally at the Imperial Palace in Austria, WKV Kunstverein in Germany, Lowry Museum in London, and Bucharest Biennale 4 in Romania, with solo exhibitions at Youngworld Inc., Storefront for Art and Architecture and the Brooklyn Museum. She is currently an Assistant Professor at the School of the Art Institute of Chicago.

**FUTURE FOSSIL** | resin, plastic, crystal | 2015



### Marie Lorenz

Marie Lorenz was born in Twentynine Palms, California and received a BFA from Rhode Island School of Design and an MFA from Yale. Lorenz has received grants from Artists Space, the Harpo Foundation, and the Alice Kimball English Travel

Fellowship. In 2008 she was awarded the Joseph H. Hazen Rome Prize for the American Academy in Rome. Her work has been shown nationally and internationally, from High Desert Test Sites in Joshua Tree, CA, to MoMA PS1, in New York City. She has completed solo projects at Ikon Gallery in Birmingham, England; Artpace in San Antonio, TX; and at Jack Hanley Gallery in NY. Her ongoing project *The Tide and Current Taxi* is an exploration of the coastline in New York City.

**RANDALL'S ISLAND TIDE FERRY** | 2014, commissioned by Frieze New York  
photo: Timothy Schenck

# Sculpture & Metals

## Inhabiting the Expanded Field

July 31-August 13, 2-Week Course

Lan Tuazon & Marie Lorenz

SCULPT 652 001 | 3 CREDIT HOURS | LAB FEE \$150

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*.



# Sculpture & Performance

## The Thinging Body

June 5-18, 2-Week Course

Danny Giles

PERF 606 001 | 3 CREDIT HOURS | LAB FEE \$100  
SCULPT 653 001 | 3 CREDIT HOURS | LAB FEE \$100

Contemporary artists often create works that employ the body as sculpture, or that look to prod the relationship between our bodies and the object world. Avant-garde social theories and advancements in technology in the 20th century spurred theories of objecthood and materiality in society—conversations that continue to shape contemporary discourse on identity politics, political theory, and artistic production. This course will approach sculpture and performance practices through attention to various "thing theories," object-oriented ontology, phenomenology, semiotics, and socio-economics to investigate the boundaries and overlaps in our conceptions of identity, thingness, and culture.

# Fiber

## Indigo & Its Metaphors

July 10-16, 1-Week Course

Jovencio de la Paz

FIBER 614 001 | 1 CREDIT HOUR | LAB FEE \$50

Indigo is the most utilized dyestuff on the planet. Both in its natural and its synthetic form, indigo blue has a mysterious and contentious history: from the mystery cults of indigo in Southeast Asia to the slave trade in the New World. This course will cover fundamental techniques in preparing both natural and synthetic indigo dye vats, and we will use those vats to explore traditional Japanese tie-dye (Shibori) as well as traditional Indonesian resist dying (Batik). Furthermore, we will also utilize the metaphoric notion of "blueness" and "bluing" in relationship to the natural landscape. While surface design and the production of textiles will be emphasized, students will be challenged to consider how the production of color and cloth can manifest itself in performance, installation, and other alternative forms. This course is open to all levels of experience.

## Faculty



### Danny Giles

Danny Giles, BFA, SAIC; MFA, Northwestern University. Residencies include Skowhegan School of Painting and Sculpture, A.C.R.E., High Concept Laboratories, and Mana Contemporary. Performance and exhibition spaces include The Socrates Sculpture Park, New York, NY; Smack Mellon, New York, NY; The Great Poor Farm Experiment, Little Wolf, WI; and Threewalls, Chicago, IL. Giles is a lecturer at SAIC and is represented by Andrew Rafacz Gallery. Giles' work necessarily takes many forms as it meditates on the multiple and at times indeterminate platforms upon which identities are produced, commodified, and re-invented.

READING (500 FACES FOR THE WANDERER) | documentation of performance | 2013  
photo: Christopher Meerdo



### Jovencio de la Paz

Jovencio de la Paz is an artist working with textile. Using traditional Indonesian Batik, his large scale work deals with migrant experience, transition, and personal mythology. Jovencio was born in Singapore and became a citizen of the United States in 1994. He received a BFA from the School of the Art Institute of Chicago in 2008 and an MFA from the Cranbrook Academy of Art, Department of Fiber, in 2012. Currently, he is Visiting Assistant Professor at the University of Oregon in Eugene, OR, where he is also the Coordinator for Fibers. Jovencio is also a founding member of the Craft Mystery Cult, an international collaborative group.

PACIFIC 3 | batik (natural indigo), appliqué on cotton | 44"x36.5", 2015

## Faculty



### Surabhi Ghosh

Surabhi Ghosh works with drawing, installation, and textiles, inspired by ongoing research into patterning, abstraction, and cultural narratives. Recent exhibitions have been at the Museum of Contemporary Craft in Portland, OR; Ditch Projects in Springfield, OR; Culture Room in Brooklyn; and Manifold in Chicago. She received an MFA from Cranbrook Academy of Art and a BFA from the University of Georgia. She has taught at the School of the Art Institute of Chicago and the University of Oregon. She is currently Assistant Professor and Program Coordinator of Fibres and Material Practices at Concordia University in Montréal, Québec, Canada.

In foreground: 13:1 (CIRCLE PACKING) | black sand | 12"x12", 2015, collaboration with Sarah Nance

SPHERE PACKING NO. 1-6 | acrylic gouache on vellum | 8"x8" to 14"x17", 2015

In background: DRAUPADI'S HAIR | upholstery vinyl | 12"x12"x18", 2015



### Andrea Peterson

Andrea Peterson lives and creates work in Northwest Indiana at Hook Pottery Paper, a studio and gallery co-owned with her husband. She combines paper arts, printmaking, and book arts to make works that address human relationships to the environment. She teaches and lectures internationally: 2015 Guild of Book Workers Standards Seminar; Kalamazoo Center for the Book; San Francisco Center for the Book; School of the Art Institute

of Chicago; Morgan Conservatory, Cleveland, OH; and Watermark Museum, Fabriano, Italy.

QUEEN ANNE'S LACE | ink on handmade cotton rag | 2014

# Fiber

## Pattern & Infinity

July 17-30, 2-Week Course

Surabhi Ghosh

FIBER 616 001 | 3 CREDIT HOURS | LAB FEE \$100

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.

## Papermaking

July 31-August 13, 2-Week Course

Andrea Peterson

PAPER 604 001 | 3 CREDIT HOURS | LAB FEE \$150

Paper is an exciting and elusive art medium. Paper pulp can be transformed into sculptural works, drawings with pulp, and unusual surface textures. It can allude to skin, metal, rock, or represent something entirely unique. In course, we will explore these possibilities as we examine other artists using pulp as a contemporary medium. Traditional and non-traditional processes, tailored to the capabilities of each fiber, will be explored. Stretch your artistic and technical skills to create unusual works of art.

## Metamorphosing Paper

August 14-20, 1-Week Course

Andrea Peterson

PAPER 605 001 | 1 CREDIT HOUR | LAB FEE \$50

Metamorphosis is an entity's transformation from its original structure into another form. In this one-week course, we will develop an understanding of paper fiber, in tandem with surface modifications, to create handmade papers that look and feel like other objects and substances. With paper fiber and a few other tricks, we will create the illusion of entirely new surfaces. The transformed papers will be soft, rigid, textured, stained, dyed, marbled, waxed, etc. Handmade papers are strong, durable, and lightweight and can handle several alterations—allowing them to reference elements including stone, metal, leather, water, concrete, or something entirely new.



# Life at OX-Bow

**At Ox-Bow, we encourage you to experiment, take risks, be playful, and trust your instincts. Engage faculty and fellow students during course time and in our public spaces. Remain open to new experiences and contribute your unique perspective to our vital and historic community.**

## — Overview

Frederick Fursman and Walter Clute, two faculty members from the School of the Art Institute of Chicago, founded Ox-Bow in 1910. Each summer more than 500 artists, students, and educators gather along the lagoon in beautiful Saugatuck, Michigan, located 2.5 hours from Chicago.

With programs that cater to degree-seeking students, professional artists, and those new to the field, Ox-Bow is a protected place where creative processes break down, reform, and mature. During any given week, you will find:

- Students taking 1-2 week core classes
- Faculty from all over the world
- Renowned Visiting Artists, Curators, and Scholars
- 2 MFA and Faculty Artists-in-Residence
- 12 Fellowship Students from schools across the country
- Staff who are all working artists and have active studio practices

## — Schedule

### Sunday/First Day Schedule:

- Arrive between 2 PM and 5 PM (Eastern time) for check-in and onsite paperwork
- 5:30 PM orientation, meeting for all students and work study meeting
- 6 PM dinner
- 8 PM first class meeting

### Throughout the Week:

- Students participate in one course per session
- Classes meet daily between 10 AM and 5 PM (except glass class which meet at 9 AM-6 PM)
- Two-week classes meet on both days of the middle weekend of the session
- No classes meet on the last Saturday of the sessions

## — Contact Information

After May 1, 2016, questions concerning your stay at Ox-Bow (i.e. arriving, leaving, what to bring, travel issues, etc.) at Ox-Bow should be directed to the Ox-Bow office in Saugatuck at 269.857.5811. The Ox-Bow Campus is located at 3435 Rupprecht Way, Saugatuck, MI 49453.

Questions regarding class registration and payment should be directed to the Ox-Bow Registrar in the Chicago Administrative Offices at 1.800.318.3019.

## Courses & Studios

Courses are a unique experience to work closely alongside artists from across the country with world-class instructors. The courses are diverse, ranging in focus from the functional to the sculptural; from traditional to contemporary; from representational to conceptual. Over intensive and immersive one and two week courses, students delve deeply into their practices.

Studios are open 24 hours (except glass). Some courses have a lab fee for materials and studio use. Ox-Bow's 6 classroom studios are:

- Thiele Print Studio
- Haas Painting & Drawing Studio
- Seymour & Esther Padnos Metals Studio
- Krehbiel Ceramics Studio
- Burke Glass Studio
- Clute Papermaking Studio

## — Activities & Campus Life

There are always a number of activities to participate in around campus after course hours:

- Visiting Artist and Faculty lectures
- Friday night open studios
- The Crow's Nest Trail: Hike through 115 acres of wooded dunes
- Take a canoe out to explore the lagoon and to the beach along Lake Michigan
- Volleyball on the meadow
- Explore the charming resort towns of Saugatuck and Douglas
- Relax around the campfire
- Themed costume parties are a 100-year old tradition and happen every Friday night

## — Meals

Students enjoy healthy and delicious meals prepared each day by our talented kitchen staff. Meals are included in the room and board fee for students residing at Ox-Bow. Three meals and snacks are served daily. Our chefs are happy to accommodate dietary restrictions. Please let the Ox-Bow office know of any food allergies or special diet requirements upon check-in.

## — Inn & Accommodations

Ox-Bow provides shared, dormitory-style housing with shared bathrooms. Single rooms can be requested at the time of registration and are available on a first-come, first-served basis for an additional fee of \$100 per week, except for those with accessibility issues. We do our best to match students with the type of housing they request.

## — Commuting Students

Commuting is an option for local residents and students who wish to make other housing arrangements. There are a variety of off-campus accommodations (motels, hotels, inns) located in and around Saugatuck and Douglas. Both towns are about 2 miles from Ox-Bow and are accessible by car. There are a number of options located within walking distance. Camping is not allowed at Ox-Bow. Meal plans are available for commuting students (\$45 for breakfast and lunch, \$150 for all meals)



## — Policies

### Admission Policies

Ox-Bow reserves the right to deny admission to any individual who has demonstrated a history of behavior which, in the judgment of Ox-Bow, contributes in any way to the disruption of the educational processes or residential life at Ox-Bow. (SAIC students will be subject to the disciplinary procedures and sanctions as outlined in The School of the Art Institute of Chicago's Student Handbook.)

Additionally, Ox-Bow reserves the right to deny a Work Scholarship to any individual who has demonstrated the inability to satisfactorily or safely complete the work assignments given as part of the Work Scholarship program.

### Suspension or Expulsion Policies:

Ox-Bow reserves the right to impose sanctions including suspension and expulsion, without refund, upon students for behavior which in the judgment of Ox-Bow contributes in any way to the disruption of the educational processes or residential life at Ox-Bow. Additional policies are listed in the Ox-Bow Policy & Procedures Handbook. (SAIC students will be subject to the disciplinary procedure and sanctions as outlined in the School of the Art Institute of Chicago's Student Handbook.)

### Studio Policies

Each studio has specific policies in order to ensure the safety of students and equipment. Additionally, these policies ensure that all participants receive a quality education by having equal access to faculty and equipment. All studio specific policies will be explained on the first night of classes. Any student found in violation of these policies will be asked to leave the course without refund. These same policies are applied to any work conducted in the Ox-Bow landscape or on the Ox-Bow grounds. Because Ox-Bow is a community, we ask that all students respect the rights of their classmates and community members by following our policies.



# Book Structures

## Pop-Up Book Structures

July 3-9, 1-Week Course

Colette Fu

PRINT 642 001 | 1 CREDIT HOUR | LAB FEE \$50

Pop-up and flap books were originally created to illustrate ideas about astronomy, fortune telling, navigation, anatomy of the body, and other scientific principles. Complex and engaging pop-up structures are created from a combination of basic mechanisms enhanced by play and imagination. In this course, students will learn the basic elements of pop-up paper engineering to more complex mechanisms including multilevel platforms and pull-tabs. Workshop participants will learn how to effectively incorporate their own art into these structures to create unique pop-up books, cards, and works of art.

# Video

## Me as Material

July 31-August 13, 2-Week Course

Jennifer Sullivan

PHOTO 608 001 | 3 CREDIT HOURS | LAB FEE \$50

This course focuses on the use of autobiography as material for making works of performance, video art, and portraiture. Students will be guided in considering their life experiences as catalysts for creating insightful and articulate artworks. Utilizing the surrounding natural landscape of Ox-Bow, and a spirit of directness in production, participants will create their own short form projects for in-class discussion and a final public presentation. During the course we will look at precedents for this strategy in the histories of still and moving images, performance, and writing from the 1960s to the present.

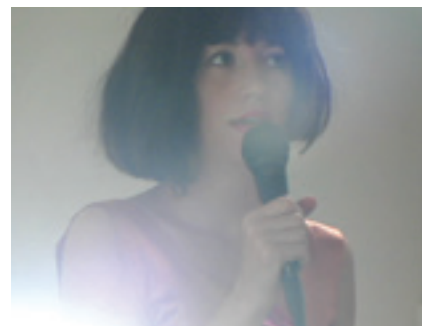
## Faculty



### Colette Fu

Colette Fu makes pop-up books using photographs from her travels around the world. She has designed award-winning stop motion animation commercials and freelanced for clients including Vogue China, Canon Asia, Moët Hennessy • Louis Vuitton, and the Disaster Research Center. Colette has received numerous awards including a Fulbright Research Fellowship to China and grants from the Independence Foundation, Leeway Foundation, En Foco, Pennsylvania Council on the Arts, New York Foundation for the Arts, Virginia Museum of Fine Arts, Puffin Foundation and Society for Photographic Education. Her pop-up books are included in the Library of Congress, the National Museum of Women in the Arts, Metropolitan Museum of Art and many private and rare archive collections. Colette is also a passionate educator who teaches pop-up courses and community workshops with marginalized populations at various art centers, universities and institutions nationally and internationally.

DAI FOOD | archival inkjet pop-up book | 2013  
We are Tiger Dragon People series



### Jennifer Sullivan

Jennifer Sullivan is a New York City-based interdisciplinary artist. She has also exhibited and performed widely at venues such as Arts + Leisure, Las Cienegas Projects, the deCordova Sculpture Park and Museum, David Lewis Gallery, Essex Flowers,

Pablo's Birthday, 247365, Klaus Von Nichtsagend, and Interstate Projects. Awards include fellowships at the Lighthouse Works and the Fine Arts Work Center, and residencies at Skowhegan, Ox-Bow, and Yaddo. Her work has been reviewed in the *NY Times*, *Artforum.com*, and *Art Papers*, and her videos are included in the Geisel Library collection at the University of California in San Diego.

ADULT MOVIE | digital video (still) | 2011

## Faculty



### Robert Clarke Davis

Associate Professor, Photography, SAIC (1990). BA, 1974, Beloit College; MA, 1982, University of London, Goldsmiths' College, School of Art and Design. Exhibitions: Cleveland Museum of Art; Milwaukee Art Museum; Wuk Kunsthal, Vienna;

Magyar Fotográfiai Múzeum Keszthely, Hungary. Gros Morne National Park Discovery Centre Woody Point NL. Publication: *Pinhole Journal*. Collections: Cleveland Museum of Art; Fine Arts Library, Indiana University, IN; Impressions Gallery, North Yorkshire; The Rooms Corporation of Newfoundland and Labrador. Awards: Purchase Award, Impressions Gallery; Pouch Cove Foundation Visual Artists Residency Parks Canada/Art Gallery of Newfoundland and Labrador Art in the Park Residency, Gros Morne, NL. Represented by James Baird Gallery.

CONCHE | Platinotype | 2010



### Evan Larson

Evan Larson is an Assistant Professor of Geography at the University of Wisconsin-Platteville. He is passionate about teaching, the natural environment, and combining the two.

Evan's background is in biogeography, the study of patterns in the living world and the underlying processes that create them. He uses dendrochronology, the study of variability in tree growth rings, extensively in his teaching and research and loves getting outside with his students to experience first-hand the complexity, nuance, and interconnections of our environment.

### Erin Argyilan

Erin Argyilan is an Associate Professor in the Department of Geosciences at Indiana University Northwest in Gary, IN. Erin works on understanding the history of coastal landform development in the Great Lakes. Her research focuses on establishing a geologic record of lake level change in the Great Lakes during the past approximately 4500 years using a technology called optically stimulated luminescence to actually date sand grains! More recently her work has focused on understanding the formation of mysterious holes in the migrating coastal dune known as Mount Baldy in the Indiana Dunes National Lakeshore and around the world.

# Photography

## Platinotypes

August 14-20, 1-Week Course

Robert Clarke Davis

PHOTO 607 001 | 1 CREDIT HOUR | LAB FEE \$150 (CHEMISTRY FEE)

In this course, students will use the traditional iron-based developing-out process of platinum palladium. They will work in one of the most stable and time-honored photographic processes. Students will bring their own digital cameras to capture images and then digitally print negatives to be used in this unique tactile process. In studio process training will be augmented by self-directed image capturing using Ox-Bow's landscape and community as possible subject matter.

# Science

## Environmental History at Ox-Bow

July 17-30, 2-Week Course

Evan Larson & Erin Argyilan

SCIENCE 603 001 | 3 CREDIT HOURS

The natural world is dynamic, with changes taking place across an immense spectrum of space and time. As people, our perspectives can be limited to what we see in our immediate surroundings and over our life spans. This course will use the Ox-Bow School of Art Field Campus as a natural laboratory to explore the application of methods in landscape evolution and vegetation dynamics. Students will gain a deeper comprehension of the campus' current natural environment, how its landscape has changed over recent centuries and millennia, and how it may change in the future. This course will provide students a unique opportunity to combine classroom, field, and studio perspectives with scientific principles to create an environmental narrative of the Ox-Bow School of Art and its surroundings.



# Science

## Animal Behavior at Ox-Bow

July 3-July 16, 2-Week Course

Dianne Jedlicka

LIBSCI 3523 001 | 3 CREDIT HOURS

This course will incorporate field observations in the natural environment surrounding Saugatuck, Michigan 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. SAIC students must have already taken English 1001 and 1005 in order to enroll in this course.

# Art History

## Making the Wor(l)d Visible: Text and Art Practice

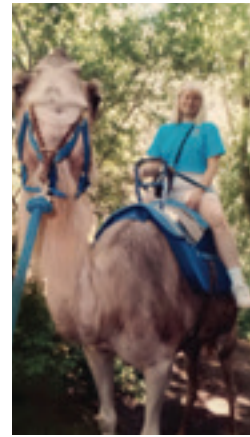
June 19-July 2, 2-Week Course

Kymerly Pinder & Debra Tolchinsky

ARTH 3906 001/SCULPT 631 001 | 3 CREDIT HOURS | LAB FEE: \$50

This course explores the history and practice of art's relationship to the written word. From illustration to calligraphy, language, narrative, and mark-making have had a complex and diverse relationship across cultures. Taught by an art historian and a sculptor, students in this course will create work using texts that will be contextualized through learning about the history of artists from antiquity to the present who were inspired by texts or used them visually in their work. During the two weeks of the course, a diverse set of historical examples and studio exercises will create a call-and-response structure to the course. Assigned essays, speeches, poetry and prose will inform, inspire and guide various assignments. One can take this course for either art history or studio credit.

## Faculty



**Dianne Jedlicka**

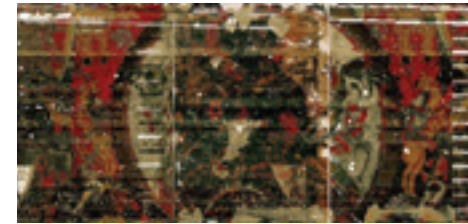
Dr. Dianne Jedlicka teaches numerous Biology courses at SAIC including Animal Behavior, Evolutionary Mammalogy, Ecology (Natural History), and Human Anatomy and Physiology. Her primary research has been at the community level of organization focusing on the feeding strategies and predation of tree and ground squirrels based on their functional morphology. Observational data collected on nocturnal foraging of the eastern cottontail rabbit was published recently. All of these animals are found throughout the Ox-Bow region and offer Dr. Jedlicka's students ample

opportunity for scientific observations. Dr. Jedlicka has also presented and published articles on new teaching methods and labs in the college classroom. Papers on mirror neurons and their implications for group behaviors is a current study topic of the Animal Behavior students. Dr. Jedlicka is returning to Ox-Bow for another session of Animal Behavior. Mammals, birds, and of course, our own lagoon turtles will provide much insight into the animal kingdom!

## Kymerly Pinder

Kymerly Pinder has been the Fine Arts Dean at the University of New Mexico since 2012. She has also been the interim director of the University of New Mexico Art Museum since 2014. She had been a Professor of Art History at SAIC since 1997. She has worked in the education and curatorial departments in the Metropolitan Museum of Art, The Cloisters in New York, and The Art Institute of Chicago. Dr. Pinder's scholarship addresses representations of race and religion in American Art. She has received awards and fellowships from the National Endowment of the Humanities, the Mellon, Ford and Henry Luce Foundations, among others. Her publications include *Race-ing Art History: Critical Readings in Race and Art History* and have appeared in *The Art Bulletin*, *The Art Journal*, *Third Text*, *Outsider*, and *The African American Review*. Her latest book, *Painting the Gospel: Black Public Art and Religion in Chicago* will be published in 2016. She recently co-curated "Necessary Force: Art of the Police State" in Fall 2015.

## Faculty



**Shaurya Kumar**

A native of Delhi, India where he studied printmaking and painting, Shaurya Kumar graduated with his MFA in 2007. Kumar's current work deals with the analysis of the methods of digital archiving of cultural and historical artifacts. Collaborating with scientists and engineers, his work questions how we are experiencing the world that is becoming global, but is mediated through the computer screen.

His work has been exhibited widely across the United States and in countries including Taiwan, China, India, Qatar, Poland, Belgium, Norway, France, Bulgaria, Italy, Finland, Serbia, South Korea, Thailand, the United Kingdom, and Australia, among many others. Shaurya Kumar currently lives and works in Chicago, IL where he teaches at the School of the Art Institute of Chicago.

**GREEN TARA** | rabbit skin glue, marble dust, pigment on wood | 60"x125", 2011



**Debra Tolchinsky**

Debra Tolchinsky, Director of Northwestern University's MFA in Documentary Media program and Associate Professor of Radio-TV-Film, is a documentary filmmaker, multidisciplinary artist, and curator. Exhibitions include: The Hyde Park Art Center, the Sundance Film Festival, the Chicago Cultural Center, The John F. Kennedy Center, and the Supreme Court Institute. Curatorial: the Block Museum of Art and Dorsky Gallery Curatorial Programs. Reviews: *The Village Voice*, the *Chicago Tribune*, the *Onion AV Club*, and the *Huffington Post*. Recently, she was ranked as no. 8 on New City's Film 50: 2015 Chicago's Screen Gems. She is a graduate of USC School of Cinematic Arts (AB) and the School of the Art Institute of Chicago with a BFA and MFA in painting.

**FAST TALK** | Debra Tolchinsky's Documentary (still), pictured Northwestern University vs University of Louisville | 2011

## Mike Andrews

Mike Andrews works through histories and materials related to textiles, digital software, sculpture, and collage. Exhibitions include Chicago Cultural Center; Museum of Contemporary Art, Chicago; Society for Arts and Crafts, Boston; Jeff Bailey Gallery, NYC; The Suburban, Oak Park; and William Bennington Gallery, London. He is Associate Professor in the Department of Fiber and Material Studies at SAIC and the Academic Director at Ox-Bow School of Art and Artists' Residency.

# Digital Media

## Perfect with Pixel

June 5-18, 2-Week Course

Shaurya Kumar

PRINT 640 001 | 3 CREDIT HOURS | LAB FEE \$100

Industrial and technological developments have always influenced contemporary art practice, and are often exploited by artists with/for their curiosity and creative explorations. This studio course will focus on creative and exploratory methods that will integrate traditional 2-D methods of creating work (painting, drawing, printmaking, and photography) with tools of digital media. With the aim of creating hybrid and multi/mixed media work, the course will concentrate on developing each individual's ongoing research by employing these innovative and experimental techniques. Through theory and practice, effective art criticism skills will be enhanced, allowing for creative group interactions and greater definition of one's personal aesthetic vision.

# Independent Study

June 5-August 20

## Graduate Projects

Mike Andrews

MFA 6009 003 | 1 CREDIT HOUR  
MFA 6009 003 | 3 CREDIT HOURS

## Undergraduate Projects

Mike Andrews

UGDIV 4000 | 1 CREDIT HOUR  
UGDIV 4000 | 3 CREDIT HOURS

Available throughout the summer, Independent Study is designed for those prepared to pursue their own projects. The beauty of Ox-Bow's natural setting encourages outdoor work. Individual guidance and critiques are provided by visiting advisors, faculty-in-residence, and visiting artists. Requirements and objectives are determined according to an individual students' needs.

*Independent Study is for credit only and available to currently enrolled BFA and MFA candidates. Enrollment in independent study for either one- or two-week sessions must be approved at the time of registration by Ox-Bow's program staff and are contingent on space availability.*

# Special Programs

## The Fellowship Program Funded by the LeRoy Neiman Foundation

Each summer, Ox-Bow welcomes twelve fellowship students from competitive art schools all over the nation the opportunity to focus on their work, meet with renowned artists and grow as a member of this unique community. These students live on campus for 13 weeks, where they participate in campus life as both staff members and as artists. By working closely with the artists on staff, fellows develop relationships with others who have also made artmaking their lives.

Fellowship students are either selected by Ox-Bow's jury, by their departments or schools based on the merit of their work and on their commitment to making inspired and innovative art. During their stay at Ox-Bow, fellowship students are able to reinforce their commitments to artmaking, and benefit from the intense focus and the access to professional artists that life at Ox-Bow provides.

As a fellow you:

- Receive a private studio space
- Receive free room and board
- Have access to critiques with visiting artists
- Have the opportunity to exhibit work
- Can audit one two-week course or two one-week courses
- Work alongside of staff for 20 hours per week and receive a weekly stipend

The fellowship program is a once in a lifetime opportunity to be entirely focused as an artist within the sanctuary of Ox-Bow.

**Fellowship Applications are due Monday, February 22, 2016. For more information and to apply online, visit [www.ox-bow.org](http://www.ox-bow.org)**

Who Can Apply for the Fellowship?

### Degree-Seeking Students from Any School

Ox-Bow offers two fellowship positions to undergraduate and graduate students from any degree-granting institution. Applicants should be in their junior year or older and currently enrolled in a degree program in the visual arts. All Fellowship applicants must be 21 years of age at the start of the fellowship. Students that graduated in December of 2015 or later are eligible.

### SAIC Undergraduate & Graduate Students

Ox-Bow offers two fellowships to undergraduate and graduate degree-seeking students from the School of the Art Institute of Chicago. All Fellowship applicants must be 21 years of age at the start of the fellowship. Recent SAIC Graduate students must have graduated from a program on or after December of 2015. Recent SAIC undergrads that graduated in the summer of 2015 are eligible to apply, due to the recent changes in SAIC course requirements. (Please note this change is only applicable to the 2016 year and only applies to SAIC undergraduate students.)

### Students from Partner Schools

Ox-Bow works with eight partner schools to bring fellows from across the country. The partner schools for 2016 are Pratt Institute, Cooper Union, Herron School of Art and Design, Kansas City Art Institute, Rhode Island School of Design, Cranbrook Academy of Art, Grand Valley State University, and University of Texas at Austin. Students from these schools can apply through their school or apply to the open spots available to students from any school.

### 2015 Fellowship Recipients

Emily Bright, Cranbrook Academy of Art  
Kristi Cavataro, Cooper Union  
Carlo Cittadini, Pratt Institute  
Raul De Lara, University of Texas at Austin  
Ben Gould, Kansas City Art Institute  
Sabrina Granados, School of the Art Institute of Chicago  
Lynn Helmer, Grand Valley State University  
David Lloyd, The University of Chicago  
Thomas McArdle, Rhode Island School of Design  
Alexis Nunnally, Herron School of Art and Design  
Anne Rogers, University of Texas at Austin  
Robert Zehnder, School of the Art Institute of Chicago

## Artists in Residence Program

Ox-Bow's AIR program offers artists and writers the time, space, and community to encourage growth and experimentation in their practice. The Arts Faculty and Summer MFA residencies are held during the summer while our core classes and community programs are in session. During this time, this small group of residents has access to Ox-Bow's artist community of students, faculty, and visiting artists. The Fall Artists' Residencies are held for five weeks between September and October. This larger group of artists enjoys a more intimate community.



### Summer Artists' Residencies for Arts Faculty

Two-week residencies  
June 5-August 20, 2016

During the summer, Ox-Bow offers two-week residencies to five artists who are faculty members in the arts (any grade level), in an adjunct or full-time capacity. This program is designed to give teaching artists the much-needed time to focus on their own work throughout the summer and also to connect with other faculty who are teaching at Ox-Bow. The residency provides:

- Private Studio (raw studio space, classroom studios not available)
- Private room (shared bathrooms and showers)
- 3 meals a day
- Access to visiting artists and faculty for studio visits
- Evening artist lectures
- Opportunities to share work: slide presentations and/or readings

### Summer MFA Residency

Three-week residencies  
June 5-August 20, 2016

The Summer MFA Residency is a three-week program open to any current or recent MFA graduate. Recent grads must have graduated from an MFA program on or after December 2015. This program allows residents to take advantage of the summer community (faculty, visiting artists and students) while also having the space and time to focus on their practice. The residency provides:

- Private Studio (raw studio space, classroom studios not available)
- Private room (shared bathrooms and showers)
- 3 meals a day
- Access to visiting artists and faculty for studio visits
- Evening artist lectures
- Opportunities to share work: slide presentations and/or readings

### Fall Artists' & Writers' Residencies

Two-, three-, and five-week residencies  
September 4-October 8, 2016

Fall residents are given the time, solitude, and focus often unavailable to so many working artists. Each fall between 25 and 30 artists participate in the residency creating a community of engaged peers. At Ox-Bow, artists can enjoy 24-hour access to their studios, and an inspirational setting, free from the expectations of commercial and academic demands. During the fall season, Artists in Residence have the opportunity to work in studios not available during the summer session. Three studios are dedicated specifically to writers. The fall is also an ideal time to propose group or collaborative work. The residency provides:

- Studio (and access to ceramic, printmaking and painting studios)
- Private room (shared bathrooms and showers)
- 3 meals a day
- A community of engaged artists
- Opportunities to share work: slide presentations and/or readings

**Apply for a Residency at [www.ox-bow.org/apply-for-a-residency](http://www.ox-bow.org/apply-for-a-residency)**



# Special Programs

## Artists in Residence Program continued

### International Artists

Ox-Bow's residency programs are open to international artists. Please take the following into consideration before applying:

- International artists are responsible for obtaining a visa, as well as all necessary documentation for travel.
- International applicants are eligible for funding, but please note that any funding granted must be restricted to travel and materials.

### Collaborative Residents

Artists may apply as individuals or as pairs to live and work on campus on a project of their design. Applicants will receive one studio space as well as shared housing.

### Fully Funded Residencies

We are happy to announce that in 2016 Ox-Bow will be furthering our commitment to the needs of artists by no longer charging fees for the residency program (including application, room and board, and residency fees). All accepted residents will be fully funded. Artists may apply for additional stipends to help pay for the cost of travel, supplies, and time away from work.

Please indicate your interest in being considered for an additional stipend on your application for residency.

*About our Funders:*

#### JOHN M. HARTIGAN MEMORIAL SCHOLARSHIP FOR PAINTERS

John M. Hartigan was a life-long Chicagoan, an artist, a patron of the arts, and a dedicated family man. A gifted lawyer and an engaged community member, John was always interested in civic affairs, sitting on a number of Boards. Over the years he took courses at the School of the Art Institute of Chicago, as well as summer courses at Ox-Bow. John loved both the camaraderie and the artistic synergy of the campus. The Hartigan Endowment will be used to support the on-going education of artists in residence whose medium is acrylic and/or oil. This award is available to applicants for both the Summer and Fall Residency cycles.

#### OX-BOW NEA FALL SCHOLARSHIP AND STIPEND

Ox-Bow is pleased to be the recipient of a grant award from the National Endowment for the Arts. Ox-Bow will offer artists fully-subsidized and paid residency opportunities in the summer and fall. In order to meet the needs of working artists, we are constantly striving to alleviate financial barriers that hinder the creative process. Offering paid residencies answers the increasing call for Ox-Bow to be both an artistic and financial haven for artists and their work. In addition to having residency fees waived, award recipients will receive a \$200/week stipend. This program is supported in part by an award from the National Endowment for the Arts Art Works.

To apply, please include a statement of interest with your online Artist Residency Application.



Additional Funding from the William Carr Olendorf Residency Fund and the Metternich Endowment.

## Pre-College Program for High School Juniors & Seniors

Ox-Bow's Pre-College Program is a one-week intensive designed for advanced high school juniors, seniors and recent graduates who are considering pursuing a degree in the visual arts. Students are given the opportunity to evaluate and strengthen their commitment to the study of art, receive college level instruction, and receive 1 college credit through SAIC. Other Ox-Bow classes run concurrently with these courses, providing Pre-College students with a sense of community as they interact with other artists taking classes. Students must be 16 to be a participant in this program.

### Landscape Drawing

E.W. Ross & Olivia Petrides

DRAWING 407 001 | 1 CREDIT HOUR | JULY 3-9

Drawing upon the natural terrain of Ox-Bow, students explore drawing, design, composition and creativity. A wide variety of drawing materials are used. Slide lectures, critiques, and meetings with visiting artists are included each evening. More information about tuition and room and board fees on page 35.

#### PRE-COLLEGE SCHOLARSHIP

Students are encouraged to apply for the Pre-College scholarship. The deadline to apply for the scholarship is April 1, 2016. The applications are reviewed on a rolling basis. Visit: [www.ox-bow.org/pre-college-program](http://www.ox-bow.org/pre-college-program)

#### INFORMATION FOR PARENTS/GUARDIANS

All students are required to reside on campus during the course. Students are chaperoned and rules and regulations are strictly enforced. An adult chaperone is housed with Pre-College students throughout the week. Students must provide their own transportation to and from Ox-Bow, but are not permitted to have a vehicle on campus.



# Visiting Artists

In addition to its talented faculty, Ox-Bow hosts a series of distinguished visiting artists, art historians and critics each summer. These Visiting Artists have been chosen to complement the program offerings. Visiting Artists give slide presentations of their work, are available for individual and group critiques, and visit classes to talk with students and faculty. They share their work and ideas, their success, and their insight with both students and staff.



**Corin Hewitt**  
June 5-11

Corin Hewitt employs photography, video, performance, installation, and sculpture in an ongoing investigation of objects and images as active and evolving events. His process-centered approach engages both human and non-human systems in order to explore their transformative affect. Hewitt received his BA from Oberlin College and his MFA from Bard College. Solo exhibitions of his work include MOCA Cleveland, Whitney Museum of American Art, the Atlanta Contemporary Arts Center, the Seattle Museum of Art, and Western Bridge, Seattle. His work has been included in group exhibitions at the Astrup Fearnley Museum of Modern Art, Oslo; Extra City Kunsthal, Antwerp; the Memmo Foundation, Rome; the Sao Paolo Biennial in Brazil; the Whitney Museum, New York; the Henry Art Gallery, Seattle; Galerie Perrotin, Paris; the Public Art Fund, New York; and the Wanas Foundation in Sweden. Hewitt was a recipient of the 2014-15 American Academy Rome Prize, a Guggenheim Memorial Foundation Fellowship in 2011, and a Joan Mitchell Fellowship in 2010. Last spring Mousse Publications released a 300-page monograph, entitled *Seven Performances* featuring six years of work in conjunction with his exhibition at MOCA Cleveland. Hewitt is represented by Laurel Gitlen Gallery in New York.

THE THIRD STATION | 2014



**Lavar Munroe**  
June 12-18

Lavar Munroe (b. November 19th, 1982; Nassau, Bahamas) earned his BFA from Savannah College of Art and Design (2007). At the 2010 Liverpool Biennale Munroe represented the Bahamas with a site-specific drawing project. He earned an MFA from Washington University in St. Louis (2013), which was immediately followed by tenure at Skowhegan School of

Painting and Sculpture (2013). Munroe was awarded a Joan Mitchell Foundation Painting and Sculpture Grant in 2013. In 2014 Munroe was awarded a Post-Doc Fellowship at the University of North Carolina Chapel Hill. He exhibited in the 2015 Venice Biennale. Jack Bell and Nomad galleries represent Munroe's work.

SOMETHING STRANGE THIS WAY COMES | acrylic, spray paint, latex house paint, buttons, ribbon, string, stickers, found fabric on cut canvas | 74"x96", 2015  
photo: Lavar Munroe



**Karyn Olivier**  
June 19-25

Karyn Olivier (b. Trinidad and Tobago) has exhibited at the Gwangju and Busan Biennials, The Studio Museum in Harlem, The Whitney Museum of Art, MoMA PS1, The Museum of Fine Arts Houston, CAM Houston, The Mattress Factory, and SculptureCenter. In 2015 Olivier was commissioned to create public works for Creative Time in Central Park and NYC's Percent for Art program. She is the recipient of the John Simon Guggenheim Fellowship, the Joan Mitchell Foundation Award, a NYFA award, a Pollock-Krasner Foundation grant, the William H. Johnson Prize, the Louis Comfort Tiffany Foundation Biennial Award and a Creative Capital Foundation grant.

In foreground: **CONCRETE BLOCK** | concrete blocks, mirrors | 60"x108"x8", 2014

In background: **TRAWL** | manipulated driftwood, steel structure | 75"x52"x30", 2015



**JJ PEET**  
June 26-July 2

JJ PEET utilizes a multitude of processes including ceramics, drawing, and video in the investigation of current affairs, civil protests, class, and power. Recent solo exhibitions include *The Contemporary* Austin, Austin, TX (2015); *Redling Fine Art*, Los Angeles, CA (2013); and *On Stellar Rays*, New York, NY (2012, 2010, 2009). PEET's work has been in publications such as *Artforum*, *Bomb*, *Modern Painters* and *Purple*. JJ PEET received his MFA from Yale University School of Art in 2006 and his BFA from the University of Minnesota in 1999. He teaches at Columbia University and the 92nd Street Y in New York City. PEET currently lives and works on Earth.

**BRICK VASE 36** | porcelain | 18"x15", 2015



**Jen Delos Reyes**  
July 3-9

Jen Delos Reyes is a creative laborer, educator, writer, and radical community arts organizer. Her practice is as much about working with institutions as it is about creating and supporting sustainable artist-led culture. She is the director and founder of Open Engagement, an international annual conference on socially engaged art that has been active since 2007. She is currently working on *I'm Going to Live the Life I Sing About in My Song: How Artists Make and Live Lives of Meaning*, a book exploring the artist impetus toward art and everyday life. She is based in Chicago, IL and is the Associate Director of the School of Art and Art History at UIC.

LIVE THE LIFE | book mock up | 2014



**Yesomi Umolu**  
July 10-16

As curator, Yesomi Umolu oversees exhibitions in the Logan Center Gallery and other spaces throughout the Reva and David Logan Center for the Arts. Specializing in global contemporary art, Umolu has presented exhibitions, commissions and public programs with Ibrahim Mahama, Otobong Nkanga, John Akomfrah, Ursula Biemann and Paulo Tavares, Mithu Sen, Karen Mirza and Brad Butler, Abraham Cruzvillegas, Minouk Lim, Sharon Hayes and Eyal Weizman, among others. Her writing has appeared in numerous catalogues and journals, including *Art in America*, *Afterimage: The Journal of Media Arts and Cultural Criticism* and the Studio Museum in Harlem's *Studio* magazine.



# Visiting Artists



**Amanda Ross-Ho**  
July 17-23

Amanda Ross-Ho holds a BFA from the School of the Art Institute of Chicago and an MFA from the University of Southern California. Solo exhibitions include Shane Campbell Gallery; MOCA Los Angeles; The Approach, London; and Praz-Delavallade, Paris. Group exhibitions include The New Museum, The Museum of Modern Art, and the 2008 Whitney Biennial. She has presented public works at The Museum of Contemporary Art, Chicago and in New York City through the Public Art Fund. Ross-Ho has been featured in *Artforum*, *The New York Times*, *Art in America*, *Flash Art*, and *Frieze*. She lives and works in Los Angeles.

**CRADLE OF FILTH** | inkjet print on nylon, foam, fusible interfacing, YKK zippers and sliders, cast urethane, various paints, schmuttz (dirt), acrylic paint, nylon webbing, nylon mesh, thread | 78"x20"58", 2013  
photo: Shane Campbell Gallery



**Paul P.**  
July 24-30

(b. 1977, Canada) First known for his drawings and paintings of young men that systematically re-imagined found erotic photographs along nineteenth century aesthetic modes, in recent years the artist's interests in transience, desire, cataloging, and notation has expanded to include landscapes, abstraction, and sculptural works in the form of furniture. Paul P. was included in the 2014 Whitney Biennial, as well as in group exhibitions at MoMA and the Freud Museum, London. His work is in the collections of MoMA, LACMA, The Brooklyn Museum, SFMoMA, and The Whitney.

**UNTITLED** | oil on linen | 18"x15", 2013



**Scott Treleaven**  
July 24-30

Scott Treleaven (b. 1972, Canada) is a painter and filmmaker. His work and writings have extensively explored intersections of art, mysticism, sexuality, and marginal culture, and his influential 90s underground publications are included in the book *In Numbers: Serial Publications by Artists Since 1955*. Solo exhibitions include Invisible-Exports, New York, and Jessica Silverman Gallery, San Francisco. Recent group shows include Contemporary Art Museum, Houston; ICA, Philadelphia; Palais de Tokyo, Paris; and the British Film Institute.

**ANIMAL CHAPEL** | installation view, Invisible-Exports, NY | 2015  
photo: Bill Orcutt



**Narcissister**  
July 31-August 6

Narcissister works at the intersection of performance, dance, art, and activism. Integrating prior experience as a professional dancer and commercial artist with a long-standing art practice in a range of media including photography, video, and experimental music, she has presented work at The New Museum, PS1, The Kitchen, Abrons Art Center and many nightclubs, galleries, and alternative spaces. Narcissister was a re-performer of "Luminosity" in *The Artist is Present* at MoMA. She has also presented work internationally at the Music Biennale Zagreb, Chicks on Speed's Girl Monster Festival, Festival of Women Ljubljana, at Copenhagen's first live art festival, the Camp/ Anti-Camp festival in Berlin, among others. Her videos have been included in exhibitions and festivals worldwide, including recently on MocaTV. Her video "The Self-Gratifier" won "Best Use of a Sex Toy" at the 2008 Good Vibrations Film Festival; "Vaseline" won the main prize in 2013. Interested in troubling the divide between popular entertainment and experimental art, Narcissister appeared on America's Got Talent in 2011. In 2013, she was in FORE at The Studio Museum and had her first solo gallery exhibition "Narcissister is You" at envoy enterprises. She was nominated for a Bessie Award for her evening-length piece "Organ Player" which debuted at Abrons Art Center in 2013. Narcissister is a recipient of a 2015 Creative Capital Award, a 2015 Theo Westenberger Grant, and was named a 2015 United States Artists Fellow.

**SELECTION FROM CUT MASK SERIES** | 2013-14



**Pat Oleszko**  
August 7-13

Pat Oleszko makes a spectacle of herself—and doesn't mind if you laugh. Utilizing elaborate costume and props, she creates performances, films, installations, and spatial events. She has worked from the popular art forms of the street, party, parade and burlesque house to the Museum of Modern Art, Documenta and Lincoln Center, and has been featured in *Sesame Street Magazine*, *Ms*, *Playboy*, and *Artforum*. A much-decorated artist, she has been awarded 4 NEA and 4 NYFA Grants, the Rome Prize, a Guggenheim Fellowship, a DAAD (Berlin), Tony nominations, and a Bessie, the NY Dance & Theater Award for Sustained Excellence.

**DARWIN'S NIGHTMARE** | cardboard, wood, plastics, tyvek | 2013  
photo: Paula Gillen



**Lane Relyea**  
August 14-20

Lane Relyea teaches in the Department of Art Theory and Practice at Northwestern University. Since 1983, his essays and reviews have appeared in numerous magazines including *Texte zur Kunst*, *Artforum*, *Frieze*, *Afterall*, *Parkett*, *Modern Painters*, and *Flash Art*. His book *Your Everyday Art World*, on the effects of communication networks on artistic practice and its contexts, was published in 2013 by MIT Press.

**YOUR EVERYDAY ART WORLD** | 2013  
photo: Alyson Coward

# Registration

## The Ox-Bow Administrative Offices are located at:

36 South Wabash Avenue  
Room 1425  
Chicago, IL 60603

9 AM–5 PM CST, Monday–Friday

## All mail should be sent to:

Ox-Bow  
36 South Wabash Avenue, 12th Floor  
Chicago, IL 60603

Ox-Bow is not responsible for lost or returned mail.

**Ox-Bow welcomes anyone 18 years or older, from beginning to advanced artists, to register for courses. Please refer to the following information to learn more about registration and payment procedures:**

## How to Register

1. Complete and submit a registration form on our website, at [www.ox-bow.org](http://www.ox-bow.org) or fill out the registration form on page 39. Make sure to include a signature.
2. Make payment arrangements.
3. Submit registration by our online application, mail, or in person. Ox-Bow does not accept registration by phone. **SAIC students are not able to register online with Peoplesoft for Ox-Bow classes, only at [www.ox-bow.org](http://www.ox-bow.org).**

Pre-registration for currently enrolled SAIC students, in person:	March 21, 2016 8:30 AM
-------------------------------------------------------------------	---------------------------

Open online registration, in person, or by mail	April 1, 2016 8:30 AM
-------------------------------------------------	--------------------------

## SAIC student in person registration:

**March 21, 2016, 8:30 AM**

Currently enrolled undergraduate and graduate students at SAIC may register for Ox-Bow beginning at 8:30 AM on Monday, March 21, 2016, 8:30 AM. SAIC students can only register in person at the Ox-Bow office (36 South Wabash, Room 1425) at this time.

## Open online registration, in person, or by mail:

**April 1, 2016, 8:30 AM**

Online registration begins on Friday, April 1, 2016, at 8:30 AM, CST. Our registrar will process the registrations in the order they are received, emailing a confirmation soon after. In the event that the class you requested is full, you will receive an email informing you of your status on the wait list or that you have been enrolled in your second choice class.

## College Credit

Ox-Bow classes may be taken for either credit or non-credit. The Pre-College program class for high school student is for-credit only.

Credit is awarded through the School of the Art Institute of Chicago. SAIC has been accredited since 1936 by the North Central Association of Colleges and Schools, and since 1944 (charter member) by the National Association of Schools of Art and Design.

To request a transcript from SAIC, please contact the Registrar's Office at 312.629.6700 or [saic.registrar@saic.edu](mailto:saic.registrar@saic.edu).

## SAIC Off-Campus Study Requirement

Ox-Bow courses taken for-credit can count toward the 6-credit off-campus study requirement that is mandatory for all undergraduates and may also satisfy degree requirements. First year students may register for Ox-Bow courses.

## Payment

### Payment for Credit Courses

Payment in full of all tuition, fees, and room and board is required at the time of registration, except for SAIC degree-seeking students, who will be billed through SAIC.

Checks and money orders for credit courses should be made payable to The School of the Art Institute of Chicago (SAIC).

Credit card payments for credit tuition should be made through SAIC's payment Service, CASHNET. Students who are taking courses for credit, but who are not affiliated with the School of the Art Institute of Chicago will receive a student ID number as well as instructions on how to process a credit card payment at the time of registration. All payments must be made within 48 hours of registration.

### Payment for Non-Credit (Audit) Courses:

Payment in full of all tuition, fees, and room and board is required at the time of registration. Non-credit courses may be paid for by credit card, check, or money order. Ox-Bow accepts Visa, Mastercard, American Express, and Discover. Checks and money orders should be made payable to Ox-Bow.

	Tuition	Room and Board	Full Rate Total	Work Scholarship
<b>One week (non-credit)</b>	\$575	\$575	\$1,150	-\$385
<b>Two weeks (non-credit)</b>	\$1,310	\$1,150	\$2,460	-\$770
<b>One week (1 credit)</b>	(1 credit)			
<b>UG rate</b>	\$1,438	\$575	\$2,013	-\$575
<b>GR rate</b>	\$1,527	\$575	\$2,102	-\$575
<b>Two weeks (3 credits)</b>	(3 credits)			
<b>UG rate</b>	\$4,314	\$1,150	\$5,464	-\$1,150
<b>GR rate</b>	\$4,581	\$1,150	\$5,731	-\$1,150

## Additional Fees

### Single Room Fee

Single rooms can be requested at the time of registration and are available on a first-come, first-served basis for an additional fee of \$100 per week, except for those with accessibility issues. This fee is not charged until the availability of a single room can be confirmed, which is upon arrival at Ox-Bow for check-in.

### Lab Fees and Studio Fees

Lab fees are listed with course descriptions. Lab fees cover the cost of essential class materials supplied by Ox-Bow, including fuel costs (if applicable), and costs of maintaining the studios. Please note students may incur other material costs depending on the scale and scope of their projects. All fees are due at the time of registration.

## Refund Policy

Refunds can only be granted if drop requests are made three weeks prior to the beginning of the class. All drops must be requested using the online drop form. In the event that Ox-Bow must cancel a course due to low enrollment or for any other reason, full refunds will be given.

To drop a course, students must complete the online drop form or submit the request in writing to Ox-Bow's registrar. Call 1.800.318.3019 for more information. Simply not attending does not constitute a drop. Additionally, it is not possible to drop an Ox-Bow course through the SAIC Self-Service or through the SAIC Registrar.

The following drop fees will be assessed dependent on when you drop your course:

- From the first day of registration until 4:30 PM on Friday, April 22: you will receive a full refund minus a \$100 drop fee.
- If you drop after April 22 until 3 weeks prior to your first day of class: you will receive a full refund minus \$250 drop fee.
- If you drop within 3 weeks of the start date of your class: no refunds will be given.
- Drops due to an unforeseen emergency (i.e. hospitalization, etc.) are eligible to be contested through the School of the Art Institute of Chicago's Refund Review Board. Documentation is required and refunds are typically partial.
- Please contact Ox-Bow's registrar at [ox-bow@saic.edu](mailto:ox-bow@saic.edu) or 1.800.318.3019 for the refund review forms and information.

## Travel to Campus

Ox-Bow's campus is located at 3435 Rupperecht Way, Saugatuck, MI 49453. Students are responsible for their own transportation to and from campus. If you plan to take the bus, please contact our Campus Director Shanna Shearer to coordinate pick-up from the bus station, 269.857.5811.

International students, please check your visa status before registering for an Ox-Bow course. If you are planning to travel out of the country before coming to Ox-Bow, verify that your visa is valid for your registered course dates.

To find out more about transportation please visit [www.ox-bow.org](http://www.ox-bow.org)



# Scholarships & Financial Aid

**Ox-Bow offers a variety of scholarships for students taking credit or non-credit classes to ensure that the Ox-Bow experience is open to everyone. Apply online at [www.ox-bow.org](http://www.ox-bow.org). All applications are due on February 22, 2016 and can be found on our website.**

## Ox-Bow Scholarships

Scholarship applications are due on February 22, 2016. Only one application is required in order to apply for the scholarships listed below.

### MARY LOUISE BARNAL MEMORIAL SCHOLARSHIP

For degree-seeking students from any college or university with demonstrated financial need, who would be unable to attend Ox-Bow without the support of this scholarship. Credit courses only.

### THE FITZ AND THELMA COGHLIN SCHOLARSHIP

For students from the West Michigan region. Credit or non-credit courses.

### ISRAEL DAVIS SCHOLARSHIP

For Kendall College of Art and Design students who have had at least two classes of course work in Ceramics or students majoring in Sculpture. Credit or non-credit classes.

### FREDERICK FURSMAN SCHOLARSHIP

For undergraduate and graduate students currently enrolled in SAICs Painting and Drawing Programs. Credit or non-credit courses.

### FUNFALIFE SCHOLARSHIP

For a recent alumni of the Visual Arts Program of the University of North Carolina School of the Arts (within last 5 years). Credit or non-credit courses.

### LORETTA GRELLNER SCHOLARSHIP

For adult women who are either pursuing a degree in art, or those who need to refresh their professional practice in the classroom environment.

### DANIEL CLARKE JOHNSON MEMORIAL SCHOLARSHIP

For undergraduate and graduate students from any school. Credit or non-credit courses.

### JASON KALAJAINEN SCHOLARSHIP

In honor of Jason Kalajainen's seven years of service as Ox-Bow's Executive Director. For undergraduate or graduate students from any school. Credit or non-credit courses.

### FELLOWSHIP ALUMNI SCHOLARSHIP

For undergraduate and graduate students from any school. Credit or non-credit courses. Initiated by 2015 Fellowship residents.

### GEORGE LIEBERT SCHOLARSHIP

For undergraduate and graduate students from any school. Credit or non-credit courses.

### DALE METTERNICH MEMORIAL SCHOLARSHIP

For undergraduate and graduate students from any school. Credit or non-credit courses.

### LATINX ARTIST VISIBILITY AWARD

A fully funded opportunity for Latina/o/x students to experience Ox-Bow. For undergraduate and graduate students from any school. Credit or non-credit courses. This award is in partnership with J. Soto and Anthony Romero.

### LEROY NEIMAN FOUNDATION SCHOLARSHIP

For undergraduate or graduate students from SAIC. Credit or non-credit courses.

### WEST MICHIGAN SCHOLARSHIP

For students residing within the 269, 616, or 231 area codes of Western Michigan. Non-credit courses only.

### STEKETEE SCHOLARSHIP

For SAIC undergraduate and graduate students. Credit or non-credit courses.

### VI FOGLE URETZ SCHOLARSHIP

For undergraduate and graduate students from SAIC. Credit or non-credit courses.

### WEGE FOUNDATION SCHOLARSHIP

For students from the greater Grand Rapids area. Credit or non-credit courses.

### LALLA ANNE CRITZ ZANZI SCHOLARSHIP

For female SAIC undergraduate and graduate painting students only. Credit courses only.

## Work Scholarships

Work Scholarship students have the opportunity to experience Ox-Bow in a unique, "behind-the-scenes" way by working closely with resident staff. Students are expected to work 15 hours each week and in return receive discounts on room and board fees (\$575 for credit students per week and \$385 for non-credit students per week). In order to fulfill the work commitment, students are expected to arrive on campus Sunday between 2-5 PM and must stay until 2 PM on the Sunday after their class.

- Work scholarships are awarded on a first-come, first-served basis beginning on the first day of SAIC registration. (There are a limited number of scholarship positions available per week.)
- Work Scholarships are available to any student taking an Ox-Bow course, for credit or non-credit courses.
- Students can request to work in housekeeping, building and grounds maintenance, or dishwashing. We try our best to accommodate each request.
- Students may work as many weeks as are available.
- Work Scholarships are not available to students enrolled in glass courses or the Pre-College Program.

Please be certain before applying that you are able to complete the requested work. It is absolutely required that students inform Ox-Bow in advance if they decide not to complete work scholarship duties.

## Six Credit Special

Sign up for two 3 credit courses, (4 weeks at Ox-Bow) and get 2 weeks of room and board for free. Take 6 credits at Ox-Bow this summer and you:

- receive 2 weeks of room and board free (a \$1,150 value)
- are eligible for federal loans
- can complete your 6 credits of SAIC off-campus study requirements in one amazing summer

## SAIC Financial Aid

Undergraduate and graduate students from the School of the Art Institute of Chicago may be able to use their financial aid award from SAIC toward degree credit tuition for courses at Ox-Bow.

Students will need to complete an SAIC Summer 2016 Institutional Financial Aid Application available at [www.saic.edu/faforms](http://www.saic.edu/faforms) even if you will be using only a merit scholarship award. Applications must be submitted before the term begins.

Please contact the SAIC Student Financial Services office or refer to the application for exact deadlines. Financial aid typically does not cover room and board or lab fees at Ox-Bow. Learn more about applying at the School's Office of Financial Aid, by calling 312.629.6600, or by emailing [saic.sfs@saic.edu](mailto:saic.sfs@saic.edu).



## Mission & Overview

Ox-Bow connects artists to:

- a network of creative resources, people, and ideas.
- an energizing natural environment.
- a rich artistic history and vital future.

## Ox-Bow's Board of Directors

Ox-Bow's Board of Directors and Stewardship Committee contribute their time, expertise, and resources to ensure that future generations of artists will benefit from Ox-Bow's rich tradition and outstanding programming. We are grateful for their dedication and support.

## Emeritus Board

Ox-Bow's Emeritus Board confers special honors and distinction upon former members of Ox-Bow's Board of Directors and Auxiliary Board who have exhibited noteworthy dedication and commitment to Ox-Bow. This is a lifetime appointment that celebrates Ox-Bow's important legacy.

## Stewardship Committee

Ox-Bow's Stewardship Committee links Ox-Bow to the vibrant Saugatuck/Douglas community, as well as neighboring West Michigan communities, including Grand Rapids, Kalamazoo, Holland, and Muskegon. Members engage Ox-Bow with local residents and partners through events, programs, and general outreach. They are charged with educating the region about Ox-Bow's resources, connecting individuals, families, and other organizations with meaningful opportunities on campus. The committee is responsible for maintaining open communication, goodwill, and strong relationships between Ox-Bow and the community in which it has thrived for over a century.



### Ox-Bow Board of Directors

#### President

David Geerts

#### Vice President

Peter C. Krupp

#### Secretary

Janet R. Cunningham

#### Treasurer

Sam Wanner

#### Members

Harry Arader

David Balas,  
*Liaison to Emeritus Board*

Tiffany Holmes

Margaret Ladd

Maryjo Lemanski

Steven C. Meier

E.W. Ross

Elizabeth Rupprecht,  
*President Emeritus*

Carol Sarosik

Louise Silberman

Elissa Tenny

Todd E. Warnock,  
*President Emeritus*

Keith P. Walker

#### Emeritus Board

Roger Arbury

Patricia Dewey

Arthur Frederick

Lawrence Gammons

William Johnson

Margaret McDermott

#### Stewardship Committee

##### Co-Chairs

Maryjo Lemanski

Carol Sarosik

##### Members

Julie Abel

James Brandess

John Cannarsa

Jaqueline Carey

Annette Cress

Todd Knight

Holly Leo

Nico Leo

Kathleen Markland

Max Matteson

Walter Petersen

Michael Rippey

Kay Smalley

Michael Tischleder

#### Ox-Bow Staff

##### Executive & Creative Director

Elizabeth Chodos

##### Academic Director

Michael Andrews

##### Campus Director

Shanna Shearer

##### Development Director

Christopher Renton

##### Program Director

Rebecca Parker

##### Development & Marketing Associate

Mike Martinez

##### Student Services Coordinator

##### & Administrative Assistant

Annie Fisher

##### Facilities Manager

John Rossi

##### Head Chef

Michael Henderberg

##### Staff Accountant

Laura Eberstein

##### Seasonal Staff

*Integral to the Ox-Bow experience are the dedicated seasonal staff who help define the character of the organization. Please visit Ox-Bow's website for a list of this year's talented seasonal staff.*

## Contact Us

### Ox-Bow Chicago Office

36 South Wabash  
Rm 1425  
Chicago, IL 60603  
1.800.318.3019

### Ox-Bow Saugatuck Campus

3435 Rupprecht Way  
Saugatuck, MI 49453  
269.857.5811

# 2016 Summer Registration Form



## STUDENT INFORMATION (PLEASE PRINT CLEARLY)

First Name \_\_\_\_\_ Last Name \_\_\_\_\_ Middle Initial \_\_\_\_\_

SAIC Student ID (if applicable) \_\_\_\_\_ Have You Attended Ox-Bow Before?  Yes  No

Date of Birth \_\_\_\_\_ Age \_\_\_\_\_

Primary Phone \_\_\_\_\_ Email \_\_\_\_\_

Address \_\_\_\_\_  
CITY STATE ZIP

Please inform us of any medical/health conditions or disabilities that might require assistance\*:

## EMERGENCY CONTACT INFORMATION

Name \_\_\_\_\_ Relationship \_\_\_\_\_ Phone \_\_\_\_\_

## DEMOGRAPHIC INFORMATION\*

*\*Demographic and disability information on this form is optional and is collected with federal regulation. It is the policy of Ox-Bow not to discriminate on the basis of this information in regards to recruitment and admission, financial aid programs, student employment service, educational programs and activities, or in employment practices.*

Ethnicity  Hispanic or Latino/a/x  Not Hispanic or Latino/a/x  Prefer not to answer

Race  American Indian or Alaskan Native  Asian  Black or African American  
 Native Hawaiian or Other Pacific Islander  White  Other  Prefer not to answer

I Identify My Gender As: \_\_\_\_\_ Preferred Gender Pronoun: \_\_\_\_\_

## SCHOOL INFORMATION

What School are you enrolled in? \_\_\_\_\_ City & State \_\_\_\_\_

Level  High School  Post-Baccalaureate  Undergraduate  Graduate  N/A Area of Study \_\_\_\_\_

Level  Freshman  Sophomore  Junior  Senior  1st Year Grad  2nd Year Grad  Other

## COURSE REGISTRATION

Are You Registering for Credit/Non-Credit?  Credit  Non-Credit

COURSE TITLE	DATES	TUITION	RM/BD FEE	LAB FEE
1. _____				
2. _____				
3. _____				

Alternate Choice #1 \_\_\_\_\_

Alternate Choice #2 \_\_\_\_\_

## HOUSING REGISTRATION

I plan to commute daily (meal plans can be purchased upon arrival)

I want to reside on campus, in a gender-same room

I want to reside on campus, in a gender-neutral room

I want to reside on campus and request as a roommate: \_\_\_\_\_

I would like to request a single room (limited availability on a first-come, first-served basis) for an additional \$100/week due at check-in

Course registration continues on back



# 2016 Summer Registration Form Continued



## DROP POLICY

Please read carefully, **Ox-Bow's drop policy is not the same as SAIC's drop policy.** To drop a course, students must submit the request in writing using Ox-Bow's online drop form. Call 1.800.318.3019 for more information. Simply not attending does not constitute a drop. Additionally, it is not possible to drop an Ox-Bow course through the SAIC Self-Service or through the SAIC Registrar.

### The following drop fees will be assessed dependent on when you drop your course:

- From the first day of registration until 4:30 PM on Friday, April 22: you will receive a full refund minus a \$100 drop fee.
- If you drop after April 22 until 3 weeks prior to your first day of classes: you will receive a full refund minus \$250 drop fee.
- If you drop within 3 weeks of the start date of your class: no refunds will be given.

Drops due to an unforeseen emergency (i.e. hospitalization, etc.) are eligible to be contested through the School of the Art Institute of Chicago's Refund Review Board. Documentation is required and refunds are typically partial. Please contact Ox-Bow's registrar at [ox-bow@saic.edu](mailto:ox-bow@saic.edu) or 1.800.318.3019 for the refund review forms and information.

## PAYMENT

Payment in full of all tuition, fees, and room and board is required at the time of registration, except for SAIC degree-seeking students, who will be billed through SAIC. SAIC students can view payment options by visiting [www.saic.edu/payment/paymentoptions/](http://www.saic.edu/payment/paymentoptions/)

### Non-SAIC (for credit) student payments:

- Payments must be made by check payable to The School of the Art Institute of Chicago.
- Checks should be mailed directly to Ox-Bow. (Ox-Bow, Attn. Registrar, 36 South Wabash, 12th Floor, Chicago, IL 60603).
- Checks will be delivered to Bursar's office by Registrar.

### Non-Credit (Audit) Courses:

Payment in full of all tuition, fees, and room and board is required at the time of registration. Non-credit courses may be paid for by credit card, check, or money order. Ox-Bow accepts Visa, Mastercard, American Express, and Discover. Checks and money orders should be made payable to Ox-Bow and mailed directly to Ox-Bow, Attn. Registrar, 36 South Wabash, 12th Floor, Chicago, IL 60603.

## REGISTRATION POLICIES

I understand that I am academically and financially responsible for the course(s) for which I'm registering. I understand that any changes are contingent upon the completion and submission of the proper forms to the Ox-Bow office and that I may incur academic or financial penalties if I don't follow these procedures. I give Ox-Bow the permission to provide medical care, hospital or clinic treatment or to administer minor medicine provided through Ox-Bow to me/my minor or ward. I hereby waive liability against Ox-Bow for such care provided or transportation to such location as deemed necessary by Ox-Bow. I give Ox-Bow permission to photograph and publish photographs of me/my child participating in instruction and/or social activities at Ox-Bow, which permission shall remain in effect until revoked, in writing, by me to the Ox-Bow staff.

**SIGNATURE: I am 18 years of age or older. I have read, understand, and agree to the registration drop policy and payment information. Registration without payment, course choice, or which cannot be processed for any other reason will be returned.**

\*Registrations postmarked before March 24 will not be processed until April 1. This application is also available online at [www.ox-bow.org](http://www.ox-bow.org).

Signature/Date \_\_\_\_\_

## Questions?

Email [ox-bow@saic.edu](mailto:ox-bow@saic.edu)

Phone 1.800.318.3019

Stop by our office in the Sullivan Center 36 South Wabash, Room 1425



36 S. Wabash Ave. 12th Fl  
Chicago, IL 60603

**DATED MATERIAL** Please deliver immediately

