

# CICA Experimental Fashion & Fiber Art 2020

CICA Museum

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**Featured Artists 참여작가:** Kelly Boehmer, Svetlana Bogatcheva, Omri Goren, Jihye Han 한지혜, JAEKWANG 김재광, Florence Jaquet, Dea Jenkins, Anneke Klein, Anna Martynenko, Kate Nartker, Juan Arango Palacios, Sarah Pramuk, Tanja Ravlic, Kaveri Chaudhary Sheoran, Nobuko Tsuruta, Matthew Varey, Dan Mikesell, Bo Choi, Scott Fitzgerald

## 1. Kelly Boehmer

### “Arnolfinis' Lapdog” (2017)

In my sculptures, visceral scenes are entangled with cartoon-inspired visuals, displaying a tragic sense of humor. Creatures that are being flayed, tar and feathered, or molting are symbols of not being comfortable in my own skin. Saturated colors and furry textures are juxtaposed with taxidermy jaws and gore, in my work. Delicate, sheer fabrics and faux fur “soften the blow,” making anxieties easier to confront. The response of attraction/repulsion that we have to this imagery relates to the emotional complexity inherent in our relationships, fantasies, and anxieties. Iconic works from art history, such as the Capitoline She-Wolf, the Laocoön Group, the Arnolfini Portrait, etc., often serve as a starting point for my work. An expressive mark-making is formed from my sewing aggressively by hand. The unrefined stitches of red thread flow throughout the work. After an exhibition, I reuse my materials by cutting up my old sculptures to make new work. This creates a layered history in the materials, similar to pentimenti (the subtle evidence of corrections in a painting, originating from “repentance”).

**Kelly Boehmer** has exhibited and performed her work nationally and internationally including shows in Baltimore, Dallas, Miami, New York City, New Orleans, Pittsburgh, San Juan, and Sarajevo, Bosnia. She received her BFA in Studio Art at the Maryland Institute College of Art and her MFA in Studio Art at the University of South Florida. Kelly is a Professor of Foundations Studies at Savannah College of Art and Design, in Savannah, GA. She is a member of the performance art band, Glitter Chariot. Kelly’s work is represented by d | a | c (Design Art Concepts gallery, based in Miami, FL and Mykonos, Greece).

## 2. Svetlana Bogatcheva

### “The Flow”(2018)

**Svetlana Bogatcheva** (1986) is an artist based in Finland. Her art should be seen as an immediate manifestation of her quest for self-realisation and presence. Her works have been shown in Royal Academy of Arts Summer Exhibition in the UK and in Scandinavia and her works are part of collections worldwide. She employs natural and recycled materials like textile, rubber, plastic, stone, bitumen, earth and ash. Displaying an extensive familiarity of using selected materials and her particular compositional technique, Bogatcheva is working to defy the classical notions of painting and sculpture. Conceptually driven, her practice examines impermanence, imperfection, duality, nature and the human condition. “The Flow” is a work meticulously created in a meditative state, capturing the natural flow of the energy and events in the universe.

## 3. Omri Goren

### “Space Jewelry” (2019)

“My grandfather was a painter”

The objects are inspired by an intergenerational dialogue.

They happen in the gaps created by the differences between artists, languages of design, perspectives and egos.

On Saturday afternoons, my grandfather and I would paint together. First, we examined artists and techniques, different strokes of paint creating an image.

His paintings and drawings depicted his world, the "Hatikva" market, where he owned a store.

Mine depicted a glamour world of high fashion and beauty. He would dismiss my desires and ask me to stay with the "real world". His world.

I was born in 1980. I am a fashion and jewelry designer, lecturer at the Bezalel Academy of Arts and Design in the Department of Jewelry and Fashion.

In this project, I'm curating an exhibition in the form of a series of space textile jewelry, framing my grandfather's paintings, using the body as the museum's walls.

#### **4. Jihye Han 한지혜**

##### **"Resistible Material "(2019) "Resistible Material (1) "(2019)**

Throughout cultural experiences in various countries, I have always questioned my subjectivity and felt a sense of separation. The feeling of separation isolates space and imply distance physically, but separation can have different meanings such as physical connection. I explore tangible and intangible relationships within liminality spaces using elements both physical and emotional. I ask myself about my subjectivity "What determines and who controls the line between internal and external or proper and improper? Where do I belong with intersectional identities? Liminality of spaces are created as a way to blur the lines from stereotypes that lies underneath the surface. I envision these obstacles; addressing of my subjectivity, cultural heritage and immigrants life, as invisible boundaries that represent my identity, my history and my culture in the boundaries of interior and exterior space while aiming to balance tradition and modernity. My work seeks to create abstract narratives based on identity, childhood memory, heritage and visual language. In addition, it can be reconciliation between tradition and contemporary art in which reflects on technology and the act of thinking about environmental, cultural and political issues. My works intentions are to transfer my identity and personal experiences into tangible shapes of the body as well as develop immersive environments utilizing clay and mixed media. The sculptural aspects respond to what I see as invisible boundaries developed from a social dialogue. My works hope to illustrate physical properties of time-based and interactive media. I am interested in the ability to allow the audience to see things that they had taken for granted.

**Jihye Han's** sculpture explores spatial relationships through ceramic objects and found materials. Her work bridges the gap between people and their environment by constructing abstract narratives with familiar materials and interactive aspects. Her installations examine the duality between and the tangible and intangible into constructions of substantial shape, form and space.

#### **5. JAEKWANG 김재광**

##### **"인체를 위한 연구\_02 (Exploring the Human Body\_02)" (2018)**

벨기에 앤트워프 왕립 예술학교 재학당시 부터 시작되었던 <인체를 위한 연구 시리즈>를 기반으로 디벨롭된 작품.

This work was developed through <Exploring the Human Body Series>. It started when he studied at The Royal Academy of Arts in Antwerp, Belgium.

한국 문화에 기반을 두고 자란 그는 국민대학교에서 시각디자인을 전공하였다.

그는 주 전공인 시각디자인 분야 뿐만 아니라 패션, 세라믹, 금속 등 공예 분야에 관한 지속적인 탐구를 해오고 있으며, 이러한 심미적 분야의 넓은 관심은 그의 작품들에 복합적으로 반영되어있다.

구조적인 오브제들의 유기적인 결합은 그의 작품들의 공통적인 특징이라 할 수 있다.

**JAEKWANG** is a fashion designer who lives and works in Korea.

He majored in Visual Communication Design at Kookmin University in Seoul. However, his artistic area is not limited to Visual Communication Design. He has also studied other multiple mediums and branches like fashion, ceramic, metalwork as well as others. Due to his wide array of interests, his art reflects the interactive amalgamation of all his backgrounds.

The structural compilation found in his objet d'art is the signature theme in his works.

## 6. Florence Jaquet

### “To Build a Fire ”(2015)

"Natural materials have stories to tell and my hands are listening." Bracelet inspired by the Jack London novel "To Build a Fire". Assembled with bookbinding techniques, it accentuates both aspects of the natural materials: strength and fragility.

**Florence Jaquet** is a Swiss fiber artist who lives and works in Bienne. She creates one of a kind organic jewellery. Florence Jaquet regularly participates in solo and group shows, and has exhibited her work at various galleries in Switzerland and overseas.

## 7. Dea Jenkins

### “Relic 2”(2019)

Digital

Relics and Ruins: Relic 2

2019 | embroidery on black linen

Height: 36 inches

Length: 54 inches

"Relic 2" is part of a series titled "Relics and Ruins". "Relics and Ruins" explores notions of memory, fragmentation, and regeneration. "Relic 2" takes torn black linen originally acquired for a performance that ultimately never came to fruition. Through an exploration of creative potential the piece asks: "What can be created from failure and how should one measure success?" The hole in "Relic 2" boldly refuses to deny a torn history, but also compels the viewer to consider the regenerative possibilities found in the act of making.

**Dea Jenkins** is an interdisciplinary American artist originally from Houston, Texas. She and her family began moving cross-country when Dea was 10 years old, and she has lived in numerous cities since then. Dea didn't begin her journey with the arts until she moved back to Houston from Chantilly, Virginia after graduating high school. Through a series of life twists, including deciding not to pursue a career as a professional track runner, Dea "accidentally" discovered an interest and a talent for art making.

As she discovered the world of painting, drawing, and graphic design, she ultimately chose to pursue an undergraduate degree in filmmaking from The Art Institute of Houston. Filmmaking taught her the value of producing. As a producer she discovered that she could create spaces to share her own work, but also generate opportunities for other creative minds to journey with her on these projects.

Dea currently resides in Southern California, and is engaging questions on spirituality, collective consciousness, and social healing through multiple mediums.

## 8. Anneke Klein

### “The Social Diary of the City”(2019) “Monologue” (2018)

“The Social Diary of the City” a sustainable society in terms and patterns.

*Social sustainability is often viewed from the point of view of; minimum means of subsistence, that all global citizens must be able to provide for their material necessities of life (Human Rights Charter - UN).*

*The basic condition, a socially sustainable society hardly receive any attention.*

Therefore my artwork:

"The Social Diary of the City" a sustainable society in terms and patterns.

The artwork consist of 365 day's, visualized in 4 quarters of 13 weeks.

During a year, daily social stimulus represented by a term was translated into a pattern.

The changing society, the pressure on social cohesion, interactions from a personal interpretation, this complexity is observed within a regular grid.

In addition to my hand-woven/embroidered work, this project also consists of a document with the 365 terms that forms the principle for the elaborated patterns. These terms are translated into English, Spanish and Korean and printed in the same grid.

The observer is attracted by certain patterns and challenged to make an association with his impressions - the terms.

Recognition and doubts will lead to further investigation and awareness of his role within a sustainable society.

“Monologue”

*From the series "Small Talks". - Daily informal conversations that are not conducted because of the content but because of the conversations themselves. An undervaluation; therefore this ode.*

The “monologue” is a speech in which one person is constantly speaking, and there are not always listeners. A plea is also an expression of this.

Other works within the series “Small Talks” are; Dialogue, Wispering, Non Verbal and BrokenWings.

**Anneke Klein** lives and works in Zaltbommel, The Netherlands.

Self expression through weaving came about after wrestling with cold hard materials during my education as a goldsmith (1982). Because my heart chose the warmth, softness and comfort of yarns, I retrained quickly in weaving techniques.

Using basic weaving techniques I create a variety of shapes, textures and structures. It is an ever growing process, an investigation, a translation, as if looking through a symbolic lens at the everyday and the things that touch me emotionally.

Working with a variety of materials and colours and with a love for simplicity, shape and activity, I develop both unique wearables and spatial creations often with a combination between form and function.

With my wearables I try to bring a sensual experience by an interaction between person and material and to achieve an almost tangibility to the space in between.

My objects are an interplay between the woven structure and the manipulation of the material which then shows an emotional content and causes a reaction.

## 9. Anna Martynenko

**“Spectrum” (2015)**

**“Spectrum” (2015)**

The 25 years old **Anna Martynenko** has firmly shouldered the camera lens since about a decade to primarily investigate the lightness of being. She is self-taught photographer born and raised in Western Ukraine. Her genuine poetic often embraces absent-minded looks and friendly grimaces of improvised models in banging bizarre outfits. Anna sees the delicate dynamics underpinning human relationships as the main concern of her visual research.

## 10. Kate Nartker

**“Surface Studies” (2019)**

I convert video into cloth, and cloth into video. I extend the logic of textiles to film by animating weavings or by weaving printed film frames. In each case, the moving image is structured by the new woven system, and there is a loss of information as events are absorbed and overridden by material translations.

To create this animation, I digitized found films and rendered out a series of frozen stills. I wove the sequential images on a Jacquard loom, creating lengths of cloth, which I then scanned back into digital format. I am curious how cinematic techniques can be materialized physically to defamiliarize and transform an image. For example, when an image comes into focus, it is not through the turning of a lens, but through the surface and structure of the material itself. Behind all of my work is the tension between an image and the fiber it rests on, and the investigative act of deciphering, remembering, or coming to know something.

**Kate Nartker** works between animation and weaving to dismantle images, narrative, and material structures. She received an MFA from the California College of the Arts in 2012 and is Assistant Professor of Textile Design at North Carolina State University. Her work has been included in exhibitions throughout the United States and internationally, including The Museum of Craft and Design in San Francisco, The Contemporary Austin, and the San Jose Institute of Contemporary Art. Nartker lives in Durham, North Carolina, and is represented by Jack Fischer Gallery in San Francisco.

## 11. Juan Arango Palacios

**“Night Kiss”(2019)**

These weavings are emblems of queer experience that glorify and narrate a story of love and blissful existence. Two of the weavings show each figure existing within their own space—standing in dark waters with a starry sky looming above them. The act of skinny-dipping creates a dichotomous experience of passionate intimacy, and exposed exhibitionism in a public space. The weaving that joins them is one of unity. The kiss is not only a representation of two bodies coming together in an act of endearment, but also a reference to the way these weavings are made.

The double-cloth method consists of simultaneously interweaving two pieces of cloth to create high-contrast color differentiations on the same pictorial space. When the cloths are interwoven they create a woven seam among the edges of the pictorial forms. The gentle kiss is a reference to the inherent unity of double cloth; the kiss becomes a seam. Furthermore, the medium of weaving has historically been one that has been undermined by more traditional media like painting and sculpture. In western culture, weaving is associated with the domestic, the feminine, the queer— despite the fact that it is a fundamental part of humanity’s creative practice. By representing marginalized sexual identities on a marginalized form of image-making, I am aiming at glorifying both of these entities and proudly displaying their narratives on the wall. By joining together the narratives of queer existence and weaving history, I want to interrupt the hierarchical system that is in place in our art world and stir up a conversation about alternative ways to make images, create objects, and represent those who have been left underrepresented.

**Juan Arango Palacios** was born in Pereira, Colombia, and was raised in a traditional Catholic home. His traditional upbringing was cut short by a series of migrations that his family took seeking a better future. The family moved from Colombia to southern Louisiana where Juan's sense of identity and belonging began to be skewed by his lack of knowledge of the English language, his unfamiliarity with American culture, and his internal struggle with a queer identity. Living in other parts of Louisiana and Texas, and being further subdued by the conservative culture in which he lived, Juan continued to live with a constant fear of his own identity throughout his youth. Juan studied at the School of the Art Institute of Chicago, and is now living and making work about the queer latinx community in Chicago.

## **12. Sarah Pramuk**

**“Balaclava I” (2019)**

**“Balaclava II” (2019)**

**“Balaclava III” (2019)**

Sarah Pramuk's Balaclava works represent the unseen women makers in fibrous media who work across the world in textile mills, factories, and even fiber artists studios, in addition to the women makers working at home. However, this project is also about the longstanding tradition of knitting. The patterns that decorate each balaclava originate from Eastern Europe where Pramuk's family originates. While each balaclava is a wearable, she prefers to display the balaclavas as sculptures, highlighting the absence of a body to comment on how women have historically been overlooked in society for domestic crafts. Pramuk wants to confront the viewer to make them question their assumptions about what constitutes fashion versus sculpture, the value of traditional heritage and crafts, as well as the subjugation of the many anonymous women currently working in the art and design world.

**Sarah Pramuk** (b. 1996 Hammond, IN) grew up in a working class matriarchal neighborhood surrounded by factories. Coming from a family of strong independent women and a community of single mothers, Pramuk was empowered by the strength of women from an early age. Women were the breadwinners, homemakers, and cornerstones of the community. After leaving her home, Pramuk was shocked at how women were viewed as submissive, as she had always grown up seeing men as being the submissive ones. This drove her to examine the exploitation and sexualization of women in contemporary society.

## **13. Tanja Ravlic**

**“Upwards” (2015)**

The work is filmed underwater in a place where I used to spend my childhood summers. Sea as space and dimension. A dive into memory and feelings which have not gone away.

**Tanja Ravlic** was born in Split in 1977. She graduated in painting in 1999 at the Academy of Fine Arts in Rome, Italy and in 2005 she completed her postgraduate studies at the Institute for Art in Context- UdK Berlin in Berlin, Germany. Since 2000 she has been working at the Arts Academy in Split, Croatia and since 2018 at the Faculty of Humanities and Social Sciences in Split, Croatia as an associate professor. Since 1997 Tanja Ravlic has had numerous solo and group exhibitions in Croatia and abroad.

## **14. Kaveri Chaudhary Sheoran**

**“Tempting” (2018)**

**“The Katrina Back” (2018)**

**“The Female Back -1”(2012)**

Along with size and density, the overreaching characteristic of a city is heterogeneity or diversity, inscribed on the urban landscape that is a defining demographic marker of the city- people look different, have different relationship

to the means of production, different racial and ethnic backgrounds, genders and lifestyles (including sexuality). But difference has implications beyond the descriptive; indeed, difference also structures the experiences and lives of urban dwellers and is both cause and manifestation of inequality and disadvantage. Feminist and Marxist theorists have explored the reasons and implications of social difference/inequality beyond its appearance and distribution. More recently, cultural theorists have imbibed the idea of difference with a more nuanced relevance, moving the focus away from social structures to consider the array of identity-forming affiliations and processes that are embedded in everyday urban life. The concept 'urbanism' is associated with the cultural expressions of the capitalist mode of production and thus, part of the ideological superstructure.

My oeuvres represent the difference and identity in relation to processes of globalization and social tensions and urban conflict. The expressions of power, politics and economics are depicted the fragmented images in my works. Urban sociology is conceptualized as being the source of power and inequality, while the society is viewed as a distinct 'dimension of stratification', which like power that is derived from institutional position, is separated from the economic sphere. The urban life is grounded solely in structural conceptions of class and patriarchy fail to acknowledge women's diversity, coalesced with a more widespread challenging of traditional explanatory frames and the totalizing narratives of social theory that comes upfront to the cultural notions.

Inspired by the technique of 'photo-montage', a key exponent of Dadaism to bring together widely disparate images, to reflect the workings of the unconscious mind I use 'photo-montage' as a representational way to create striking socially engaged imagery concerned with the placement and movement of the objects in space. Image collage is a metaphor for the shifting concepts of identity in the era of globalization. The portraits are distorted and exaggerated. Image poses as a composite of gesture, collaged photographic elements merge seamlessly into the painterly aesthetic, incorporating both, the organic form and patterns and the exaggerated flourish of fashion illustration. My works portray a figure derived of cross- cultural sources: sensuous too- big lips, suntanned gum, different surface painted, bending sensuous gesture painted over a canvas cloth. Moreover, my paintings are the narrative of relationship between urbanism, identity and difference to explore urban experiences and to listen the voices of marginalized and cornered in the periphery of power, with special reference to women, who often considered as 'second sex', overlooked when the focus is on 'big' economic or structural issues.

I was born in Meerut,UP (India) in 1986. Completed my BFA and MFA Degree in painting from Kala-Bhavana,Visva-Bharati University, Santiniketan in 2009 and 2011 respectively. My works was featured in various exhibitions at Annual Exhibition in "Academy of Fine Arts", Kolkata, 2007,Annual Exhibitions 2008-2010 at Nandan Gallery, Kala-Bhavana, 2 Exhibitions in "Academy of Fine Arts", Kolkata 2009 and 2010,Exhibition "Journey of Art-2011" at Khaas Bagh Heritage Hotel, Jodhpur 2011, Exhibition in "The Palladian Lounge", the Bengal Chamber of Commerce and Industry, Kolkata, 2011,Work exhibited in "Harmony Art Fair", Mumbai, 2011,Online exhibition in bestcollegear.com in 2010 and 2012 curated by Kapil Chopra, Exhibition in "Habit art", Bangalore, 2011, Exhibition "looking forward forward looking" by project artnnext 2012 curated by Kali Kondury and Pooja Tipirneni in Lalit Kala Akademi, New Delhi, 2012,Exhibition "looking forward forward looking", by Project ArtNexxt 2012, curated by Pooja Tipirneni in Novotel Hyderabad Convention Centre, Online Exhibition in artnnext.com in 2012, curated by Pooja Tipirneni, Work selected and exhibited in "All India Women Artists Contemporary Art Exhibition 2012", Art Scapes, Chandigarh,Exhibition "Cloth, Paper and Scissor" in "Icon Art Gallery" Hyderabad, in 2012, curated by Dr. Avani Rao Gandra, Exhibition organized by ICAC, Mumbai in Ravindra Natya, Kala Academy, Mumbai in 2012, curated by Ravindra Mardia, Exhibition "6x6x2012" in Rochester Contemporary Art Centre, New York, In 2012. I has participated in "Censorship and Freedom of Expression" workshop, held in Kala-Bhavana, Santiniketan, 2008 with artists Surekha, Archana Hande, Shukla Sawant etc.,Art Camp organized by "Habit Art ", Bangalore, 2011.

## **15. Nobuko Tsuruta**

**"Arizona"(2015)**

**"Indigo Island (Tapestry)" (2018)**

**"Indigo Island (Indigo and Mud dyed fabric for Kimono)" (2018)**

**"Jellyfish" (2016)**

**"Mother" (2017)**

### Arizona series

When I visited Arizona, I was fascinated by the power of the red rocks and decided to dye the thread with red sand. The strong red turned into a soft cherry blossom-like pink through the dyeing process. To express the grandeur of nature, I wove without tension as much as possible. To increase the width, I connected two weaving looms together and added some warp later on. The texture of my work represents the life force of the vast stratum and the tranquil dry air of Arizona.

### Indigo Island

I dyed the thread with indigo and mud from Amami island in the south part of Japan. The island's natural humidity, wind, and soil creates a perfect environment for indigo and mud dye. When making the warp yarn, I used the technique of interlocking, which creates a vertical pattern that expressed the flow of my work.

**Nobuko Tsuruta** was born in Kamakura City in Japan and grew up in front of Kanagawa Modern Museum. During her elementary school years, she loved to visit the museum and explored neighborhood galleries on her own. After winning an international student art competition and showing great promise, her mother offered to send her to art school, but Nobu instead chose to study economics at Rikkyo University. Nobu worked in the fashion industry for eight years after college and later moved to New York with her husband, an interior architectural designer. When her son turned five, they attended a SAORI weaving workshop which immediately sparked her interests in fiber art. She began practicing regularly at Loop Of The Loom Weaving Studio in Manhattan and soon began to develop her own style. Since then, she has held exhibitions in New York, Japan, France and Germany.

## 16. Matthew Varey

### “Bunker Ghillie” (2013-2019)

My art making practice includes embroideries of intuitive and research-based patterning, and costuming that connects with varied human narratives. Both track history, technology, and innovation as traditions of understanding. This work desires a future in which we empower ourselves to be proud of who we are. I link internal processing to lived experience to gain clarity. The process of embroidery is a documentation of our engagement with the arrow of time and a conscious register of what I want and what I am doing.

**Matthew Varey** lives and works in Toronto, Canada. He has exhibited in more than fifty solo and one hundred group exhibitions. His work is in the collections of the Fondazione Bevilacqua la Masa in Venice, the McMaster Museum of Art, and the Art Gallery of Hamilton, and in private and corporate collections in Korea, Greece, Germany, Italy, Norway, England, the US, and Canada. He is the founder of Etobicoke School of the Arts Contemporary Art, the world's leading high school art program.

These artistic statements document a human ability to contain and function within chaos. They balance the beauty and the sadness of the human experience, and inquire into the possibility of having to determine what happens to the wreckage of daily life after it is no longer sad.

## 17. Dan Mikesell, Bo Choi, Scott Fitzgerald

### “EZRA”(-)

Computational media has extended its way into practically every aspect of our lives. There is little that we experience that is not mediated in some capacity by computers- this includes transportation, conversation, entertainment, and finance. This spread has been hastened and enabled by networks which facilitate the flow of data required to sustain a media apparatus of this scale and dimensionality.

Digitally networked communication- social media, email, Slack, SMS messages, blogging, and more- has moved from the periphery of our identities to a central component of how we express and present ourselves to others.



These need nurturing and care to maintain. At the same time, these representations of ourselves can be harmful, shackling us to a certain role in society- an influencer, a lurker, a booster. The RF blocking suit in EZRA protects the keeper from the WiFi signals that are radiating from the hive. At the same time, the keeper can sample and observe the behavior, separate but knowing.

Bees in a hive also have fixed roles- workers, drones, queens. These castes are assigned at birth, giving them a path to follow over their lives. Beekeepers can intervene in this hierarchy by creating a new hive and spawning a new queen. They also tend to the hives in an apiary, collecting honey, beeswax, and pollen for humans to consume.

The bees in EZRA are connected through a localized mesh WiFi network. Free to reconfigure their relations with one another, but fixed in their functionality and the way they present themselves. Data passed between these nodes describes their functionality, the protocols and information operating like the waggle dance of their natural counterparts, sharing information about their surroundings. The information they collect like valuable golden honey.

**Scott Fitzgerald** is an artist and educator whose work examines the interdependence of culture and technology. He's an Associate Professor and co-Director of the Integrated Digital Media program in New York University.

**Bo Choi** is a fashion designer and innovative artist. She is a visiting lecture at Eskenazi School of Art, Architecture + Design in Indiana University, Bloomington

**Dan Mikesell** is an artist and Clinical Professor in the Intelligent Systems Engineering Department at Indiana University, Bloomington.