

A + D

Dulcee
Boehm

Nowhere

1. in or at no place; not anywhere: The missing pen was nowhere to be found.
2. to no place: We went nowhere last weekend.
3. the state of nonexistence or seeming nonexistence: A gang of thieves appeared from nowhere.
4. anonymity or obscurity: She came from nowhere to win the championship.
5. an unknown, remote, or nonexistent place or region.
6. being or leading nowhere; pointless; futile: to be stuck in a nowhere job.
7. worthless or useless: That's a nowhere idea if I ever heard one.
8. miles from nowhere, in a remote, isolated, or inaccessible area.
9. nowhere near, not nearly: There's nowhere near enough food to go around.

Cover

I'm from the middle of nowhere

CNC Sign/Digital Image

This two-sided sign is made in the style of landmark signs that typically mark places of historical, natural or cultural significance. One side has the word "Nowhere" and the other "Somewhere" with their corresponding dictionary definitions. The sign has toured both Michigan and Illinois in places that might be both nowhere and somewhere. *Many Cities, One Providence: Kansas City Catch-All, September 14 – November 11, 2017, Providence College Galleries (PC-G). Organized by Jamilee Lacy, PC-G Director & Curator. Photo: Scott Alario.*

Dulcee Boehm is an artist and writer based in the Midwest United States. In performative and object-based works particular attention is paid to country culture, bodies, farm work and food. Boehm has exhibited in a variety of contexts including Mess Hall, Krannert Art Museum, Ox-Bow School of Art, and a cattle barn at the former Grin City Collective. She co-founded a nomadic residency & exhibition program called Say Uncle in 2015, and is a co-director with Cory Imig of the Beyond Alternatives (2018) symposium focusing on artist-led projects outside of large metropolitan areas. Boehm has contributed writing to both *Sixty Inches from Center* and *The Rib*.

www.dulceeboehm.com

Studio

Dulcee
Boehm

Morrice, Michigan is a place dotted with blaze orange hats in the fall. Fields of soy beans line the dirt roads, and most people there are familiar with growing vegetables to show at the county fair. I realize it may seem like a far away place, it may be terrifying even or derided as bucolic, but any detailing of my life and my art practice must necessarily start there. It provides me with a political and social understanding of space, place and material, in a particularly rooted way.

I hold on to the tension between the "rural and urban divide" in the United States, especially as it recently has become more stinging and abstract. Deliberately focusing on spaces usually out of focus, could read as defense or a position of unrelenting nostalgia for the countryside as we move more broadly towards urbanization let alone globalization. Instead of defending, celebrating, or remembering fondly, I am most interested in presenting work that attends to the complexity and materiality of rural space by using materials and performative gestures that are both curious and inquisitive. Through my work as both an artist and organizer my goal is to bring geographic diversity to the field of contemporary art, through the challenging use of rural material, language and lived experience.



Somewhere

1. in or at some place not specified, determined, or known: They live somewhere in Michigan.
2. to some place not specified or known: They went out somewhere.
3. at or to some point in amount, degree, etc. (usually followed by about, near, etc.): He is somewhere about 60 years old.
4. at some point of time (usually followed by about, between, in etc.): somewhere about 1930; somewhere between 1930 and 1940; somewhere in the 1930's.
5. an unspecified or uncertain place.

I'm from the middle of nowhere
CNC Sign/Digital Image

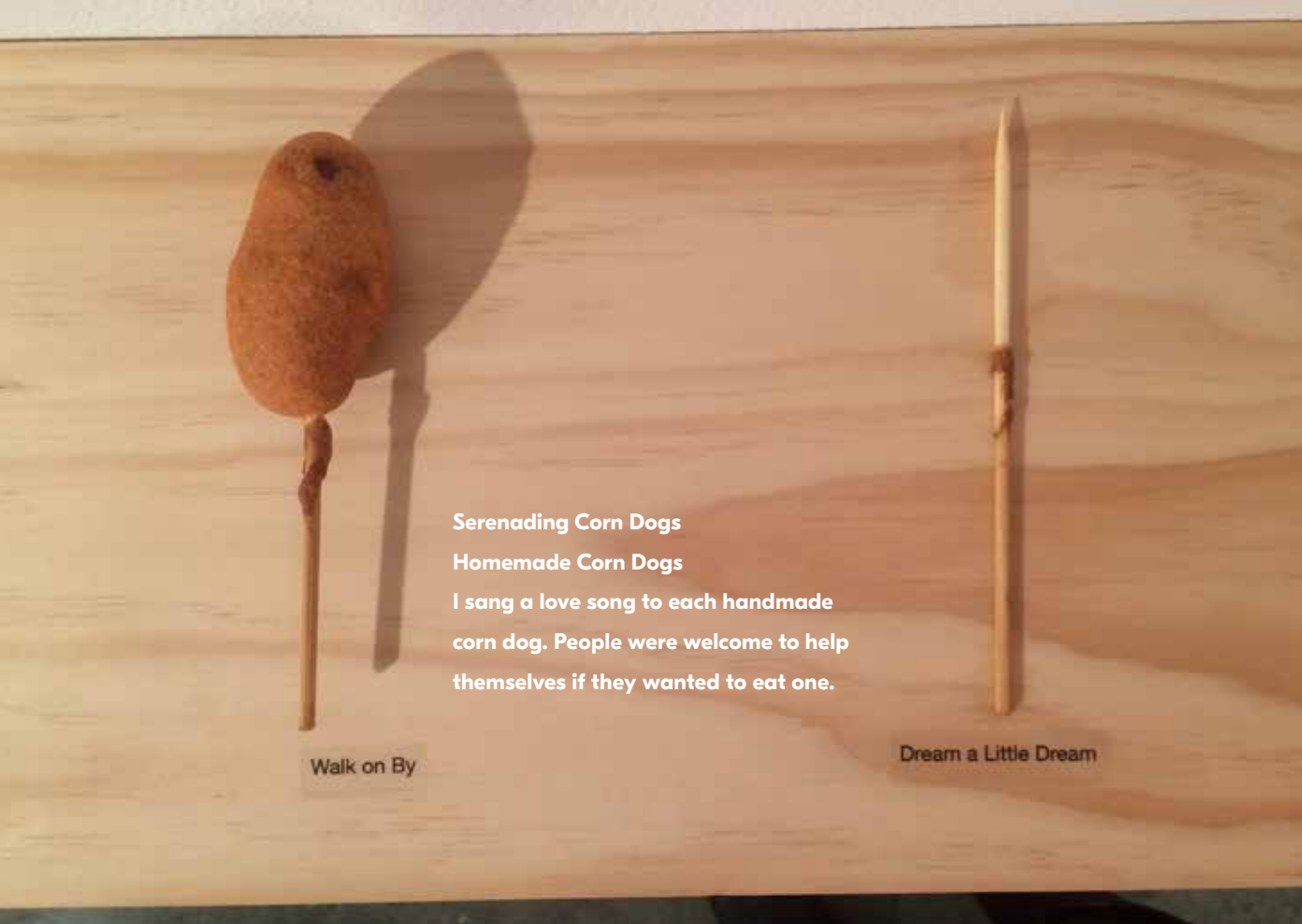
This two-sided sign is made in the style of landmark signs that typically mark places of historical, natural or cultural significance. One side has the word "Nowhere" and the other "Somewhere" with their corresponding dictionary definitions. The sign has toured both Michigan and Illinois in places that might be both nowhere and somewhere.



Serenading Corn Dogs

Homemade Corn Dogs

I sang a love song to each handmade corn dog.
People were welcome to help themselves if they
wanted to eat one.

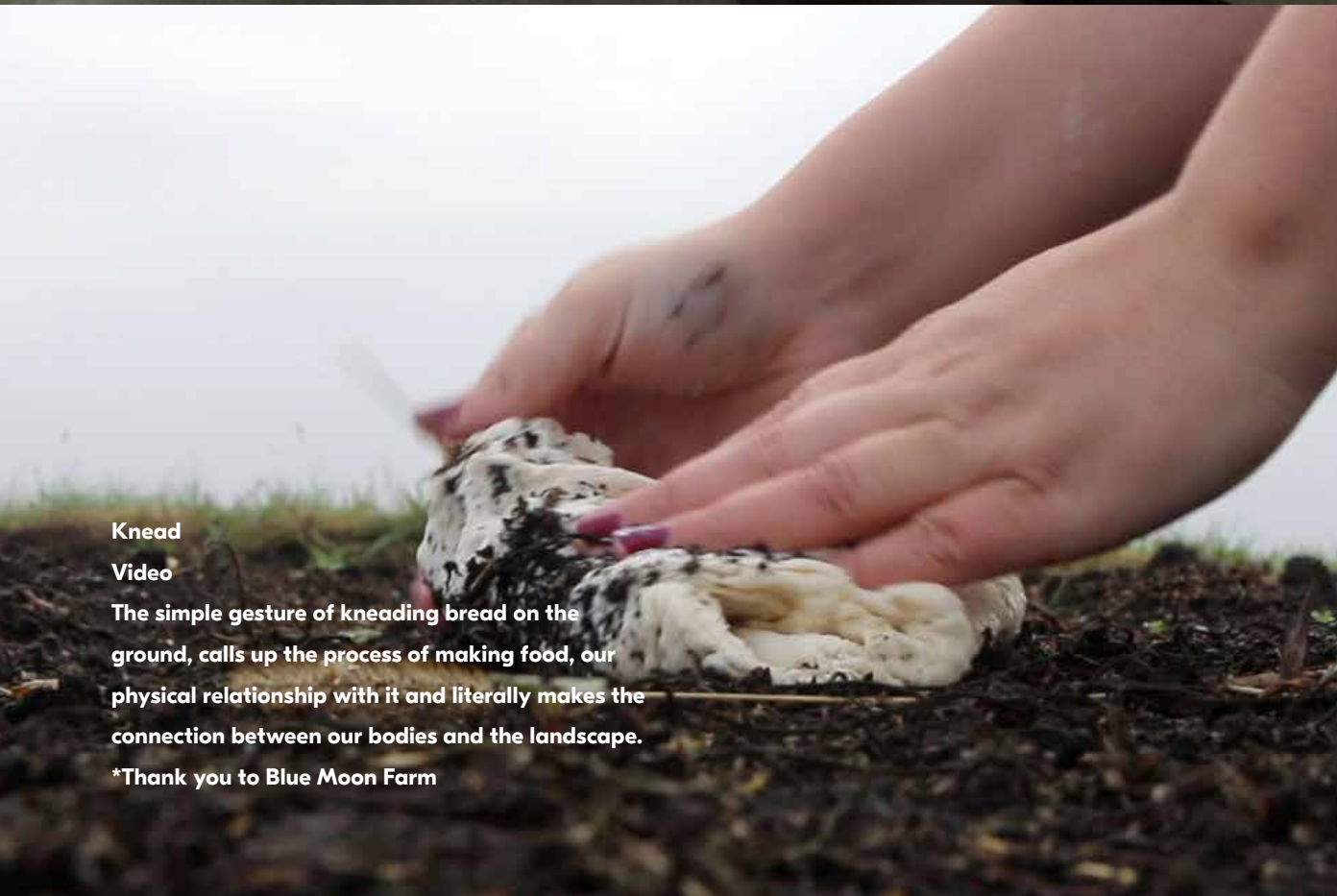


Serenading Corn Dogs
 Homemade Corn Dogs
 I sang a love song to each handmade
 corn dog. People were welcome to help
 themselves if they wanted to eat one.

Walk on By

Dream a Little Dream

Bread Basket
 Homemade Bread Dough
 & Shopping Basket



Knead
 Video

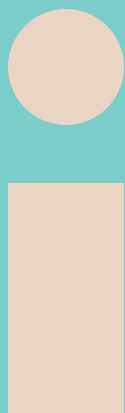
The simple gesture of kneading bread on the
 ground, calls up the process of making food, our
 physical relationship with it and literally makes the
 connection between our bodies and the landscape.

*Thank you to Blue Moon Farm



University
of Illinois

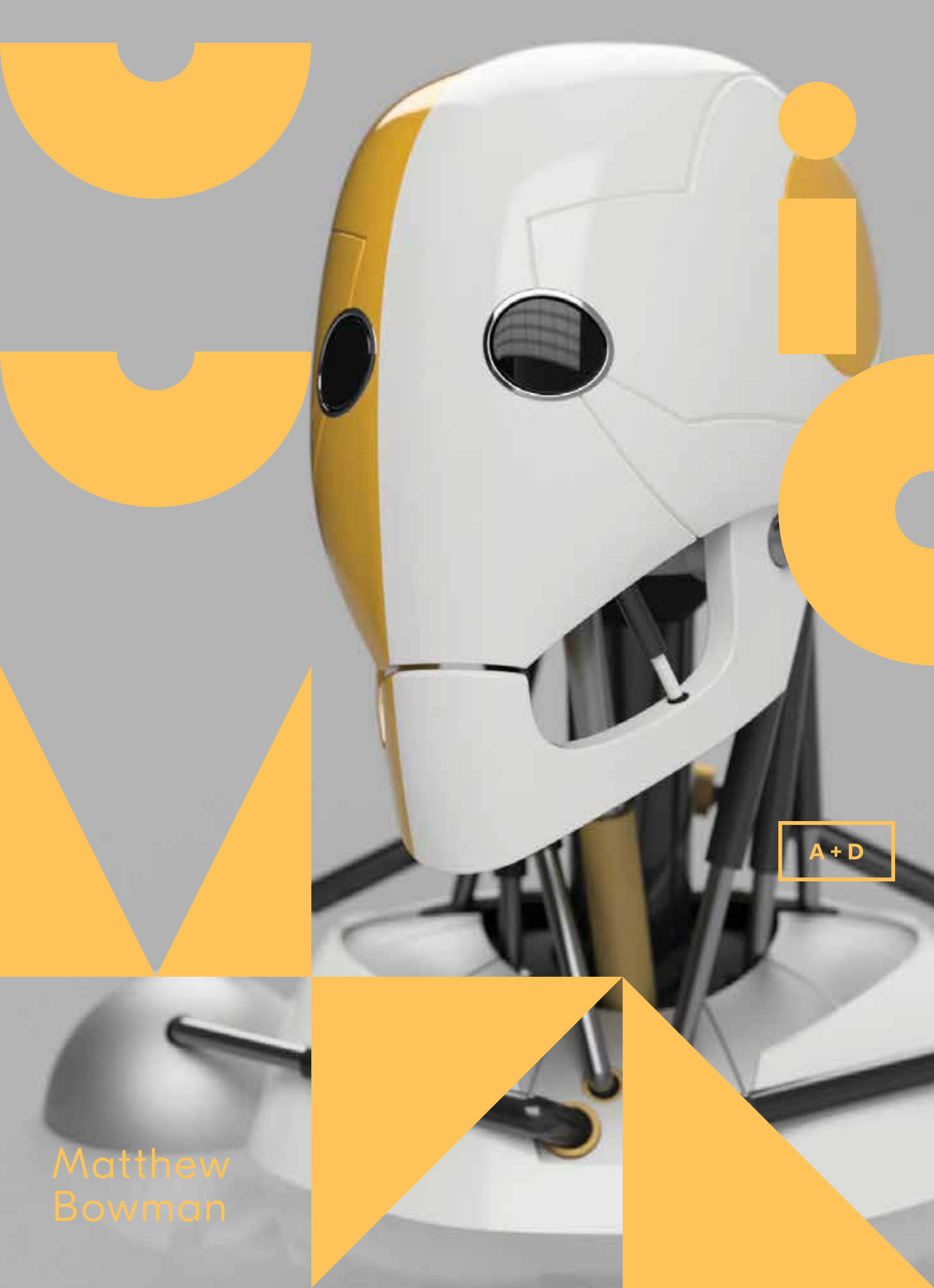
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Matthew
Bowman

Cover

Biomimicry inspired robot design

2016

CAD

Matthew Bowman

Before coming to UIUC to pursue his MFA Matthew Bowman received a Bachelor's degree in Manufacturing Engineering Technology. He worked for a few years as manufacturing fixture designer before deciding to pursue Industrial Design. He presented design work at the 2017 HFES International Symposium on Human Factors and Ergonomics in New Orleans. Participated in the 2017 Technology and Management International Business Plan Competition at Hong Kong University of Science and Technology. Design interests include human factors and ergonomics for handheld devices, transforming and space-saving equipment, and robotics.

Behance.net/mbowman

Industrial Design

Matthew's thesis project is focused on human factors for seniors who cook. The resulting kitchen design minimizes exertion required by the user to accomplish the many tasks involved in cooking. The design allows the user to cook seated or standing and brings the most common tasks and tools to the height of the worksurface and within arm's reach.

Maintaining independence as people age is an important factor which contributes to prolonging physical and emotional health. Preparing meals is one of these daily activities that becomes increasingly difficult. Some of the biggest obstacles seniors face in the kitchen are due to diminished strength, dexterity, and energy. These common effects of aging can be overwhelming since cooking often requires standing and moving for long periods, lifting heavy dishes and appliances, and bending or twisting for items that are too high or too low.

The features and dimensions of this kitchen design are based on insights gained after researching the common effects of aging, empathic modeling, interviewing and observing seniors who cook, analyzing their movements in the kitchen, analyzing cooking task relationships, studying ergonomic guidelines, and testing rough models with seniors.

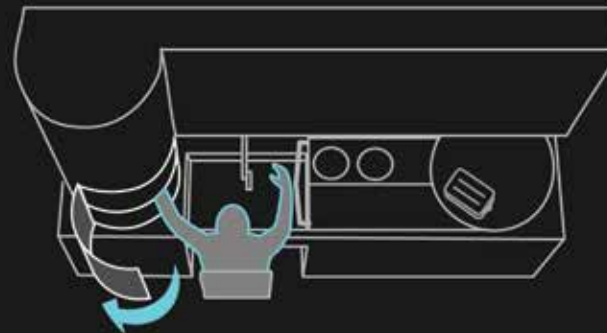
ToolBoss prototype
2016
Steel frame, aluminum,
fabric, wood



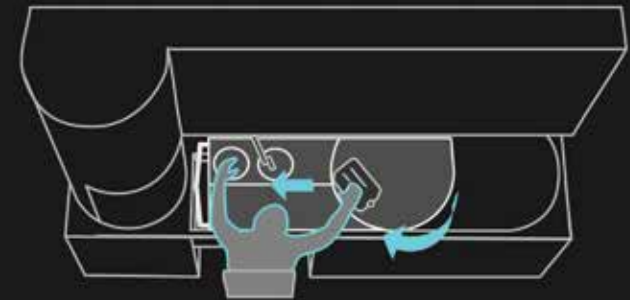
Thesis kitchen rendering
2018
CAD



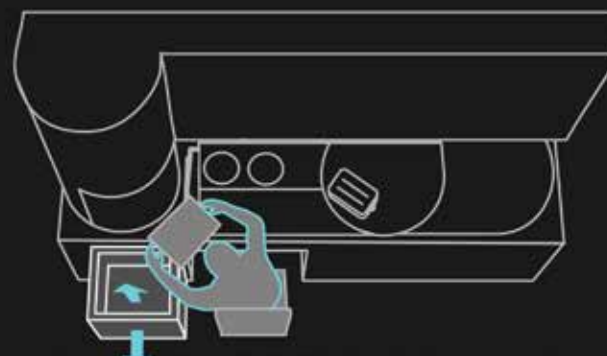
Fridge and sink



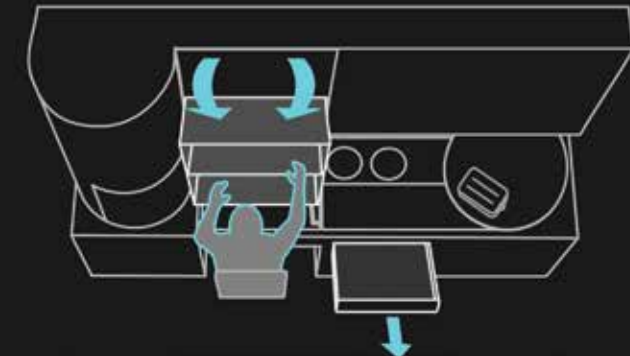
Stove, cutting surface, appliances



Oven



Large and small storage





Form study
2018
CAD



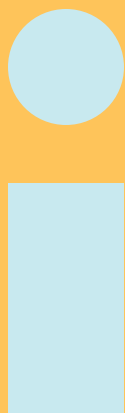
OcuCheck appearance models
2016
Wood and plastic



Photonicare otoscope rendering
2017
CAD

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Nicole
Brunel

Cover

Every Worm Deserves a Mansion

2018

Still from video

Not to brag, but I was born with enough kidneys for two people with ok kidneys and I had an operation where I got cow valves implanted so I'm part cow now too. Thank you for saving my life cow. Here are the lyrics to the last Baby Wave song I wrote which is autobiographical:

Tough wormy squiggles by
Mutant mushy green sky
Bomb drops when I fly by
Makes a baby's eye cry

Everyworm deserves a mansion
Worm just got out of bunker late last night
Everyworm deserves a mansion
Bunker's not big enough for this worm life

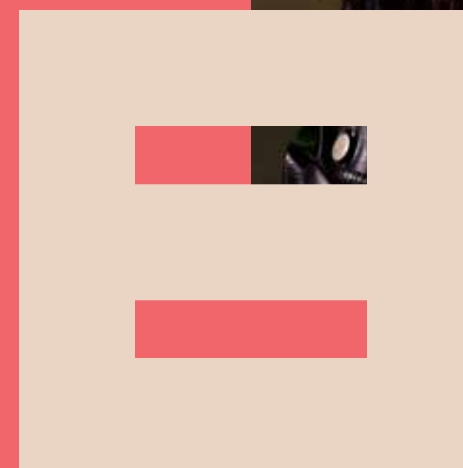
It sounds better live! Worms don't even have enough kidneys for half a baby; you don't need a tough outside if your insides are squishy too!

I hate stories with 1-dimensional characters which is a very sad trait for someone who loves apocalypse movies. There comes a time in every apocalypse movie when a violent man holds a gun to a doctor's head and asks them what their profession is and the doctor has to pretend they're an archaeologist or a comedian in order to get away.

Nicole
Brunel

Studio

www.nicolebrunel.com

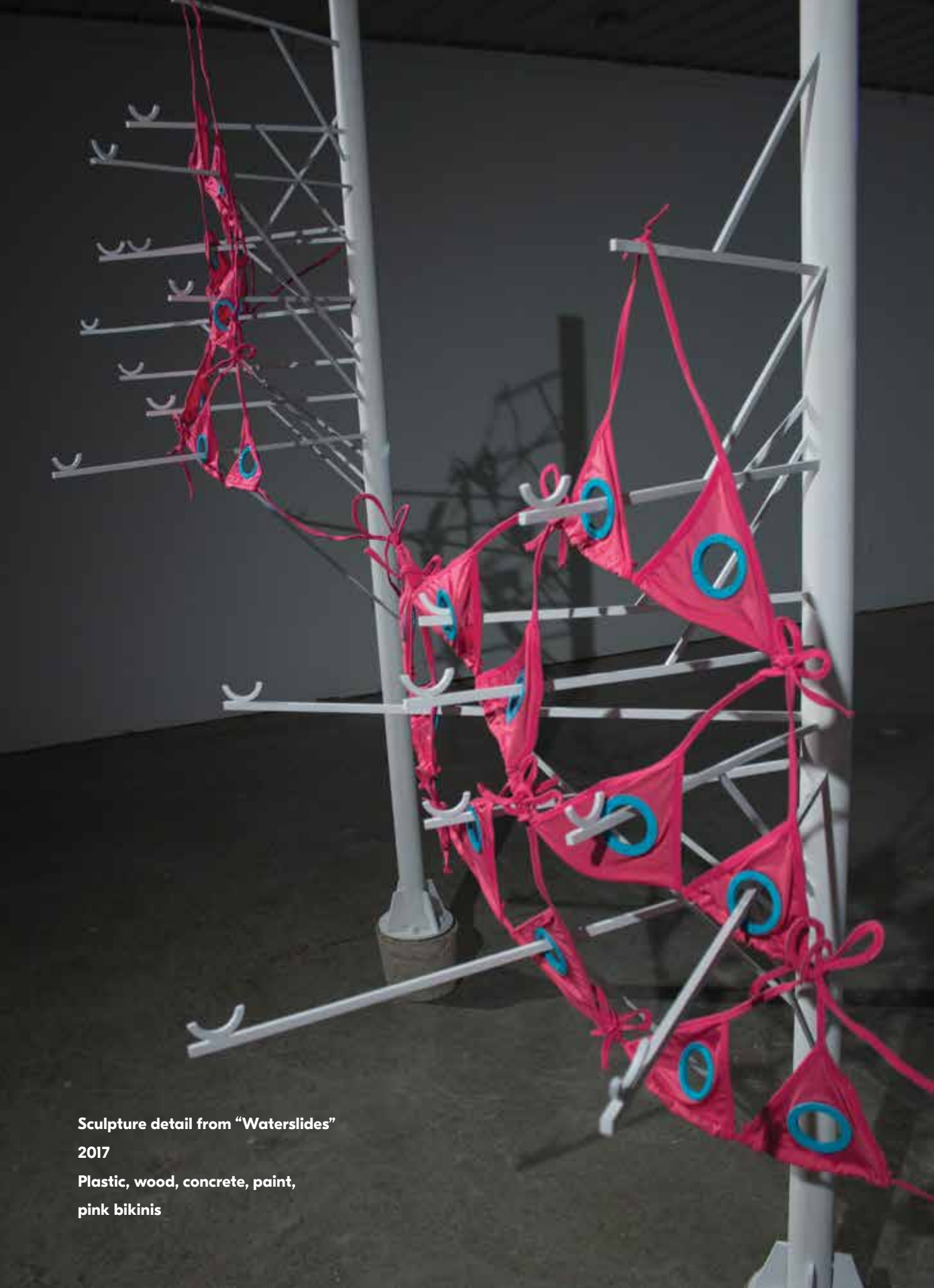




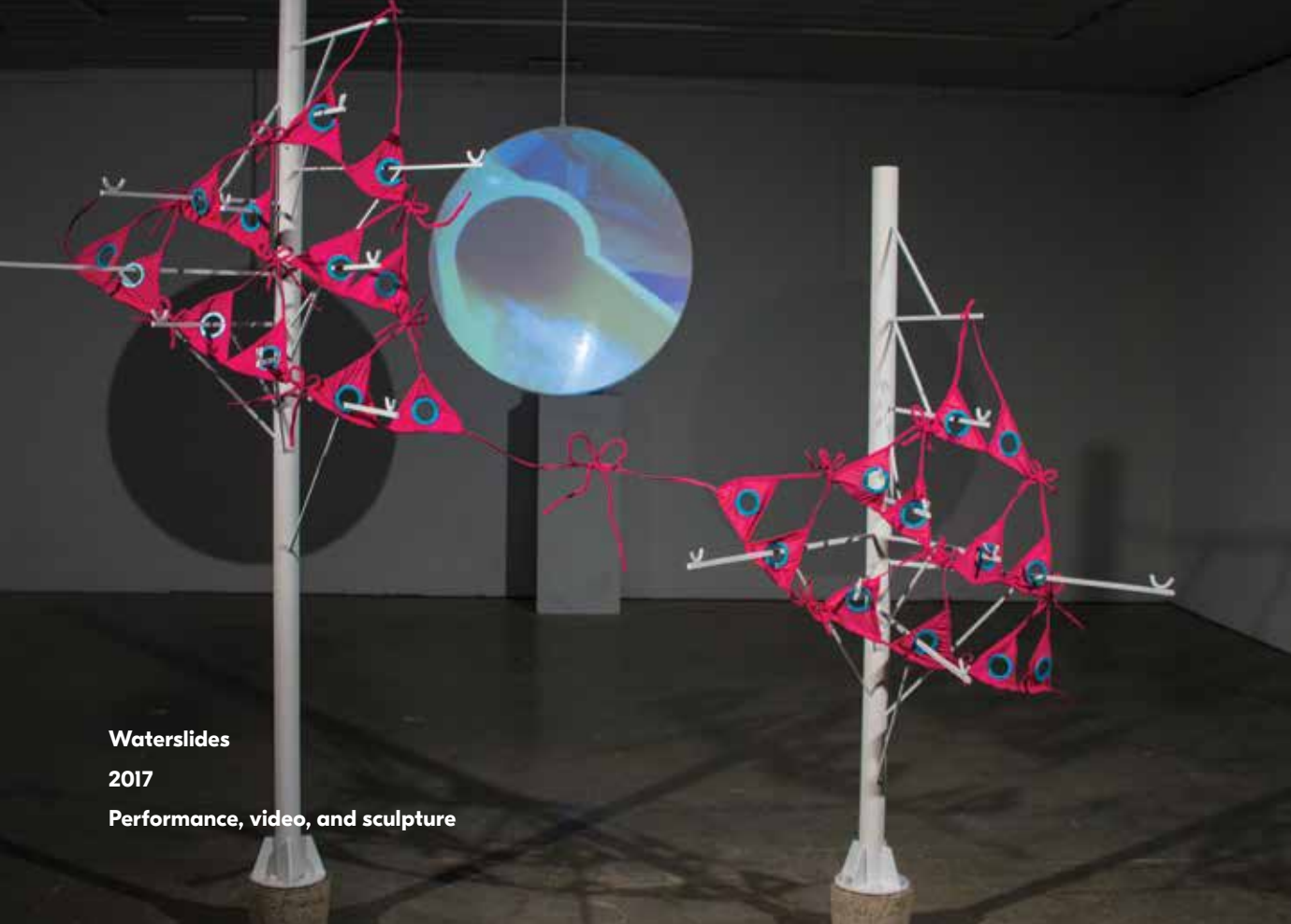
Every Worm Deserves a Mansion
2018
Still from video



Groinal Crotch
2017
Video and sculpture



Sculpture detail from "Waterslides"
2017
Plastic, wood, concrete, paint,
pink bikinis



Waterslides
2017
Performance, video, and sculpture



Waterslides
2017
Still from performance video



**If you get butt pregnant do your
mommy milkers go chocolate**
2017
Metal, ceramics, foam, paint
4' x 3.5' x 1.5'

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Alejandra
Carrillo—
Estrada



Cover

El Sueño de la Sombra (The Shadow's Dream)

2017

Mild steel, stainless steel, installed at the U.S./Mexico border

8" H x 24' W (dimensions of ladders vary)

Alejandra Carrillo-Estrada is an interdisciplinary artist who grew up on the U.S.-Mexico border in El Paso, Texas. In 2009, she received a BFA from the University of Texas at El Paso, graduating cum laude. She has participated in internships, residencies, and workshops throughout the country and has exhibited nationally and internationally. From 2011-2013, she served as public art administrator with the City of El Paso, an experience that reinforced her commitment to create art that addresses issues of racial and social justice and migrant and refugees rights. Currently, she is an MFA candidate at the University of Illinois at Urbana-Champaign.

Alejandra Carrillo–Estrada

Metal

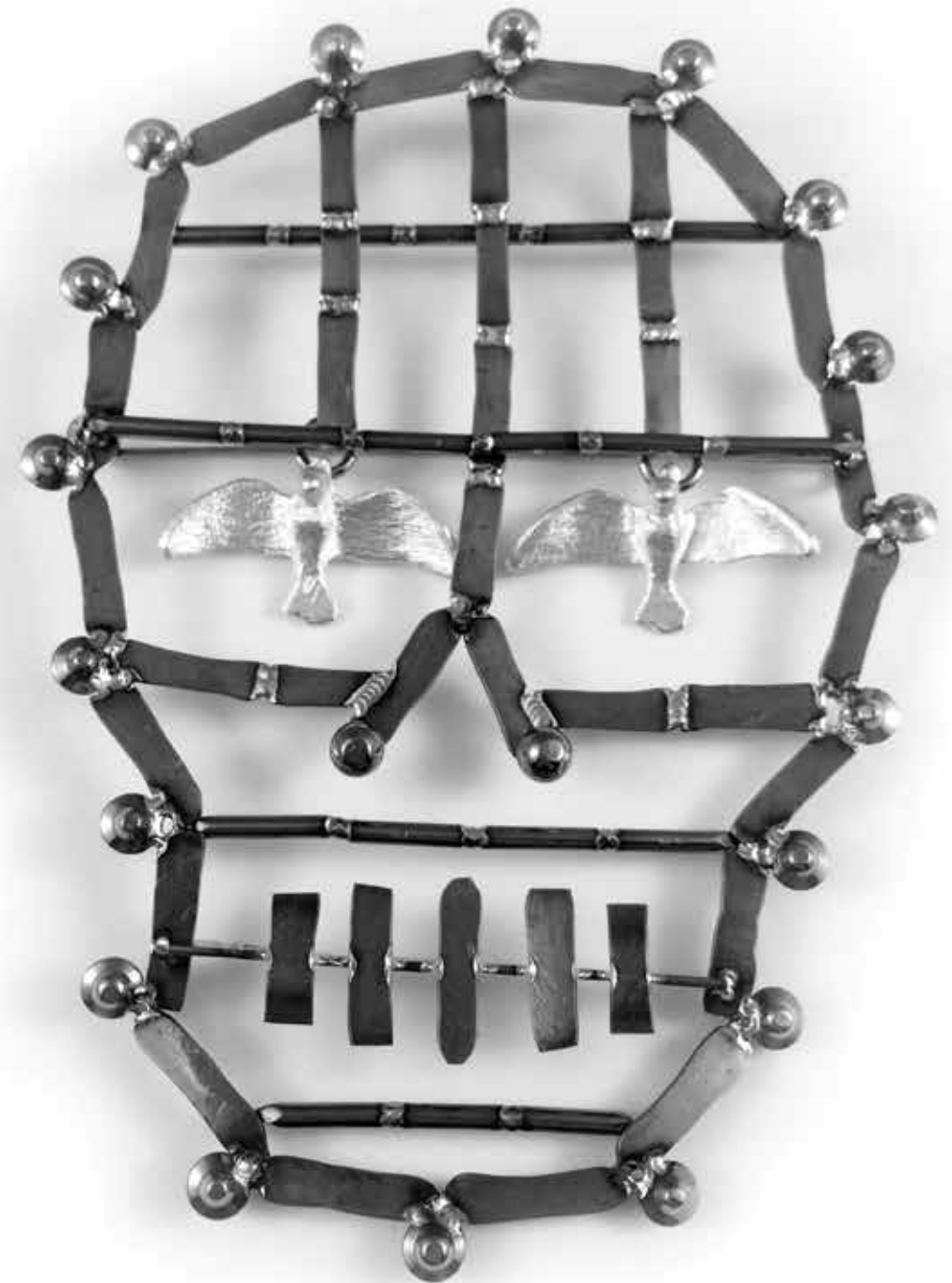
I explore themes related to identity, border culture, and social justice. Conceptually, I focus on liminality in both geographical and symbolical contexts. My theoretical framework uses the idea of “in between-ness,” which literary scholar Gloria E. Anzaldúa calls “nepantla”, in order to think critically about the U.S.-Mexico borderlands. My main subject is the U.S.-Mexico border and my main focus is personal and cultural belonging. Other topics I research are immigration, labor and the body. I aim to dismantle stereotypes and create materials for emergent cultural identities. I am engaged in the complex relationship in my practice as both the bodily act of fabrication and the artisanal knowledge as a contemporary artisan.

www.akiceri.com

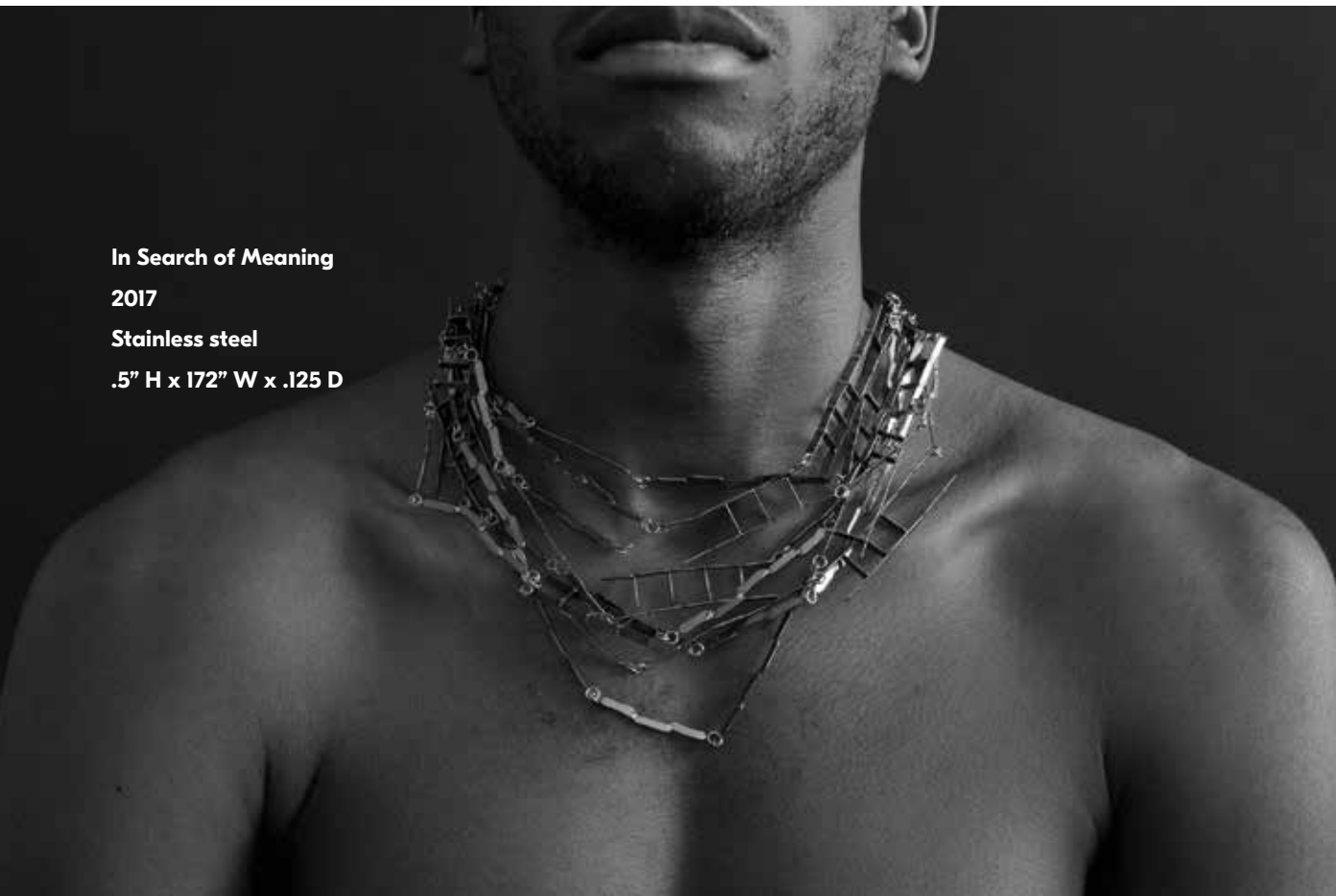


Penumbra
2017
Stainless steel
3.75" L x 7.5" W x 1" D (birds)
and 15ft (chain)

La Mirada del Alma (The Soul's Gaze)
2017
Stainless steel, sterling silver
Dimensions: 3.75" L x 2.75" W x .125" D



In Search of Meaning
2017
Stainless steel
.5" H x 172" W x .125 D



Las Tres Marias (The Three Marias)

2017

Stainless steel

3.25" H x 3.25" W x .125" D



Detail of El Sueño de la Sombra

(The Shadow's Dream)

2017

Mild steel, stainless steel, installed at
the U.S./Mexico border

8" H x 24' W

(dimensions of ladders vary)



Forbidden Fruit

2015

Stainless steel, apple

2" H x 1.5" W x 1.5" D



Lump of Labor

2016

Stainless steel, stainless steel
cable wire

1.25" H x 1" W x .5" D



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Michael
James
Hansen

Cover

Biomimicry inspired robot design

2016

CAD

Michael
James
Hansen

**Industrial
Design**

Mike is a designer and maker. Having taken art classes in the School of Art and Design as a child, he has been a part of the University of Illinois for almost three decades. As a designer he has helped develop equipment for nuclear power plants around the world, collaborated with multiple companies on their new product development, and spent most of his graduate career researching medical equipment design. His research is simply centered around improving people's lives through design.

mikejameshansen.com

Soft Electronic Digital
 Concept
 2017
 Alias Sketchbook Pro



Connected Emergency Room
 Physical Interface
 2018
 Solidworks and Keyshot

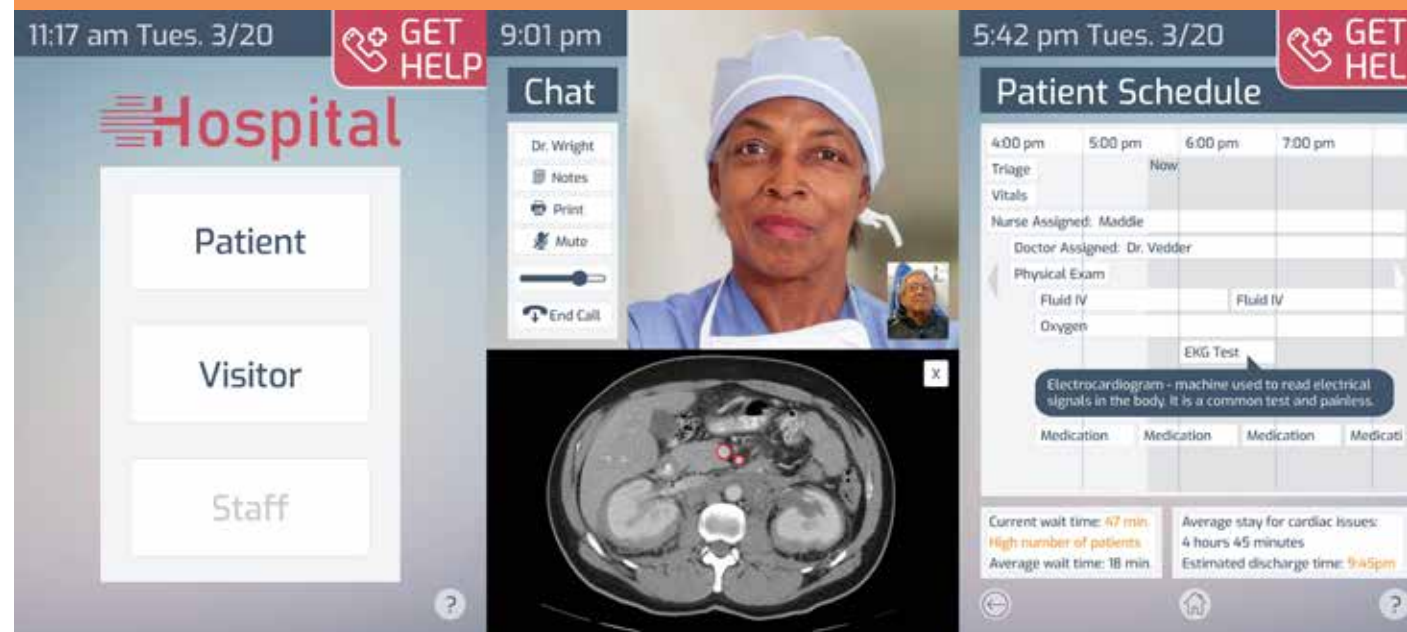


Robotic Oxygen Tank

Concept
 2017
 Solidworks and Keyshot



Connected Emergency Room UI/UX
 2018
 Indesign and Photoshop



Inclusive Tea Ceremony
2016
Red Oak and 3D printed ABS



Cherry Entry Table
2017
Solid Cherry Wood

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Cory Imig

Cover

Orange Stick II (41.8441° N, 71.4382° W)

2017

Masking tape, found stick

144" x 432" x 16"

Cory Imig makes large scale installations that alter space physically, visually and temporally. These installations are made through a process of building, moving observing, and rearranging the assembled spaces that surround us. She has exhibited her work in a number of solo and group exhibitions across the country including, SCAD Museum of Art, Untitled Art Fair and Open Gallery at Lipscomb University. In addition to her studio practice Imig is a founding member of PLUG Projects (2011) a curatorial collaborative in Kansas City, MO and Say Uncle (2015), a nomadic exhibition and residency program in Central Illinois.

www.coryimig.com

Studio

Cory
Imig

What is the relationship between two-dimensional shapes and three-dimensional forms? How can manipulations of a space foreground its changes over time? In what ways can imagined manipulations shift perceptions of a space without any physical changes at all? I examine questions like these through a process of building, moving, observing, and rearranging the assembled spaces that surround us. These methods produce large scale installations that alter spaces physically, visually, and temporally.

My manipulations ask the viewer to imagine space differently, including how it interacts with their body, how they move through it, and the objects within it. This process intentionally blurs the boundaries between the physical space and the work itself, and brings the viewer in as a moving component of the work. Everything is active.

These installations, which I refer to as site-sensitive, equalize the balance between place and time. I respond specifically to each site, allowing materials to shift and dictate relationships between one another and the space itself. A key strategy is how my installations change during the time they are installed. Components of the work move fast or slow, and linear elements stretch when tension slackens and gravity becomes apparent. These various time scales exist not only in the work but also in the site itself. My installations ask the viewer to question what they are perceiving, challenging their ideas about permanence, space, and place.

Ribbon Piece II

2017

Ribbon, ratchet straps, hardware

168" x 288" x 204"

Image courtesy of

Savannah College of Art and Design



Site Proposals: Brooklyn Bridge Park

2017

Archival inkjet print

13" x 24"



Blue Stick 39.410303° N, 94.557970° W

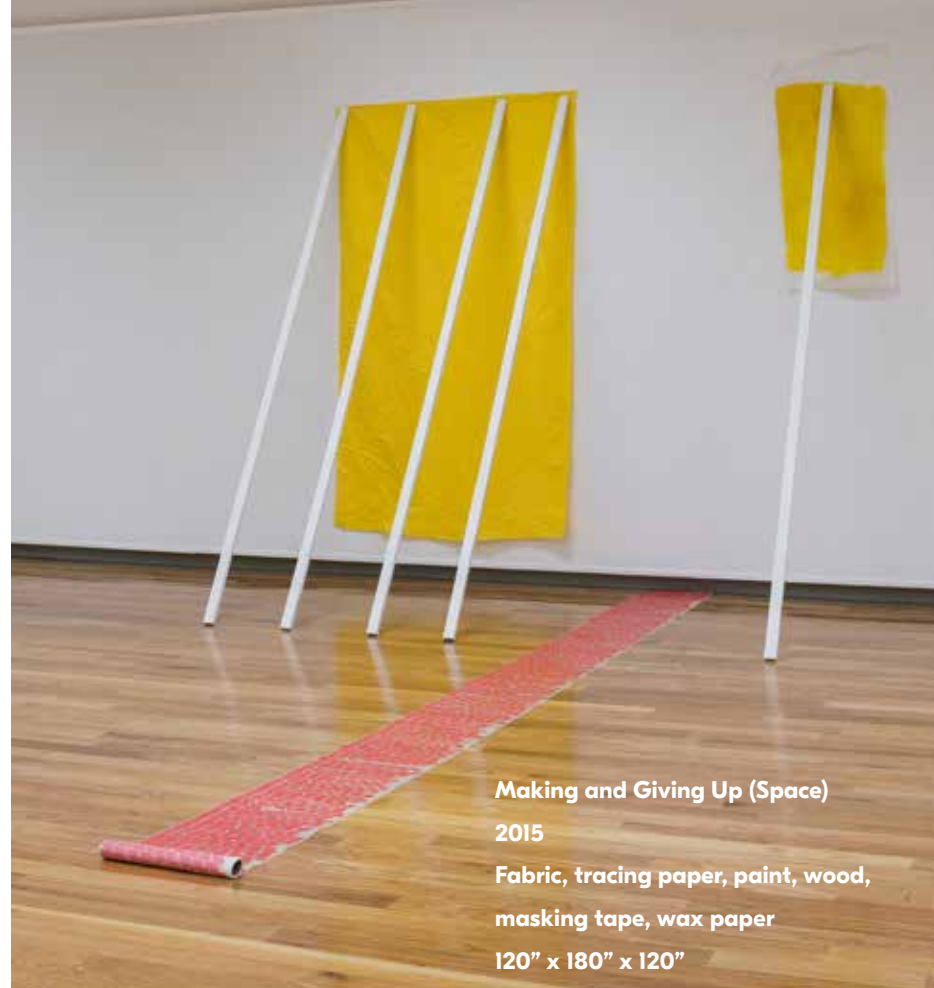
2017

masking tape and found stick

120" x 96" x 8"



Untitled Wall Drawing
2016
12" x 12"
Tape, paint, vinyl, ribbon, paper



Making and Giving Up (Space)
2015
Fabric, tracing paper, paint, wood,
masking tape, wax paper
120" x 180" x 120"



Ribbon Piece I
2016
Ribbon, wood, ratchet straps, hardware
660" x 120"

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Ruchita
Mandhre



Cover

Typexperience—Type Anatomy (prototypes)

2018

Poster board, laser etching
and laser cutting, acrylic sheets

Ruchita Mandhre is a graphic design MFA 2018 candidate, her academic research includes understanding and using experiential learning spaces to enhance graphic communication and pedagogy. She defines experiential design as a multi-sensory embodied interaction that allows both objective and subjective interpretation of information by engaging in the physical act of an experience, rather than just the visual. This method allows the user to engage and understand the meaning of the message on a deeper level, which helps build a positive learning atmosphere and results in better designed experiences. Part of her research is investigating methods and processes that can be used to teach experiential design to graphic design students, thus working on a curriculum for the field. She is using typographic communication as a platform for her research and is experimenting these ideas in her class ARTD222 Typographic Practice for Non-Majors.

**behance.net/
mandhre2f444**

Graphic Design

Ruchita
Mandhre

“Typography is not only a technology but it is itself a natural resource or staple, like cotton or timber or radio; and, like any staple, it shapes not only private sense ratios but also patterns of communal interdependence.” [1]

As graphic designers, we employ typography as a visual tool. However, from a user’s perspective, typography is a means of communication that affects their day to day life in many ways including: instruction, conversation, learning, understanding and a means to generate creative and critical thought. Type impacts the culture and societal structures we live in, it is essential for graphic designers to understand this broad impact of communicating with typography. My research explores this by creating experiential learning spaces that enhance student understanding and typographic communication through the inclusion of more complex design of experiences in large systems [2]. Today we communicate not only with words, but also with our feelings and behavior. This aspect of experiencing is an important part of design understanding and should be included in design curricula.

1. (1962) Marshall McLuhan, *The Gutenberg Galaxy*, University of Toronto Press, Canada an excerpt from (2011) Ellen Lupton and Andrew Blauvelt, *Reading and Writing in Graphic Design* Now in Production, Walker Art Center, Minneapolis, MN
2. (2012) Meredith Davis, *Graphic Design in Theory*, Thames and Hudson Inc., New York, NY

Experience is a cover-all term for the various modes through which a person knows and constructs reality. These modes range from the more direct and passive senses of smell, taste, and touch to active visual perception and the indirect mode of symbolization (meaning).



Memoryscape
2017
Hanging scrolls, video projections,
participatory/performative installation



Spice Cards
2015
Hand-made spice infused paper with
Fresh Press and Prof. Eric Benson,
Digital Printing



Sit, Fall, Embrace

2016

Leather bean bags, fall leaves,
audio/video projection, participatory
installation



P I N D U

A B C D E

F G H I J K L

M N O P Q R

S T U V W

X Y Z

Bindu, Letterpress typeface

2016

Materials: Laser etched plywood
blocks, letterpress poster



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A close-up photograph of a woman's face and hair, heavily coated in bright red powder. Her eyes are closed, and her expression is serene. The powder is applied in a thick, textured layer across her forehead, nose, and hair. The background is a plain, light color. Overlaid on the image are several teal-colored geometric shapes: a semi-circle at the top left, a small circle at the top center, a square at the top center, a semi-circle at the top right, a large semi-circle on the left side, a rectangular box on the right side, and two large triangles at the bottom left and bottom right.

Preetika
Rajgariah

A + D

Cover
How About Now
2017
Still from digital video

Preetika Rajgariah

Studio

Preetika Rajgariah (b. 1985) is an interdisciplinary artist whose practice explores themes of cultural identity, perceptions of exoticism, and gendered materiality while specifically referencing her upbringing as an Indian born American. She attended residencies at the Vermont Studio Center and the School of Visual Arts, and her work was included in *New American Paintings #102*. She has exhibited at a variety of spaces such as Western Exhibitions, Roots & Culture, and Woman Made Gallery in Chicago, IL as well as Art League and Box13 Artspace in Houston, TX. She received her BFA from Trinity University and MFA from the University of Illinois Urbana Champaign.

www.prajgariah.com

Flashy Auntie
25" x 65", 2017
Silk, glitter, jewels

Hairy Auntie
25" x 60", 2018
Silk, thread



Dot Not Feather
2016
Digital Photography



“Dot Not Feather”

“Where are you from...?”

“What are you?”

I got asked these questions often in grade school.

“India. I’m Indian,” I’d respond.

The next question asked was always, “Dot or feather?” with accompanying hand gestures to demonstrate a stereotypical Native American chief or a spot on my forehead.

Not wanting to be misidentified, I’d respond, “Dot.”

I didn’t even realize I could be labeled as the “feather” kind of Indian.

After this drawn out exchange happened one too many times, I quickly learned to be one step ahead of my inquisitor when being interrogated about my background.

“Where are you from?”

“I’m Indian. Dot, not feather.”

What we keep,
what we leave
2017
Silk sari and pyrography
55" x 90"



Commitment Issues
2017
Thread, glitter, paint on silk
36" x 65"

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Gina
Anne
Taylor

Cover

Promoting Wellness and Reducing Stigma Through Accessible Sexual
Education: A Human-Centered Design Approach

2018

Mockup of digital prototype for illustrative purposes

Gina Taylor is an MFA candidate in Industrial Design at the University of Illinois at Urbana-Champaign. She is also a User Experience Designer for State Farm and collaborates as a designer for projects at the Research Park. She holds bachelor's degrees in European Studies and Italian from the University of Texas at Austin. Prior to commencing her master's study, she worked in health care for seven years and gained an understanding of women's health issues, physician-patient relationships, and the complex dynamics of ambulatory medical environments. Her masters research centers on empathic and human-centered design.

www.ginaannetaylor.com

Industrial Design

Gina
Anne
Taylor

Young people (15–24 years) in the United States are disproportionately affected by sexually transmitted diseases (STD). Although they only comprise 25% of the sexually active population, they account for 50% of all new STDs each year in the United States.¹ Additionally, over 50% of adults aged 18 to 44 have never been tested for an STD other than HIV/AIDS. Gaps in STD-related knowledge, barriers to health care, and social stigma are major contributors to these discrepancies. This thesis project explores ways to promote wellness and knowledge and reduce the stigma surrounding sexuality and STDs by using a mobile platform to create accessible sexual education.

1. "Incidence, Prevalence, and Cost of Sexually Transmitted Infections in the United States." Center for Disease Control. <http://www.cdc.gov/std/stats/sti-estimates-fact-sheet-feb-2013.pdf> (accessed July 22, 2017)



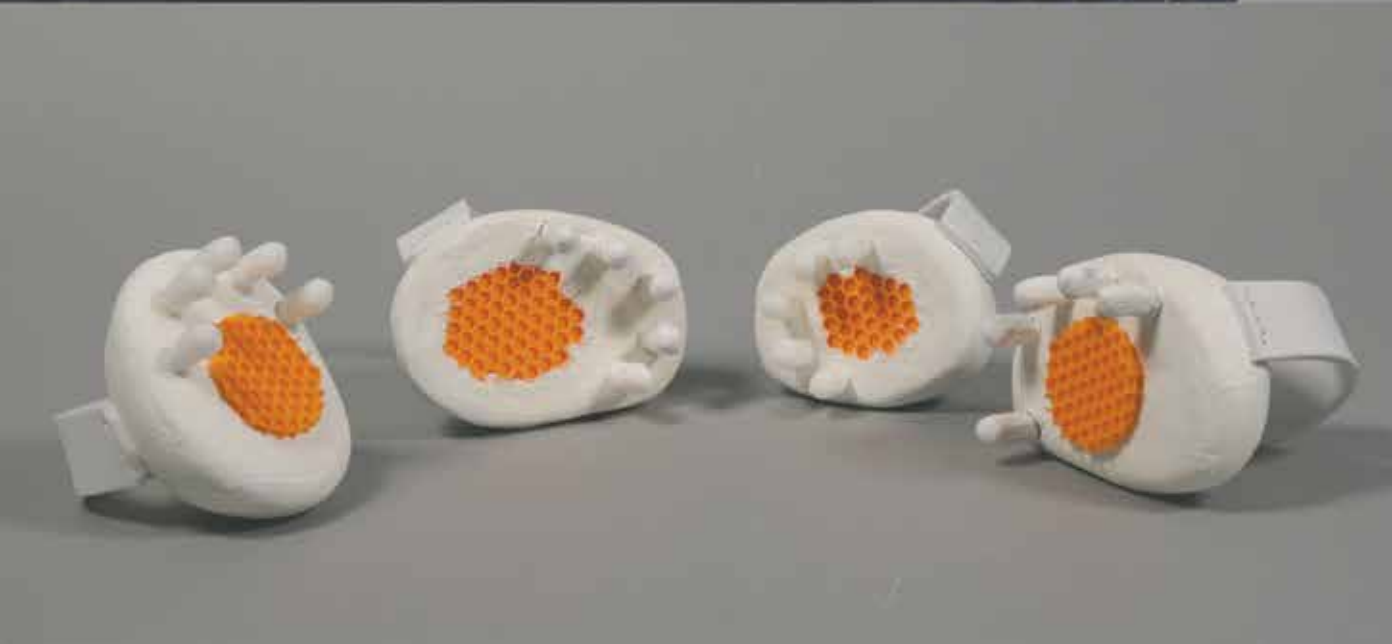
Promoting Wellness and Reducing Stigma Through Accessible Sexual Education: A Human-Centered Design Approach
2018
Three screens from digital prototype created using Sketch and Flinto



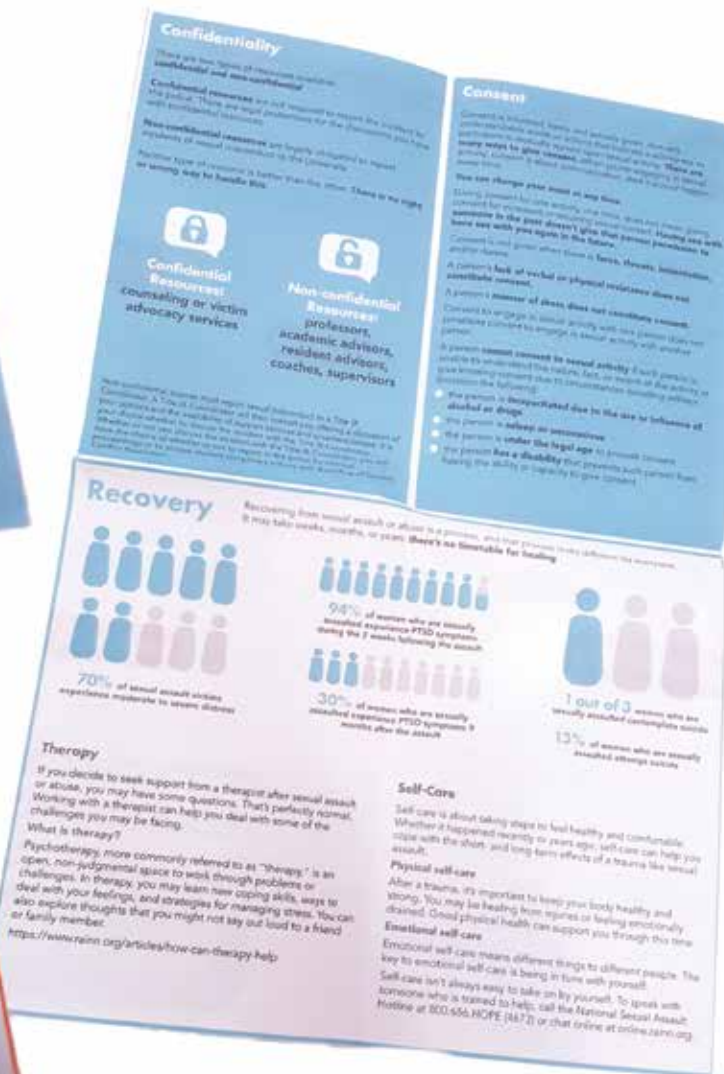
The Effortless Shower Shampooing Instrument (an assistive device for persons with arthritis)
2016
Foam, 3D-printed ABS, rubber, spray paint



The Effortless Shower Shampooing Instrument (an assistive device for persons with arthritis)
2016
Foam, 3D-printed ABS, rubber, spray paint



Consent Handout: information regarding consent and sexual assault that is more accessible to college-aged individuals
2017
Digital, Adobe Illustrator; 17"x22" presentation paper, folded



DID I CONSENT?

Consent is an agreement between participants to engage in sexual activity. There are many ways to give consent, and some of those are discussed below.

The laws about consent vary by state and situation. It can make the topic confusing, but you don't have to be a legal expert to understand how consent plays out in real life.

These are some questions you may be asked when discussing an assault, and explanations about how the response could affect whether or not consent was given.

Do you know the person?

Have you given consent to being intimate with this person in the past?

Did you consent to other sexual activities?

NO CONSENT

NO CONSENT

Are you underage?

Each state defines the legal age of consent. In Illinois, the legal age of consent is 17 years old.

Were you wearing "provocative" clothing?

Were you flirting?

Did you initiate other physical contact, such as kissing?

Wearing certain types of clothing, flirting, or kissing is NOT an invitation for anything more and does not constitute consent. In the state of Illinois, the manner of dress of the victim at the time of the offense does not constitute consent.

NO CONSENT

Were you physically aroused?

Did you orgasm?

Exhibiting signs of physical arousal or having an orgasm are the body's normal, and sometimes involuntary, physiological responses to sexual stimulation.

This does NOT mean you consented to the sexual activity. This does NOT mean you enjoyed the assault. This does NOT mean there is something "wrong" with you or that you wanted to be assaulted.

NO CONSENT

University
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Urbana /
Champaign



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Art & Design
COLLEGE OF FINE & APPLIED ARTS

A + D

Jie
Yan



Cover


MFA thesis: Modular dog furniture

2018

Materials: Wood, metal, acrylic

Jie
Yan

Industrial Design



Jie Yan is a third year MFA candidate and interested in human-oriented pet products design and ergonomic design. Her thesis focuses on dogs' participation in human social life and how design can change the relationships among dog owners, dogs and the environment.



www.jieyandesign.com



Baby ring sling
2015
Fabric, 3D printing

**Ezup: portable & adjustable
laptop stand**
2016
Wood



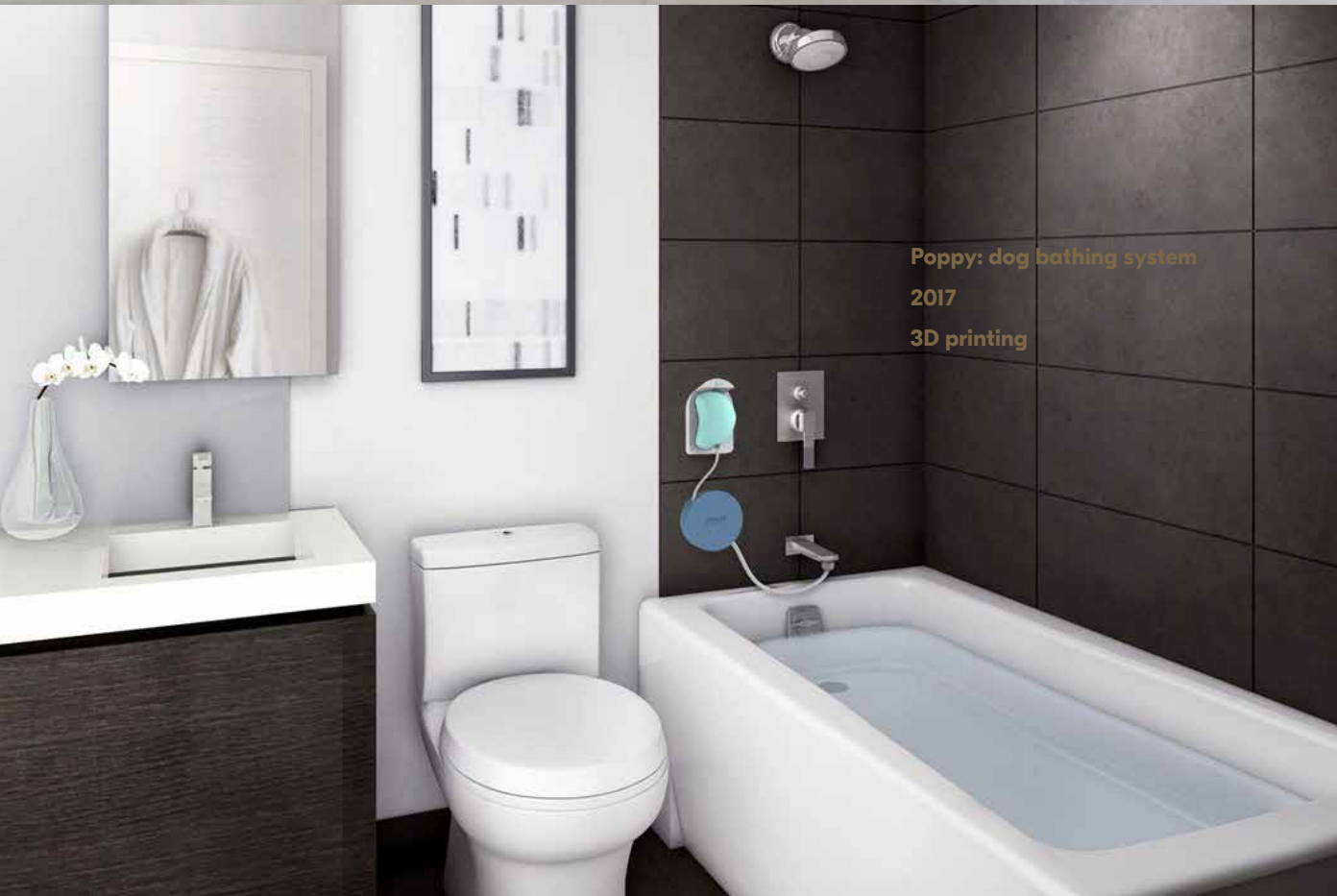
[Door knob turner]
Year: 2016
Materials: 3D printing



MUI: wireless speaker concept
2017
Foam



Poppy: dog bathing system
2017
3D printing



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