

//benitez\_vogl is

Margarita Benitez, Associate Professor Fashion Design and Fashion Technologist at Kent State University OH, USA  
and Markus Vogl, Associate Professor of Art, Graphic Design and Co-Director mLab Myers School of Art - The University of Akron, OH - USA

We collaborate since 2000 as //benitez\_vogl and are interested in inquiring on how the latest technology and the massive influx of data ricochets upon our daily existence.

In our art and technology practice, Open Source, digital fabrication, data visualization, augmented and virtual reality are all on the forefront of contemporary discourse relating to how technology integrates and transforms artistic practices, specifically our own, as we have developed some of our work open source (e.g.: S.A.R.A. – dance interface app) and with the help of open source tools (Versus). Our current research explores 3D printing and transformation of the human form through concepts of biomimetically inspired design, interactive sound and visual installations, data sonifications and visualizations and open source tools for artists. We employ data sets as jump off points for our projects, introducing fresh perspectives in the way we communicate digital data physically, visually and auditory.

Our research has been presented at the International Symposium on Wearable Computing's Design Exhibition at Seattle's EMP, where the project S.A.R.A. received the aesthetic design' jury award. We have also presented at the Shapeshifting conference in Auckland, New Zealand, BIFT/ITAA Symposium at Beijing, Digital Fashion, London, South by SouthWest, SIGGRAPH, the New Media Art Caucus Artist showcases during the Annual College Art Association Conference and at the BioDesign symposium at Nanyang Technological University in Singapore.

We received a National Endowment for the Arts Media in Arts Grant for S.A.R.A.: Synesthetic Augmented Reality Application, an open source wearable synesthetic App. We are both Fulbright recipients and Artists in Residence at museumsquartier in Vienna, Austria (2013 and 2018).

Our work has been showcased on 5 continents with exhibitions at Art Basel Miami, G2 Gallery Chicago, Eyebeam New York, Collider, museumsquartier Vienna, Austria, Academy of Visual Arts, Hongkong, Beijing Fashion Institute, Beijing, China, Nanyang Technological University in Singapore and at Pulsar Caracas, Venezuela and is being held in national collections.

We propose to exhibit our recent body of work: {skin}-D.E.E.P – Digital Ephemeral Epidermal Patterns – Temporary biomimetic skin patterns via wearable 3D printed exoskeletons – aims to mimic the patterns and textures of snakeskin via ephemeral impressions onto human skin.

Taking inspiration from shedding snake skin, we shed the outer layer by removing the superficial 3D printed appliance. Revealed is the epidermis retaining the negative imprint of the prosthesis which mimics the look of serpent skin.

The dermis reestablishes the smooth form of the human skin as it heals itself within the hour. The erasing of the ephemeral imprint symbolically represents a rebirth and renewal. In order to produce the texture on the skin consistent and equal pressure must be applied which means the jewelry had to be exactly fitted to the body in order to attain a uniform textural imprint. The process to produce a precise fitting piece is achieved by 3D scanning the model's arm and applying the snake pattern to the scan. This results in an exact fitting prosthesis. The model has to wear the piece for about 45 minutes which results in about 15 minutes worth of imprints on the skin mimicking snake skin from there it can take up to an hour for it to completely fade away.

In the second iteration of this series we experiment with augmenting the textural impression through the inclusion of language in the ephemeral prints as well as material experimentation. We tested flexible 3D printed pieces that are adjustable and can be applied more uniformly to anyone without having to custom scan them.

The show consists of works of 3 body parts: ARM - LEG - NECK

The 3D printed pieces are displayed on a pedestal and are surrounded by large scale documentation photographs and detail shots. The large scale photographs are 28" by 40" and the smaller detail shots 12" by 18". They are standard hung on frame wires and generally cover around 11' of wall per body part. The pedestals are 14" by 14" by 36" high and can be placed close to the wall. (Depending on the layout of the gallery there is plenty of flexibility.) We have included several photographs of layouts in different galleries.

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Margarita Benitez | Markus Vogl



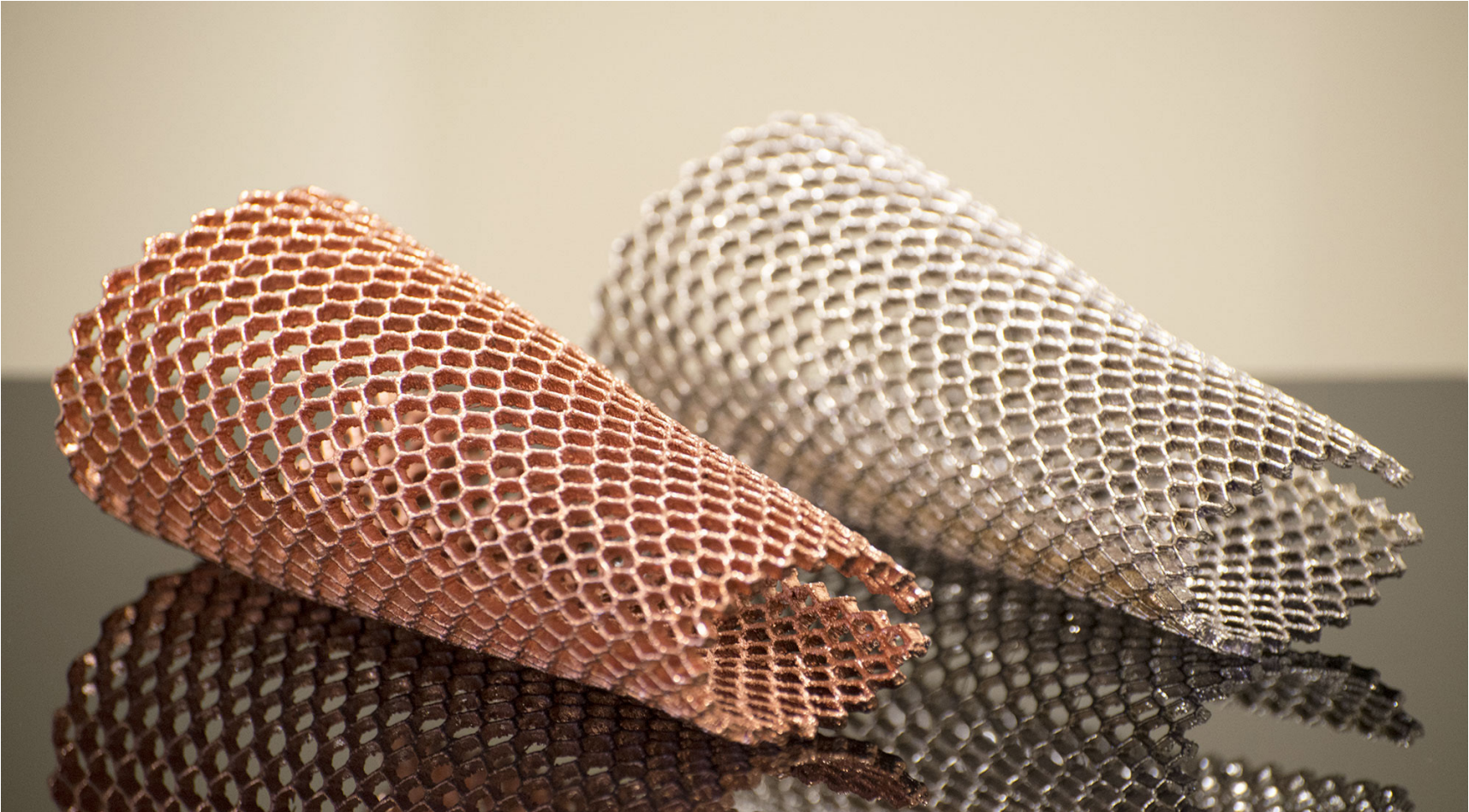
{skin}-D.E.E.P – Digital Ephemeral Epidermal Patterns - 2014 - ongoing  
Temporary biomimetic skin patterns via wearable 3D printed exoskeletons  
The work aims to temporarily imprint textures and patterns via ephemeral impressions onto human skin. With cast on and off.



{skin}-D.E.P. – Digital Ephemeral Epidermal Patterns - 2014 - ongoing  
“We are applying the exoskeletal jewelry on human’s extremities, the arm, the leg and the neck. For this application we use hard shells applied a cast under pressure for over an hour. Detail shot.



{skin}-D.E.E.P. – Digital Ephemeral Epidermal Patterns - 2014 - ongoing  
Installation view in gallery.

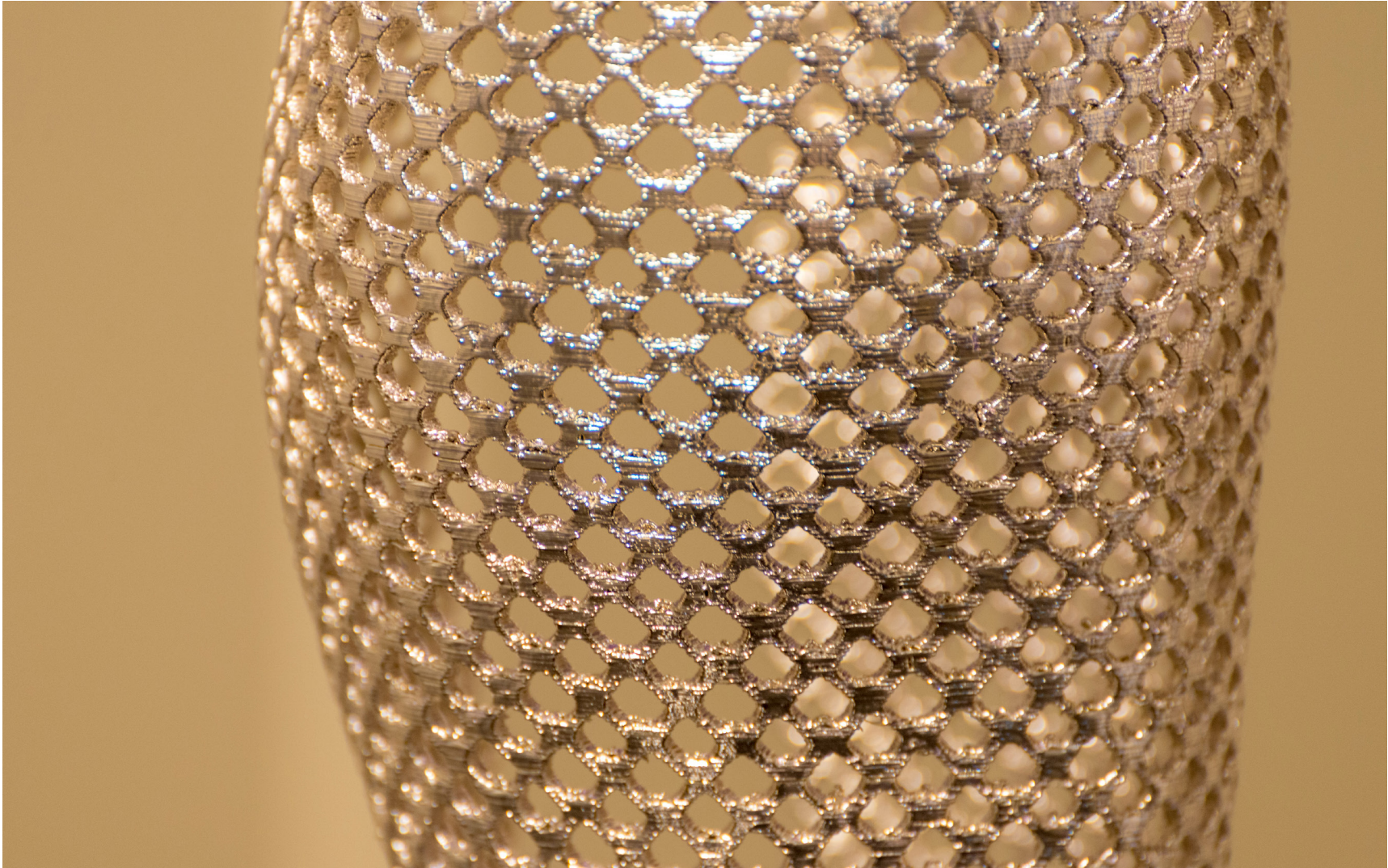


{skin}-D.E.P. – Digital Ephemeral Epidermal Patterns - 2014 - ongoing  
Closeup of post processed casts.



{skin}-D.E.P. – Digital Ephemeral Epidermal Patterns - 2014 - ongoing  
LEG - with cast on and without cast.





{skin}-D.E.P. – Digital Ephemeral Epidermal Patterns - 2014 - ongoing  
Closeup of post processed casts.





{skin}-D.E.E.P. – Digital Ephemeral Epidermal Patterns - 2014 - ongoing  
Installation view in gallery.



{skin}-D.E.P. – Digital Ephemeral Epidermal Patterns - 2014 - ongoing  
We are experimenting with flexible PLA and typography in our latest series. Flexibility allows for easier sizing.



{skin}-D.E.E.P. – Digital Ephemeral Epidermal Patterns - 2014 - ongoing  
Installation view in gallery.