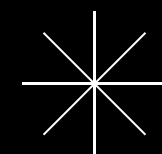


EXPLORING NOTIONS OF THE
SURGICALLY ALTERED BODY



→ AGP · 603

→ MATT HARROP - 20834998

School of Art		Self Evaluation Form	
Course:	Graphic Design		
Module Title & Code:	AGP603 Independent Practice in Graphic Design		
Date:	Semester 2 2023	Level:	6
Student Name:	Matt Harrop		
Tutor Name:	Andrew Walsh-Lister / Gavin Fry / Katie Evans / Tim Satterthwaite		

Indicated in the boxes below are your level of achievement against the following criteria:

		Outstanding	Excellent	Good – Very Good	Sound Competent	Adequate but weak	Unsatisfactory limited understanding	Unsatisfactory very limited understanding	Unsatisfactory almost no understanding
		80-100%	70-79%	60-69%	50-59%	40-49%	30-39%	10-29%	0-9%
1.	Learning outcome: Investigate and articulate an appropriate audience and context for your work.					x			
2.	Learning outcome: Show evidence of the independent and autonomous production of a significant body of work to a professional standard.			x					
3.	Learning outcome: Develop and apply a range of creative strategies, skills, methods and techniques.			x					
4.	Learning outcome: Demonstrate a systematic understanding of key aspects of Graphic Design in relation to your practice.			x					

<p>Evaluation: Indicate three strengths and three areas for improvement aligned to learning outcomes:</p> <p>Poor audience identification Little context/background for the project Lack of relation to graphic design practice</p> <p>Wide range of mediums explored Experimentation with failure and iteration Strong secondary research throughout</p>
<p>Additional Comments:</p>

RESEARCH



AYERS, ROBERT. "Serene and Happy and Distant: An Interview with Orlan." *Body & Society*, vol. 5, no. 2-3, June 1999, pp. 171-184, <https://doi.org/10.1177/1357034x99005002010>. Accessed 6 Feb. 2023.

Bukatman, Scott. "Terminal Resistance/Cyborg Acceptance." *Terminal Identity: The Virtual Subject in Postmodern Science Fiction*, 1993.

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Frazer, John. "A Natural Model for Architecture/the Nature of the Evolutionary Body." London: Architectural Association Publications, 1995.

Gilles Deleuze, and Félix Guattari. *Capitalism and Schizophrenia*. N.Y., Viking Press, 1977.
Licklider, JCR. "Man-Computer Symbiosis." *Transactions on Human Factors in Electronics*, vol. HFE-1, Mar. 1960.

Pask, Gordon. *The Architectural Relevance of Cybernetics*. 1969.

Stelarc. "Towards the Post-Human: From Psycho-Body to Cyber-System." *Architectural Design "Architects in Cyberspace"*, 1995.

Waldby, Catherine. "Death and the Digital Uncanny." *The Visible Human Project*, vol. 1, 2000. Routledge.

Potential Research Areas

- Rhizomatic Structures - Deleuze + Guattari
- Bacterially Produced pigments - Oxman
- John Frazer - Using genetic algorithms, cellular automata, emergent behaviour, complexity and feedback loops for dynamic architecture
System oriented thinking - Gordon Pask
Heat sensitive paper
↓
Using these principles in graphic design
Deriving order from its environment and controlled by a symbiotic relationship with its inhabitants
- Embracing my own Cyborg nature
augmenting performance with extensions of body
Wearing my implants on top / externally
Could be combined with a broad cultural tradition like the death mask

wearing my implants on top / externally

Could be combined with a broad cultural tradition like the death mask

Fractured elbow - mechanical sling re-design
bio-morphic - life-facilitating

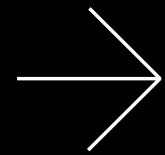
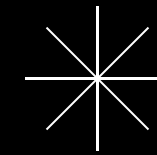
Involuntary body

• Furthering research into technologies impact on bige

• What is the status of body in society?

• Documentation and augmentation the scarring on my body

'THE HOSPITAL MUST BE
BROUGHT TO THE MUSEUM'
-CAROLYN LAZARD



'ANATOMY IS NO LONGER DESTINY BUT AN
ACCESSORY OF PRESENCE'
-DAVID LE BRETON

'CONSIDERING HOW COMMON ILLNESS IS, HOW
TREMENDOUS THE SPIRITUAL CHANGE IT BRINGS, HOW
ASTONISHING, WHEN THE LIGHTS OF HEALTH GO DOWN, THE
UNDISCOVERED COUNTRIES THAT ARE THEN DISCLOSED... IT
BECOMES STRANGE INDEED THAT ILLNESS HAS NOT TAKEN
ITS PLACE WITH LOVE AND BATTLE AND JEALOUSY AMONG
THE PRIME THEMES OF LITERATURE'
-VIRGINIA WOOLF

Franko Bs subversive documentation and presentation of taboo subject material involving viscera and images of the body.

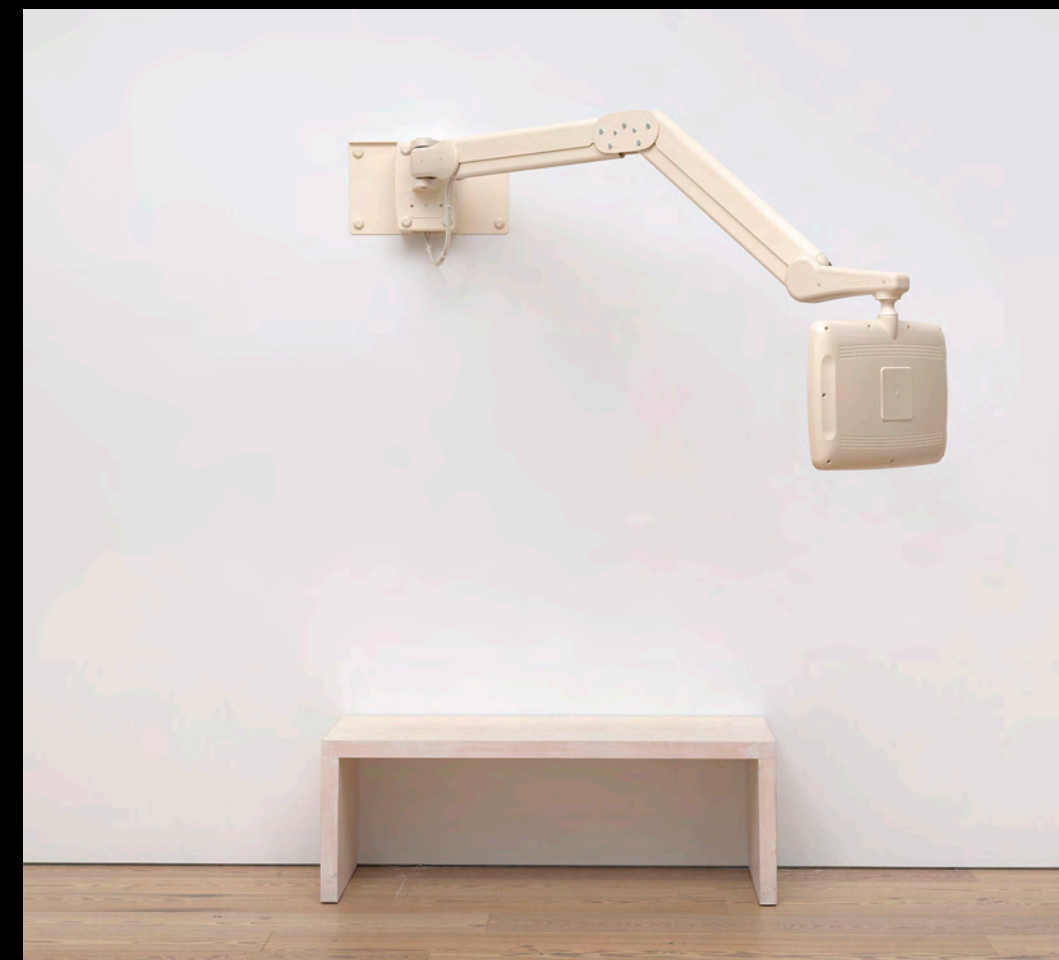
Orlans theories of the body and its relation to identity and the theme of surgery throughout her work.

Neri Oxmans use of biophilic technology to aid the human experience.

Walter Van Beirendoncks application of themes of surgical intervention and enhancement applied to fashion.

Carolyn Lazards reflections of her personal experiences with her health and time in hospitals.

Stelarc's concept of bodily obsolescence and post-humanism.





B, Franko, and P. Hugo. Glendinning. Still Life. 2003, www.franko-b.com/Still_Life_Performance.html.

Van Beirendonck, Walter. Wild and Lethal Trash. 1998, archived.co/Wild-and-Lethal-Trash-S-S-1998.

Lazard, Carolyn. Extended Stay. 2019, whitney.org/events/carolyn-lazard-reading.

Orlan. "Omnipresence: Scene from the Operating Room during Seventh Plastic Surgical Operation." Jstor, 1993.

Oxman, Neri, and Yoram Reshef. VESPERS III MASK 02 after INCUBATION. oxman.com/projects/vespers-iii.

Stelarc, and Anthony Figallo. Stomach Sculpture. stelarc.org/?-catID=20349.

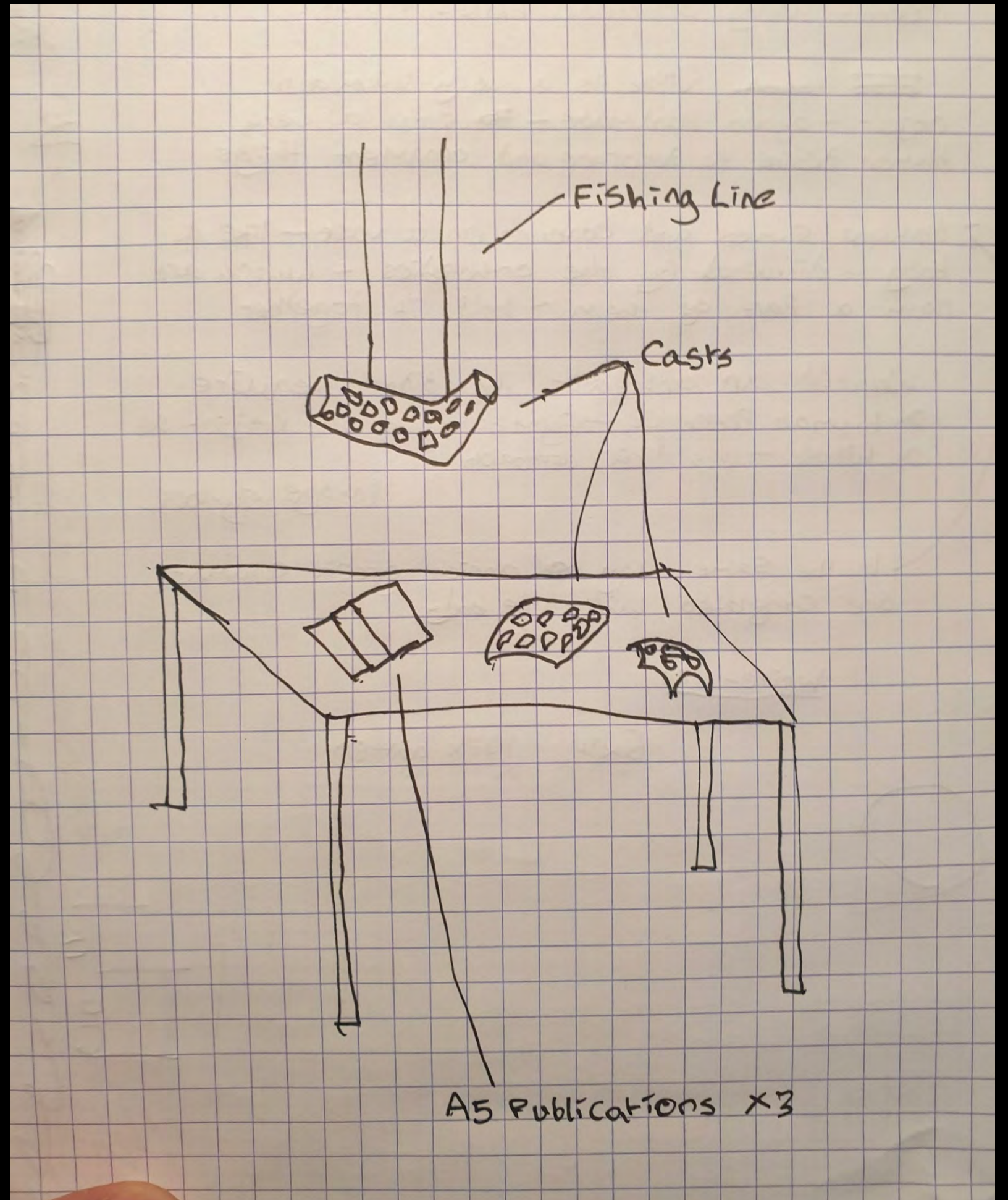
CONTEXT/AUDIENCE

Contextually I would like my work to be exhibited alongside supplementary publications. I think the context of an exhibition would allow my work the freedom to be experimental without the need to conform to a buyer or medicinal analysis. The gallery is also a space where discourse and dialogue are encouraged. An example of this is 'Being Human' an exhibition I visited at the Wellcome Centre which features various works which centre around the body, health and the environment.

The Audience or target demographic for this project is hard to pinpoint as it is crucial for the project to engage a wide range of people.

I would like for audiences to touch and interact with all the physical artifacts this project generates, as after all the casts are to be worn. They can also read about the creation and commentary behind each artifact in the supplementary publication. I would like to promote any form of engagement and dialogue with the project.

Ideally, those with surgical alterations can somewhat relate to the imagery and messages within this project and those without could improve their understanding of surgical alteration and its impacts.



RESEARCH SUPPLEMENT

ACCESSORY OF PRESENCE

VOLUME ONE
MATT HARROP



02



08



17



04



09



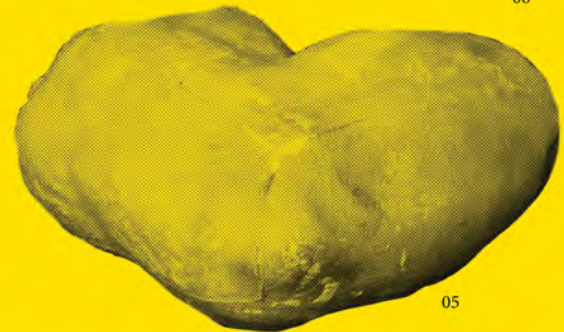
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06



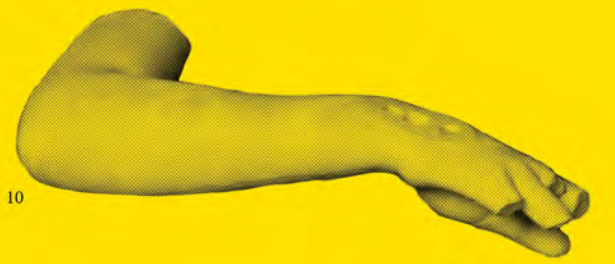
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05



11



10



15



14



16



12

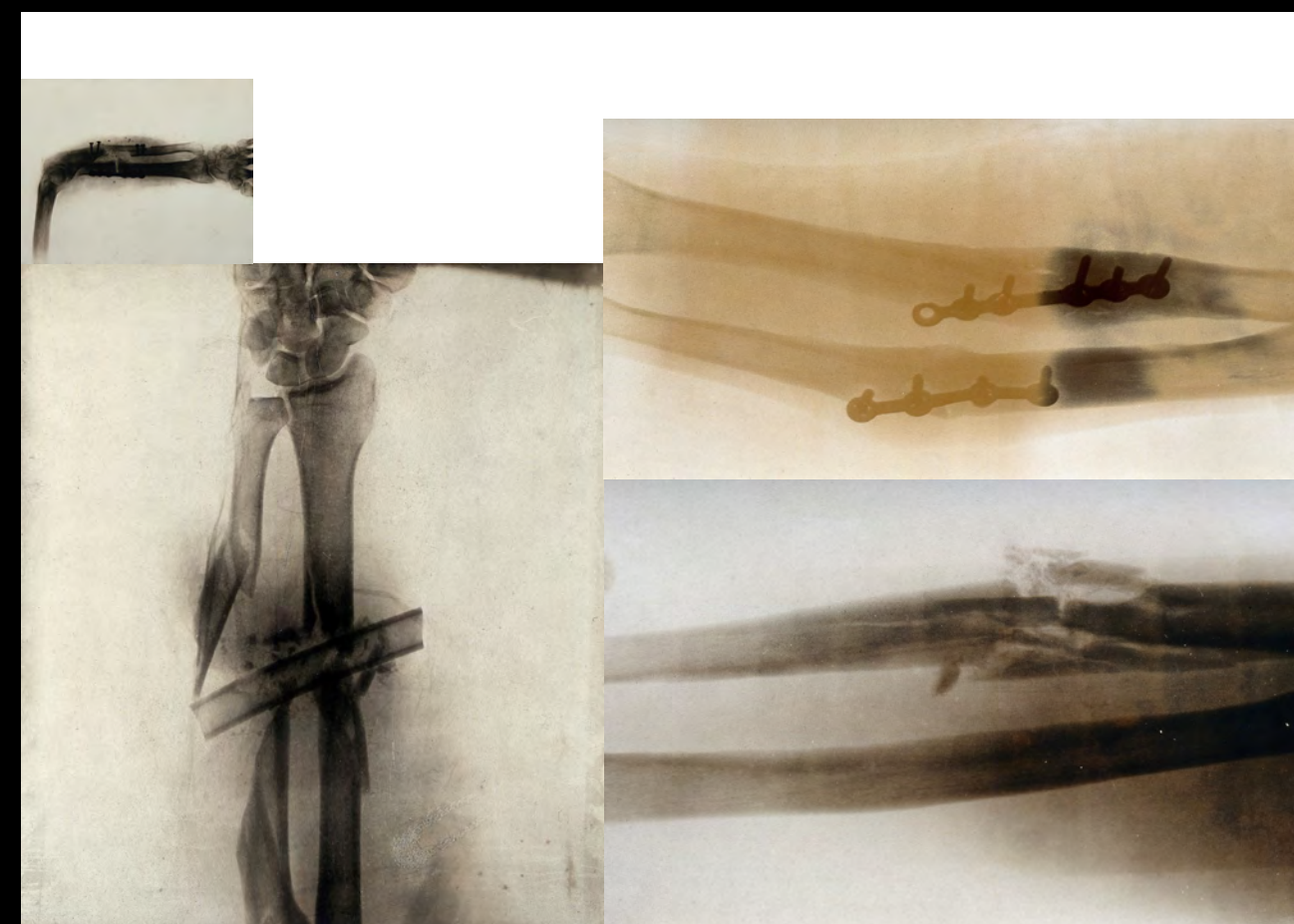
During my research I have been collating images and studying both elbows and braces. I think its interesting to catalogue a large number of sculpted elbows. As it allows the viewer to closer examine the differences and similarities between these forms and what the 'ideal' shape of an arm is.

The x-ray foldout is a similar collation on a smaller scale. Additionally serving as signifier of our expanded modern understanding of the body and how it looks.

This publication is based on early 1900s medicinal documentation which often allowed the forms of the imagery to dictate the layout of the pages. These documents were also often printed on yellow 'offcut' paper. It is used to summarize the research phase of this body of work.

The name of this publication is a quote from David Le Breton, a French anthropologist whose work considers the body. The quote is describing the body as an 'accessory of presence' part of the theme of bodily obsolescence, which is in contrast to the meticulous studies of the body I have featured within the publication. This hopefully generates a questioning of the purpose of the body.

<p>01 A Compound Fracture in the Arm Caused by a Bullet, with a Drainage Tube in Place; X-Ray, Photograph, 1914/1918. Wellcome Collection, JSTOR, https://jstor.org/stable/community24864344, Accessed 2 Mar. 2023.</p> <p>02 Aegina; plaster, Marble (original), 2009 (image). JSTOR, https://jstor.org/stable/community172713, Accessed 2 Mar. 2023.</p> <p>03 An Arm after an Operation, Showing Pins and New Bone Growth; X-Ray, Photograph, 1914/1918. Wellcome Collection, JSTOR, https://jstor.org/stable/community24864346, Accessed 2 Mar. 2023.</p> <p>04 Formeri: Berlin nr. 1844. "Arm: Venstre Arm Med Rest Af Skjold Med Relief, Phixos På Vaedken." Arm Og Fod Til Skagget Mandshoved [KAS23], gips; Gipsafstøbning; Plaster cast. Statens Museum for Kunst, JSTOR, https://jstor.org/stable/community28339933, Accessed 2 Mar. 2023.</p> <p>05 Formeri: Dresden nr. 109. Fragment Af Arm. gips; Gipsafstøbning; Plaster cast. Statens Museum for Kunst, JSTOR, https://jstor.org/stable/community28341254, Accessed 2 Mar. 2023.</p> <p>06 Fragment of Right Arm; plaster, 2009 (image). JSTOR, https://jstor.org/stable/community946365, Accessed 2 Mar. 2023.</p> <p>07 Høje Skulder Og Arm, Fra Kristus-Figuren i Michelangelos Peterskirkepieta, gips; Gipsafstøbning; Plaster cast. Statens Museum for Kunst, JSTOR, https://jstor.org/stable/community28339702, Accessed 2 Mar. 2023.</p> <p>08 Formeri: Göttingen. Laokoons Originale, Høje, Bøjede Arm, Pollacks Arm; Laocoon's Right Arm. gips; Gipsafstøbning; Plaster cast. Statens Museum for Kunst, JSTOR, https://jstor.org/stable/community28339915, Accessed 2 Mar. 2023.</p> <p>09 Left Male Arm and Right Arm; plaster, 2009 (image). JSTOR, https://jstor.org/stable/community946320, Accessed 2 Mar. 2023.</p> <p>10 "Melegros Høje Arm." Ung Mand Stående Med Siddende Hund Ved Sin Høje Side. Til Venstre Vildsvinshoved, Melegros [KAS249], gips; Gipsafstøbning; Plaster cast. Statens Museum for Kunst, JSTOR, https://jstor.org/stable/community2834069, Accessed 2 Mar. 2023.</p> <p>11 Right Arm; plaster, 2009 (image). JSTOR, https://jstor.org/stable/community946244, Accessed 2 Mar. 2023.</p> <p>12 Artist: Auguste Rodin (French, Paris 1840-1917 Meudon). Study of an Arm. Cast plaster, last quarter 19th-early 20th century. The Metropolitan Museum of Art, JSTOR, https://jstor.org/stable/community18433844, Accessed 2 Mar. 2023.</p> <p>13 Artist: Auguste Rodin (French, Paris 1840-1917 Meudon). Study of the Left Hand and Arm of Meditation. Cast plaster, modeled ca. 1894, cast before 1912. The Metropolitan Museum of Art, JSTOR, https://jstor.org/stable/community18433828, Accessed 2 Mar. 2023.</p> <p>14 Formeri: Rom, Michele Gherardi nr. 57 e. "Underarm Med Druklase; Arm with Cluster of Grapes." Statue Af Stående Satyr Med Ged Ved Sin Side [KAS839], Gipsafstøbning; Plaster cast. Statens Museum for Kunst, JSTOR, https://jstor.org/stable/community28341694, Accessed 2 Mar. 2023.</p>	<p>15 Formeri: Freiburg, Christa Landwehr. Venstre (?) Høje Arm, Fragment Fra Statuette. gips; Gipsafstøbning; Plaster cast. Statens Museum for Kunst, JSTOR, https://jstor.org/stable/community28340084, Accessed 2 Mar. 2023.</p> <p>16 Venstre Arm Af Den Borghesiske Fregter. gips; Gipsafstøbning; Plaster cast. Statens Museum for Kunst, JSTOR, https://jstor.org/stable/community28340051, Accessed 2 Mar. 2023.</p> <p>17 Venstre Skulder Og Arm, Fra Michelangelos Natten. gips; Gipsafstøbning; Plaster cast. Statens Museum for Kunst, JSTOR, https://jstor.org/stable/community28339476, Accessed 2 Mar. 2023.</p> <p>18 X-Ray (of an Arm ?), Showing a Broken Bone. Photograph, ca. 1915. photoprint, from an x-ray. Wellcome Collection, JSTOR, https://jstor.org/stable/community24863650, Accessed 2 Mar. 2023.</p> <p>19 X-Ray (of an Arm ?), Showing Pins in the Bones (the Radius and Ulna ?), Photograph, ca. 1915. 1915. Wellcome Collection, JSTOR, https://jstor.org/stable/community24863649, Accessed 2 Mar. 2023.</p>
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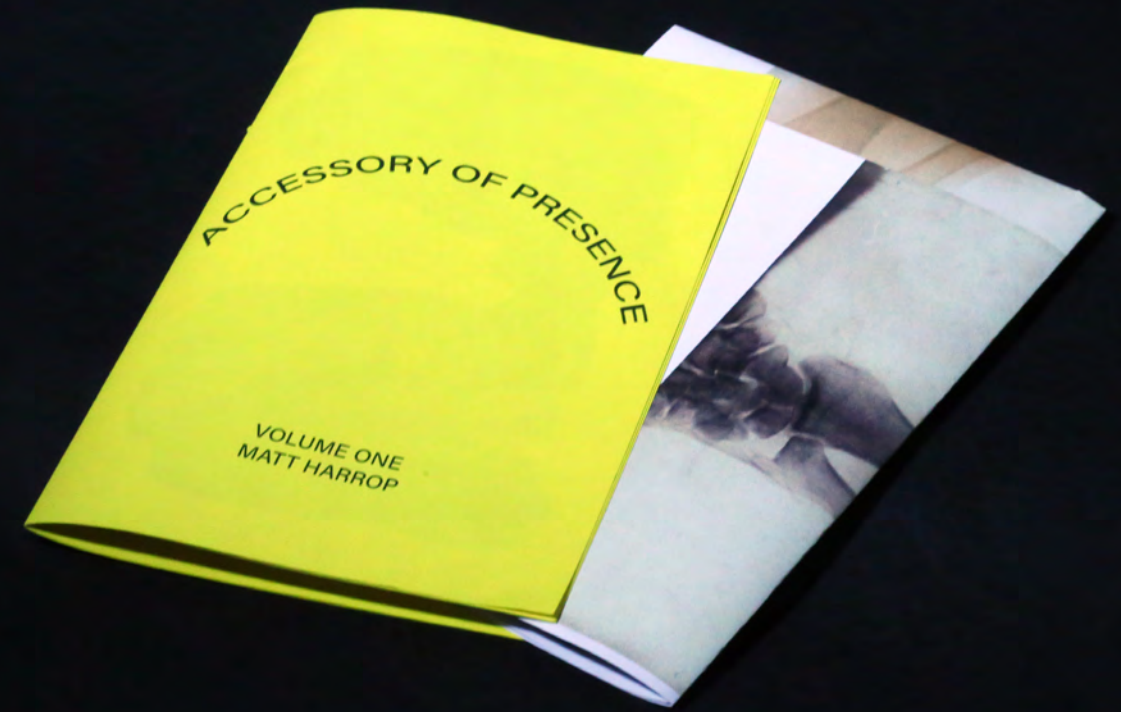
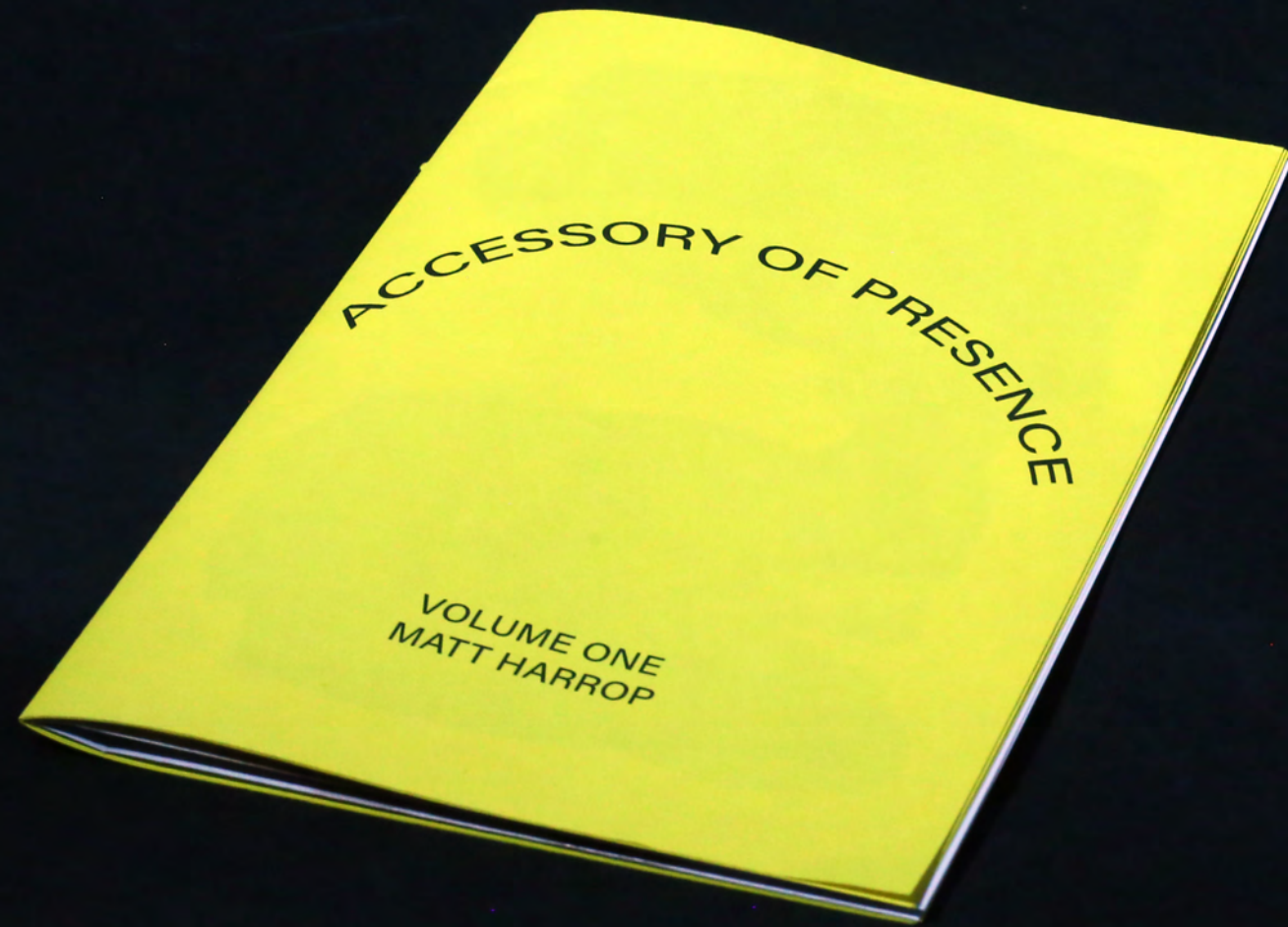


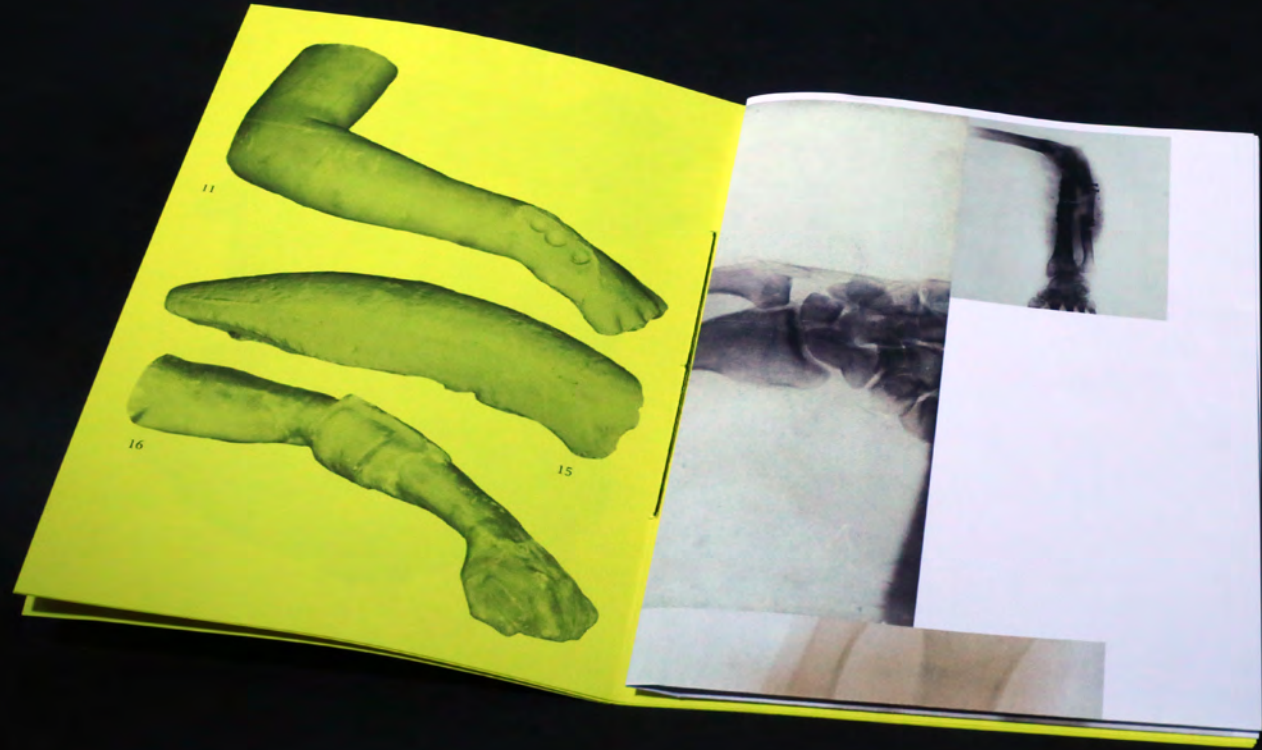
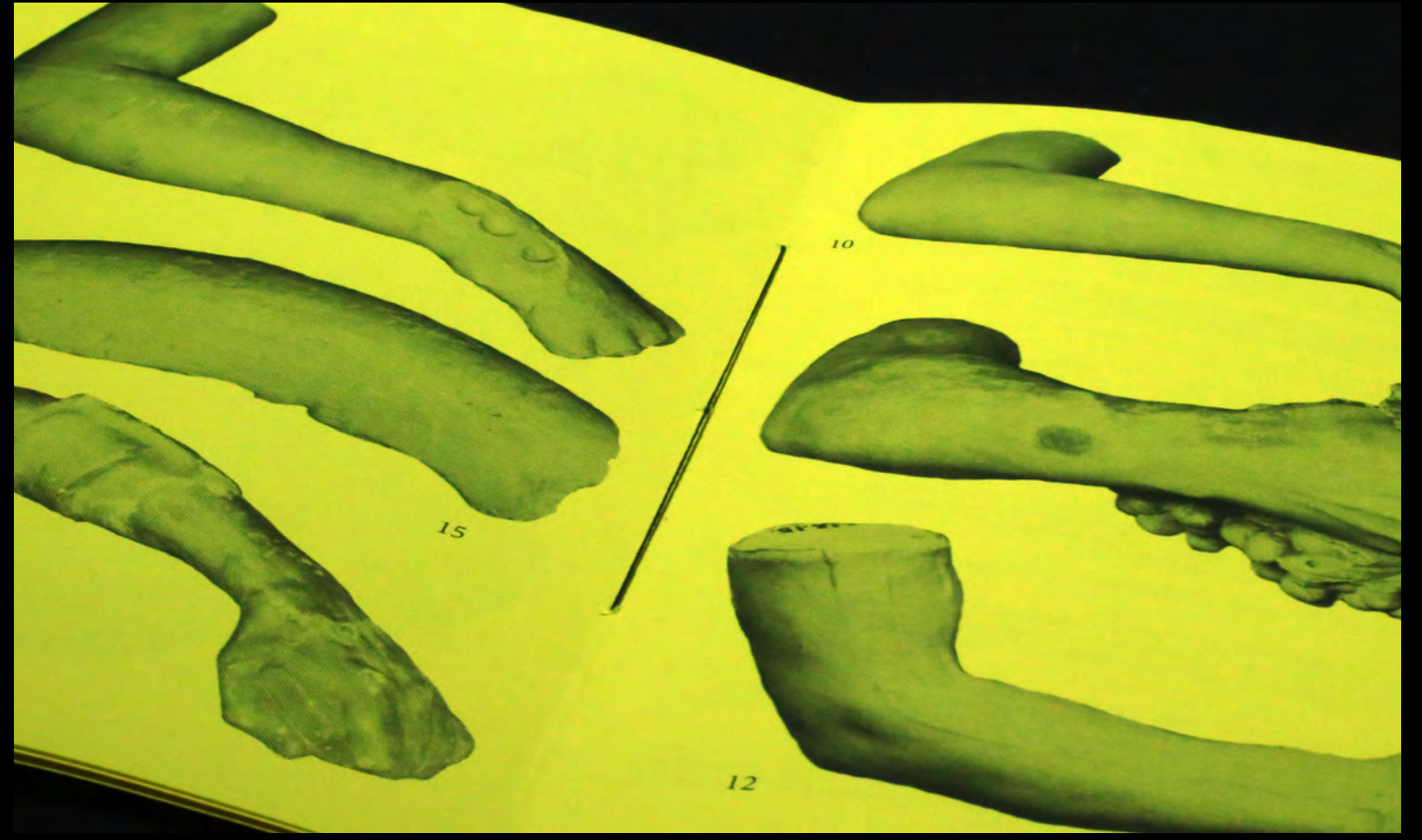
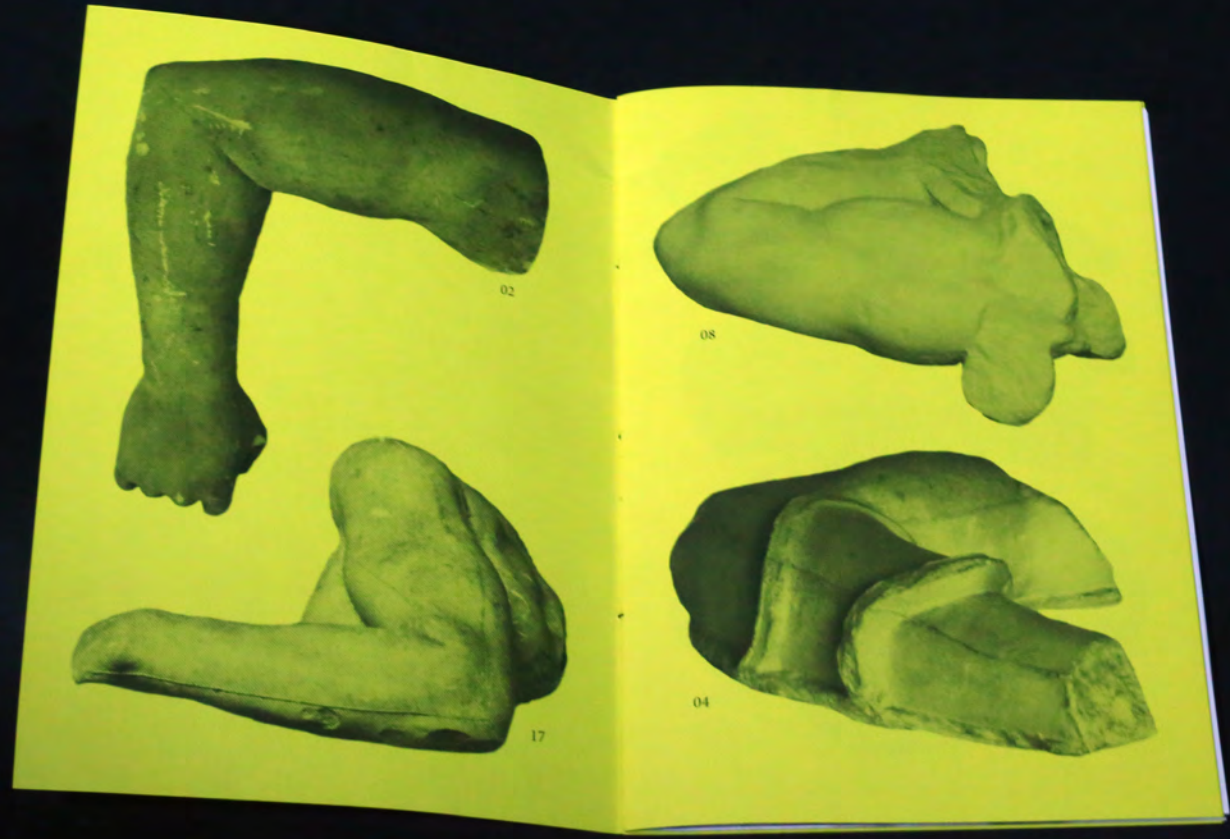


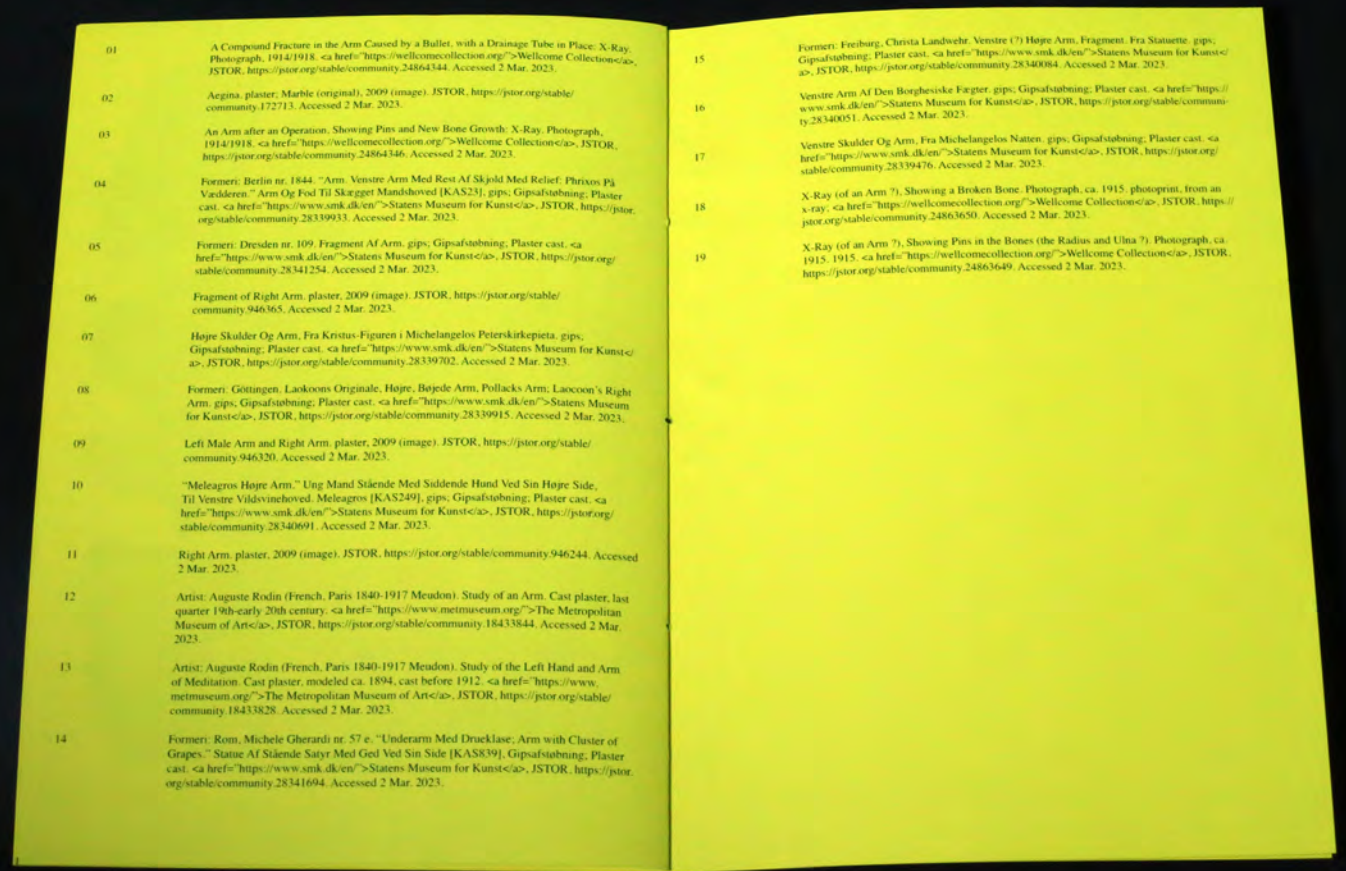
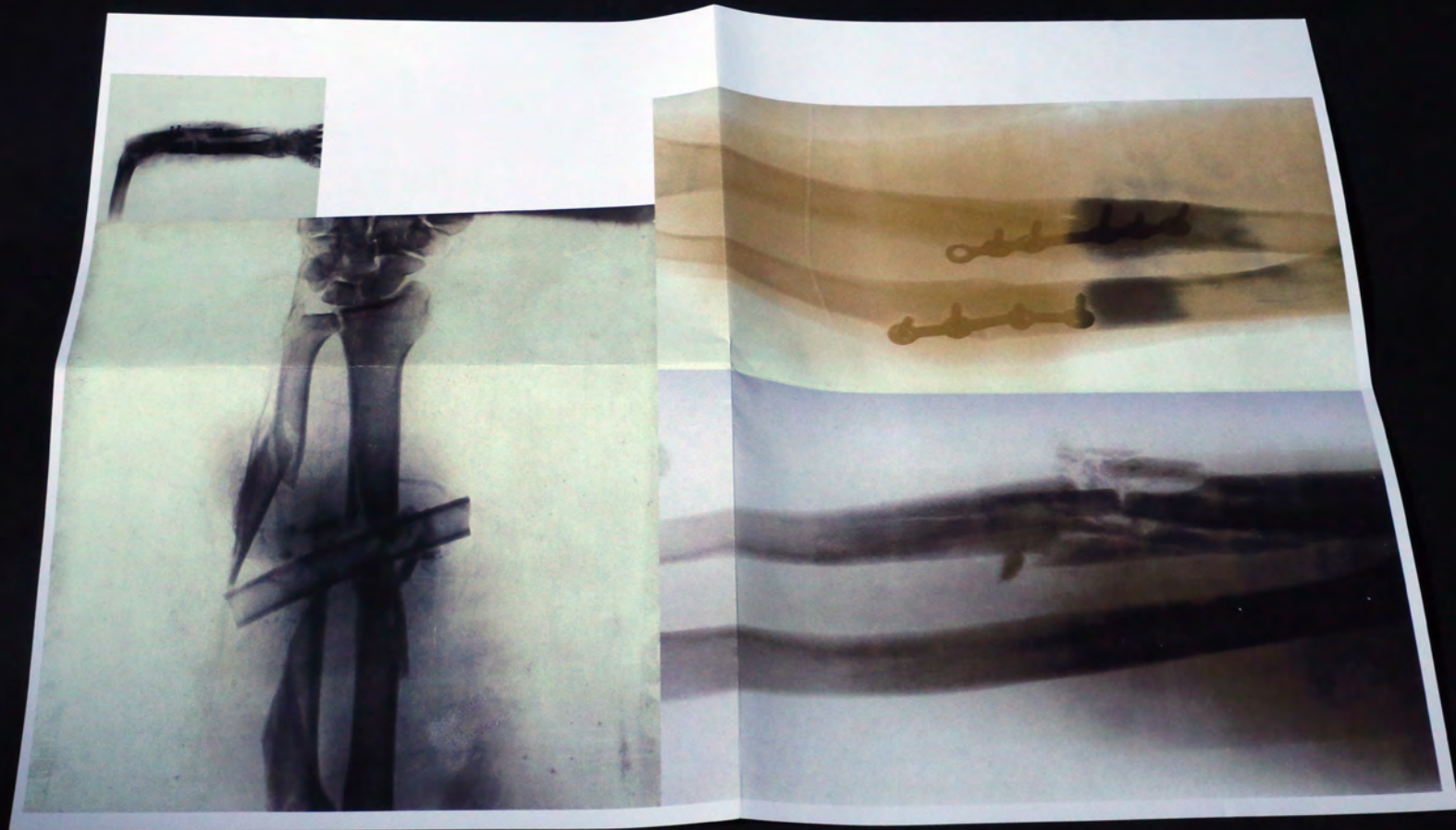
→ HANDBOUND A5
PUBLICATION

→ YELLOW 170GSM

→ A3 FOLDOUT







PRODUCTION



Barlow, Clare. *Whose Body? Disability in the Museum*. 2020.

Barokka, Khairani. *Medusozoa, Neuropathic Pain and Rest Stop*. 2019.

Bellamy, Dodie. *When the Sick Rule the World*. 2015.

Creando, Mujeres. *In Conversation with Max Jorge, Hinderer Cruz and Pablo Lafuente*. 2018.

Foot, John. *Anti-Psychiatry, Critical Psychiatry, Movements and Working Utopias*. 2015.

Galeria Enrico Navarra. *Le Corps Mutant*. Paris, Galerie Enrico Navarra, 2000.

Hedva, Johanna. *Sick Woman Theory*. 2016.

Herbert, Martin. *Undivided Attention: On the Art of Luke Fowler*. 2012.

Hooks, Bell. *Subversive Beauty: New Modes of Contestation*. 1995.

Ishaku, Arabelle. "Alexander Mcqueen and Disability Arts." Gallatin, NYU, 5 May 2020, confluence.gallatin.nyu.edu/context/first-year-writing-seminar/alexander-mcqueen-and-disability-arts.

Lazard, Carolyn. *Accessibility in the Arts: A Promise and a Practice*. 2019.

Lopez, Miguel A. *Queer Corpses: Grupo Chaclacayo and the Image of Death*. 2013.

Reyes, Pedro. *Nine Tenets of the Sanatorium and Sanatorium Manifesto*. 2015.

Sontag, Susan. *Illness as Metaphor*. London Penguin Books, 2002.

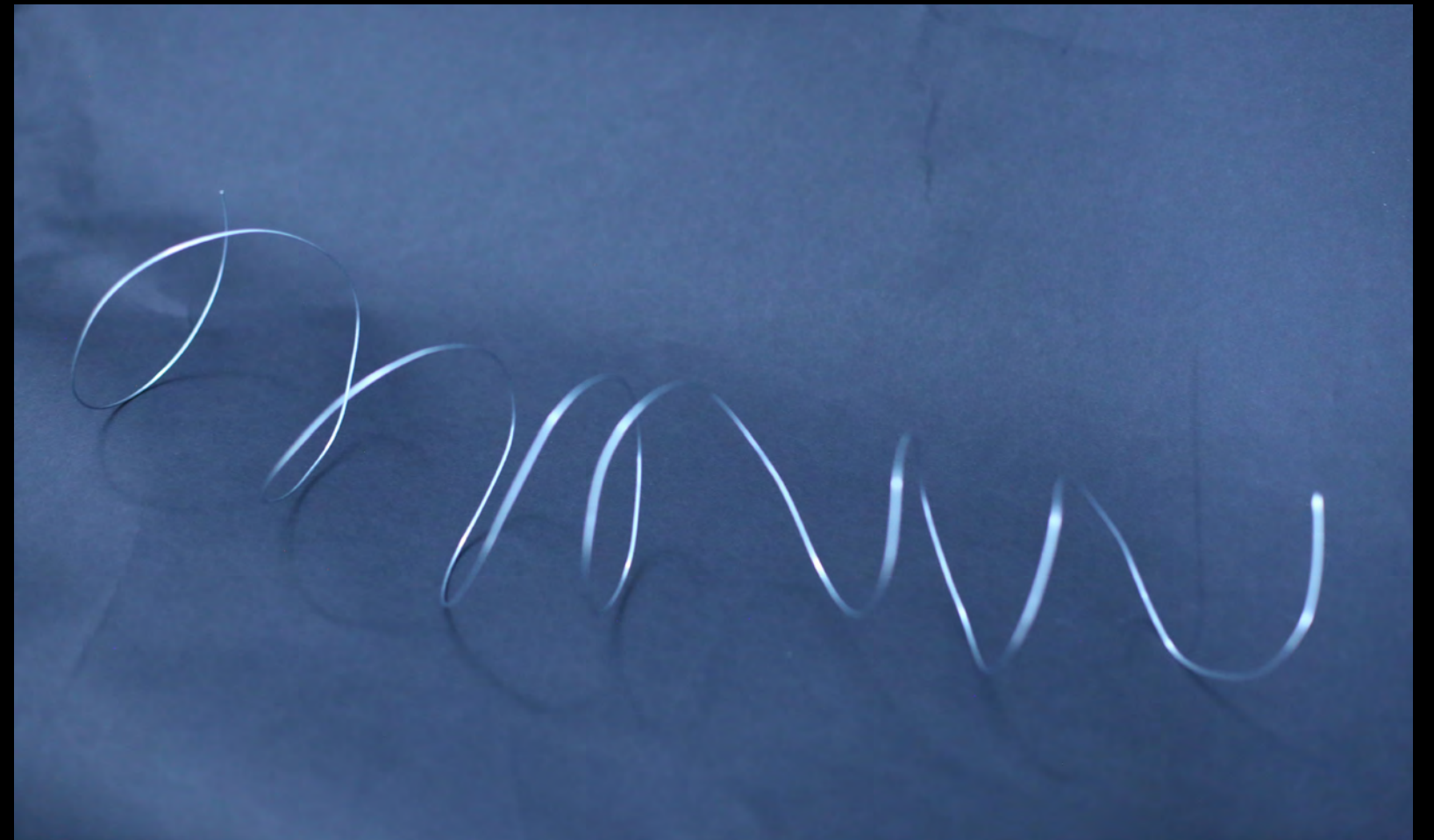
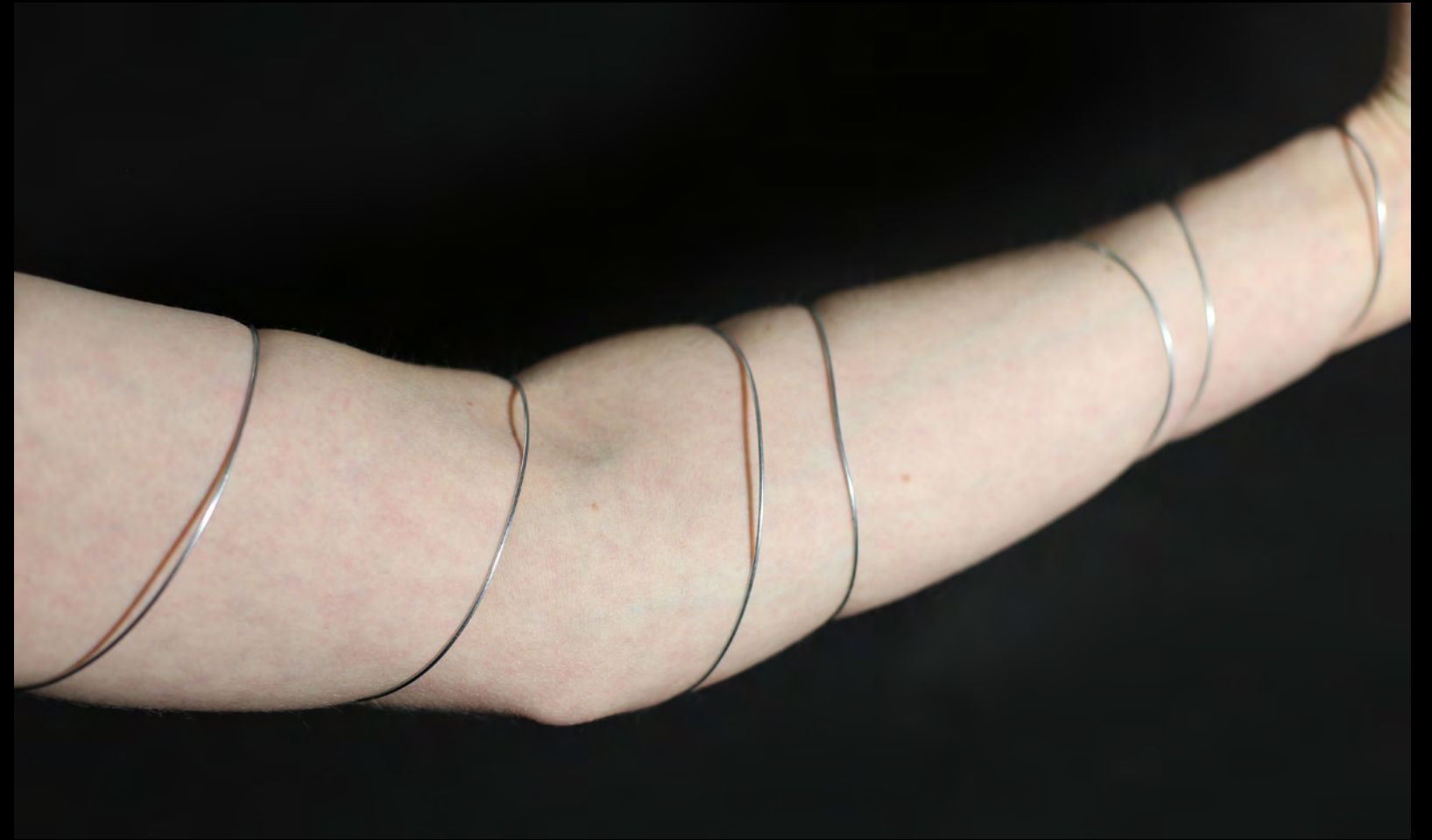
Spence, Jo. *The Picture of Health?* 1988.

Philippe Comar. *The Human Body : Image and Emotion*. London, Thames & Hudson, 1999.

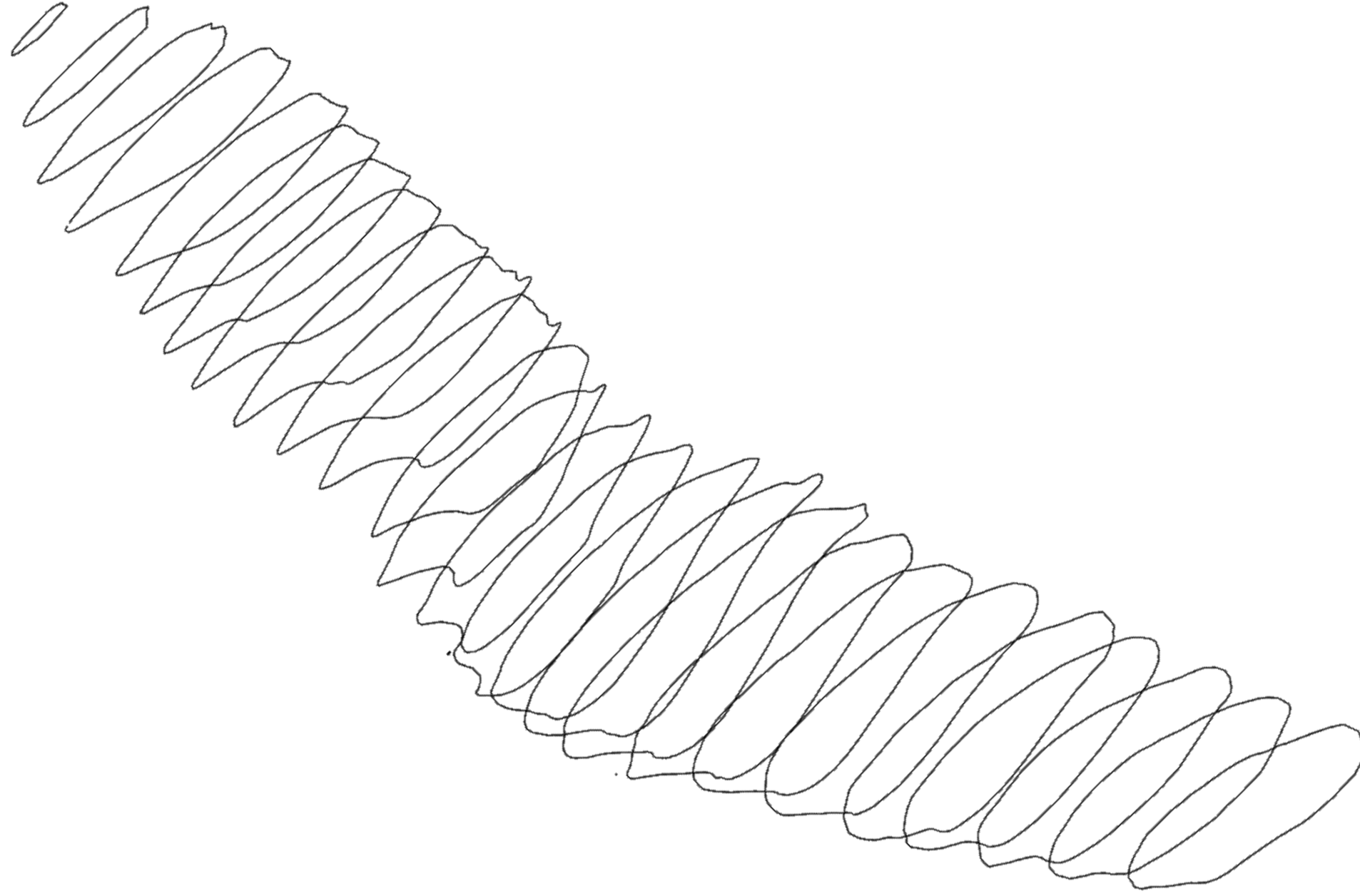
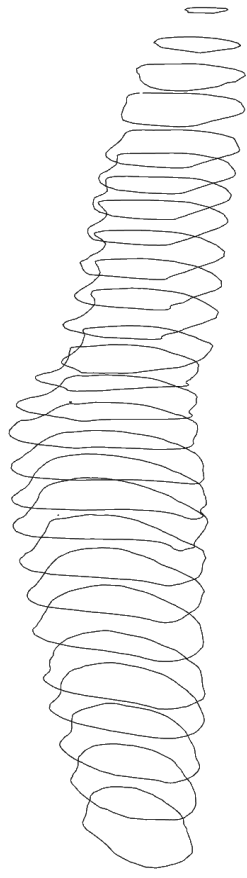
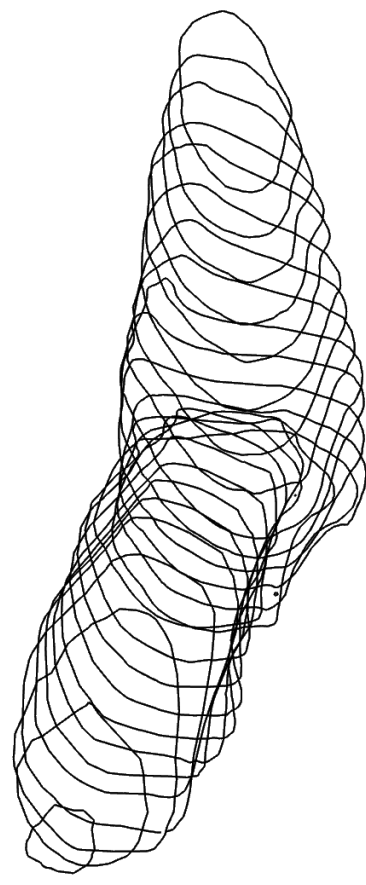
→ VISUAL EXPLORATION

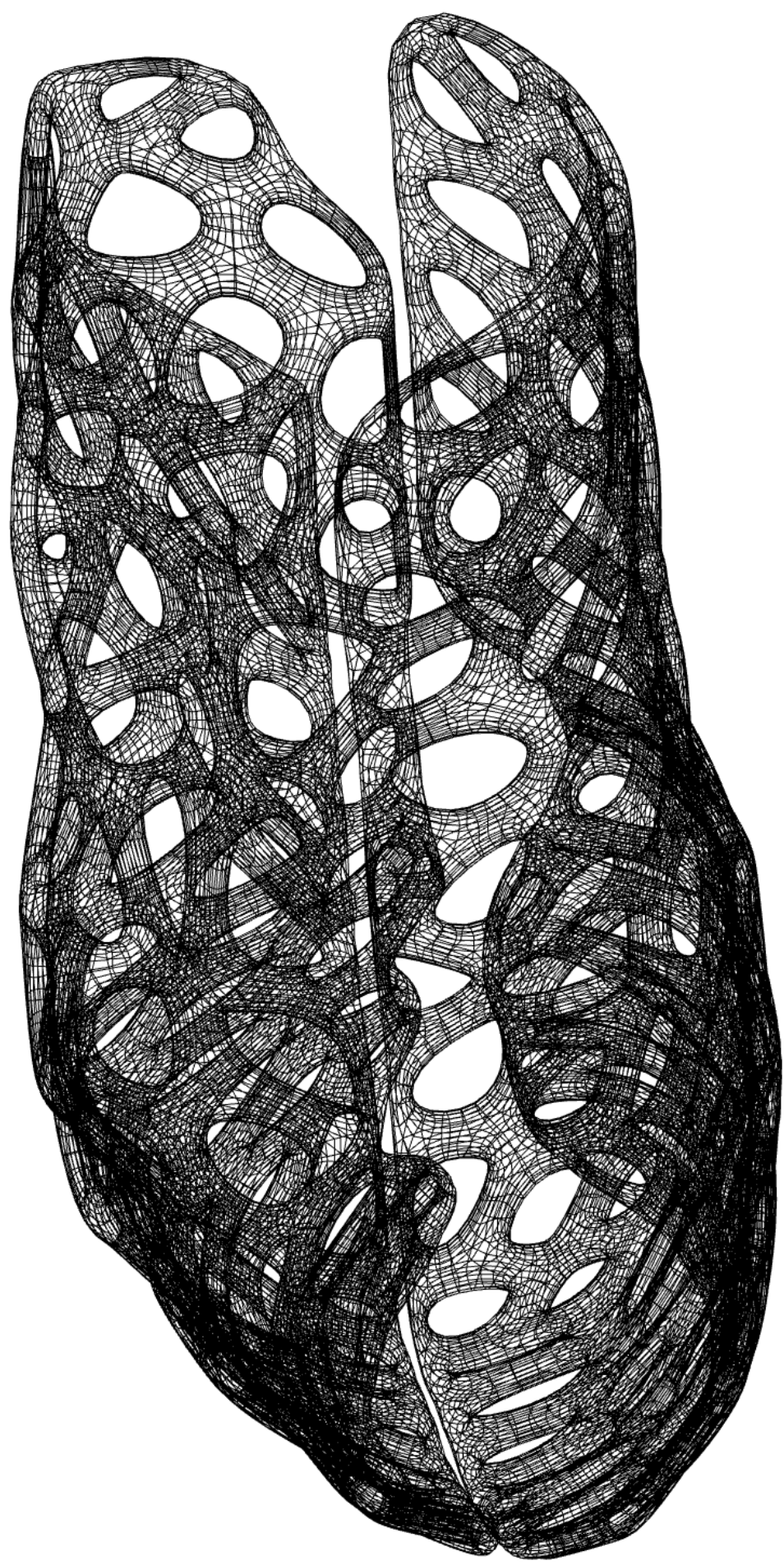
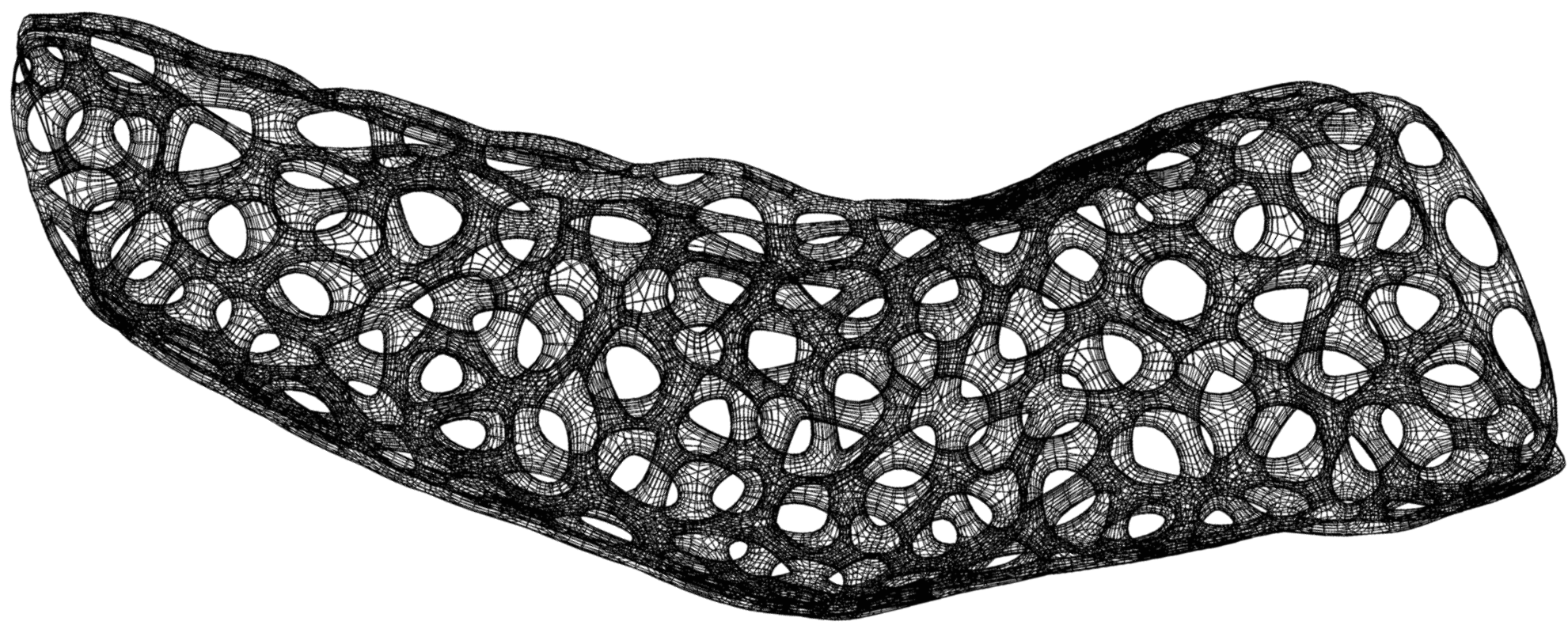
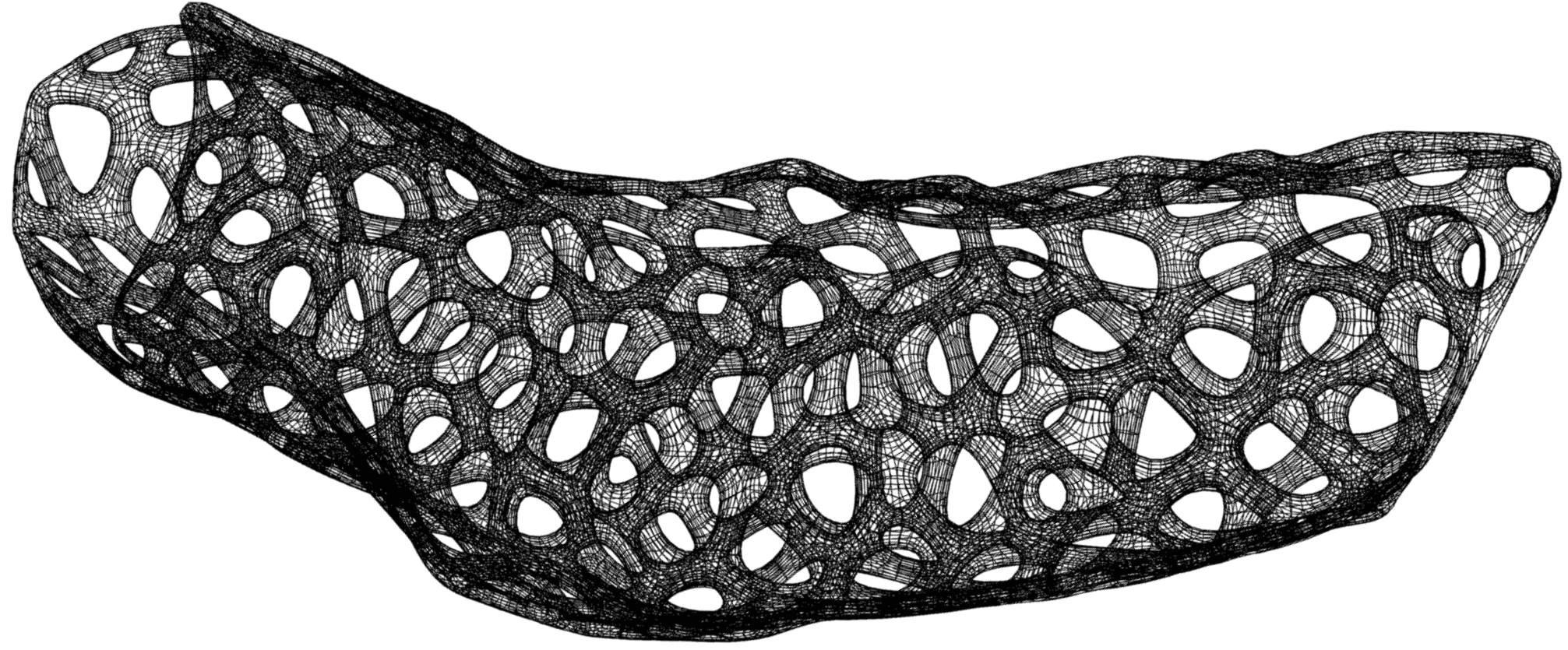
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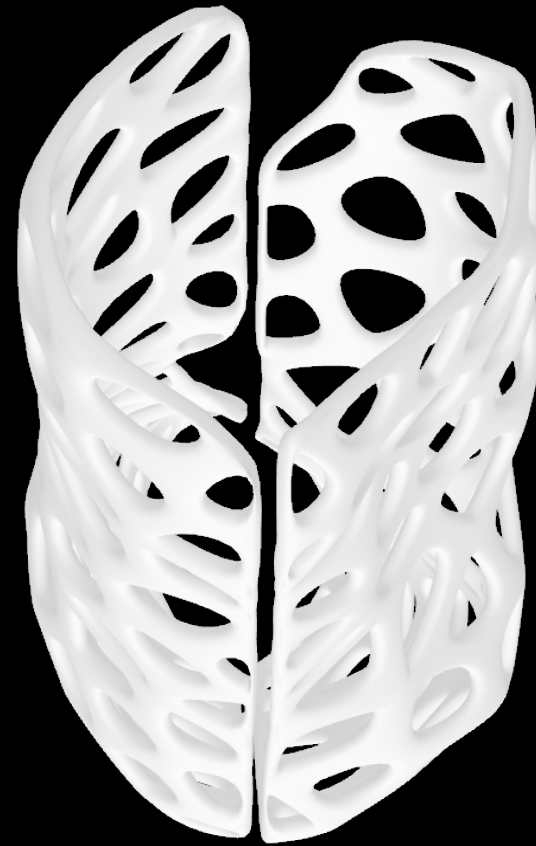
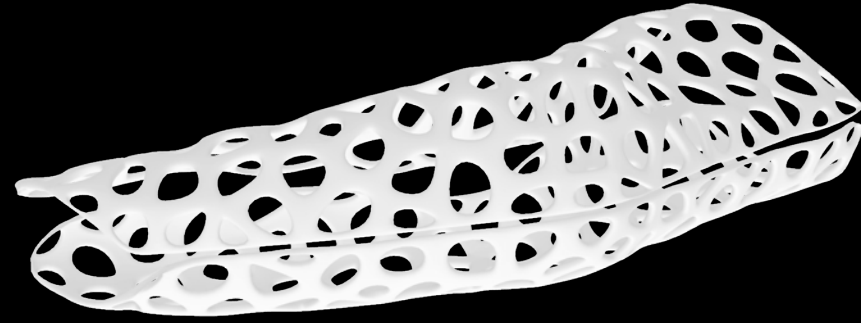
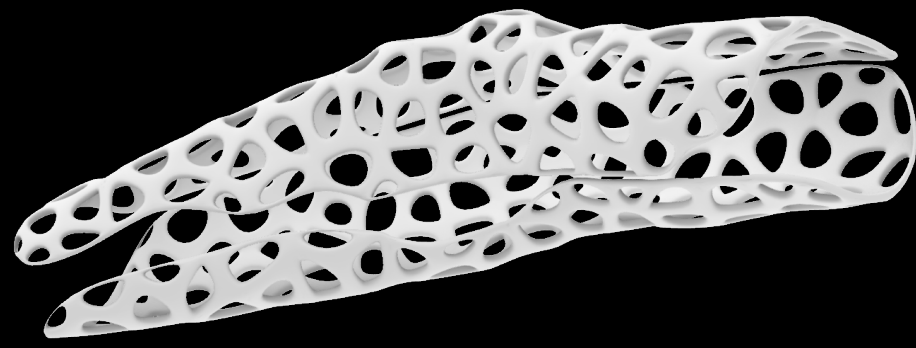
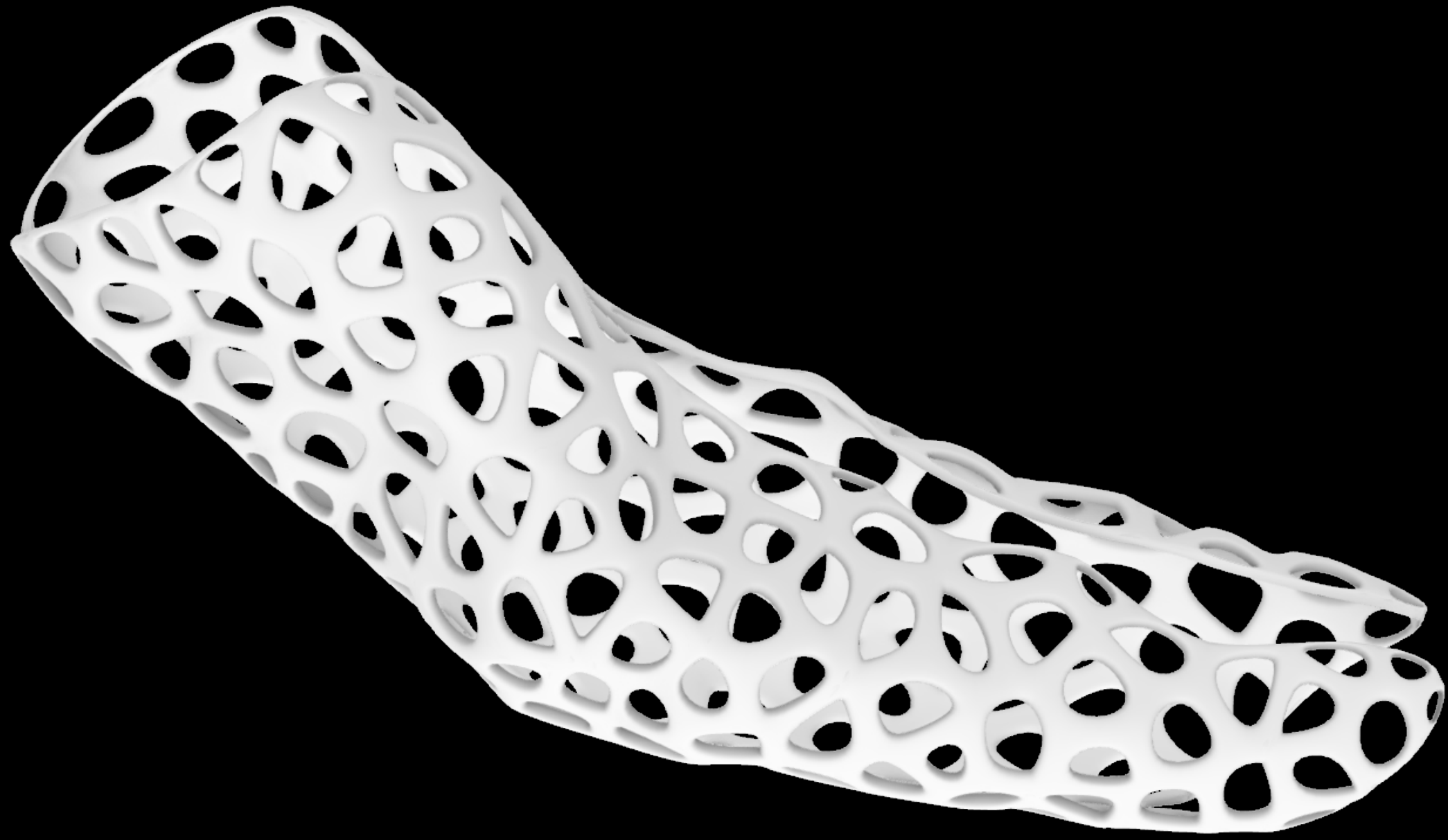
→ 21 X 12 X 13CM*

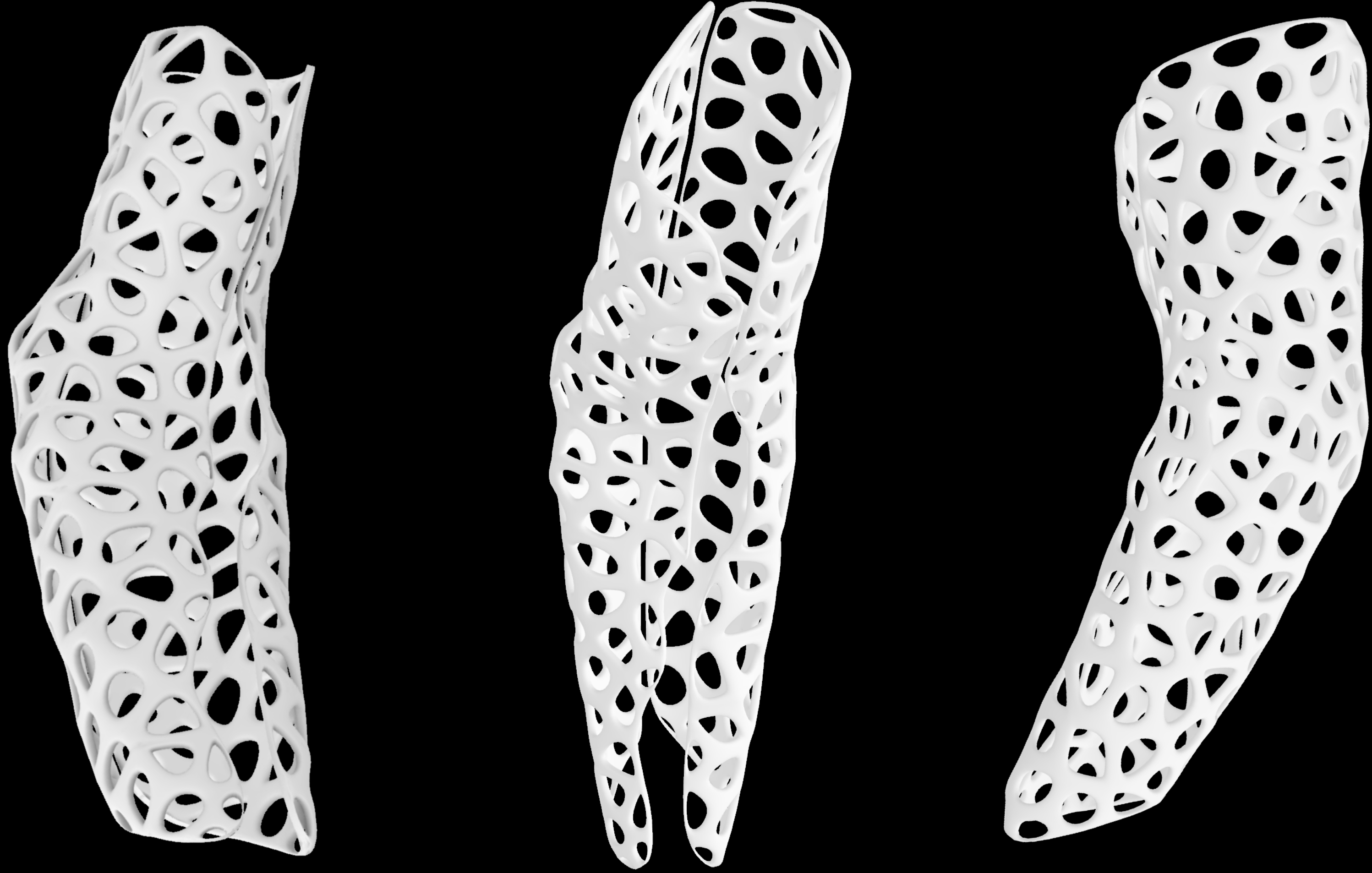


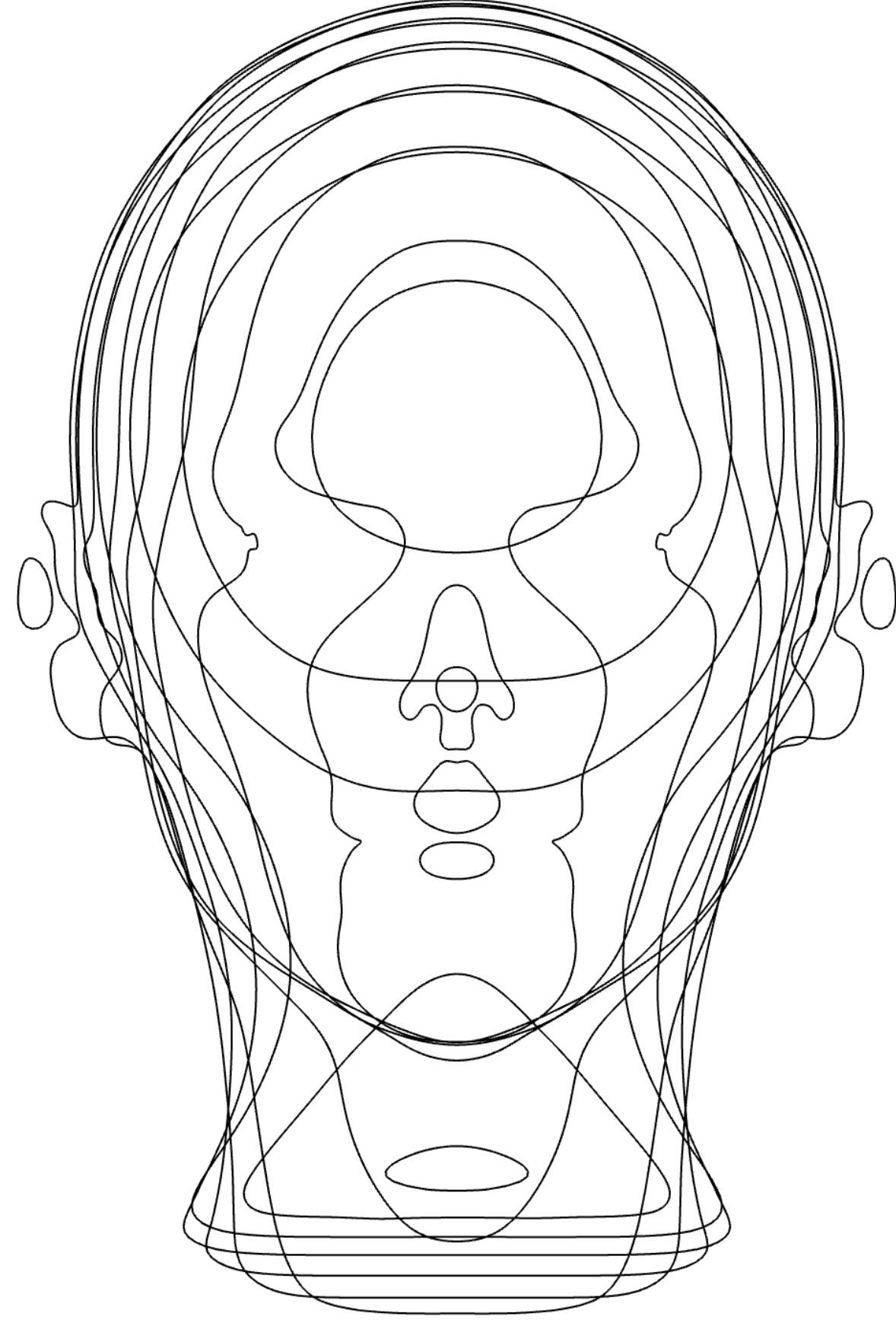
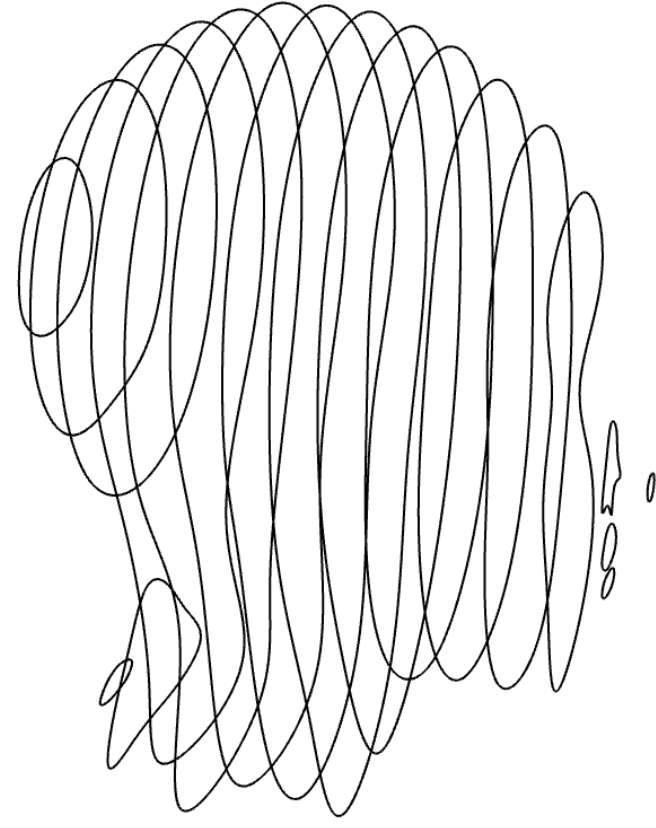
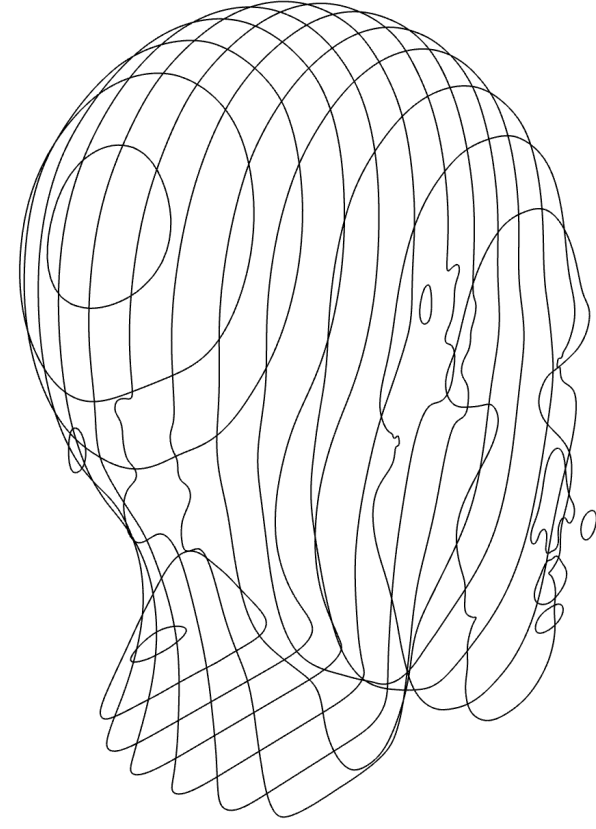


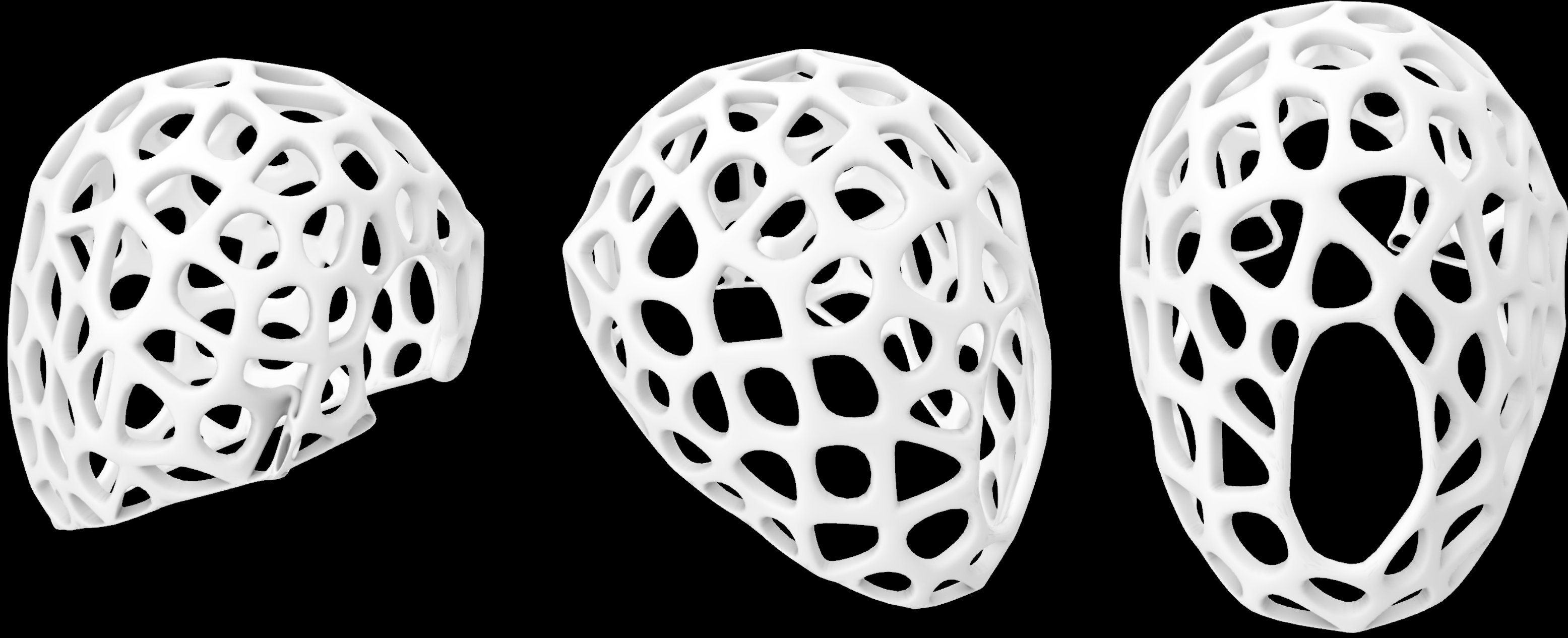




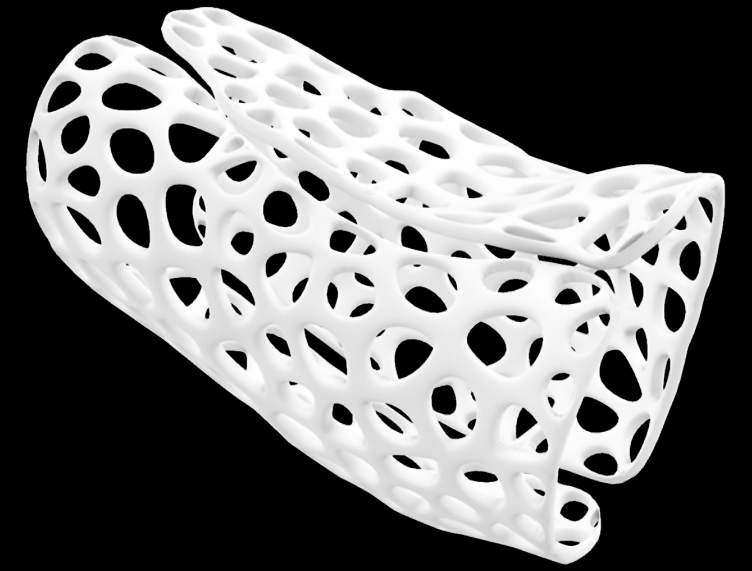
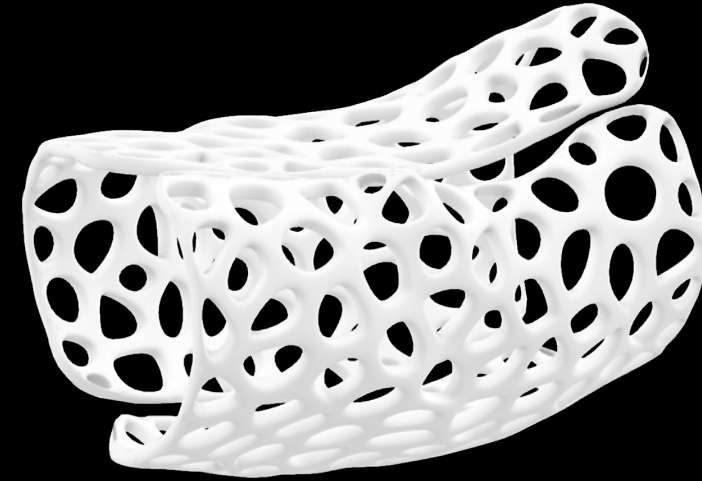
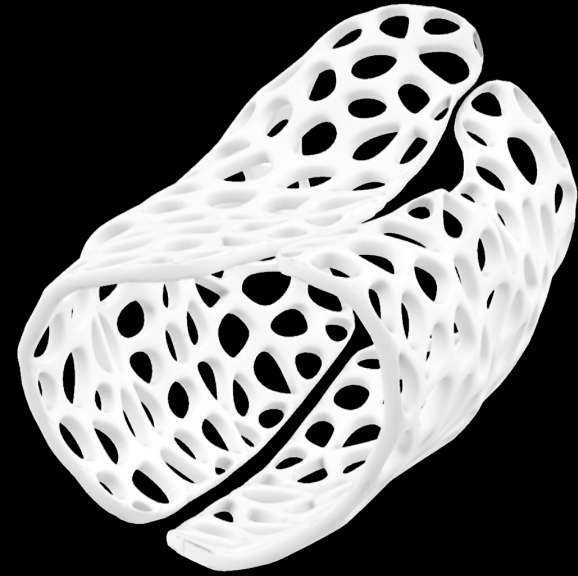
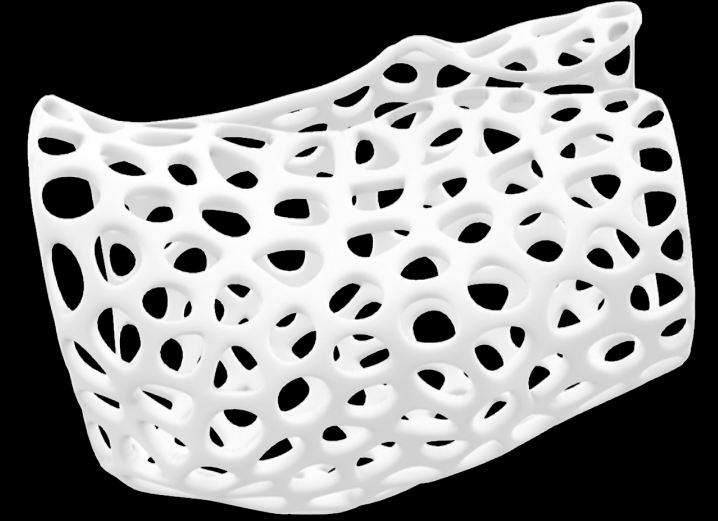
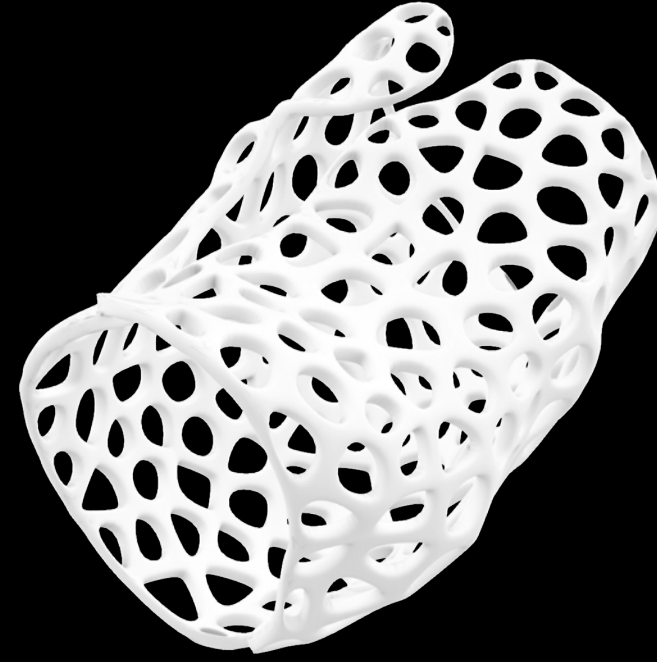


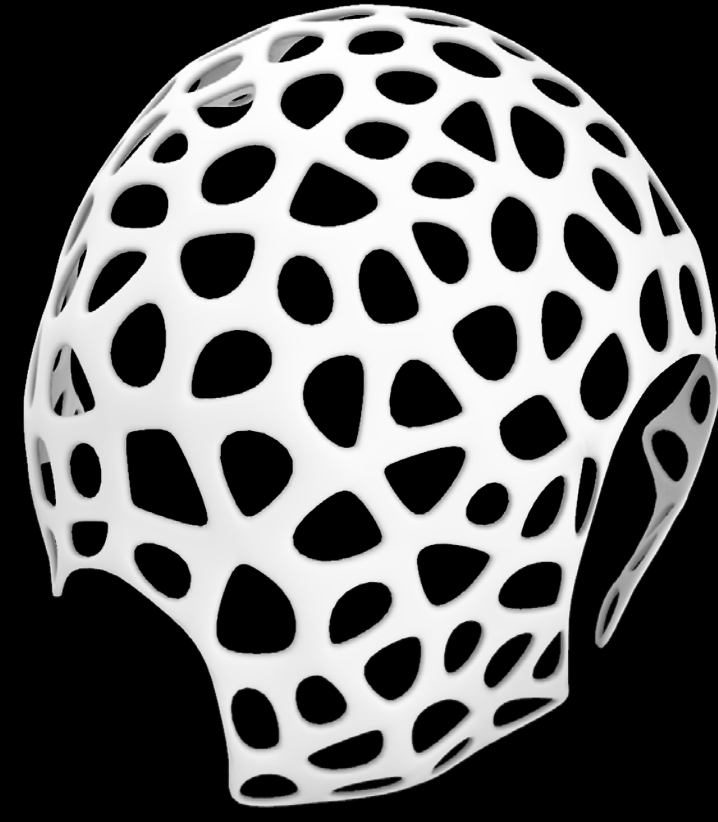






→ RE-SIZED FOR 3D
PRINTING





→ PRINT TEST WITH SUPPORTS



→ STEREOLITHOGRAPH 3D
PRINT

→ WHITE PLA FILAMENT

→ 21 X 12 X 13CM

→ ELASTIC ADJUSTABLE
FASTENINGS





This cast is 3D printed in a lightweight white PLA filament. It consists of a series of holes determined by a custom algorithm allowing for a strong structure that has little surface area coverage for reduced weight and more comfort. The algorithm copies a naturally occurring 'Voronoi Pattern.' 3D printing allows for a more accurate and thus more comfortable fit according to a 2022 article on 'Prosthesis accuracy of fit on 3D-printed casts versus stone casts' in the Journal of Esthetic and Restorative Dentistry.

The cast is in two pieces which are easily attached according to the duration the cast is to be worn for.

Its biophillic design and added comfort attempts to re-contextualize surgery and surgical recovery as a natural process. One that does not have to be so uncomfortable and unpleasant and removes social stigmas of the burden and discomfort surrounding injury.

The cast to me is also an important marker in someones life as their body is subject to a significant alteration. In this way it can almost be considered ceremonial attire, akin to a wedding dress or funeral garb. In many cases it also marks the creation of a new hybridization between a human and technology.

I also applied this algorithm to the shape of a head to generate a mask.



Bader, Christoph, et al. "Data-Driven Material Modeling with Functional Advection for 3D Printing of Materially Heterogeneous Objects." *3D Printing and Additive Manufacturing*, vol. 3, no. 2, June 2016, pp. 71–79, <https://doi.org/10.1089/3dp.2016.0026>. Accessed 11 Nov. 2019.

---. "Grown, Printed, and Biologically Augmented: An Additively Manufactured Microfluidic Wearable, Functionally Templated for Synthetic Microbes." *3D Printing and Additive Manufacturing*, vol. 3, no. 2, June 2016, pp. 79–89, <https://doi.org/10.1089/3dp.2016.0027>.

Bader, Christoph, and Neri Oxman. "Recursive Symmetries for Geometrically Complex and Materially Heterogeneous Additive Manufacturing." *Computer-Aided Design*, vol. 81, Dec. 2016, pp. 39–47, <https://doi.org/10.1016/j.cad.2016.09.002>.

Hosny, Ahmed, et al. "From Improved Diagnostics to Presurgical Planning: High-Resolution Functionally Graded Multimaterial 3D Printing of Biomedical Tomographic Data Sets." *3D Printing and Additive Manufacturing*, vol. 5, no. 2, June 2018, pp. 103–113, <https://doi.org/10.1089/3dp.2017.0140>.

→ STEREOLITHOGRAPH 3D
PRINT

→ WHITE PLA FILAMENT

→ 23 X 22 X 17CM

→ ELASTIC ADJUSTABLE
FASTENINGS





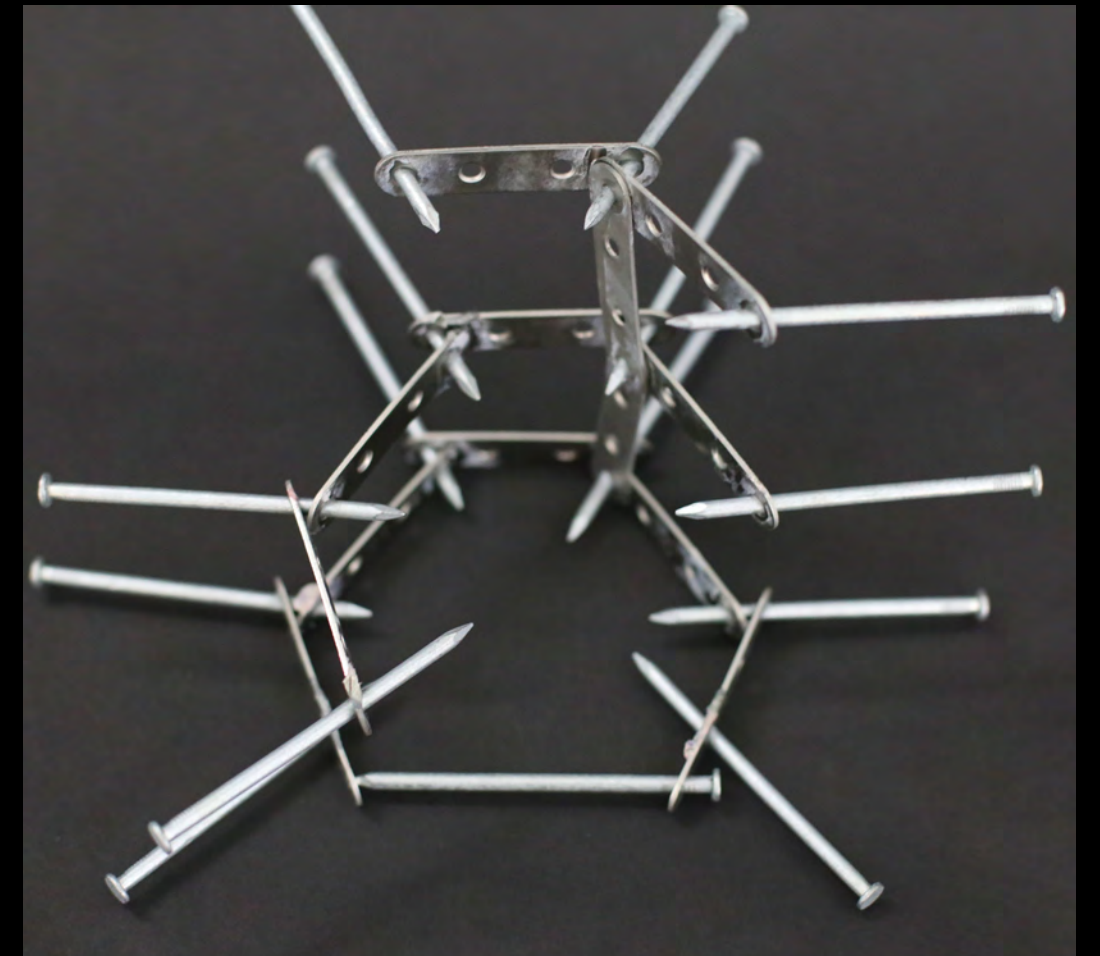
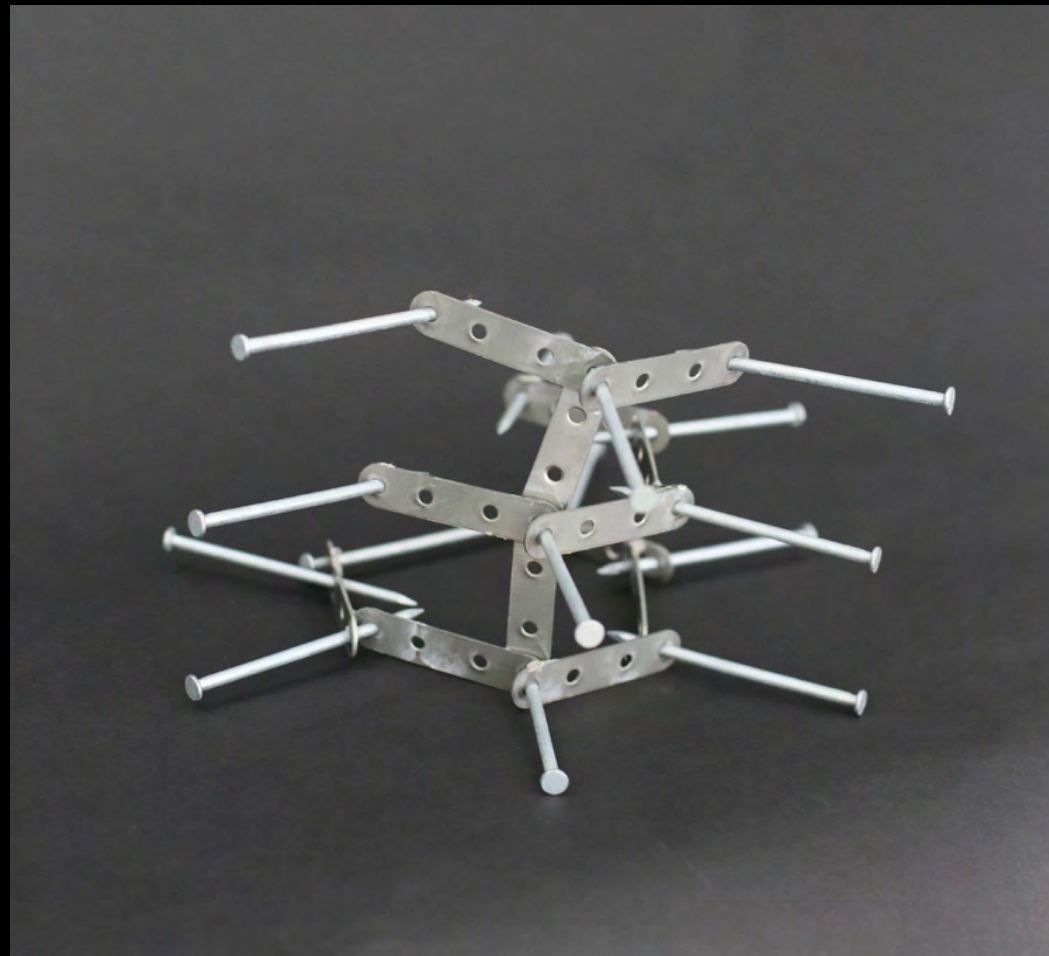
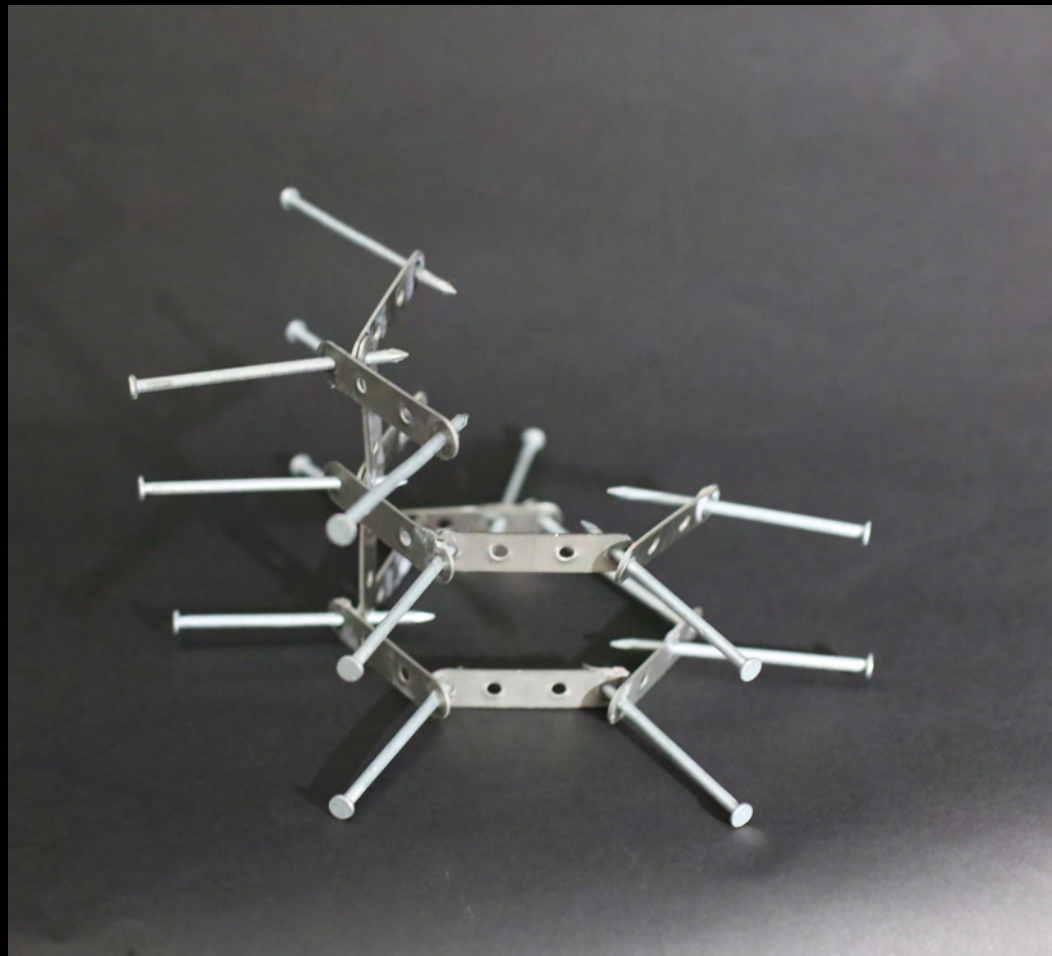
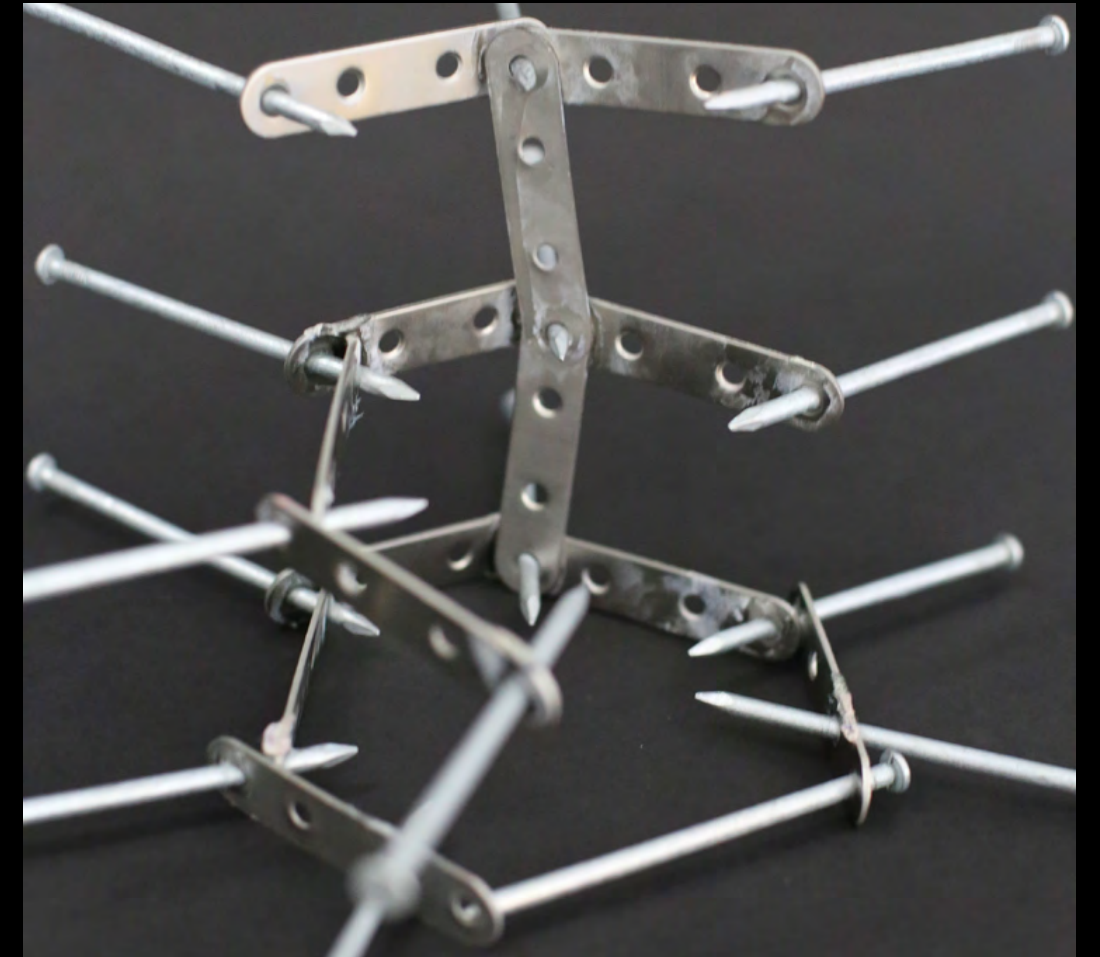
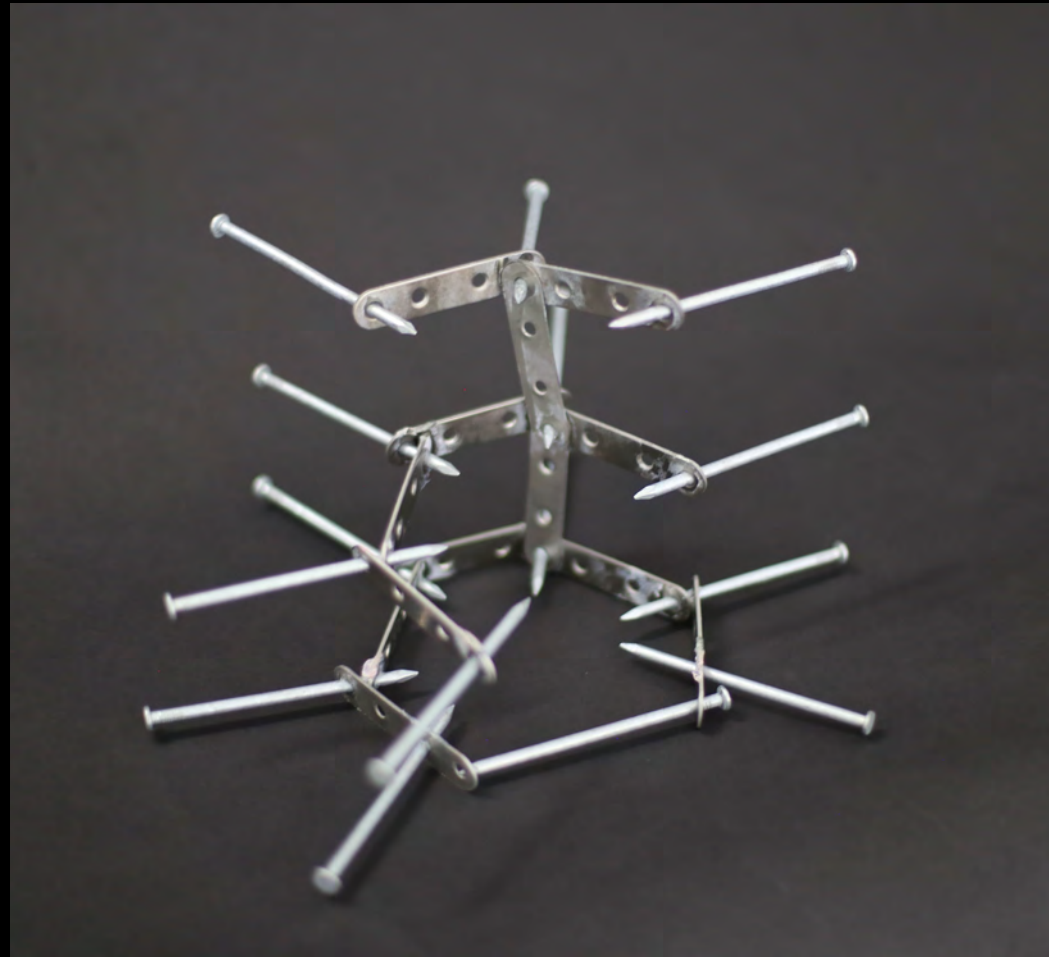
→ MYCELLIUM INCUBATION

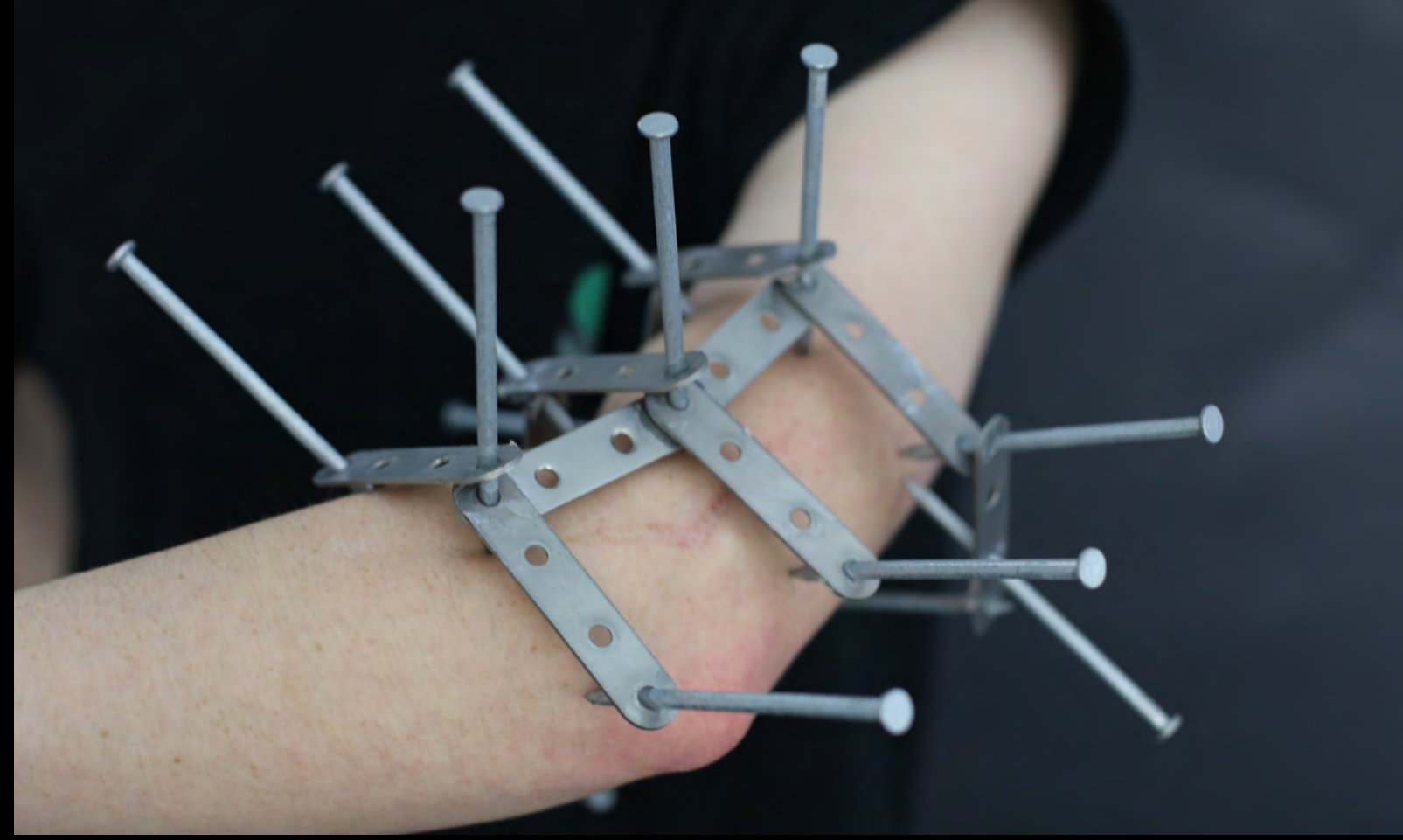
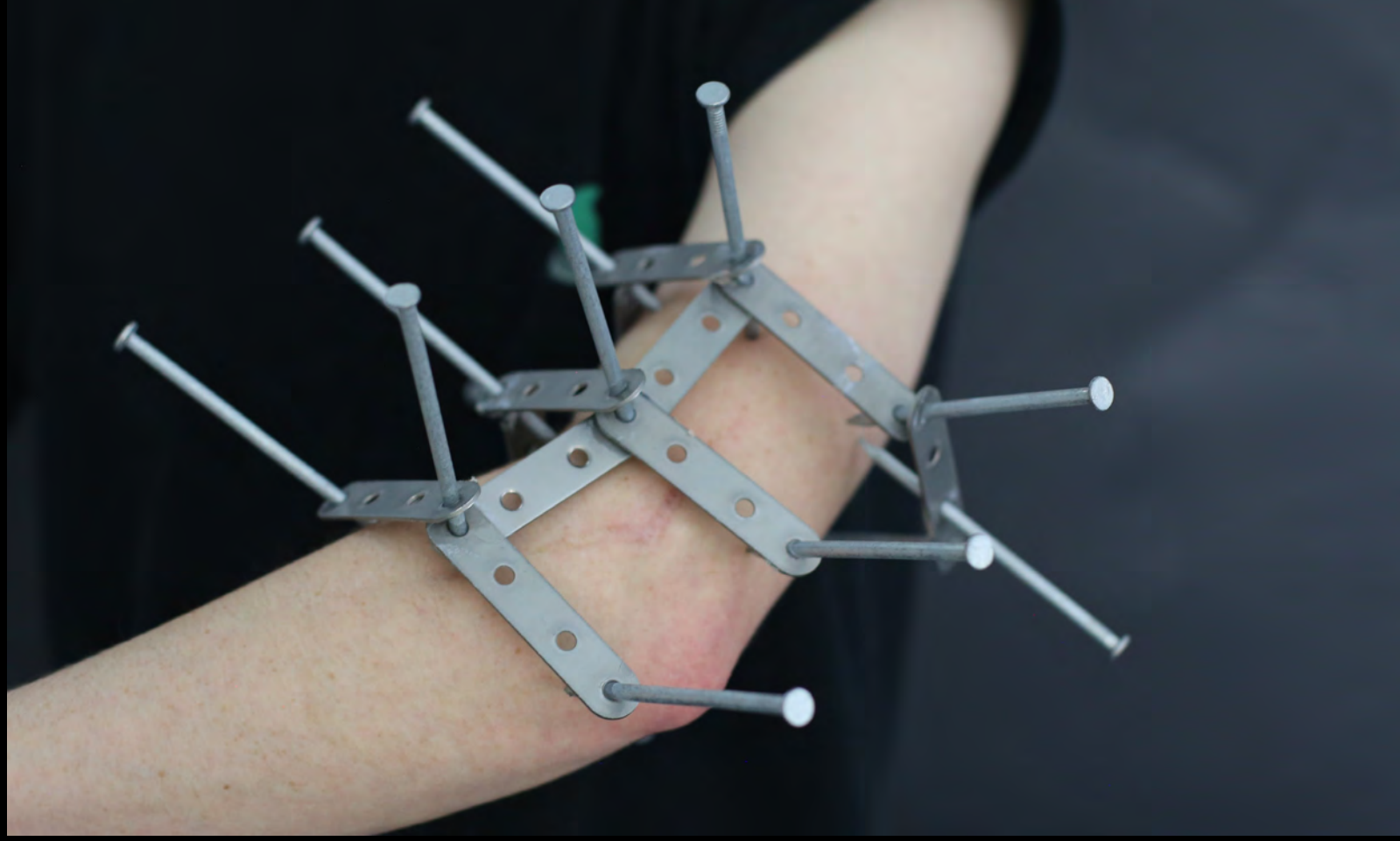
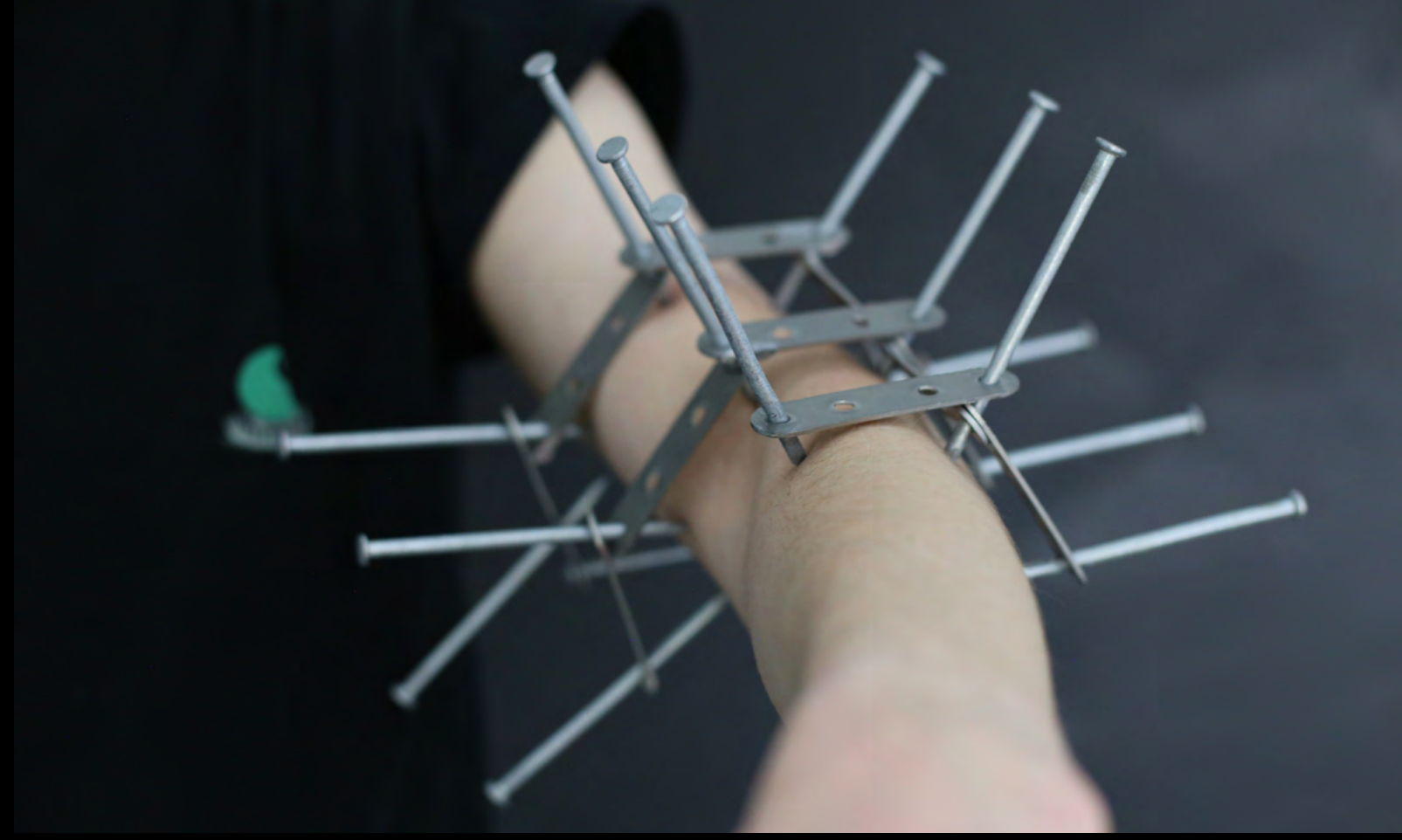
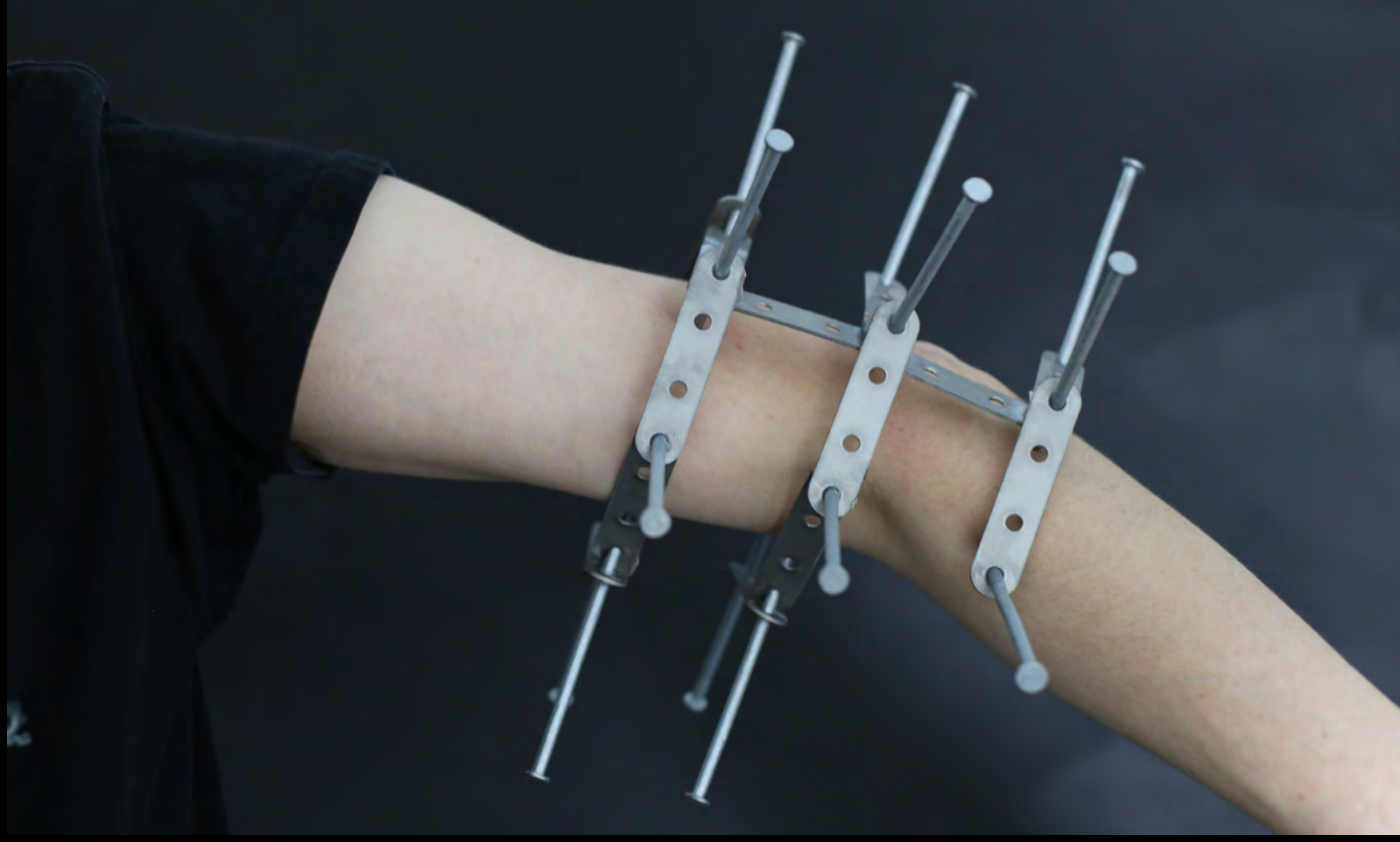
I attempted to grow mycellium which could be carved into a cast. To do this I soaked sheets of cardboard in boiling water, inbetween which I placed diced mushroom. From this I should have able to grow mycellium, which when hardened can create a strong, lightweight naturally generated material. This would have further explored the relationship between surgical alteration and nature, however the conditions must have been wrong as nothing grew in the container.



→ GALVANIZED ORTHOPEDIC
PLATES AND PINS, GLUE

→ 25 X 28 X 14CM





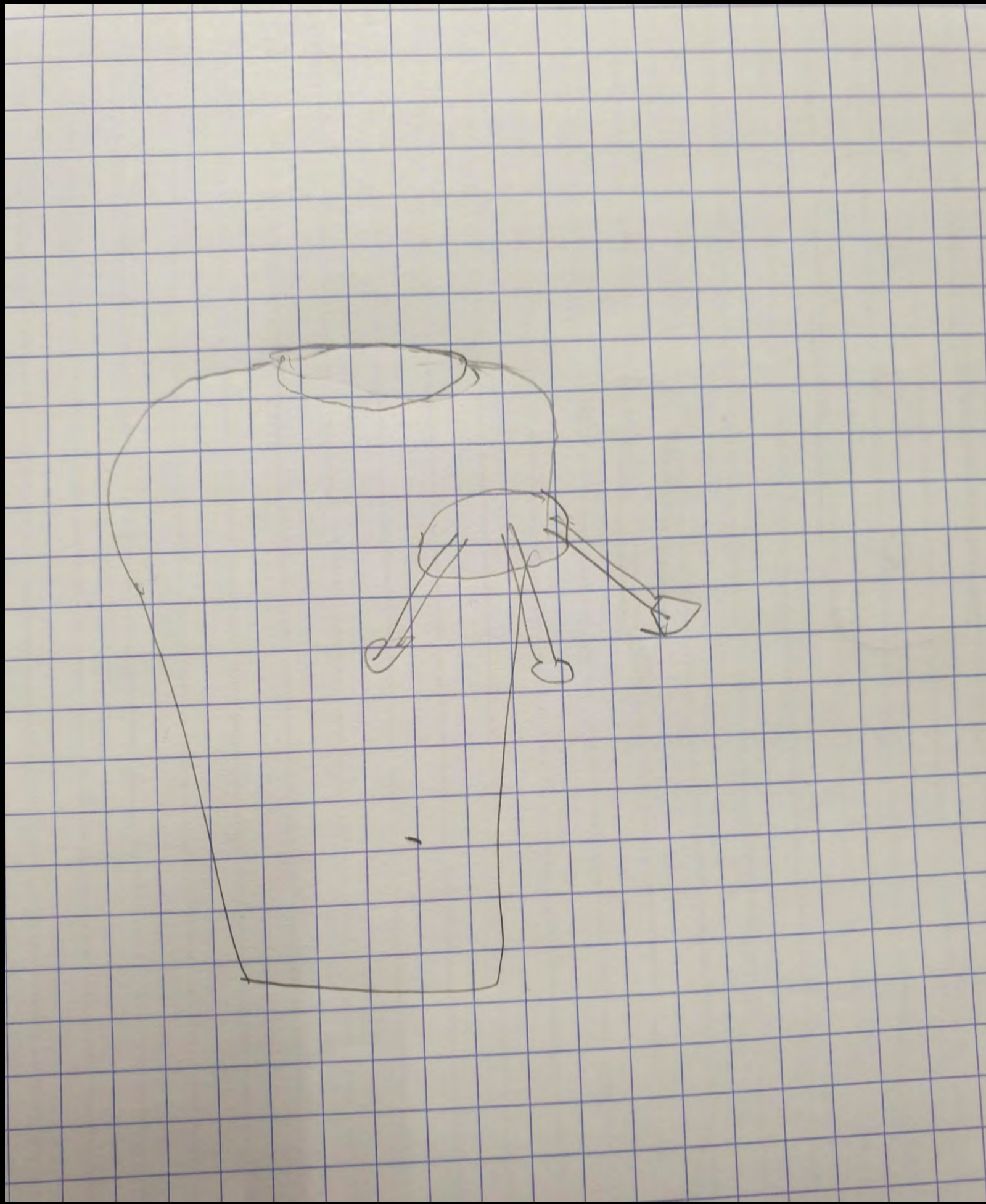
This is an elbow brace/cast which is made using orthopedic plates. The galvanized steel pins and plates are glued together to fit my arm.

This brace consists of a very simple construction but one that mimics the structure of the implant within my elbow. Before researching this brace, I had no idea what was inside my own elbow. During a time where we know more about our bodies than ever before, surgery and surgical implants are still shrouded in mystery and stigma.

I thought the materials were visually very striking with their industrial nature and their contrasting simplicity as though they were a childrens toy.

I intended to make a somewhat shocking composition, similar to some of Stelarcs work which often features imposing metal struts surrounding skin. I wanted the pins sharp edges to distort my flesh and scar tissue. They needed to jab deep enough into me so as it could almost be mistaken as an extension of myself.

I wanted this artifact to shock but also evoke consideration. This human-technology hybrid is taking place under my skin and I am attempting to bring it to the surface.



→ PORCELAIN, ORTHOPEDIC
PINS AND PLATES, GLUE

→ 21 X 21 X 16CM

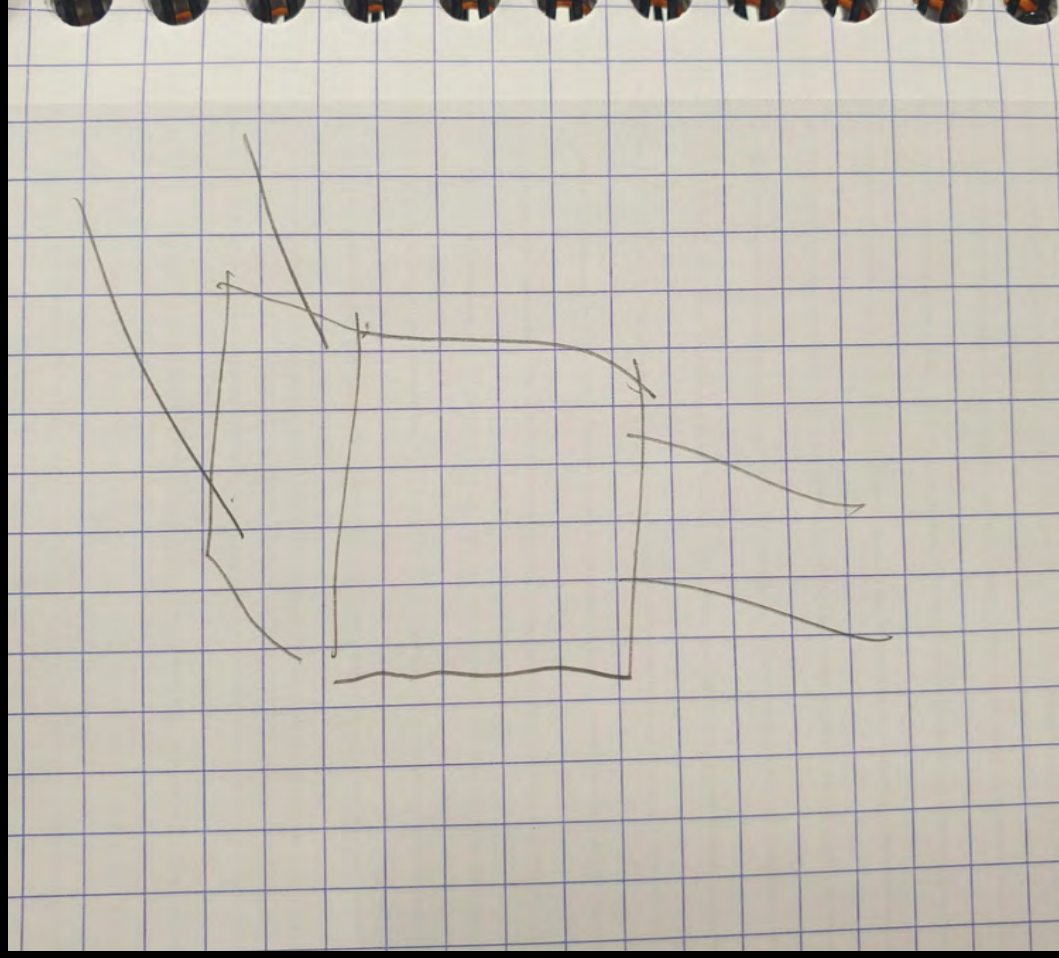


This was a vase bought from a vintage shop that I spray-painted black and smashed. I then repaired it using orthopedic materials and glue.

The vase is painted so as to draw attention to its form and brittle ceramic texture. These harmonious forms and textures are disrupted by the rough, metallic pins and plates which jut out various angles. The break which was made by smashing the vase against a curb naturally jags around the bottom section of the vase. In its repaired state the vase sits at a slightly off-angle.

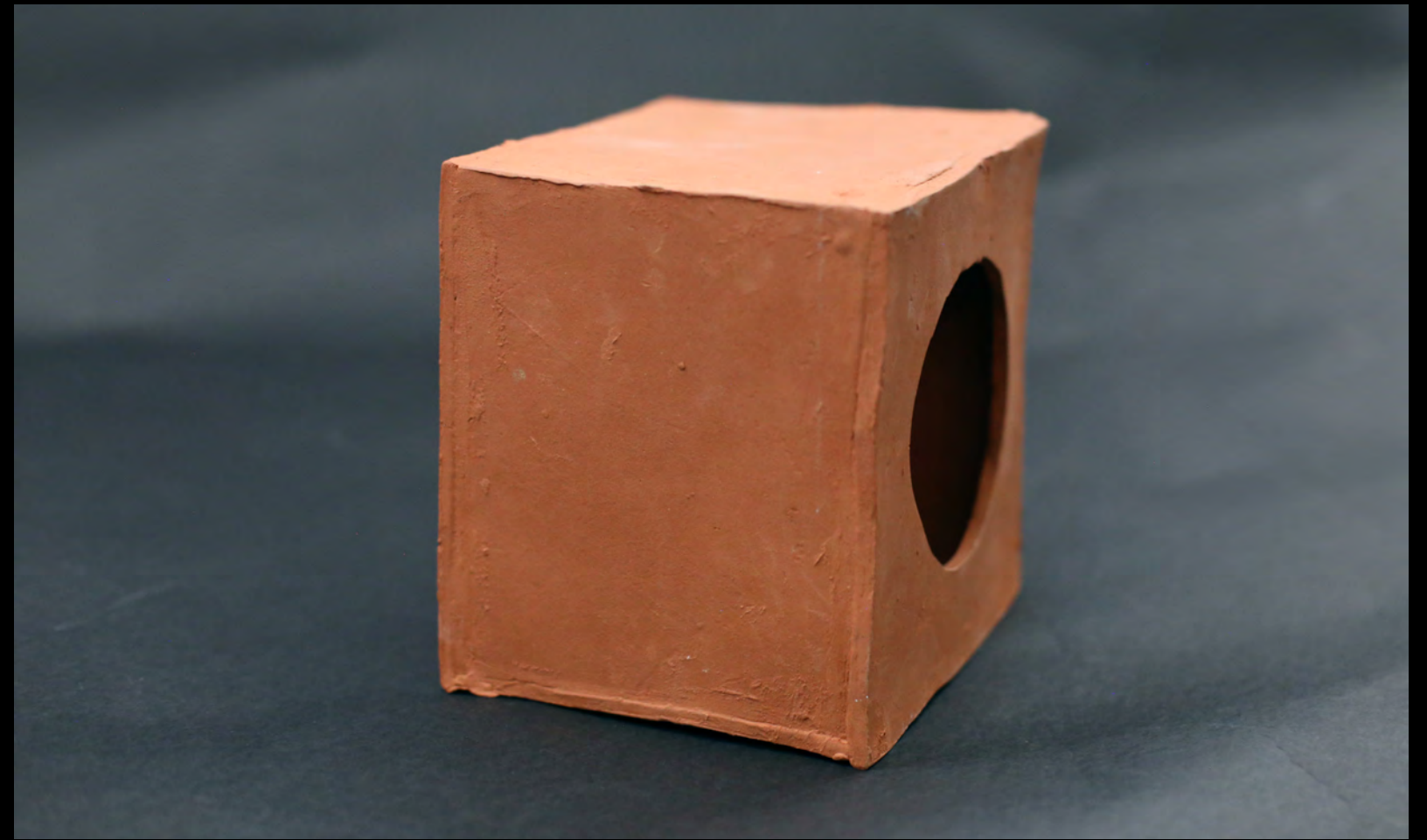
The vase is a very human object, often handmade, its purpose stems from a very human desire to decorate and ornament. The natural contours and curves of the vase add a physical dimension to this similarity. Much like the ancient greek columns which were heavily associated and based on the human form. (Comar)

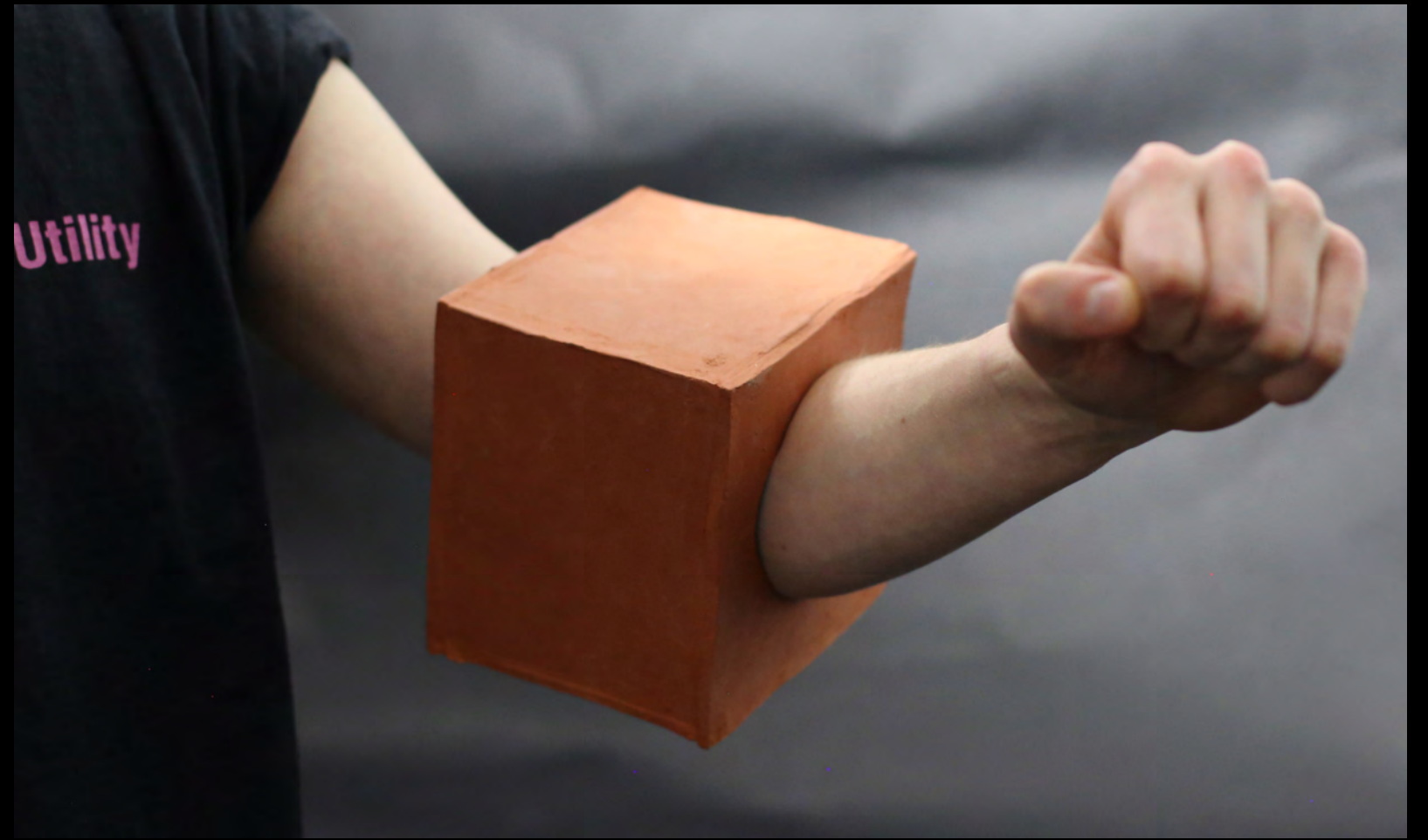
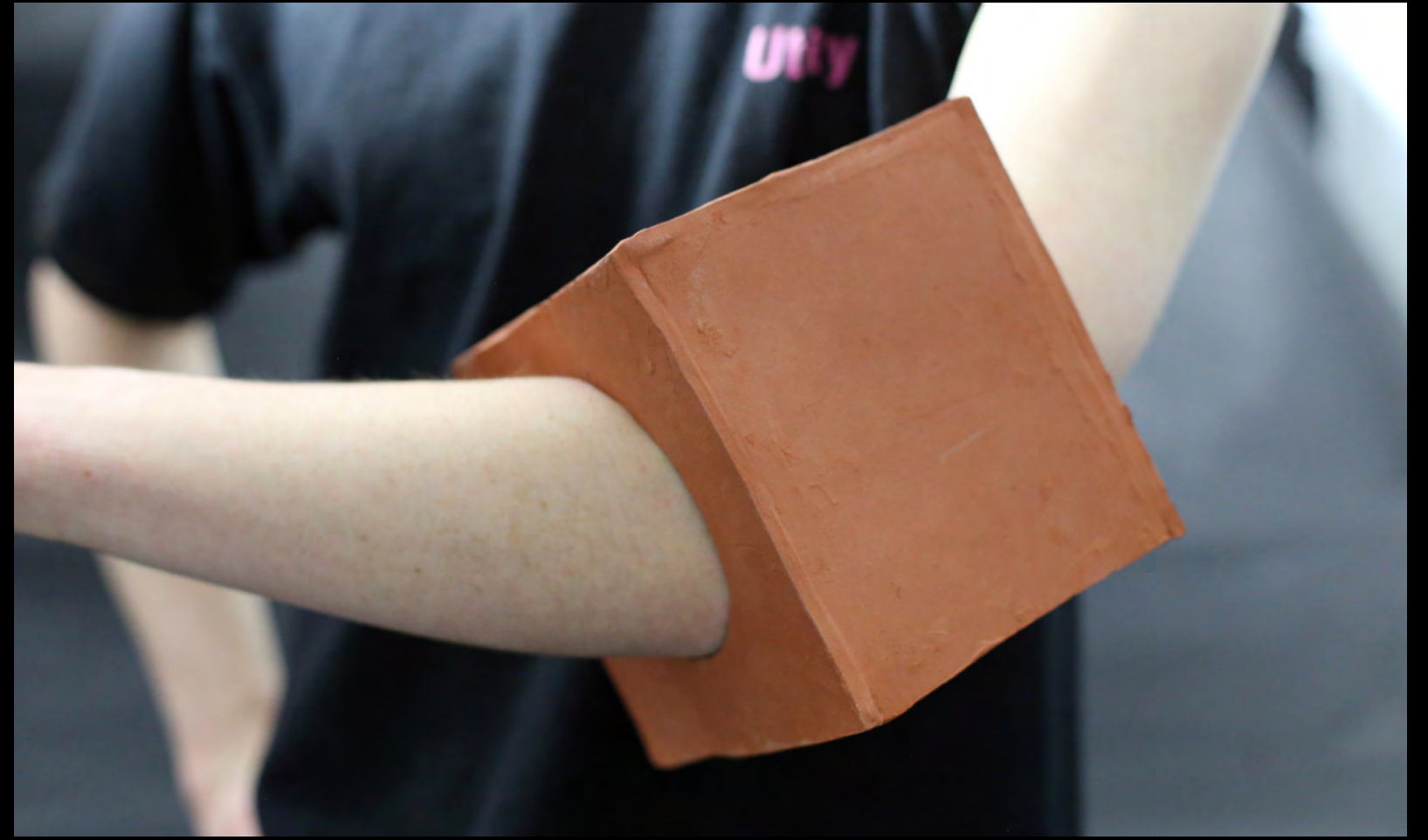
Here, I am using the vase to represent the body as I wanted an artifact that approached the subject in a less direct manner. Which could be quite a symbolic image to typify the project. It's intriguing to compare how I feel about the repair of an object to how I feel about repair of a human.



→ CLAY

→ 21 X 21 X 16CM





This cast is made using clay. The clay is rolled out flat and then cut into the shape of each side. I then scored the sides and using slip (a combination of clay and water which acts as an adhesive) the sides of the cube were connected. This was then kiln-fired.

I initially wanted to create this cast using concrete or cement which would provide a real physical burden, but instead I opted for the ease of clay, which when unfinished can provide the rough textures and hard edges of concrete.

This cast was an attempt to symbolize not just the physical weight and burden of surgical intervention but also the societal ideals associated with surgically altered bodies.

→ CRESS/CHIA CAST

Here I attempted to create a paper-mache cast that could house Chia or Cress. I did this by making a tin-foil mold of my arm, applying paper mache, drying it out and then placing and watering Chia seeds on the cast.

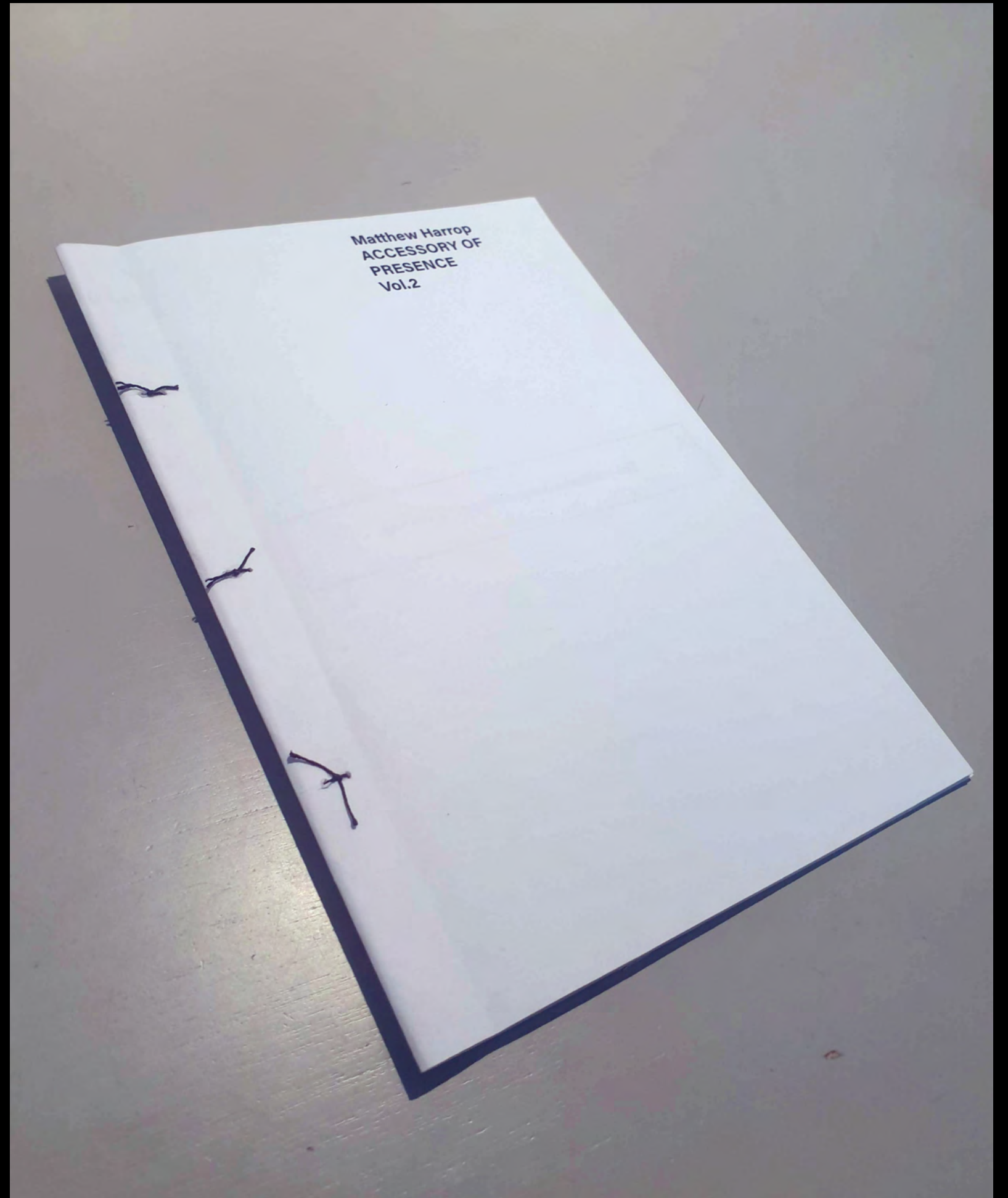
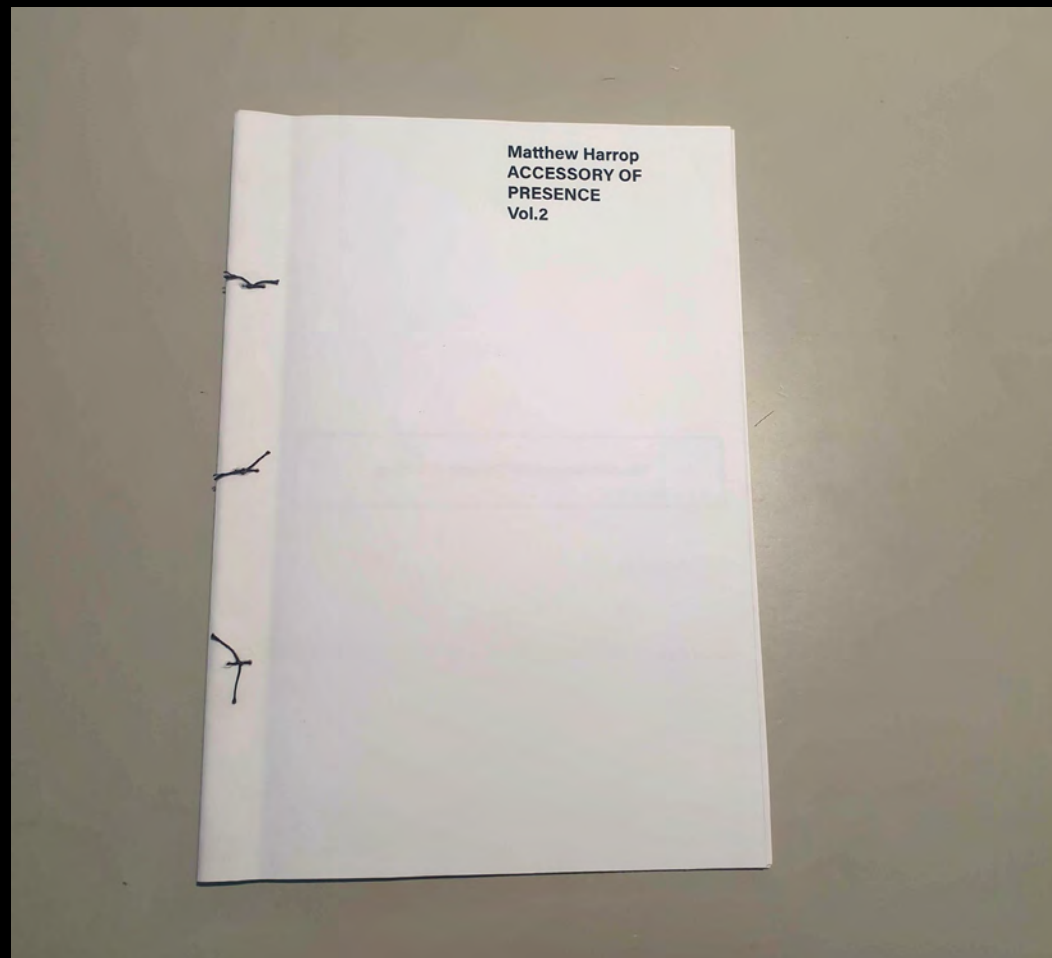
Again, I wanted to have a cast that was itself alive. Potentially with the heat from the wearers arm providing a better environment for the plants. Evoking the theme of natural dependancy, symbiotic relationships and the future of prosthesis. However, once again I got the conditions for growth wrong and the chia seeds only partially sprouted.



→ ACCESSORY OF
PRESENCE #2

→ A5 HANDBOUND
PUBLICATION

→ 140GSM



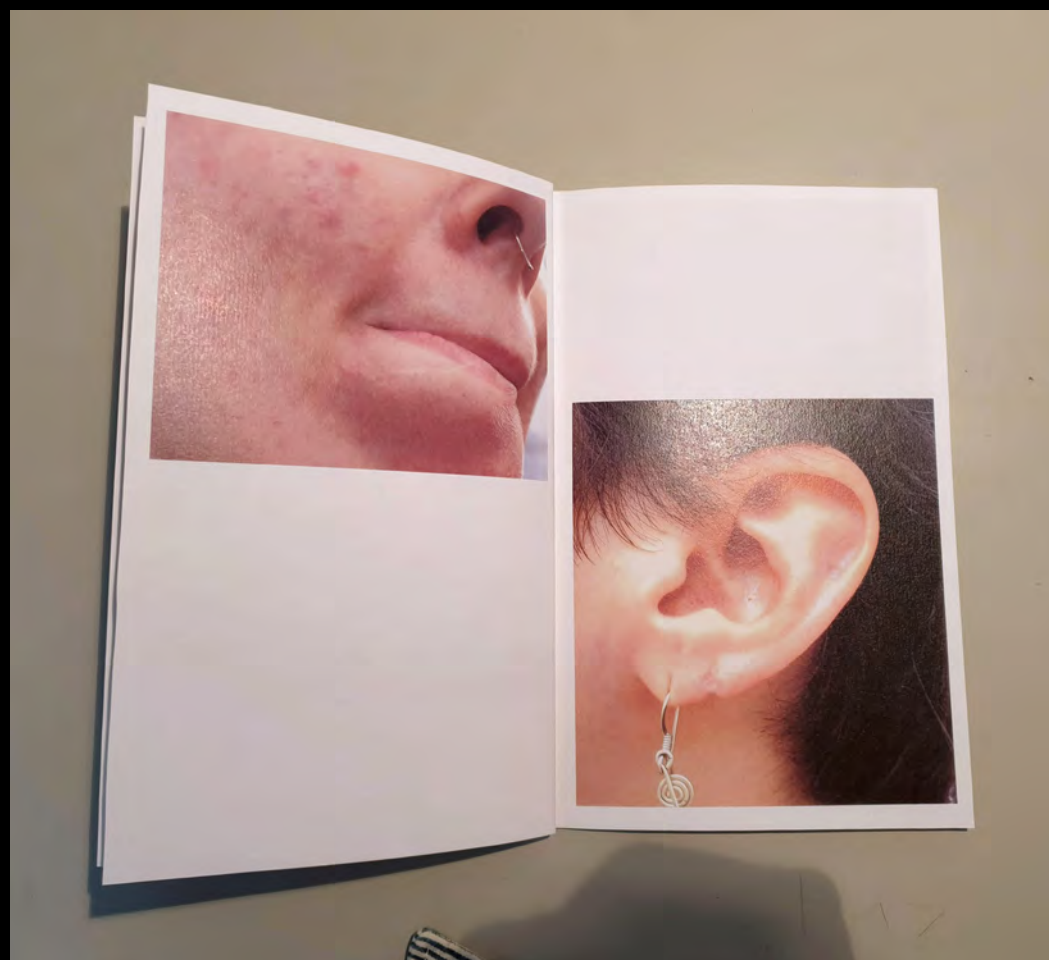


This publication was collated over the course of the project, I asked people to send pictures of their scars over instagram and in person. I wanted to open up the project to others as so far I felt the project was a bit insular, I also wanted to demonstrate how common scaring is and how often it affects people.

To best capture the discolouration of scar tissue the publication is colour printed on white stock. It features a surgical bind. The images vary in shape, size and positioning, featuring only one a page. This gives each image command over a page and guides the eye around the publication, drawing the viewer into each detail. It provides a slower, truncated cadence.

Each image is cropped to draw focus to the scars and remove any identifying features of the people featured. To the same effect, all surnames are removed in the contents page, which also features a short description of how the scar was obtained if known.

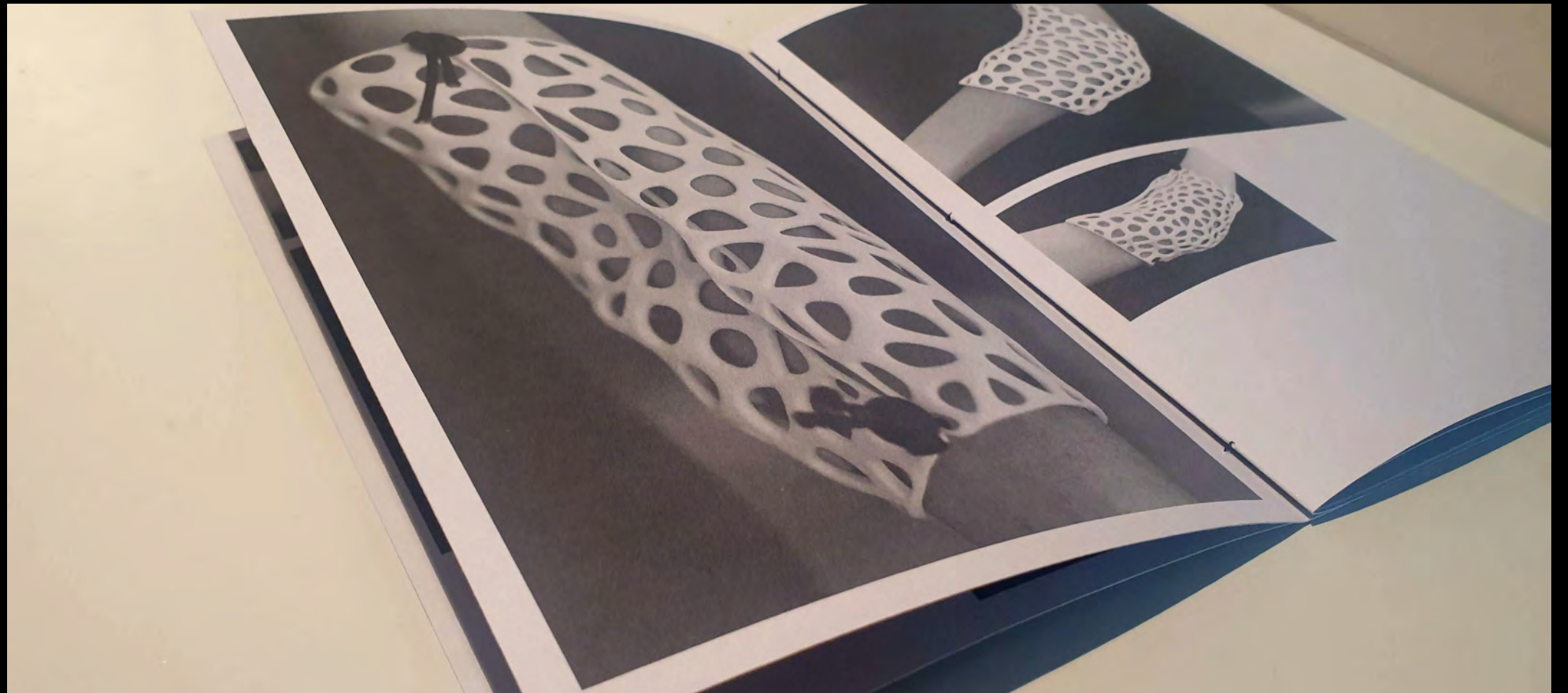
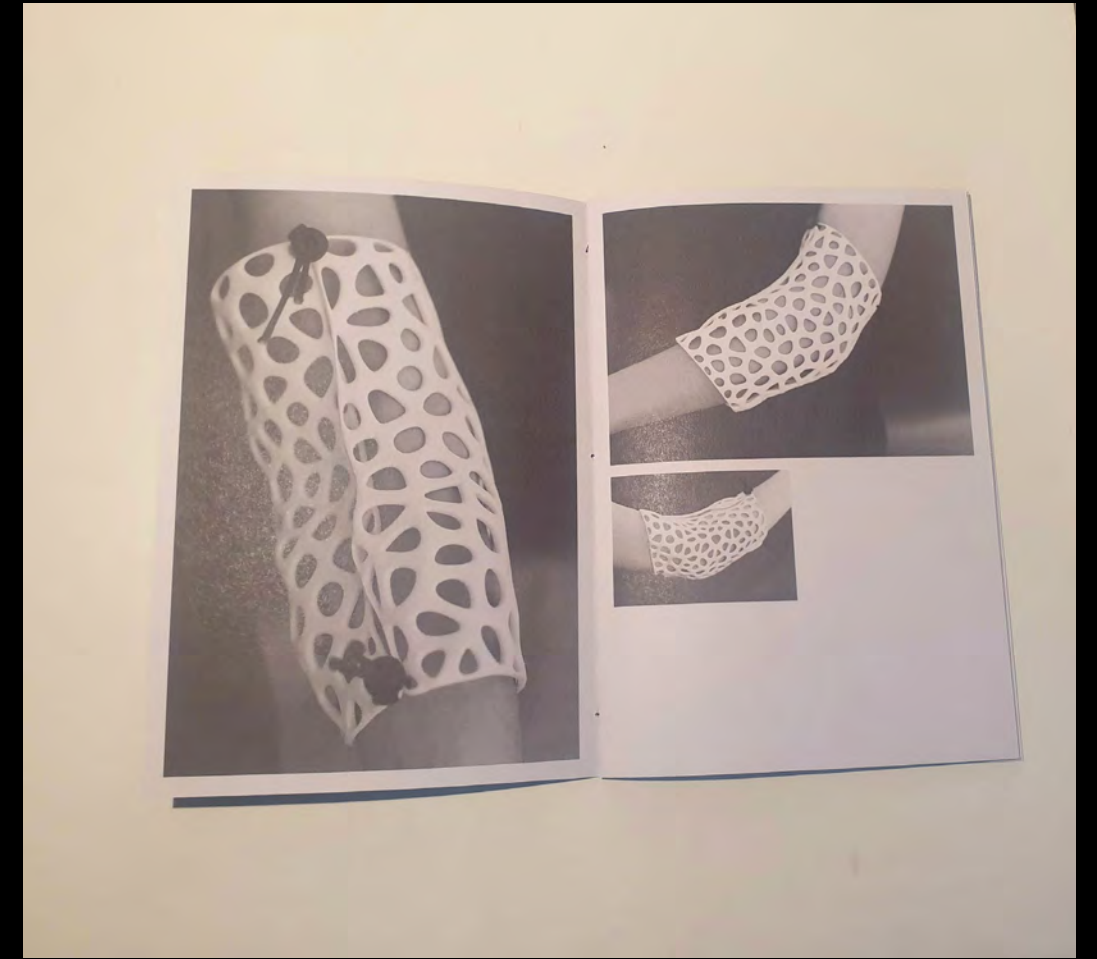
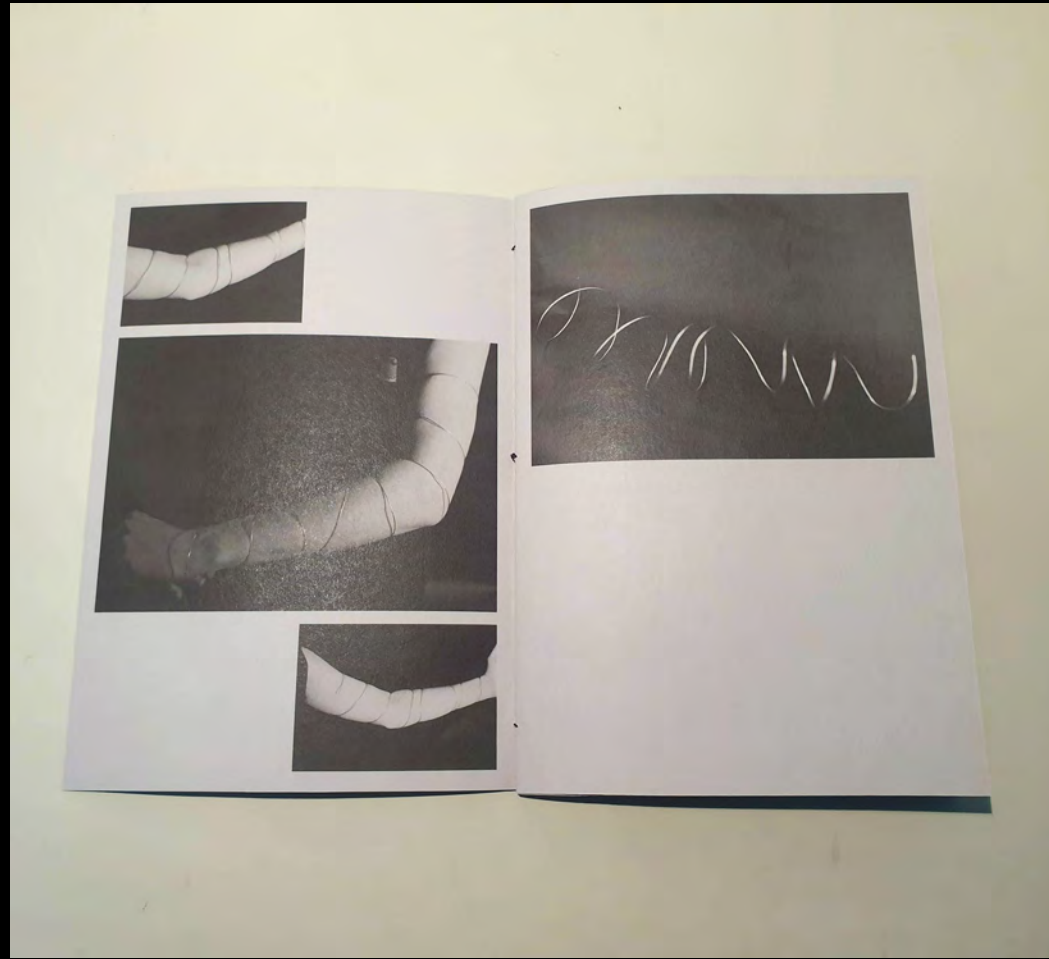
The title page is based on clinical labelling and is incredibly simple so as to share its composition with the surgical bind. The publication also features a disclaimer of the content within. I would have liked to have had a more extensive collation of imagery for this publication.

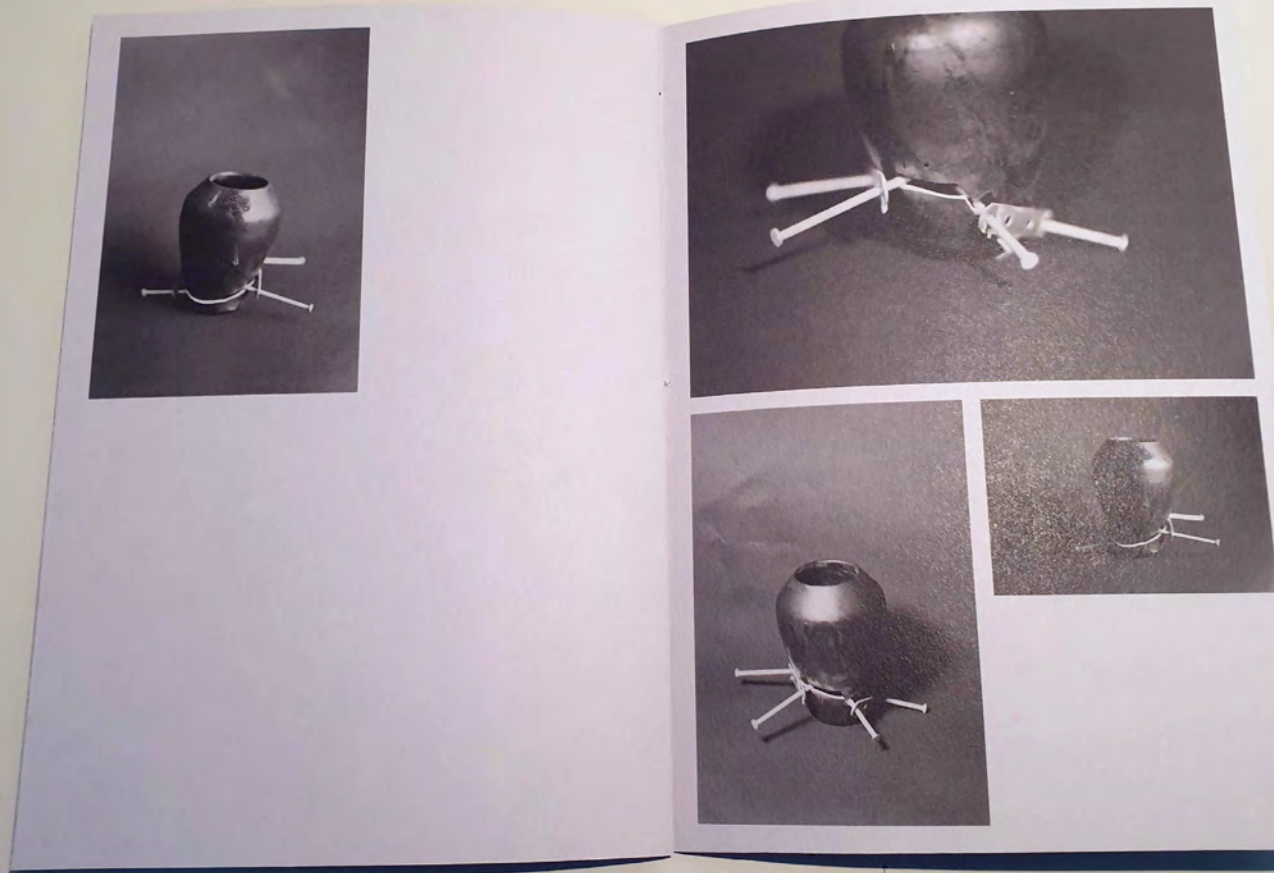
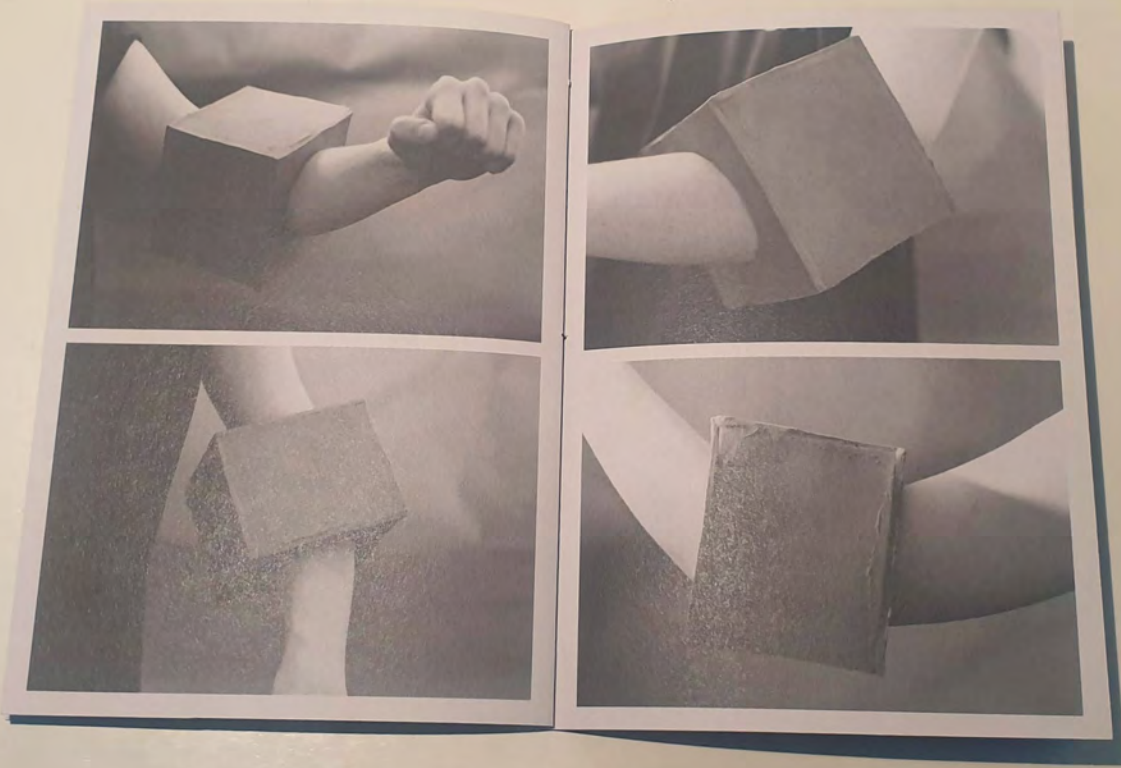
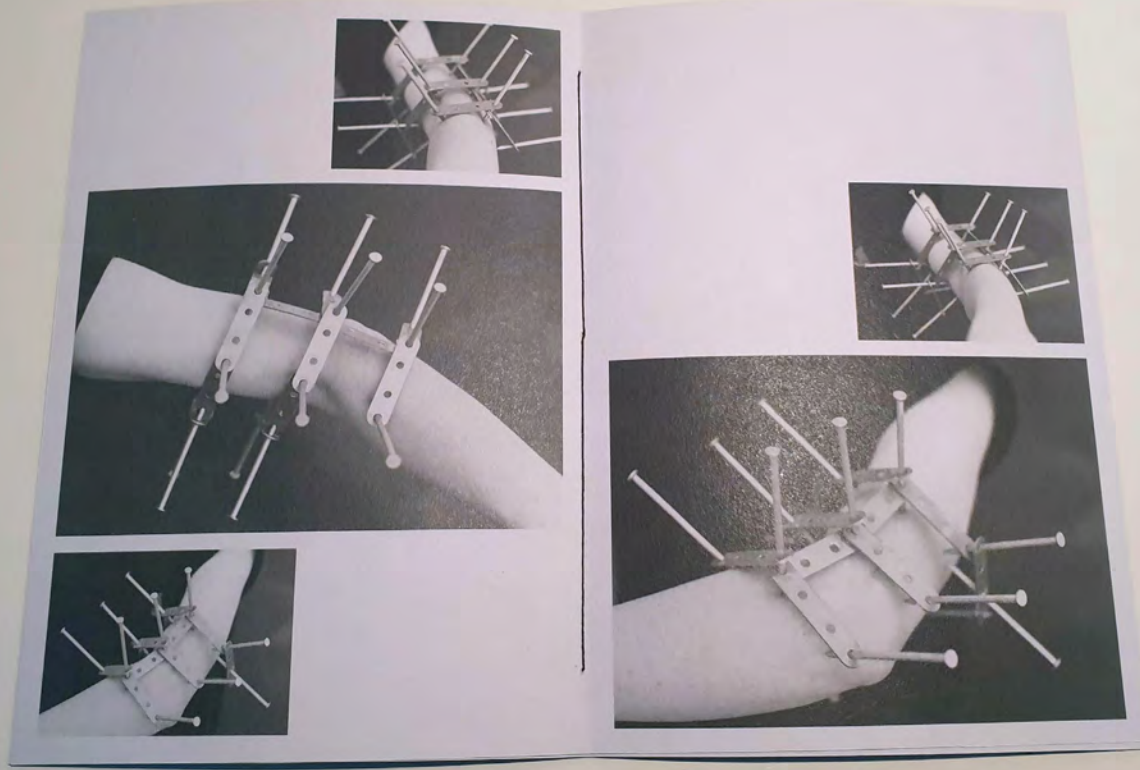
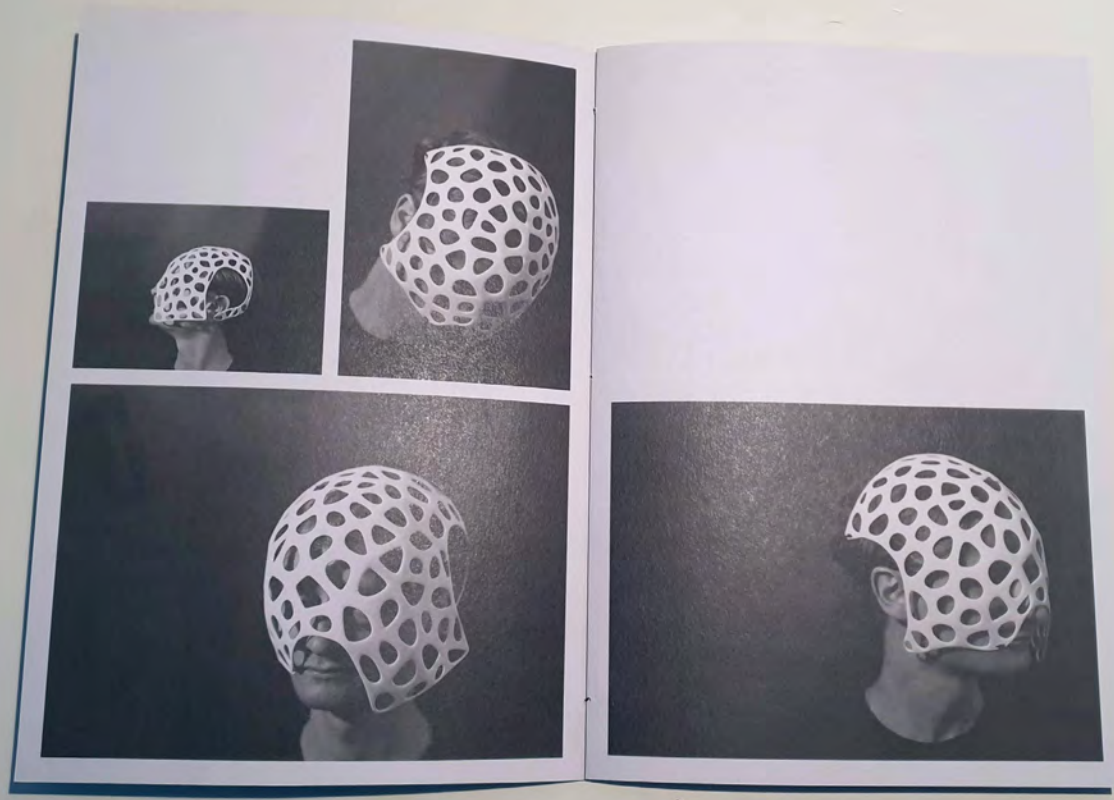


→ ACCESSORY OF PRESENCE #3

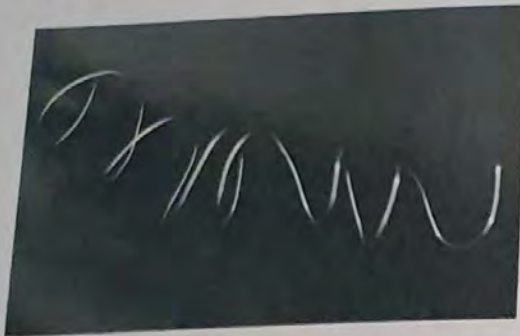
→ A5 HANDBOUND PUBLICATION

→ 170GSM GREY





Metal wiring wrapped around my arm to record its impression.



This cast is made using clay. The clay is rolled out flat and then cut into the shape of each side. I then scored the sides and using a slip (a combination of clay and water which acts as an adhesive) the sides of the cube were connected. This was then kiln-fired.

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This cast was an attempt to symbolize not just the physical weight and burden of surgical intervention but also the societal ideals associated with surgically altered bodies.



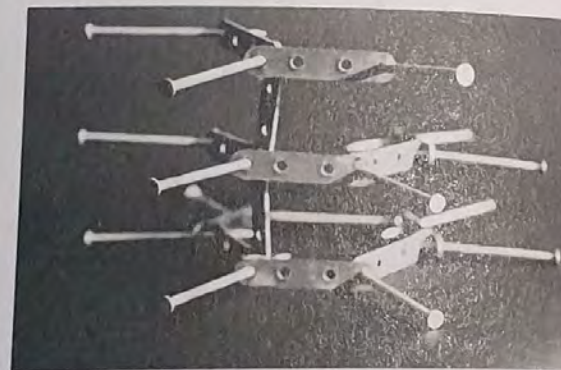
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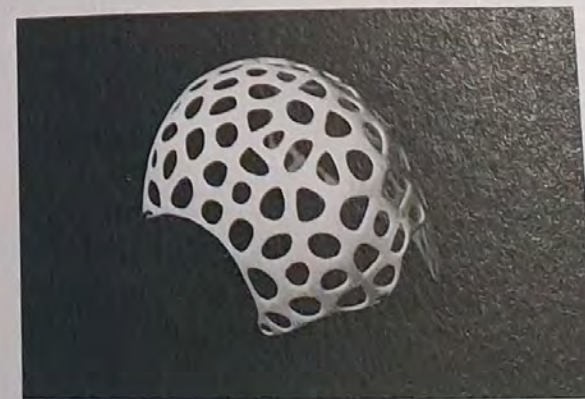
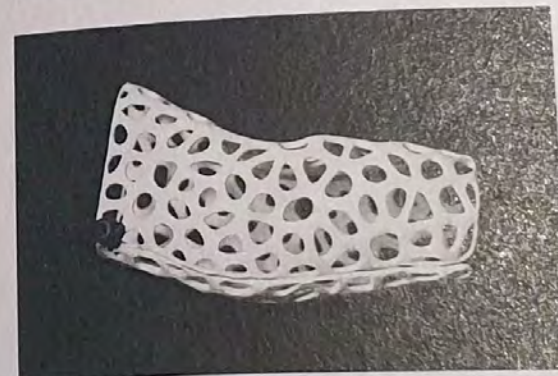


This cast is 3D printed in a lightweight white PLA filament. It consists of a series of holes determined by a custom algorithm allowing for a strong structure that has little surface area coverage for reduced weight and more comfort. The algorithm copies a naturally occurring 'Voronoi Pattern' 3D printing allows for a more accurate and thus more comfortable fit according to a 2022 article on 'Prosthesis accuracy of fit on 3D-printed casts versus stone casts' in the Journal of Esthetic and Restorative Dentistry.

The cast is in two pieces which are easily attached according to the duration the cast is to be worn for.

Its biophilic design and added comfort attempts to re-contextualize surgery and surgical recovery as a natural process. One that does not have to be so uncomfortable and unpleasant and removes social stigmas of the burden and discomfort surrounding injury.

The cast to me is also an important marker in someone's life as their body is subject to a significant alteration. In this way it can almost be considered ceremonial attire, akin to a wedding dress or funeral garb. In many cases it also marks the creation of a new hybridization between a human and technology.

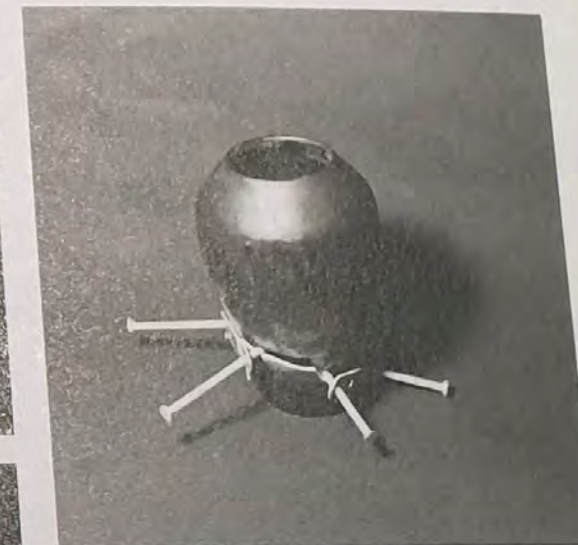


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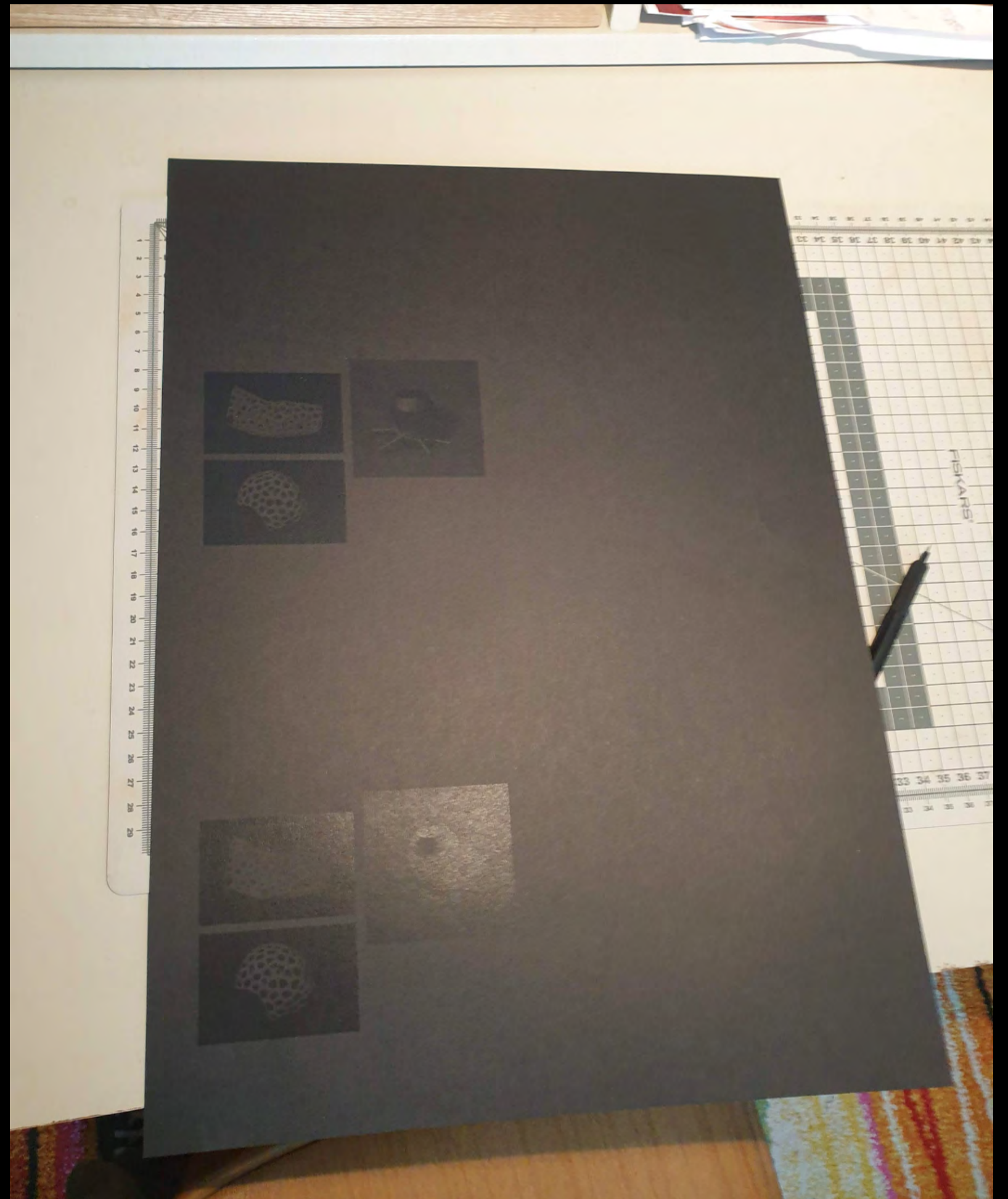
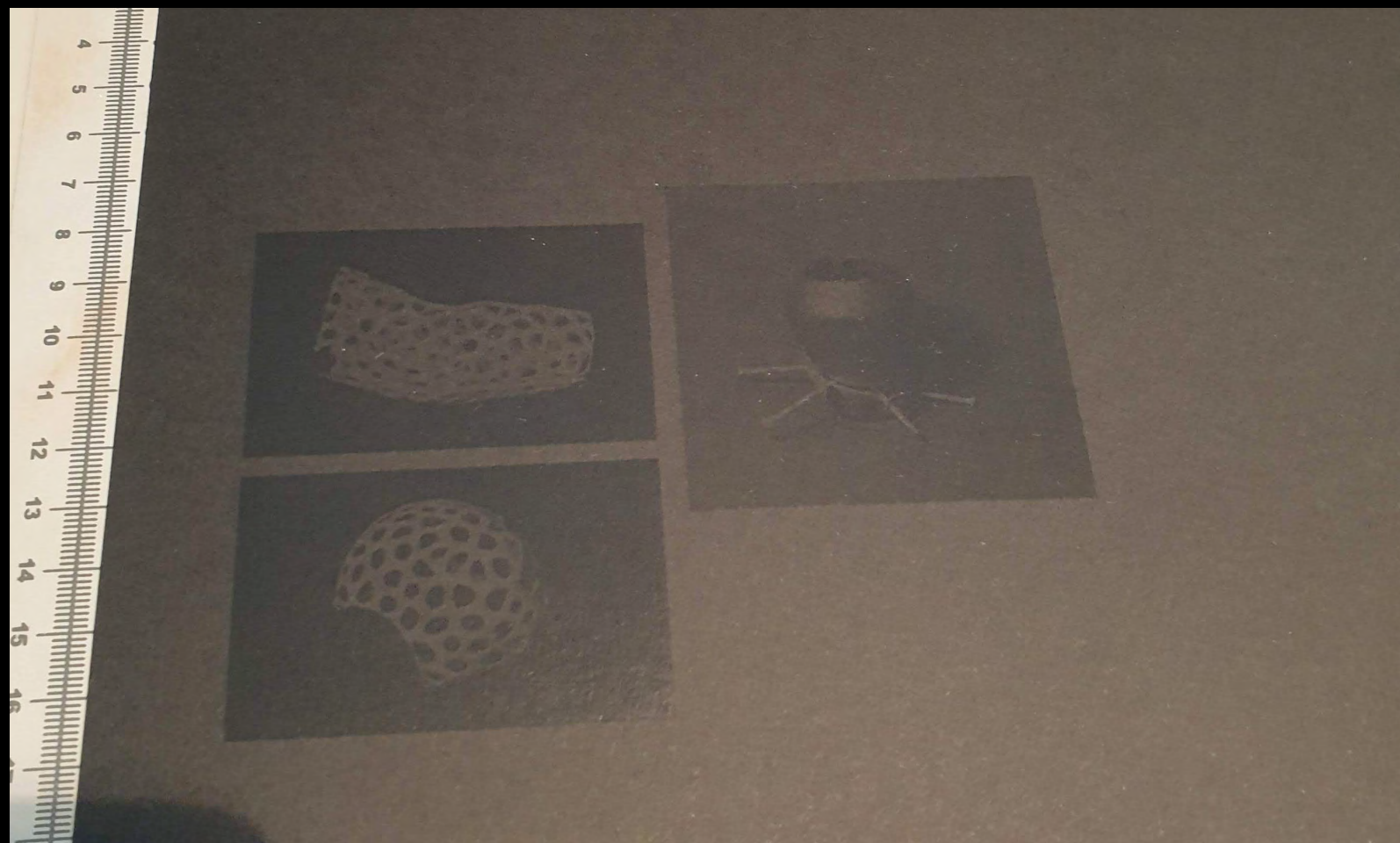
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This publication serves as a catalogue and a supplement for all the physical artifacts in this project. Each piece was photographed in a studio.

I initially wanted this publication to be white printed on black stock as I think black and white better highlights texture and intensity.

This publication features the rigid grid structure of a catalogue. The cover features a topographic dissection of a 3D scan of my arm. I would have liked to have integrated the text with the imagery in this publication.



→ EVALUATION

Throughout this project I have developed a body of work which effectively questions notions of the surgically altered body, using a variety of techniques, methods and mediums most of which are entirely new to me. I have recorded this process within this journal and I have supplemented it with a series of three publications.

I think my work was effective in its exploration due to the indirect approach I took of focusing on the ephemera surrounding surgery. Casts and braces are objects that most people have interacted with at some point and as objects they typify surgery and injury. I think this was contrasted well by my second supplement (AOP#2) which featured a more direct photographic exploration of surgical alteration and scarring in general.

I think these explorations could seem very abstract and difficult to extract from my work. At times I believe I strayed too far from my line of questioning. Namely within a more medicinal approach to the 3D printed cast and in my second supplement which veers more into considering the editorial presentation of scarring.

I would have liked to have worked toward a more professional finish on all my artifacts and publications. It is difficult to do so with little funding and storage space. It also would have been very exciting to explore a living cast, which my mycellium or chia seed cast would have if either had succeeded.

To select and learn new techniques and mediums of creation has provided me with much more confidence in my creative practice and ability moving forward. It has also forced me to rely on my existing understanding of tenets of graphic design. To independently generate a line of questioning and create a body of work accordingly is also a new level of work for me. This project has also served as an exploration of self, a chance to reflect on some incredibly formative experiences in my life.

I believe a major factor of why I chose this line of enquiry is my subconscious fear and disgust of my own surgical alterations which was likely generated by my misunderstanding of them and their place in society. I hope someone who has seen this project who is surgically scarred could skip this stage of confusion. I think this is an important aspect of design which drives my work; design as a vessel for better understanding.